

PHILLIPS



PHOTOGRAPHS

NEW YORK 3 APRIL 2013







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Viewing

23 March – 2 April

Monday – Saturday 10am – 6pm

Sunday 12 – 6pm

Important Photographs from

The Collection of Dr. Anthony Terrana

2 April Evening Session 6pm LOTS 1 – 35

3 April Morning Session 10am LOTS 36 – 165

Photographs

3 April Afternoon Session 2pm LOTS 166 – 306

Front cover Edward Steichen, *Diagram of Doom* - 2, circa 1922, lot 177

Back cover Constantin Brancusi, *L'oiseau dans l'espace avec l'ombre de la fenêtre (Bird in Space)*, circa 1932, lot 178

Inside front cover Ori Gersht, *Untitled I* from *Elephant*, 2004, lot 266 (detail)

Inside back cover Richard Misrach, *Untitled #591-04*, 2004, lot 274 (detail)

Opposite Helmut Newton, *Woman Observing Man, Saint-Tropez*, 1975, lot 238 (detail)



166

ANDRÉ KERTÉSZ 1894-1985*Chez Mondrian, 1926*

Gelatin silver print, printed later.

13 3/4 x 10 1/4 in. (34.9 x 26 cm)

Signed and dated in pencil on the verso.

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

Halsted Gallery, Michigan

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

167

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

Gelatin silver print.

7 1/2 x 9 3/4 in. (19.1 x 24.8 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$7,000-9,000**LITERATURE**Borhan, *André Kertész: His Life and Work*, p. 321Henry Art Gallery, *After Art: Rethinking 150**Years of Photography, Selections from the**Joseph and Elaine Monsen Collection*, p. 108National Gallery of Art, *André Kertész*, pl. 106Penguin Books, *André Kertész, Sixty Years of**Photography*, p. 224



168

ANDRÉ KERTÉSZ 1894-1985

Self-portrait with chat noir, Paris, 1925-1935

Gelatin silver print.

9 1/8 x 7 in. (23.2 x 17.8 cm)

Estimate \$10,000-15,000

PROVENANCE

Sotheby's New York, 7 October 1998, lot 253

169

ANDRÉ KERTÉSZ 1894-1985

Sidewalk, Paris, 1929

Gelatin silver print, printed later.

9 3/4 x 7 5/8 in. (24.8 x 19.4 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$3,000-5,000

LITERATURE

Borhan, *André Kertész: His Life and Work*, p. 110

Ducrot, *André Kertész: Sixty Years of Photography*, p. 133

Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, p. 119

170

BRASSAI (GYULA HALÁSZ) 1899-1984

Self-Portrait Standing in Dark Room, 1932

Gelatin silver print.

9 x 6 1/2 in. (22.9 x 16.5 cm)

Annotated 'Photo Brassai' in an unidentified hand in ink on the verso.

Estimate \$8,000-12,000

PROVENANCE

Deborah Bell Photographs, New York

171



171

ARNOLD NEWMAN 1918-2006*Alfred Stieglitz & Georgia O'Keeffe, An American Place, 1944*

Gelatin silver print, printed later.

9 7/8 x 8 in. (25.1 x 20.3 cm)

Signed, titled, dated and copyright in pencil in the margin; signed, numbered '895', copyright in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate \$4,000-6,000

172

JULIA MARGARET CAMERON 1815-1879*Guinevere, 1870*

Albumen print.

5 1/8 x 4 in. (13 x 10.2 cm)

Titled in pencil on a placard affixed to the mount.

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

Robert Klein Gallery, Boston

173

WEEGEE (ARTHUR FELLIG) 1899-1968*Self-portrait in Moscow, circa 1960*

Gelatin silver print.

11 1/2 x 9 1/2 in. (29.2 x 24.1 cm)

Annotated 'Moscow- Russia' in ink in the margin; '451 West 47th Street' credit stamp on the verso.

Estimate \$3,000-5,000**PROVENANCE**

Deborah Bell Photographs, New York

172



173





174

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

ALEXANDER RODCHENKO 1891-1956

Rhythmic gymnastics on Red Square, 1936

Gelatin silver print.

11 1/2 x 19 3/8 in. (29.2 x 49.2 cm)

Credit stamp and annotated by the artist's
daughter in pencil on the reverse of the mount.

Estimate \$30,000-50,000

PROVENANCE

Christie's London, 29 October 1992, lot 126
Fleischmann Vintage Works, Zurich

LITERATURE

Lavrentiev, *Alexander Rodchenko: Photography
1924-1954*, pl. 355 for a variant



175

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

MAN RAY 1890-1976

Countess Celani at the Bal Blanc, 1930

Gelatin silver print.

8 7/8 x 5 3/8 in. (22.5 x 13.7 cm)

Signed and annotated 'Paris' in pencil on the
mount; '31 bis Rue Campagne Première' credit
stamp on the reverse of the mount.

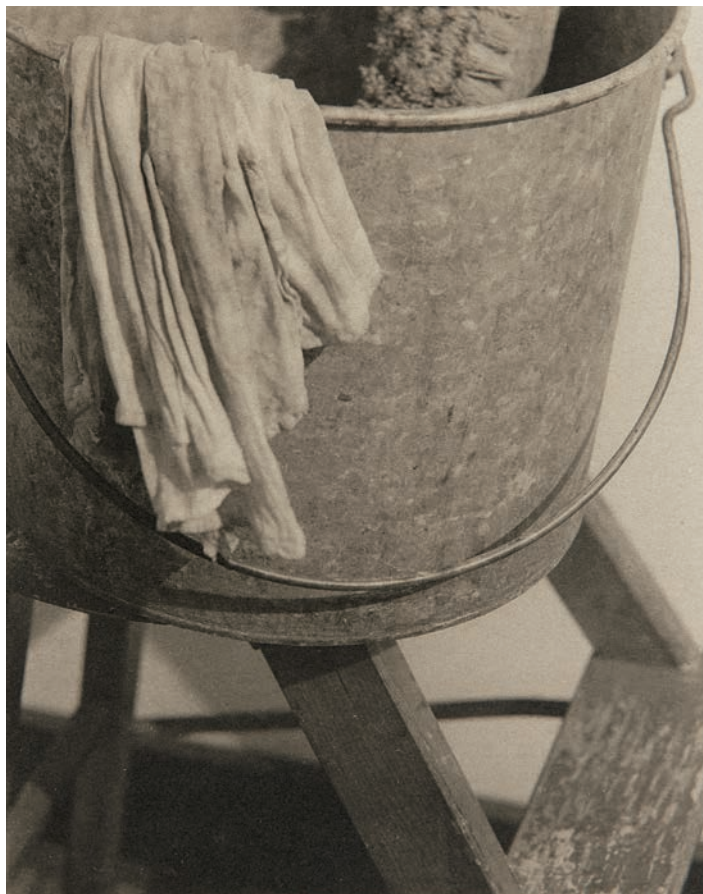
Estimate \$25,000-35,000

PROVENANCE

Fleischmann Vintage Works, Zurich

LITERATURE

Galerie Zur Stockeregg, *Thirty Years: 1979-
2009*, pl. 21



ACTUAL SIZE

176

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

PAUL OUTERBRIDGE, JR. 1896-1958

Pail on Ladder (Wash Bucket), 1922

Platinum print.

4 5/8 x 3 5/8 in. (11.7 x 9.2 cm)

Credited and signed by Lois Outerbridge in ink
on a Laguna Beach Art Association label affixed
to the reverse of the mount.

Estimate \$60,000-80,000

PROVENANCE

The Estate of Paul Outerbridge, Jr.

Gifted from Lois Cunningham Outerbridge, the
artist's wife, to the Laguna Beach Art Museum,
1968

Sold to benefit the Museum's Acquisitions
Fund, Christie's New York, 3 October 1996, lot
282

Fleischmann Vintage Works, Zurich

EXHIBITED

*Paul Outerbridge: A Singular Aesthetic,
Photographs and Drawings, 1921-1941*: Laguna
Art Museum, 21 November 1981 – 10 January
1982 and 15 other venues, including the San
Francisco Museum of Modern Art, 22 January
– 7 March 1982; the International Center of
Photography, New York, 9 July – 8 August 1982;
Kunsthalles, Cologne, 17 September – 12 October
1982; and the Minneapolis Institute of the Arts,
12 November 1982 – 2 January 1983

LITERATURE

Taschen, *Paul Outerbridge*, p. 58

In *Pail on Ladder (Wash Bucket)*, 1922,
Paul Outerbridge Jr. embodies many of the
groundbreaking tenets in Arthur Wesley
Dow's celebrated book *Composition: A
Series of Exercises in Art Structure for the
Use of Students and Teachers*, 1913 in which
he stated that the "study of composition of
Line, Mass and Color leads to appreciation
of all forms of art and of the beauty of
nature." Outerbridge revealed his astute
management of space as well as his ability to
create a carefully balanced composition by
stripping utilitarian objects of their functional
purpose down to their formalist qualities.
Consequently, viewers are met with a still life
that is a study in the agreeable interaction
between curves, lines, hue gradation and
surface treatments.

Most likely, Outerbridge's approach was also
buffered by his readings of Paul Strand's
essay *Photography* published by Alfred
Stieglitz in 1917 in the last issue of *Camera
Work*, the groundbreaking publication that
oversaw the transition of photography
from Pictorialism to Modernism from 1903

through 1917. The last issue of *Camera
Work*, was solely devoted to Strand's
strong Formalist works, symbolically
heralding an era in which the foundations of
photography—clarity, linearity and tonality—
were propelled to the foreground. In all
likelihood, by the time Outerbridge created
Pail on Ladder (Wash Bucket), he had been
exposed to Strand's Formalist works *Bowls*,
1916; *Ceramic and Fruit*, 1916; *Pear and Bowl*,
1916; and *Jug and Fruit*, 1916, among others.

Pail on Ladder (Wash Bucket), 1922, is a
synthesis of Outerbridge's formal education,
personal research and his own intuitive eye.
By internalizing Dow's assertion that "If a
few elements can be united harmoniously,
a step has been taken toward further
creation" and Strand's declaration that the
photographer "must strive for form, to devise
effective ways of organizing and using the
material," Outerbridge created a masterpiece
composition that embodies the intellectual
principles of the formalist movement.

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

EDWARD STEICHEN 1879-1973

Diagram of Doom - 2, circa 1922

Palladium print.

9 3/4 x 7 3/4 in. (24.8 x 19.7 cm)

Titled, dated and annotated 'Perm Col.' in an unidentified hand in pencil on the verso.

Estimate \$120,000-180,000

PROVENANCE

From the Collection of Joanna Steichen

Howard Greenberg Gallery, New York

Fleischmann Vintage Works, Zurich

LITERATURE

Galerie Zur Stockeregg, *Thirty Years: 1979-2009*, pl. 8

Steichen, *A Life in Photography*, pl. 73

Steichen, *Steichen's Legacy: Photographs, 1895-1973*, pl. 236

Following his active duty in World War I, and in conjunction with the evolving aesthetic of the late 1910s, Edward Steichen's approach to photography underwent a remarkable transition. Heretofore, the noted photographer had established a favorable reputation as the Pictorialist photographer, *par excellence*. His images from the turn of the last century—characterized by their soft focus, heavily crafted printing processes, effusive lighting and stylized subject matter—became emblems of Pictorialism. As one of the leading proponents of the movement, Steichen's work was consistently reproduced in *Camera Work* under the auspices of Alfred Stieglitz. Steichen's goal was to transcend the mechanical and documentarian aspects of photography, which he considered to be hindering the field's acceptance as a veritable form of art. It is not surprising, therefore, that following his trip to The Louvre in 1901, Steichen proclaimed about Claude Monet's majestic Impressionist paintings: "it seemed to me that he worked on canvas the way I tried to work with a camera." However, by the late 1910s, his vision of photography had changed.

By the time *Camera Work's* publication came to a halt in 1917, Stieglitz had already been advocating an essentially Modernist approach, one in which photography's mechanical and documentarian aspects were celebrated, not suppressed. Accordingly, clarity in line and tone were embraced to spectacular results. On both sides of the Atlantic, photographers such as Paul Outerbridge Jr., Jaromír Funke, László Moholy-Nagy and Man Ray, among others, intrepidly delved into the newfound Modernist approach. No longer constrained by the need to emulate painting, Modernist photographers experimented with harsh lighting, dramatic shadows and angular forms. In this vein, Edward Steichen's *Diagram of Doom - 2*, circa 1922, is a crowning achievement in Modernism.

The period between 1920 and 1923 was marked by technical and stylistic exploration for Steichen. It was then that he discovered the possibility of utilizing the tenets of photography and vicariously found abstraction. By employing dramatic angles

and closely cropping his frames, Steichen produced images that were more metaphoric than literal. Focusing on the form, volume and scale of his subject matter, Steichen abandoned the attempts to convey its likeness. Indeed, in *Diagram of Doom - 2*, even the title appears to nod at the film-noir genre that was popular at the time, hinting at the underlying element of fantasy, mystery and detachment from reality.

The formalist qualities in *Diagram of Doom - 2*, such as the sharp focus, clear interplay between light and shadow, the depiction of two-dimensional silhouettes within a three-dimensional space, and scant range of tones collectively allowed Steichen to completely separate from his former Pictorial work. By using chiaroscuro lighting and zooming in on his subject, Steichen reduced the butterfly to its shape, which he then accentuated with a severe diagonal shadow, melding the object with its shadow to form an alternate, enigmatic shape that is as ominous as it is mesmerizing.



ACTUAL SIZE

178

CONSTANTIN BRANCUSI 1876-1957

L'oiseau dans l'espace avec l'ombre de la fenêtre (Bird in Space), circa 1932

Gelatin silver print.

9 1/2 x 7 in. (24.1 x 17.8 cm)

Estimate \$50,000-70,000

PROVENANCE

Vera Moore, the artist's wife

John Moore, the artist's son

Galerie Flak, Paris

Private Collection, Paris

LITERATURE

Centre Georges Pompidou, *Les carnets de l'Atelier Brancusi*, no. 126 for a variant

Coplans, *Brancusi: Photographer*, pls. 88-91 for a series of variants

While seven variant images of Constantin Brancusi's famed *Bird in Space* reside in the collection of the Centre Georges Pompidou, Paris, the print being offered in the current lot is likely to be a unique example of this image.

Constantin Brancusi's photographs of his sculptures reveal his ongoing evolution in both practices. After studying at the School of Arts and Crafts in Craiova (1894-1898) and the National School of Fine Arts in Bucharest (1898-1902), Brancusi moved to Paris in 1904. The next year he enrolled at the famed École des Beaux-Arts and soon began an apprenticeship under the sculptor August Rodin. The latter introduced Brancusi to the then-budding American photographer Edward Steichen, possibly the first practitioner of the medium who would come to influence Brancusi's photographs. In 1905, Brancusi began photographing his own sculptures, always within the intimate and familiar confines of his studio.

In 1907 Brancusi began carving—as opposed to molding—his sculptures, which, over the next few decades, would become increasingly streamlined, simplified and abstract. Perhaps no other body of work reflects the evolution of his approach as much as *Bird in Space*, of which the current lot is an example. Interestingly, this body of work began in the 1920s, shortly after Brancusi crossed paths

with another American photographer, Man Ray. From that point forward, Brancusi's photographic exploration of his work became far more extensive and meticulous. It was his strong belief that only he, as the sculptor, could capture the essence of his works in his photographs. In fact, upon seeing Alfred Stieglitz's photograph of his studio, Brancusi lamented, "the photograph is beautiful, but it does not represent my work." Indeed, from his perspective, the photographs of his sculptures were to serve a purpose that was beyond documentarian. For Brancusi, they were to serve a dual function—enhancing his understanding of his sculptures as well as turning the photographs into "printed memories," as he termed them, depictions of the sculptures' essence by which he wanted them remembered.

The current lot depicts Brancusi's *Bird in Space*, circa 1932, one of seven marble variants of the same title. Photographs of variants created as early as 1923 often depict the sculptures surrounded by raw chunks of stone or other sculptures by Brancusi. In that regard, the sleek and impossibly elegant

beauty of the *Bird in Space* sculptures was understood in relation to other, more rugged, voluminous forms.

By 1930, however, Brancusi eliminated almost all surrounding objects and allowed the *Bird in Space* sculptures to autonomously occupy the frame. Further accentuating their domineering presence, Brancusi often lit the sculptures from above, rendering them as dramatic verticals searing across the frame. In the current lot Brancusi further abstracted his depiction of the sculpture. A rhomboid-shaped source of light illuminates the sculpture, casting a penumbral echo on the wall behind it and thereby doubling the sculpture's presence within the frame. A clean-edged shadow is cut into the wall, thereby presenting a photographic "carving", in keeping with Brancusi's preferred method of sculpting. Moreover, the clearly delineated silhouette potentially pays a nuanced homage to the rayographs pioneered by Brancusi's photographic mentor, Man Ray. Indeed, *Bird in Space*, circa 1932, is a majestic and compelling depiction of Brancusi's continued exploration of his own work through his newfound passion for photography.



ACTUAL SIZE



179

HANS BELLMER 1902-1975

Les jeux de la poupée (The Games of the Doll)

Paris: Les Éditions Premières, 1949. 15 hand-colored gelatin silver prints plus 2 trimmed, hand-colored gelatin silver prints, all mounted within the artist's book.

10 x 7 3/4 x 1 1/2 in. (25.4 x 19.7 x 1.3 cm)

Signed in pencil and stamped number '104' on the last page of book. Number 104 from an edition of 136. Text by Paul Éluard. Enclosed in a leather slipcase.

Estimate \$70,000-90,000

PROVENANCE

Baudoin Lebon, Paris

LITERATURE

Princeton University Press, *Surrealism: Desire Unbound*, pp. 212, 214-215

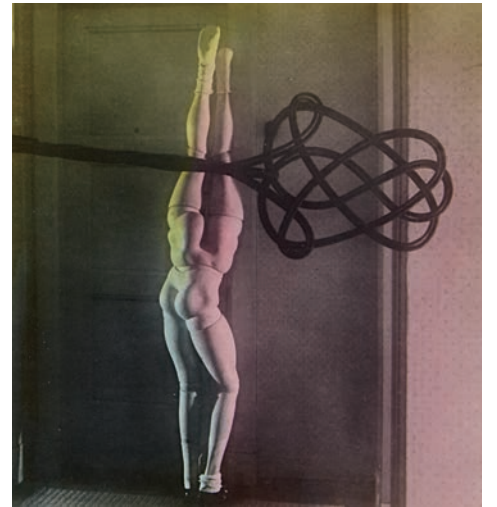
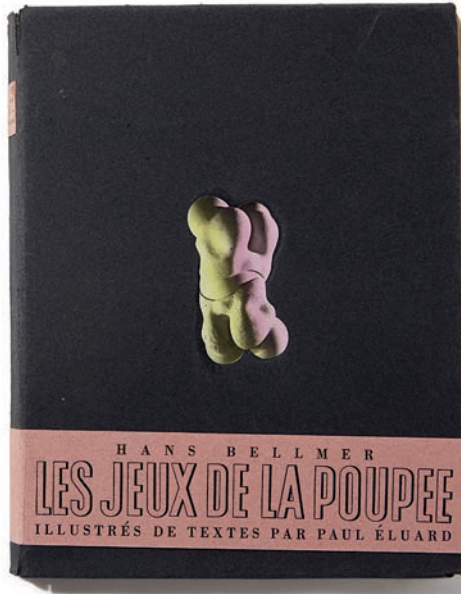
“The imagination derives exclusively from bodily experiences.”

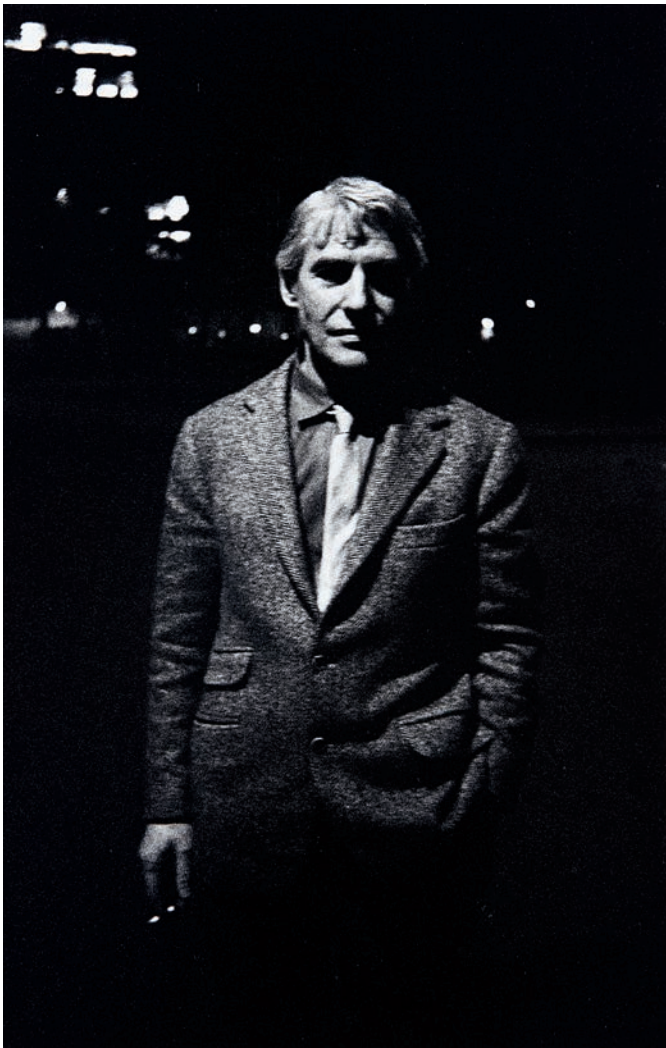
HANS BELLMER

The Games of the Doll marks Hans Bellmer's second experimentation with a female doll. The first experiment, a collaboration between Hans and his brother Fritz was in 1934 and resulted in a compilation of 10 images, *Die Puppe* with the introduction, *Memories of the Doll Theme*. The images were meant to expose the inner workings of a doll whose existence hovered between an emphatically man-made construct and a biomorphic Golem, complete with a wig and make-believe eyeballs. While the doll's construction and actions in this early compilation bore some semblance to reality, those from *The Games of the Doll* reveal a far less realistic depiction of the female form.

Indeed, the images in Hans Bellmer's *The Games of the Doll* collectively present a far more Surrealist vision, one in which the doll is often constructed of multiple ball-in-socket limbs that appear to have been configured with little regard to proportion or anatomical correctness. Her appearance is at once nightmarish and preposterous, straddling a fine, ambiguous line between presumed childhood innocence and a calculating adult fetishization. It is of no surprise, therefore, that about a year following his second experiment with the doll, a few of Bellmer's images appeared in the *Minotaure* and *Cahiers d'art*, the leading French publications devoted to Surrealism. Following his move

to Paris from Berlin in 1938, the famed Surrealist Paul Éluard selected fourteen images to be compiled into a book, where each image would be accompanied by a poem written by Éluard. A small edition titled *Poupée II* was created, but following the Second World War its publication was brought to a halt. A larger edition, published by Éditions Premières in Paris, as *Les jeux de la poupée (The Games of the Doll)*, of which the current lot is an example, was published a decade later in an edition of 136. While the great majority of the books have been broken up, the current lot is a rare example of the complete book, presented as it had been originally intended by Bellmer and Éluard.



**AARON SISKIND** 1903-1991

Selected Images from Artists' Sessions at 'Studio 35', 1950

15 gelatin silver prints.

Each approximately 2 3/8 x 2 1/2 in. (6 x 2.5 cm) or the reverse

A few variously numbered and annotated with artist's names in pencil on the verso.

Accompanied by the first series of *Modern Artists in America, Vol. 1*, published by Wittenborn Schultz, Inc., 1952.

Estimate \$6,000-8,000

PROVENANCE

Deborah Bell Photographs, New York

LITERATURE

Wittenborn Schultz, *Modern Artists in America*, pp. 13, 16 for 2 images and pp. 8, 13 for variants

On Friday evenings from 1948 to 1950, an informal gathering of artists could be found tucked away in a loft at 35 East Eighth Street which came to be known as 'Studio 35'. These sessions not only provided the opportunity for artists to discuss their own work, but as they were open to all, they also provided the opportunity for the artists to engage with and take questions from the public. The sessions grew in popularity, and after recognizing the importance of what was being discussed, it was decided to hold a three day symposium in late April 1950. Amongst the invitees were Louise Bourgeois, Willem de Kooning, Hans Hofmann and Robert Motherwell, to name a few. Aaron Siskind was also in attendance, documenting the days' events through his camera lens, of which, the images in the current lot are an example. Siskind's images and a stenographer's recordings of the symposium were recorded in the book, *Modern Artists in America*, creating both a visual and written document of the time.

ROBERT FRANK b. 1924

Willem de Kooning, New York, NY, 1959

Gelatin silver print, printed 1970s.

13 1/8 x 8 1/2 in. (33.3 x 21.6 cm)

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

Estimate \$6,000-8,000

PROVENANCE

Deborah Bell Photographs, New York

LITERATURE

Green, *A Critical History of American Photography*, p. 77



182

ROBERT FRANK b. 1924

Mary, 1957

Gelatin silver print, printed 1970s.

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

Signed, titled and dated in ink in the margin.

Estimate \$25,000-35,000

LITERATURE

Frank, *The Lines of My Hand*, Yugensha, 1972, p. 56

Frank, *The Lines of My Hand*, Lustrum Press, 1972, n.p

Du, 'Robert Frank', Vol. 22, No. 1, January 1962, p. 32

183



183

RICHARD AVEDON 1923-2004*June Leaf, sculptress, Mabou Mines, Nova Scotia, July 17, 1975*

Gelatin silver print.

10 x 8 in. (25.4 x 20.3 cm)

Signed, numbered 24/50 in ink, title, date, copyright credit and reproduction limitation stamps on the verso.

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

Pace/MacGill Gallery, New York

LITERATUREHarry N. Abrams, *Richard Avedon Portraits*, coverRandom House, *Evidence, 1944-1994: Richard Avedon*, p. 157

184



184

HENRI CARTIER-BRESSON 1908-2004*Henri Matisse, Vence, France, 1944*

Gelatin silver print, printed later.

11 1/2 x 17 1/2 in. (29.2 x 44.5 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$12,000-18,000**PROVENANCE**

A Gallery for Fine Photography, New Orleans

LITERATUREBulfinch Press, *Tête à Tête: Portraits by Henri Cartier-Bresson*, pl. 23Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 226Montier, *Henri Cartier-Bresson and The Artless Art*, pl. 277Museum Ludwig, *Sammlung Gruber: Photographie des 20. Jahrhunderts*, p. 209

185

HENRI CARTIER-BRESSON 1908-2004*Atelier de Pablo Picasso, rue des Grands-Augustins, Paris, 1944*

Gelatin silver print, printed later.

9 1/2 x 14 in. (24.1 x 35.6 cm)

Signed in ink and copyright credit blindstamp in the margin.

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

Private Collection, Atlanta

185



186

186

HENRI CARTIER-BRESSON 1908-2004*Alicante, Spain, 1933*

Gelatin silver print, printed later.

14 x 9 3/8 in. (35.6 x 23.8 cm)

Signed in ink in the margin.

Estimate \$7,000-9,000**PROVENANCE**

Private Collection, Atlanta

LITERATUREBeaton and Buckland, *The Magic Image*, p. 187Galassi, *Henri Cartier-Bresson: The Early Works*, p. 134Harry N. Abrams, Inc., *How to Read a Photograph: Lessons from Master Photographers*, p. 157Montier, *Henri Cartier-Bresson and The Artless Art*, pl. 11

187

HENRI CARTIER-BRESSON 1908-2004*Siphnos, Greece, 1961*

Gelatin silver print, printed later.

9 1/2 x 14 1/4 in. (24.1 x 36.2 cm)

Signed in ink in the margin.

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

Christie's New York, 6 October 1995, lot 185

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

187



188



188

PAUL STRAND 1890-1976*Boy, Hidalgo, Mexico, 1933*

Gelatin silver print.

7 3/4 x 6 1/2 in. (19.7 x 16.5 cm)

Credited, titled, dated and initialed by Hazel Strand in pencil on the reverse of the paper flush-mount; artist's printing notations on the verso, visible through the flush-mount.

Estimate \$12,000-18,000**PROVENANCE**

Paul Strand Archive, New York

LITERATUREAperture, *Paul Strand*, p. 93

189



189

ELLIOTT ERWITT b. 1928*Hoboken, New Jersey, 1954*

Gelatin silver print.

6 1/2 x 4 1/2 in. (16.5 x 11.4 cm)

Signed, titled, dated and annotated 'Vintage Print' in pencil on the verso.

Estimate \$8,000-12,000

190

ALFRED EISENSTAEDT 1898-1995*Drum Major at the University of Michigan, 1951*

Gelatin silver print, printed later.

17 x 21 3/4 in. (43.2 x 55.2 cm)

Signed and numbered 165/250 in ink in the margin; credited, titled, dated and copyright Time Warner Inc. reproduction limitation in an unidentified hand in pencil on the verso.

Estimate \$8,000-12,000**LITERATURE**Bulfinch Press, *Eisenstaedt: Remembrances*, pp. 72-73Eisenstaedt, *Eisenstaedt on Eisenstaedt*, p. 76

190



191

JACQUES-HENRI LARTIGUE 1894-1986*Untitled (Tennis Player), circa 1910*

Gelatin silver print, printed 1960s.

9 x 10 5/8 in. (22.9 x 27 cm)

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

Acquired directly from the artist

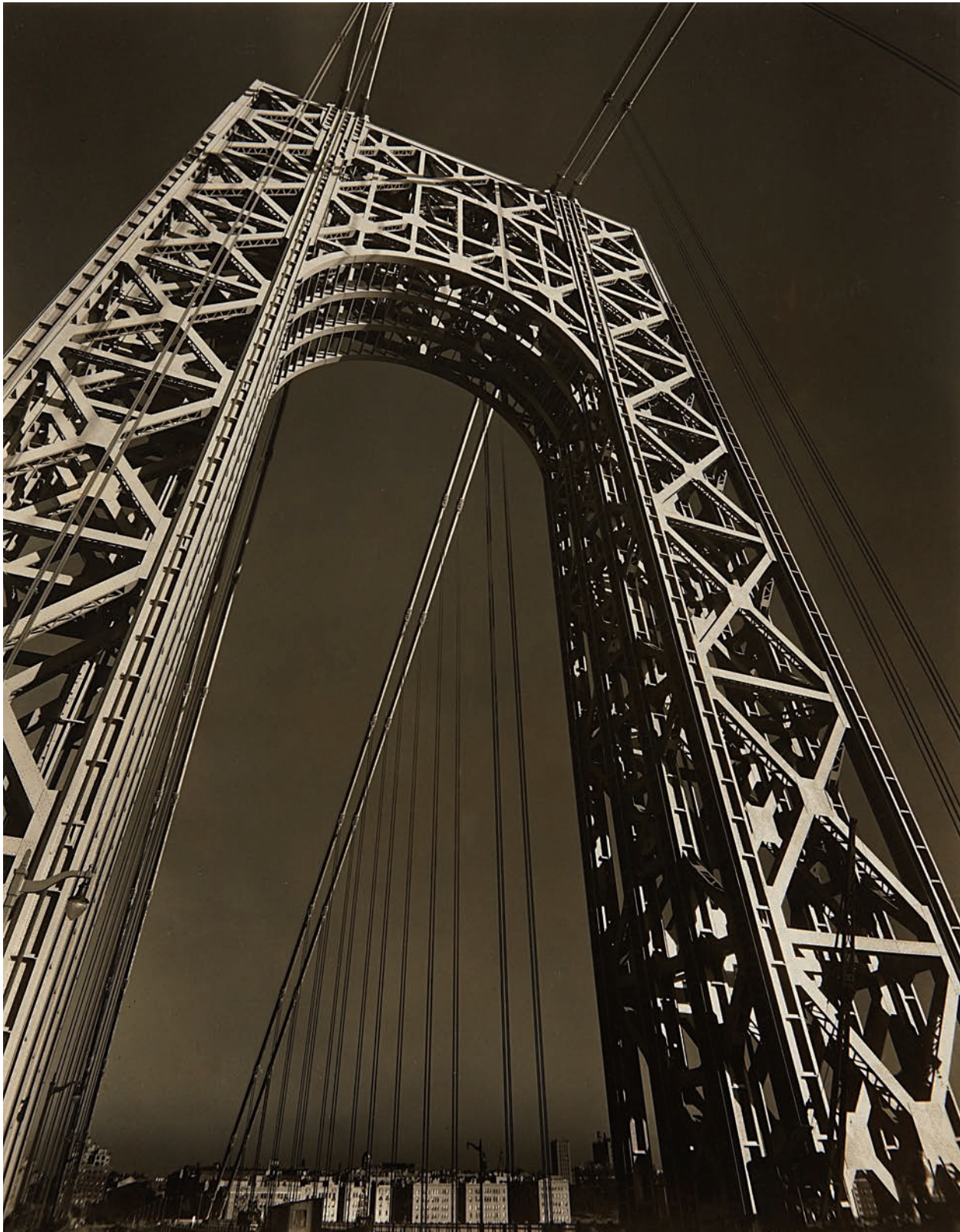
The Estate of Howard Zieff, Los Angeles

LITERATURESzarkowski, *The Photographer's Eye*, p. 108

191



The work being offered in the current lot was sent directly from Jacques Henri Lartigue to Howard Zieff in the early- to mid- 1960s while Zieff was working in advertising as a commercial photographer. Around the same time, Charles Rado of the Rapho agency became interested in Lartigue's photographs, leading to an exhibition of his work at The Museum of Modern Art, New York, a spread in *LIFE* magazine in 1963 and renewed public interest in the photographer. This work is accompanied by a letter of provenance from Howard Zieff's wife describing how the print was acquired.



192

EDWARD STEICHEN 1879-1973

The George Washington Bridge, 1931

Gelatin silver print.

13 1/4 x 10 3/8 in. (33.7 x 26.4 cm)

'139 East 69th Street' credit stamp, Condé Nast copyright credit, titled, dated and annotated 'for Vanity Fair' in unidentified hands in ink and pencil on the reverse of the flush-mount.

Estimate \$40,000-60,000

PROVENANCE

From the Collection of Joanna Steichen

Another print of this image is in the collection of the San Francisco Museum of Modern Art.



193

ANSEL ADAMS 1902-1984*Stream, Sea, Clouds, Rodeo Lagoon, Marin County, California, 1962*

Gelatin silver print, printed 1978.

19 1/4 x 14 3/4 in. (48.9 x 37.5 cm)

Signed in pencil on the mount; titled, dated in an unidentified hand in ink, Carmel credit and 'Virginia Adams Collection' stamps on the reverse of the mount.

Estimate \$8,000-12,000

194

EDWARD WESTON 1886-1958*Nautilus Shell, 1927*

Gelatin silver print, printed later by Cole Weston.

9 3/8 x 7 1/4 in. (23.8 x 18.4 cm)

Signed by Cole Weston in pencil, 'negative by Edward Weston' signature stamp, titled 'Shell' and dated in an unidentified hand in pencil on the reverse of the mount.

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

Halsted Gallery, Michigan

LITERATUREApeture, *Edward Weston: Fifty Years*, p. 149Beaton and Buckland, *The Magic Image*, p. 158Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 544Harry N. Abrams, Inc., *Edward Weston: Forms of Passion*, p. 152Stebbins, Quinn & Furth, *Edward Weston: Photography and Modernism*, cover and pl. 32

195

195

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

Archival pigment print, printed later.

31 3/4 x 46 1/2 in. (80.6 x 118.1 cm)

Signed, titled and dated in pencil on the verso.

Number 5 from an edition of 12.

Estimate \$12,000-18,000

196

HORST P. HORST 1906-1999*Lisa on Silk I, N.Y., 1940*

Gelatin silver print, printed later.

21 3/4 x 17 1/4 in. (55.2 x 43.8 cm)

Copyright credit blindstamp in the margin;
signed in pencil, titled and dated in an
unidentified hand in pencil on the verso.**Estimate** \$8,000-12,000**LITERATURE**Kazmaier, *Horst: Sixty Years of Photography*,
pl. 32

196



197



197

LOUISE DAHL-WOLFE 1895-1989*Nude in the Water, 1941*

Gelatin silver print.

10 5/8 x 10 1/8 in. (27 x 25.7 cm)

Signed in ink on the reverse of the mount.

Estimate \$3,000-5,000



198

HORST P. HORST 1906-1999*Lisa with Harp, Paris, 1939*

Gelatin silver print, printed later.

22 x 15 5/8 in. (55.9 x 39.7 cm)

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

Estimate \$12,000-18,000**LITERATURE**Kazmaier, *Horst: Sixty Years of Photography*, pl. 30The Vendome Press, *Lisa Fonssagrives*, pl. 65
Vogue, 15 May 1941

199

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

Gelatin silver print, printed later.

17 3/4 x 13 3/4 in. (45.1 x 34.9 cm)

Signed in pencil on the verso.

Estimate \$12,000-18,000**LITERATURE**Cowan, *Platinum*, pl. 28High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 129Kazmaier, *Horst: Sixty Years of Photography*, pl. 195 there titled*Advertisement for stockings, New York*Taschen, *20th Century Photography*, p. 273Twin Palms, *Horst*, p. 46

200

RUTH ORKIN 1921-1985*Untitled, circa 1948*

Gelatin silver print.

7 1/4 x 9 3/8 in. (18.4 x 23.8 cm)

Two credit stamps on the reverse of the flush-mount.

Estimate \$3,000-5,000**PROVENANCE**

Acquired directly from the artist



201

BERT STERN b. 1930

The Marilyn Monroe Portfolio

New York: Ralph Ginzburgh, 2008-2009. Seven archival pigment prints, printed later by Don Penny. Each approximately 21 x 21 in. (53.3 x 53.3 cm)

Each print signed and numbered 7/12 [sic] in wax pencil on the recto; numbered 8/12 in wax pencil, copyright credit and reproduction limitation stamps on the verso. Illustrated index print with printed number 8/12 on the recto. Enclosed in a linen clamshell portfolio case. Accompanied by Certificates of Authenticity, signed and numbered 8/12 in wax pencil and a signed first edition of 'EROS' Autumn, 1962.

Estimate \$18,000-22,000

PROVENANCE

Acquired directly from the artist

202



202

ORMOND GIGLI b. 1925*Girls in the Windows, New York City, 1960*

Chromogenic print, printed later.

34 x 34 in. (86.4 x 86.4 cm)

Signed, dated, annotated 'New York City' in ink on the mount; signed, titled, dated and numbered 41/75 in ink on the reverse of the mount.

Estimate \$20,000-30,000**PROVENANCE**

Acquired directly from the artist

LITERATUREFetterman, *Woman: A Celebration*, pl. 48

203



203

NORMAN PARKINSON 1913-1990*Wenda, Rotten Row, Hyde Park, 1951*

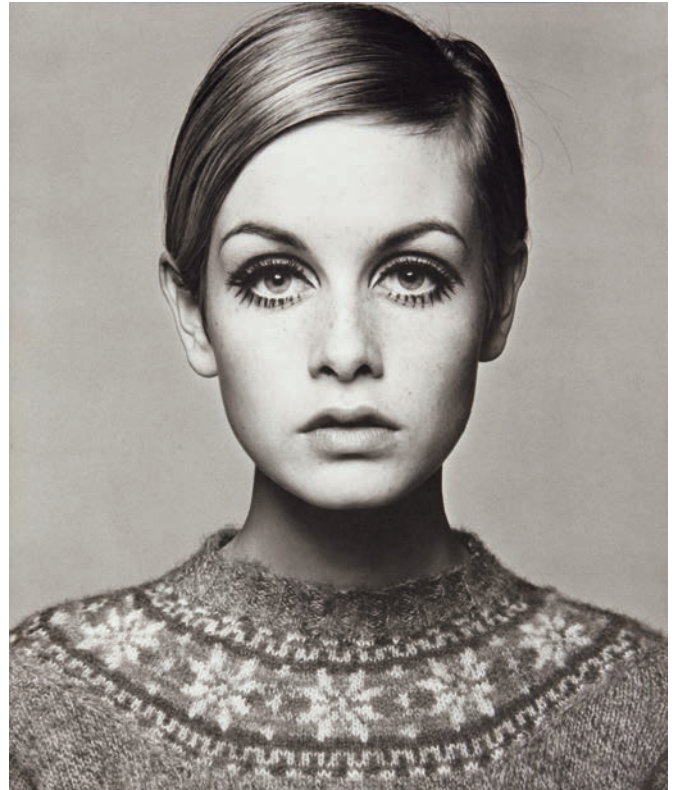
Gelatin silver print, printed later.

17 3/8 x 13 1/2 in. (44.1 x 34.3 cm)

Signed in ink in the margin.

Estimate \$7,000-9,000

204



204

BARRY LATEGAN b. 1935*Twiggy, 1966*

Platinum palladium print, printed later.

23 3/8 x 19 1/2 in. (59.4 x 49.5 cm)

Signed, titled, dated, numbered 20/35 in pencil and credit blindstamp in the margin.

Estimate \$7,000-9,000**PROVENANCE**

Peter Fetterman Gallery, Santa Monica



205

IRVING PENN 1917-2009

Poppy: Showgirl, New York, 1968

Dye transfer print, printed 1989.

17 x 21 7/8 in. (43.2 x 55.6 cm)

Signed, titled, dated, initialed, Condé Nast
copyright credit reproduction limitation, credit
and edition stamps on the reverse of the mount.
One from an edition of 17.

Estimate \$50,000-70,000



206

LEE FRIEDLANDER b. 1943*Galax, Virginia, 1962*

Gelatin silver print, printed 1960s.

5 3/4 x 8 7/8 in. (14.5 x 22.5 cm)

Signed, titled 'Galax', dated, initialed, annotated
'printed 1960s' in pencil and copyright credit
reproduction limitation stamp on the verso.**Estimate** \$30,000-40,000**PROVENANCE**

Galerie Thomas Zander, Cologne

LITERATUREGalassi, *Friedlander*, pl. 75Harry N. Abrams, Inc., *Lee Friedlander: Like a
One-Eyed Cat*, pl. 29

207

LEE FRIEDLANDER b. 1943*Baltimore, Maryland, 1962*

Gelatin silver print, printed 1960s.

8 1/8 x 5 1/4 in. (20.6 x 13.3 cm)

Signed, titled 'Baltimore', dated in pencil,
copyright credit reproduction limitation and
'Printed 1960's' stamps on the verso.**Estimate** \$10,000-15,000**PROVENANCE**

Galerie Thomas Zander, Cologne

LITERATUREGalassi, *Friedlander*, pl. 63Harry N. Abrams, Inc., *Lee Friedlander: Like a
One-Eyed Cat*, pl. 19

207





208

DIANE ARBUS 1923-1971

A Flower Girl at a Wedding, Conn., 1964

Gelatin silver print, printed later by Neil Selkirk.

13 3/4 x 14 1/8 in. (34.9 x 35.9 cm)

Stamped 'a Diane Arbus photograph', signed, titled, dated, numbered 51/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate \$30,000-50,000

LITERATURE

Aperture, *Diane Arbus*, n.p.

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, pp. 296-297



209

DIANE ARBUS 1923-1971*Lady bartender at home with a souvenir dog, New Orleans, 1964*Gelatin silver print, printed later by Neil Selkirk.
14 1/4 x 14 1/8 in. (36.2 x 35.9 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 \$15,000-25,000**PROVENANCE**Hemphill Fine Arts, Washington, DC
Private Collection, Bellingham, WA**LITERATURE**Aperture, *Diane Arbus*, n.p.
Arbus, Sussman, Phillips, Selkirk and
Rosenheim, *Diane Arbus: Revelations*, p. 168

210



210

DIANE ARBUS 1923-1971*Triplets in their bedroom, N.J., 1963*Gelatin silver print, printed later by Neil Selkirk.
14 7/8 x 15 in. (37.8 x 38.1 cm)

Stamped 'A Diane Arbus photograph', signed, titled, dated, numbered 46/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

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

Alan Koppel Gallery, Chicago

LITERATUREAperture, *Diane Arbus*, n.p.
Arbus, Sussman, Phillips, Selkirk and
Rosenheim, *Diane Arbus: Revelations*, p. 85
Green, *A Critical History: American Photography*, p. 106



211

LEE FRIEDLANDER b. 1943*Garry Winogrand, 1957*

Gelatin silver print, printed circa 1978.

7 1/2 x 11 1/4 in. (19.1 x 28.6 cm)

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

Estimate \$3,000-5,000**PROVENANCE**

Deborah Bell Photographs, New York

LITERATURESzarkowski, *Winogrand: Figments from the Real World*, p. 15

212

GARRY WINOGRAND 1928-1984*Untitled, circa 1960*

Gelatin silver print.

13 1/8 x 10 in. (33.3 x 25.4 cm)

Signed in pencil, annotated 'MOMA' in an unidentified hand in pencil and '424 Madison Ave.' credit stamp on the verso.

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

Alan Koppel Gallery, Chicago

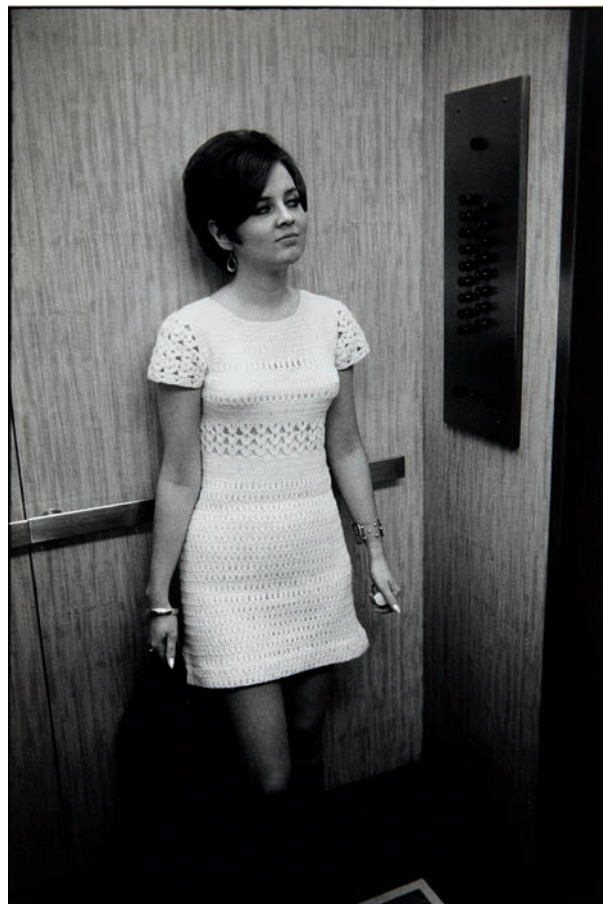
213

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

Gelatin silver print, printed 1981.

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

Signed and numbered 52/80 in pencil on the verso.

Estimate \$2,000-3,000**LITERATURE**Winogrand, *Women are Beautiful*, n.p.



214

HARRY CALLAHAN 1912-1999*Facade with tree, Chicago, 1949*

Gelatin silver print, printed later.

35 1/2 x 45 in. (90.2 x 114.3 cm)

Signed and numbered 6/8 in ink on the reverse of the mount.

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

Edwynn Houk Gallery, New York



215

ROBERT ADAMS b. 1937*New Housing, Colorado Springs, Colorado, 1968-1971*

Gelatin silver print.

6 x 6 in. (15.2 x 15.2 cm)

Signed, dated in pencil, titled in ink and '3845 Dudley St.' credit stamp on the reverse of the mount.

Estimate \$8,000-12,000

216

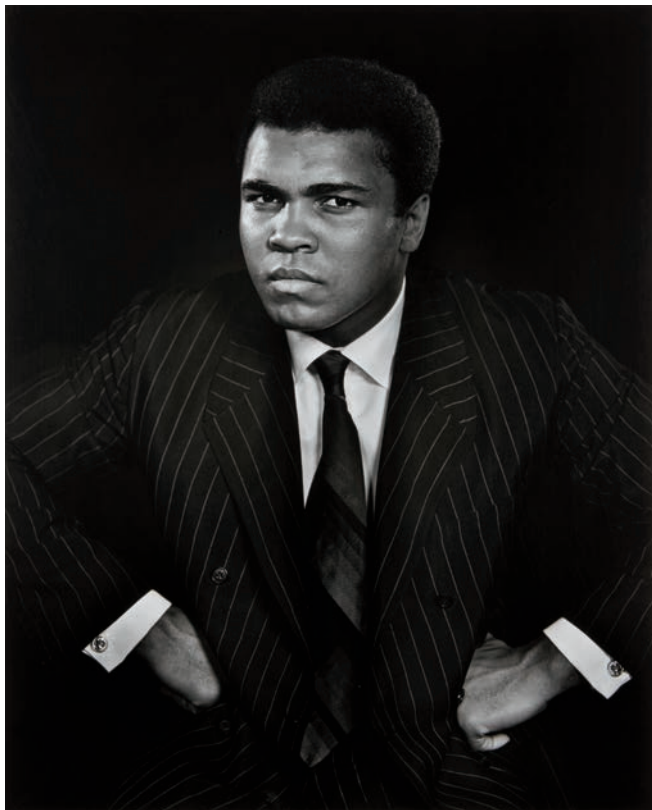
FRANCESCA WOODMAN 1958-1981*Rome, 1977-1978*

Gelatin silver print, printed later.

4 1/2 x 4 1/2 in. (11.4 x 11.4 cm)

Signed by George and Betty Woodman in pencil, numbered 3/40 in an unidentified hand in pencil and 'PE/FW' stamp on the verso.

Estimate \$5,000-7,000**EXHIBITED***Francesca Woodman*, San Francisco Museum of Modern Art, 5 November 2011 - 20 February 2012; Solomon R. Guggenheim Museum, New York, 16 March - 15 June 2012 for both, another print exhibited**LITERATURE**Phaidon, *Francesca Woodman*, p. 158San Francisco Museum of Modern Art, *Francesca Woodman*, p. 98 and cat. 118



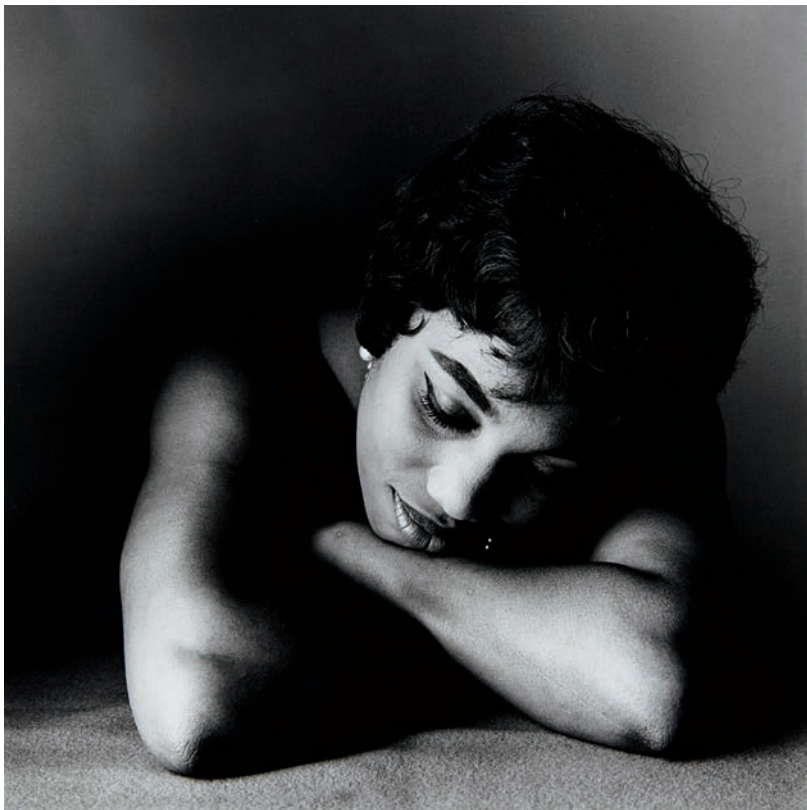
217

YOUSUF KARSH 1908-2002*Muhammad Ali, 1970*

Gelatin silver print, printed later.

19 5/8 x 15 3/4 in. (49.8 x 40 cm)

Signed in ink on the mount; titled in an unidentified hand in pencil and credit stamp on the reverse of the mount.

Estimate \$10,000-15,000

218

IRVING PENN 1917-2009*Leontyne Price, New York, November 6, 1961*

Gelatin silver print.

10 3/8 x 10 3/8 in. (26.4 x 26.4 cm)

Signed, titled, dated, initialed, annotated 'Print made 1961' in ink, credit and Condé Nast copyright credit reproduction limitation stamps on the reverse of the mount. One from an edition of 4.

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

Pace/MacGill Gallery, New York

Leontyne Price is an American soprano and one of the greatest voices of the twentieth century. Born in Mississippi in 1927, she rose to prominence in the 1950s and 1960s by tackling the most demanding roles in the operatic repertoire. She was the first African American to sing a leading role at *La Scala*, Italy's most important opera house, with a performance of *Aida* in May 1960. The next year, her debut at New York's Metropolitan Opera House in *Il trovatore* was so searing and powerful that it was followed by a 40 minute standing ovation. In the present lot, Irving Penn's meticulous and steady approach to portraiture captures Price at the height of her career and in a moment of contemplation.



219

ANNIE LEIBOVITZ b. 1949*Twyla Tharp, New York City, 1998*

Gelatin silver print.

19 3/4 x 15 3/4 in. (50.2 x 40 cm)

Signed in pencil on the verso; signed in ink, printed title, date and number 6/25 on an artist's label affixed to the reverse of the mat.

Estimate \$4,000-6,000



220

ERNST HAAS 1921-1986*Marlboro Man*, 1985

Dye transfer print.

14 x 9 1/4 in. (35.6 x 23.5 cm)

Estimate \$20,000-30,000**PROVENANCE**

The Collection of Victoria Haas, the artist's daughter, New York

While best known for his groundbreaking use of color in fine art and documentary photography throughout the 1950s, 60s and 70s, Ernst Haas was also a prolific commercial photographer. As one of several photographers who contributed to the iconic *Marlboro Man* cigarette campaign of the late 1970s and early 1980s, from which the present lot is an example, his images have come to define the aesthetic of the American cowboy. Nearly 30 years after it was taken, this image remains a timeless and quintessential embodiment of the Great American West.

221

221

ERNST HAAS 1921-1986*Route 66, Albuquerque, New Mexico, USA*, 1969

Chromogenic print, printed later.

22 1/2 x 33 1/2 in. (57.2 x 85.1 cm)

Signed, titled, dated and numbered 40/50 by Alexander Haas, the artist's son, in ink on a studio label affixed to the reverse of the mount.

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

Acquired directly from the Estate of Ernst Haas



222

DAVID HOCKNEY b. 1937*My Mother, Bolton Abbey, Yorkshire, November, 1982*

Photographic collage, in the artist's original frame.
 47 x 27 1/8 in. (119.4 x 68.9 cm)
 Signed, titled, dated and numbered '16' in ink on the mount. Number 16 from an edition of 20.

Estimate \$10,000-15,000**PROVENANCE**

Acquired directly from the artist

223

JOEL STERNFELD b. 1944*Motorcyclists, Portland, Maine, August, 1992*

Chromogenic print.

36 1/4 x 45 3/4 in. (92 x 116.2 cm)

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

Estimate \$7,000-9,000**PROVENANCE**

Pace/MacGill Gallery, New York

222



223



224

224

WILLIAM EGGLESTON b. 1939*East Memphis, circa 1972*

Dye transfer print, printed 1986.

11 1/8 x 17 in. (28.3 x 43.2 cm)

Signed in ink, numbered 5/5 in an unidentified
 hand in pencil and 'William Eggleston's Guide'
 copyright stamp on the verso.

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

Christie's New York, 5 April 2000, lot 340

LITERATURESzarkowski, *William Eggleston's Guide*, p. 77



225

ROBERT MAPPLETHORPE 1946-1989*Rose*, 1987

Dye transfer print.

19 x 19 5/8 in. (48.3 x 49.8 cm)

Signed, dated and numbered 4/7 in ink in the margin; signed, titled, dated, numbered 4/7 in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate \$12,000-18,000**PROVENANCE**

Private Collection, New York

EXHIBITED*Robert Mapplethorpe*, Musée d'Art Contemporain, Fondation Edelman, Pully/Lausanne, November 1991 - March 1992

226

ROBERT MAPPLETHORPE 1946-1989*Orchid*, 1988

Gelatin silver print.

19 1/4 x 19 1/4 in. (48.9 x 48.9 cm)

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

Estimate \$12,000-18,000**LITERATURE**teNeues, *Robert Mapplethorpe: Perfection in Form*, cat no. 50



227

HORST P. HORST 1906-1999

Peony in Blue Vase, 1986

Dye transfer print.

17 5/8 x 15 1/4 in. (44.8 x 38.7 cm)

Signed in pencil, titled in an unidentified hand in pencil on the verso. One from an edition of 10.

Estimate \$20,000-30,000



Δ228

PHOTOGRAPHS FROM THE COLLECTION OF
LISA LYON

ROBERT MAPPLETHORPE 1946-1989

Lisa Lyon, 1982

Gelatin silver print, flush-mounted.

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

Signed and numbered AP 1/2 in ink in the margin.

One from an edition of 10 plus 2 artist's proofs.

Estimate \$4,000-6,000

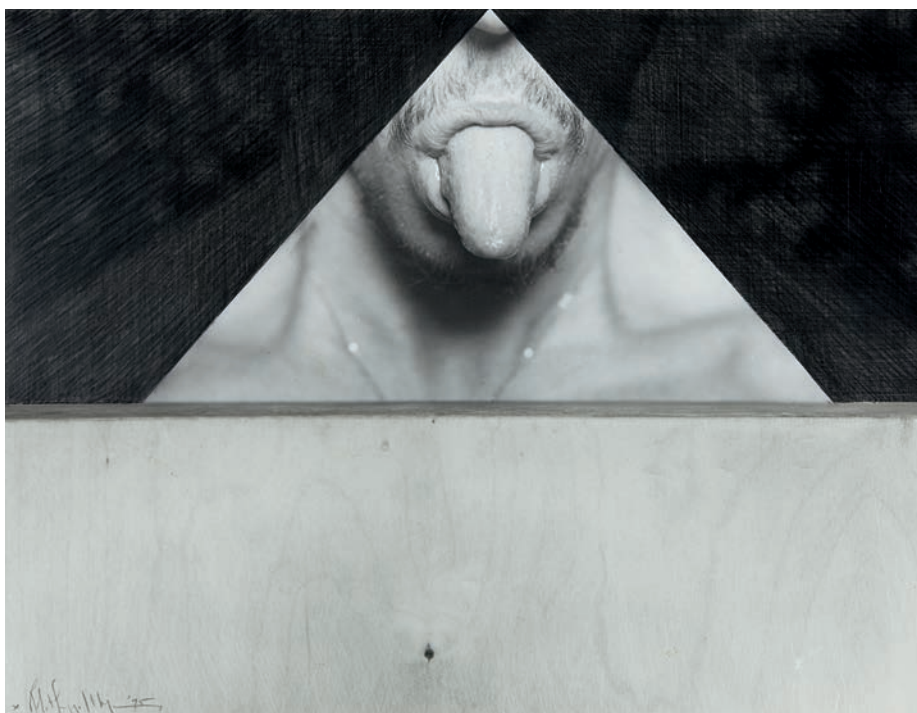
PROVENANCE

Acquired directly the artist

LITERATURE

St. Martin's Press, *Lady: Lisa Lyon*, p. 119

229



229

ROBERT MAPPLETHORPE 1946-1989

Self portrait, 1975

Unique gelatin silver print with graphite on
the recto.

10 1/8 x 13 1/4 in. (25.7 x 33.7 cm)

Signed and dated in pencil on the recto.

Estimate \$12,000-18,000

PROVENANCE

Holly Solomon Gallery, New York

Robert Miller Gallery, New York

LITERATURE

Random House, *Mapplethorpe: Altars*, p. 85

230



Δ230

PHOTOGRAPHS FROM THE COLLECTION OF
LISA LYON

ROBERT MAPPLETHORPE 1946-1989

Lisa Lyon, 1982

Gelatin silver print, flush-mounted.

15 1/8 x 15 1/4 in (38.4 x 38.7 cm)

Signed and numbered AP 1/2 in ink in the margin.

One from an edition of 10 plus 2 artist's proofs.

Estimate \$3,000-5,000

PROVENANCE

Acquired directly from the artist

LITERATURE

St. Martin's Press, *Lady: Lisa Lyon*, p. 107

231

231

ROBERT MAPPLETHORPE 1946-1989*Flower Arrangement*, 1982

Gelatin silver print.

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

Signed by Michael Ward Stout, Executor,

in ink, titled, dated and numbered 8/10

in an unidentified hand in ink and Robert

Mapplethorpe signature and copyright credit

reproduction limitation stamps on the reverse

of the flush-mount.

Estimate \$12,000-18,000**LITERATURE**Kardon, *Robert Mapplethorpe: The Perfect**Moment*, p. 84Random House, *Mapplethorpe: Pistils*, p. 70

232

ROBERT MAPPLETHORPE 1946-1989*Silver Dollar*, 1988

Dye transfer print.

18 x 22 1/4 in. (45.7 x 56.5 cm)

Signed, dated in ink, titled, dated and

numbered 'AP', 'E' in an unidentified hand in

ink and copyright credit reproduction limitation

stamp on the reverse of the flush-mount. One

from an edition of 10 plus artist's proofs.

Estimate \$8,000-12,000

232



Δ233

PHOTOGRAPHS FROM THE COLLECTION OF
LISA LYON

ROBERT MAPPLETHORPE 1946-1989

Lisa Lyon, 1982

Gelatin silver print.

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

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

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist

LITERATURE

St. Martin's Press, *Lady: Lisa Lyon*, p. 29

233



234



234

LARRY CLARK b. 1943

Untitled from Teenage Lust, 1981

Gelatin silver print, printed 1983.

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

Signed in pencil on the verso.

Estimate \$4,000-6,000

235

ALBERT WATSON b. 1942

Pamela Anderson, 1998

Chromogenic print, flush-mounted.

47 3/4 x 76 1/2 in. (121.3 x 194.3 cm)

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

Estimate \$10,000-15,000

235



236

ANDY WARHOL 1928-1987*Diana Ross, 1981*

Polaroid print.

3 3/4 x 2 7/8 in. (9.5 x 7.3 cm)

Copyright credit blindstamp in the margin.

Estimate \$10,000-15,000**PROVENANCE**

Danziger Projects, New York



237

ANDY WARHOL 1928-1987*Debbie Harry, 1980*

Polaroid print.

3 3/4 x 2 7/8 in. (9.5 x 7.3 cm)

Copyright credit blindstamp in the margin.

Estimate \$10,000-15,000**PROVENANCE**

Danziger Projects, New York



“If a photographer says he is not a voyeur, he is an idiot.”

HELMUT NEWTON

238

HELMUT NEWTON 1920-2004

Woman Observing Man, Saint-Tropez, 1975

Gelatin silver print, printed 1980s.

23 x 15 3/8 in. (58.4 x 39.1 cm)

Signed, titled and dated in pencil on the verso. Number 3 from an edition of 10.

Estimate \$50,000-70,000

LITERATURE

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

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

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

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

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

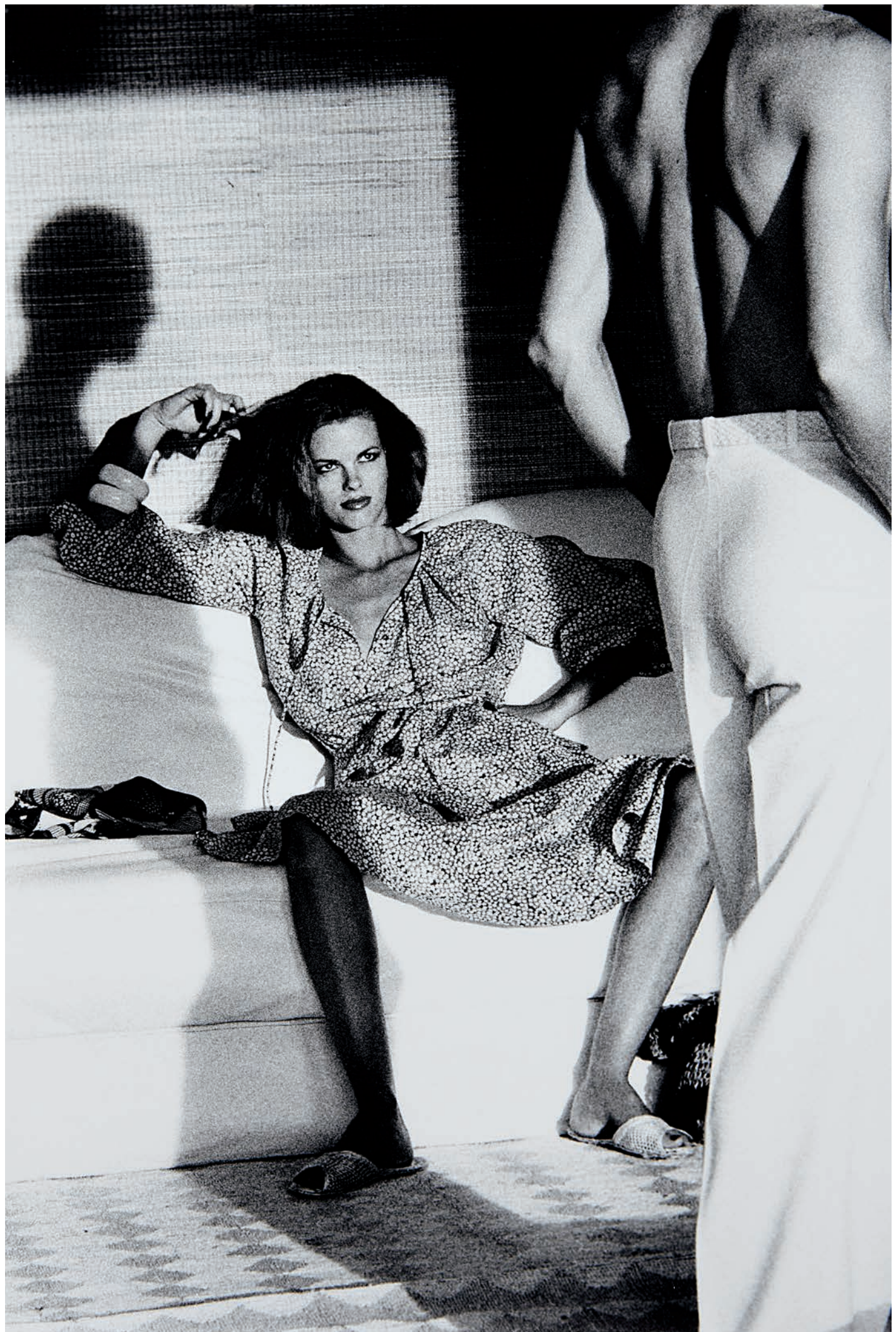
American *Vogue*, May 1975, p. 106

Over his decades-long career, Helmut Newton created a style marked by an unabashed and gloriously decadent sexuality, presenting his female subjects as invincible Amazons liberated from centuries-old mores to strut to their own beat. Unsurprisingly, having been raised in an affluent, liberal Jewish home during Berlin's roaring 1920s, Newton approached the field of photography with a deep love for women, a tight bracing of the avant-garde and vivid memories of grand vacations taken at Europe's most luxurious spots. In his wish to distinguish himself as a photographer, Newton carved a path circumventing the fashion photography of the 1950s and 1960s, be it the exuberant grace of

Richard Avedon, the conservative sweetness of Norman Parkinson or the timeless elegance of Irving Penn. By doing so, Newton created a style that was revolutionary for its era, defying the expectations of designers and fashion enthusiasts alike. Indeed, fashion impresario Karl Lagerfeld has noted that Newton's images "have survived better than the fashion they were meant to represent or illustrate."

In *Woman Observing Man, St. Tropez, 1975*, Newton presents his female subject seated, relaxed, confident, her legs splayed as she inspects the semi-clad man standing nearby. While her demeanor is masculine in its traditional near-predatory body language,

the male subject's passive standing, and more so, the absence of his face from the image, relegates him to the traditional feminine role of sex object. The woman depicted is in control of her sexuality but without a trace of self-restraint; engaging and domineering without a trace of vulgarity. Her seduction of the man is calculating, deliberate and assertive. Newton presents her as the emblem of a new era, one that called for the liberation of women, imbuing them with a formerly negated sense of empowerment that is undeniably and seductively compelling.





239

HELMUT NEWTON 1920-2004*Shoe, Monte Carlo, 1983*Gelatin silver print from *Private Property Suite I*, printed 1984.

14 1/4 x 9 1/2 in. (36.2 x 24.1 cm)

Signed in pencil and numbered '6', 6/75 in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate \$8,000-12,000**LITERATURE**Taschen, *Helmut Newton: Work*, p. 69

241

HERB RITTS 1952-2002*Duo IV, Mexico, 1990*

Gelatin silver print.

14 7/8 x 18 1/2 in. (37.8 x 47 cm)

Signed, titled, dated and numbered 17/25 in pencil on the verso.

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

Catherine Edelman Gallery, Chicago

LITERATUREBulfinch Press, *Herb Ritts: Work*, n.p.Twin Palms, *Duo: Herb Ritts Photographs*, n.p.

240

HELMUT NEWTON 1920-2004*Two pairs of legs in black stockings, Paris, 1979*Gelatin silver print from *Private Property Suite III*, printed 1984.

10 1/2 x 10 1/2 in. (26.7 x 26.7 cm)

Signed, numbered '4', 12/75 in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate \$10,000-15,000**PROVENANCE**

Addison/Ripley Gallery, Washington, DC

LITERATUREÉditions du Regard, *Helmut Newton*, p. 41Lagerfeld, *Helmut Newton: 47 Nudes*, p. 33

241



242

HELMUT NEWTON 1920-2004*Office Love, Paris, 1977*Gelatin silver print from *Private Property Suite I*,
printed 1984.

14 5/8 x 10 3/4 in. (37.1 x 27.3 cm)

Signed and numbered '9', 6/75 in pencil and
copyright credit reproduction limitation stamp
on the verso.**Estimate** \$15,000-20,000**LITERATURE**Taschen, *Helmut Newton: Work*, p. 279

243

KEN PROBST 1952-2010*Tattooed Twins, San Diego, 1989*

Gelatin silver print, printed later.

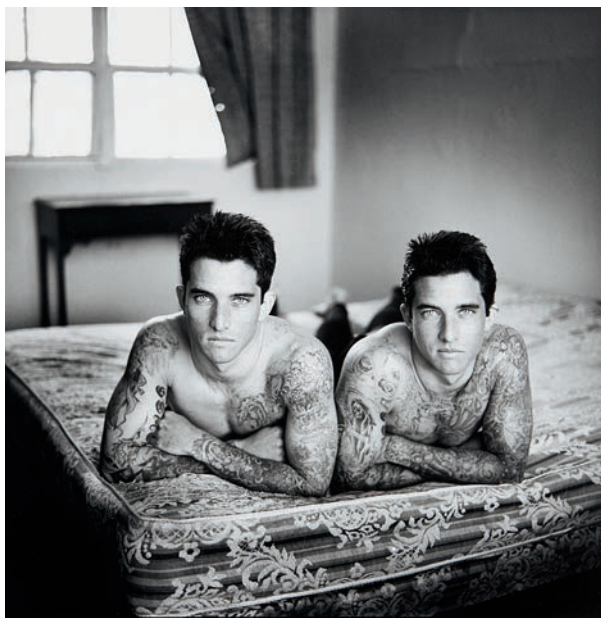
18 x 17 3/4 in. (45.7 x 45.1 cm)

Signed, titled, dated, numbered 12/20 and
copyright in pencil on the verso.**Estimate** \$3,000-5,000

242



243



244

244

HELMUT NEWTON 1920-2004*Robyn & Nina modeling Thierry Mugler
Maillots, Acapulco, 1978*

Polaroid print.

2 3/4 x 3 3/4 in. (7 x 9.5 cm)

Titled and dated in ink in the margin; signed in
pencil on the verso.**Estimate** \$7,000-9,000**PROVENANCE**Acquired from the artist
The Collection of Gert Elfering, Munich

ACTUAL SIZE



245

PETER BEARD b. 1938*Lion Pride/ Southern Serengeti nr. Ndutu for The End of the Game, 1976*

Platinum palladium print.

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

Signed, titled, dated and annotated in pencil in the margin.

Estimate \$20,000-30,000**PROVENANCE**

Camera Work, Berlin

LITERATUREBowermaster, *The Adventures and MisAdventures of Peter Beard in Africa*, inside front and back spreadsTaschen, *Peter Beard*, pl. 188 for both, a variant

246

PETER BEARD b. 1938*Cheetah cubs orphaned at Mweiga nr. Nyeri for The End of the Game, 1968*

Gelatin silver print with ink, printed later.

6 1/4 x 9 1/8 in. (15.9 x 23.2 cm)

Signed, titled and dated in ink on the recto;

The Time is Always Now copyright credit stamp on the reverse of the frame.

Estimate \$10,000-15,000**PROVENANCE**

The Time is Always Now Gallery, New York

LITERATURETaschen, *Peter Beard*, pl. 176 for a variant

246





247

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

Gelatin silver print with ink, paint, drawings by the artists Kivoi Mathenge and E. Mwangi Kuria and an affixed empty cigarette pack, printed 1998.

20 x 24 in. (50.8 x 61 cm)

Signed, titled, dated and annotated in ink on the recto; signed and annotated 'Hog Ranch' three times by Mathenge and Kuria in ink on the recto.

Estimate \$30,000-50,000**PROVENANCE**

Fahey Klein Gallery, Los Angeles

LITERATUREBowermaster, *The Adventures and MisAdventures of Peter Beard in Africa*, cover Taschen, *Peter Beard*, pl. 380 for both, a variant

248

PETER BEARD b. 1938*Machine in the garden, Tsavo, Kenya, 1971-1972*

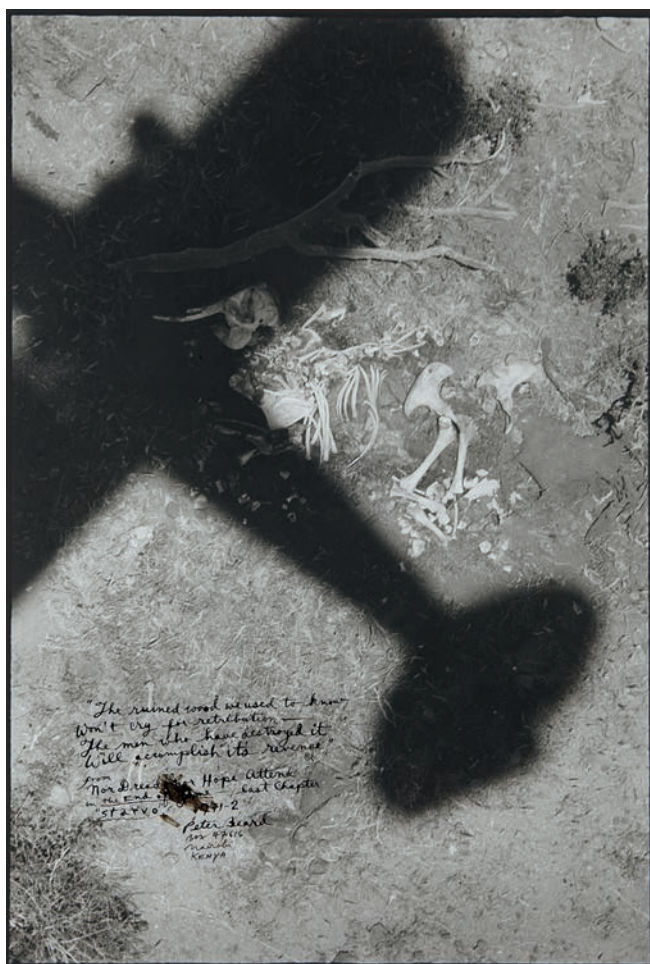
Gelatin silver print with ink, printed later.

22 1/4 x 15 1/8 in. (56.5 x 38.4 cm)

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

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

The Time is Always Now Gallery, New York



249

NICK BRANDT b. 1966*Elephants on the Move*, 2006

Archival pigment print.

34 1/2 x 80 in. (87.6 x 203.2 cm)

Signed, dated and numbered AP 2/2 in pencil in the margin. One from an edition of 8 plus 2 artist's proofs.

Estimate \$30,000-50,000

250

NICK BRANDT b. 1966*Lion Under Leaning Tree*, 2008

Archival pigment print.

38 1/2 x 45 3/4 in. (97.8 x 116.2 cm)

Signed, dated and numbered 14/15 in pencil in the margin.

Estimate \$25,000-35,000



251

251

PETER BEARD b. 1938
Loliondo, Lion charge, 1964

Gelatin silver print.

8 x 10 in. (20.3 x 25.4 cm)

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

Estimate \$12,000-18,000

PROVENANCE

The Time is Always Now Gallery, New York

LITERATURE

Bowermaster, *The Adventures and MisAdventures of Peter Beard in Africa*, back cover and p. 57

Taschen, *Peter Beard*, pl. 200 for both, a variant



252



252

IRVING PENN 1917-2009*New Guinea Man and Child with White Faces*, 1970

Platinum palladium print, printed 1983.

13 1/4 x 13 1/4 in. (33.7 x 33.7 cm)

Signed, titled, dated, numbered 10/19 in pencil, credit and Condé Nast copyright credit (courtesy Vogue) reproduction limitation stamp on the reverse of the aluminum flush-mount.

Estimate \$20,000-30,000

253



253

IRVING PENN 1917-2009*Two Nepal Women With Nose Rings, Nepal*, 1967

Selenium toned gelatin silver print, printed 1984.

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

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

Estimate \$10,000-15,000**LITERATURE**Knopf/Callaway, *Irving Penn: Passage*, p. 175

254



254

SEYDOU KEÏTA 1923-2001*A Young Girl Wearing a 'Robe Samba' dress*, 1950s

Gelatin silver print, printed 1995.

22 x 15 3/4 in. (55.9 x 40 cm)

Signed twice, dated and annotated '52A55' in ink in the margin; signed, dated and annotated 'Paris' in pencil by Philippe Salaün and 'Tirage par Philippe Salaün' stamp on the verso.

Estimate \$6,000-8,000**LITERATURE**Scalo, *Seydou Keïta*, p. 121

The young woman in the present lot is photographed wearing a "bloc" or "robe samba" dress with three skirts. It is called a "robe samba" because of the wide black and white stripes.



255

IRVING PENN 1917-2009

*Nicole Kidman in an Olivier Theyskens
Design for Rochas, New York, July 13, 2003*

Selenium toned gelatin silver print.

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

Signed, titled, dated, initialed in pencil, credit,
Condé Nast copyright credit reproduction
limitation and edition stamps on the verso. One
from an edition of 13.

Estimate \$20,000-30,000

PROVENANCE

Pace/MacGill Gallery, New York

LITERATURE

Vogue, September 2003

256

IRVING PENN 1917-2009

Woman in Palace, Marrakech, Morocco (Lisa Fonssagrives-Penn), 1951

Selenium toned gelatin silver print, printed 1992.

15 1/2 x 15 1/4 in. (39.4 x 38.7 cm)

Signed, titled, dated, initialed, numbered in ink, Condé Nast copyright credit reproduction limitation, credit and edition stamps on the reverse of the mount. One from an edition of 40.

Estimate \$100,000-150,000

PROVENANCE

Private Collection, Atlanta

LITERATURE

Art Institute of Chicago, *Irving Penn: A Career in Photography*, pl. 24

Bulfinch Press, *Irving Penn - A notebook at random*, p. 103 there titled *Mint Tea in a Moroccan Palace*

Hall-Duncan, *The History of Fashion Photography*, p. 146

Knopf/Callaway, *Irving Penn: Passage*, p. 102

Smithsonian Institute, *Irving Penn: Master Images*, p. 42

Thames & Hudson, *Lisa Fonssagrives: Three Decades of Classic Fashion Photography*, p. 10

American Vogue, January 1952, pp. 132-133

Irving Penn's *Woman in Palace, Marrakech, Morocco (Lisa Fonssagrives-Penn)*, 1951, is one of the most iconic images in the revered fashion photographer's legacy. Taken a mere year after the nuptials between Penn and his muse, the image was originally published in *Vogue* in January of 1952 in an editorial titled "Moroccan Handbook." By then, the statuesque Swedish-born Fonssagrives had cemented her status as one of the most successful models in the world, having become the first model to grace the cover of *Time* magazine in 1949. Moreover, notwithstanding two additional *Vogue* covers, this would be the last editorial shoot the famed beauty would do, marking her gracious exit from the fashion world. The image is also celebrated for being one of the very few outdoors that Penn would take in his entire illustrious career. Depicting his wife as an imagined, mysterious and seductive harem beauty within a lavish Orientalist setting, Penn's image is as much an homage to his beloved wife as it is an embodiment of his own supremely elegant style.





257

ROBERT PARKEHARRISON b. 1968*Airway*, 2005

Gelatin silver print with acrylic paint, gels and varnishes, flush-mounted to artist's wooden frame.

52 x 64 in. (132.1 x 162.6 cm)

Signed, titled, dated and numbered 3/5 in pencil on a label affixed to the reverse of the frame.

Estimate \$10,000-15,000



258

DENNIS OPPENHEIM 1938-2011*Rocked Circle - Fear*, 1971

Two gelatin silver prints, one with ink on the recto.

Each approximately 7 3/4 x 9 1/8 in. (19.7 x 23.2 cm)

Each with copyright credit stamp, one with printed title and date on a label affixed to the verso, one stamped '5244'.

Estimate \$8,000-12,000

259

SOPHIE CALLE b. 1953*Les Tombes (Father, Mother, Brother)*, 1990

Three gelatin silver prints.

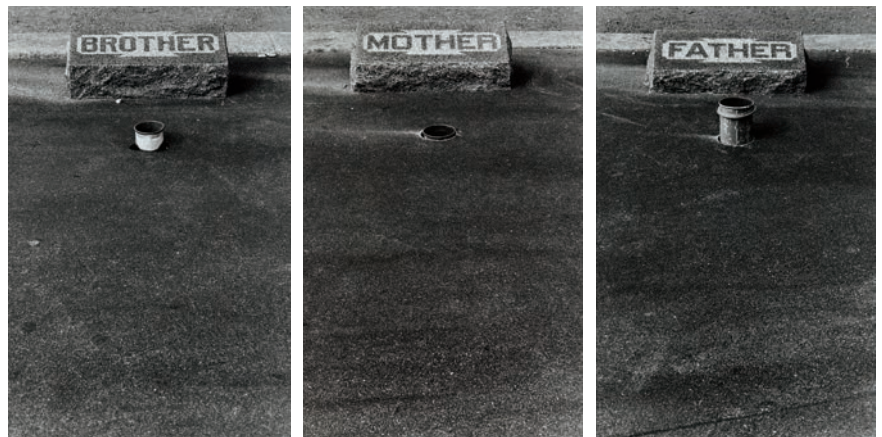
Each 22 3/4 x 14 3/4 in. (57.8 x 37.5 cm)

Number 6 from an edition of 7.

Estimate \$4,000-6,000

PROVENANCE

Paula Cooper Gallery, New York





260

IRVING PENN 1917-2009

Underfoot XXXI (New York, Aug - Sept), 2000

Selenium toned gelatin silver print.

19 1/2 x 19 1/4 in. (49.5 x 48.9 cm)

Signed twice, titled, dated, initialed in pencil, credit, Condé Nast copyright credit reproduction limitation and edition stamps on the verso. One from an edition of 10.

Estimate \$30,000-50,000



261

SALLY MANN b. 1951*Vinland*, 1992

Gelatin silver print.

18 5/8 x 22 3/4 in. (47.3 x 57.8 cm)

Signed, titled, dated, numbered 17/25 and
copyright in pencil on the verso.**Estimate** \$8,000-12,000**PROVENANCE**

Hemphill Fine Arts, Washington DC

Private Collection, Bellingham, WA

262

SALLY MANN b. 1951*Jessie at 5*, 1987

Gelatin silver print.

7 5/8 x 9 1/4 in. (19.4 x 23.5 cm)

Signed, titled, dated, numbered 20/25 and
copyright in pencil on the verso.**Estimate** \$6,000-8,000**PROVENANCE**

Edwynn Houk Gallery, New York

Paul Kopeikin Gallery, New York

LITERATUREAperture, *Sally Mann: Immediate Family*, n.p.Rosenblum, *A History of Women**Photographers*, pl. 254



263

ALBERT WATSON b. 1942

Kate Moss, Marrakech, 1993

Archival pigment print.

45 1/2 x 34 in. (115.6 x 86.4 cm)

Signed, titled, dated and annotated 'AP' in ink on the reverse of the flush-mount. One from an edition of 10 plus 1 artist's proof.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Albert Watson: Visions, Deichtorhallen Museum, Hamburg, 13 September 2012 - 3 March 2013 for another example exhibited



264

ANDREAS GEFELLER b. 1970*Ohne Titel (Lose)*, Düsseldorf, 2004

Chromogenic print, flush-mounted.

67 x 94 1/2 in. (170.2 x 240 cm)

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

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

Hasted Hunt, New York

German photographer Andreas Geffeller created the current image by pointing his camera at the cobblestone ground surrounding a lottery kiosk and photographing it at each step he took. Then, Geffeller meticulously collated the hundreds of images into a single, unified scene that is mesmerizing in its clarity and scale. While a distant view of the work renders it as nearly abstract, a closer inspection reveals sharp details—from cigarette boxes to soft drinks containers—that along with the discarded lottery tickets, present a touching, personalized vision alluding to recent human presence.

265

ADI NES b. 1966*Untitled from The Soldiers*, 1999

Chromogenic print.

52 x 35 in. (132.1 x 88.9 cm)

Signed in ink, printed title, date and number 1/3 on a label and Certificate of Authenticity accompanying the work.

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

Jack Shainman Gallery, New York

265





266

ORI GERSHT b. 1967

Untitled I from Elephant, 2004

Chromogenic print.

48 1/2 x 57 1/2 in. (123.2 x 146.1 cm)

Signed in Hebrew and English, titled 'Elephant', dated and annotated 'London UK' in ink on the reverse of the flush-mount; signed in ink, printed title, date and number 2/6 on a Certificate of Authenticity accompanying the work.

Estimate \$15,000-25,000

PROVENANCE

CRG Gallery, New York

In his series of landscapes, of which the current lot is an example, Israeli-born Ori Gersht photographed sites that bore witness to the tragedies of the Second World War. As a descendant of Holocaust survivors, Gersht's interest in the sites is not incidental, for it allows him to trace his own existence to a crucial point in his family's history. However, in lieu of depicting any didactic insignia of the war, Gersht turned his lens to

the flora that has grown at the site since the war. By carefully eliminating most of the color from the field of flowers, Gersht poetically alludes to the passing of time as well as the incomprehensible loss of life that took place, while the hints of color strategically scattered about remind viewers of human survival, resilience and hope. Indeed, *Elephant I* is a loving memorial to those who have come before us.

Gersht's work has been exhibited at the Museum of Fine Arts, Boston; Tel Aviv Museum, Israel; Tate Britain, London; Imperial War Museum, London; Santa Barbara Museum of Art, California; The J. Paul Getty Museum, Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, DC; Centro Andaluz de la Fotografía, Almería, Spain; and the Musée d'Art de Toulon, France, among others.



267

BARRY FRYDLENDER b. 1954

Pitzutziya, 2002

Chromogenic print, Diasac and flush-mounted.

31 x 108 1/2 in. (78.7 x 275.6 cm)

Signed in ink, printed title, date and number 5/5 on an illustrated certificate accompanying the work.

Estimate \$100,000-150,000

PROVENANCE

Andrea Meislin Gallery, New York

The sweeping view in Barry Frydlender's *Pitzutziya* is replete with poignant metaphors that address the history of photography, the construction of a national identity and the digital matrix underlying reality in the 21st-century. The image presents an exaggeratedly elongated interior view of a convenience store, commonly referred to as a 'pitzutziya' in Frydlender's native Israel. The hyper-accentuated horizontality of the image implies both a divergence from reality as well as a cinematic reel. The allusion to the latter genre is not coincidental, for *Pitzutziya* is constructed of dozens of images taken by Frydlender with a hand-held 35mm camera and later edited and

spliced together over a period of months. The resulting image is a strong counterargument against the historical claims that the field of photography is inevitably tethered to reality. Also, by piecing together an artificial visual tapestry, Frydlender presents an image that is purposeful in its dual and simultaneous ability to disorient and lure, straddling a fine line between familiarity and fantasy.

The sense of duality is likewise extended to the title. In addition to standing for a convenience store, the term 'pitzutziya' is derived from the Hebrew word 'pitzutz', or 'explosion', thereby describing the overabundance—be it in imagery, or, in the

context of this image, consumerism.

The store is cramped with overstuffed shelves that are bursting with canned goods, snacks, grains, candy, soft drinks, liquor, tobacco, household goods, toiletries and other everyday necessities. Moreover, the products are predominantly Israeli, American and Russian, collectively alluding to the steady Americanization of Israeli Pop Culture since the advent of the digital era as well as the swelling Russian influence that began with the immigration influx from the former Soviet Union in the 1990s. The image, therefore, is not merely a testament to a growing bracing of mass consumerism but also to the current socio-cultural zeitgeist in Israel. In fact, the



interior scene is flanked by two women: the seller on the back right side of the store who appears to be of Russian descent, and a customer on the front left side of the store who appears to be of Middle Eastern decent. Together, the two women provide an overview of the benchmark migratory waves that have come to define Israel in the 20th-century and also hint at underlying shifts in the socio-economic class hierarchy.

As a digital collage, *Pitzutziya* also reflects the manner in which information in the 21st century is produced, relayed, processed and received. Living in an era where digital communication has usurped personal

experience, people in Westernized societies are more adept to communicate and consequently experience reality through the aid of screens, smartphones, cyber forums, chat rooms, reality shows and online profiles. In that regard, *Pitzutziya* is reflective of the context in which it was created—a digital, manipulated, filtered construct where the link to a tangible, factual reality is tenuous at best. The strength of *Pitzutziya* herein lies in its ability to act as a two-way mirror, simultaneously reflecting back on itself as well as its viewers.

Frydlender's work has been exhibited at The Museum of Modern Art, New York; The

Israel Museum, Jerusalem; The Museum of Contemporary Art, Los Angeles; The FLAG Art Foundation, New York; The Contemporary Jewish Museum, San Francisco; The Museum of Contemporary Art, Cleveland; The Jewish Museum, Paris; the Jewish Museum, Berlin; The Jewish Museum, Frankfurt; The Jewish Museum, Amsterdam; The Jewish Museum of Maryland; The National Collection of Contemporary Art (FNAC), Paris; and Tel Aviv Museum of Art, among others.

268



268

STEVE MCCURRY b. 1950*Boy in Mid-Flight, Jodhpur, India, 2007*

Chromogenic print.

15 1/4 x 23 in. (38.7 x 58.4 cm)

Signed in ink on the verso; titled 'India' dated and numbered 12/90 in an unidentified hand in ink on an artist's label affixed to the verso.

Estimate \$5,000-6,000**PROVENANCE**

Peter Fetterman Gallery, Santa Monica

269

SEBASTIÃO SALGADO b. 1944*Serra Pelada, Brazilian gold mine, 1986*

Gelatin silver print, printed later.

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

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

Estimate \$4,000-6,000

269



270



270

STEVE MCCURRY b. 1950*Sharbat Gula, Afghan Girl, Pakistan, 1984*

Chromogenic print, printed later.

21 1/4 x 14 1/4 in. (54 x 36.2 cm)

Signed in ink on the verso; dated in an unidentified hand in ink on an artist's label affixed to the verso.

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

Peter Fetterman Gallery, Santa Monica

LITERATURE*National Geographic*, June 1985, cover



271

SEBASTIÃO SALGADO b. 1944

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

Gelatin silver print, flush-mounted, printed later.
47 5/8 x 66 3/8 in. (121 x 168.6 cm)

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

Estimate \$35,000-45,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica



272

EDWARD BURTYNSKY b. 1955

*Rock of Ages # 22, Abandoned Section,
Wells-Lamson Quarry, Barre, Vermont,
1991*

Signed in ink, printed title, date and number
AP1 on a label affixed to the reverse of the
flush-mount. One from an edition of 5 plus
artist's proofs.

40 x 50 in. (101.6 x 127 cm)

Estimate \$15,000-20,000

PROVENANCE

Charles Cowles Gallery, New York

273

HIROSHI SUGIMOTO b. 1948

Ligurian Sea, Frumura, 1993

Gelatin silver print.

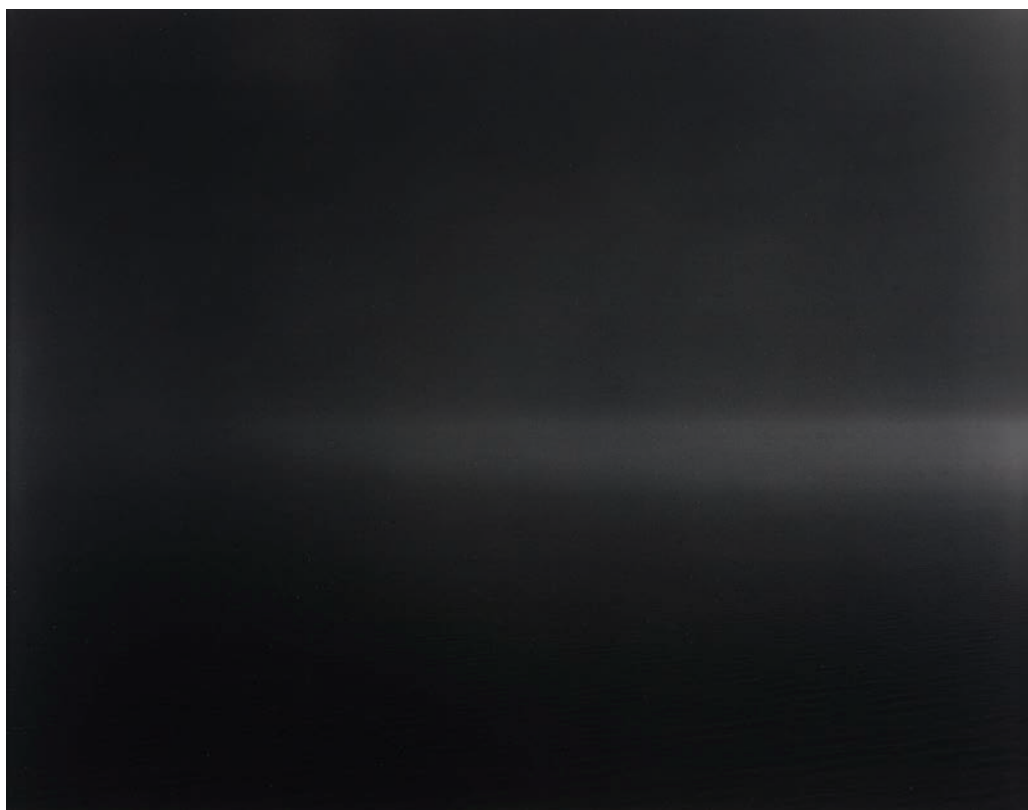
16 5/8 x 21 3/8 in. (42.2 x 54.3 cm)

Signed and numbered in pencil on the mount;
blindstamp title, date and number 9/25 '394' in
the margin.

Estimate \$15,000-25,000

LITERATURE

Contemporary Arts Museum, Houston and
Hara Museum of Contemporary Art, Tokyo,
Sugimoto, p. 69





274

RICHARD MISRACH b. 1949

Untitled #591-04, 2004

Chromogenic print, flush-mounted.

60 x 118 in. (152.4 x 299.7 cm)

Signed, dated and annotated 'A.P.', '#591-04' in ink on a label affixed to the reverse of the frame.

One from an edition of 5 plus 1 artist's proof.

Estimate \$50,000-70,000

PROVENANCE

M + B Gallery, Los Angeles

Richard Misrach has been documenting the American landscape for the past 40 years, using his camera to examine the relationship between man and the physical world around him. In his *On the Beach* series, he captures aerial photographs of figures isolated in the vast expanses of sand and sea. As we see in the present lot, the unusual perspective paired with the lack of a horizon line creates a photograph that speaks- not of one specific place- but of the grand scale of the world around us. With his oversized and vibrantly colored images, Misrach offers a contemporary interpretation of the most classic of photographic subjects.



275

DAVID LACHAPELLE b. 1963*Amanda Lepore: Addicted to Diamonds,*
New York, 1997

Chromogenic print.

39 1/4 x 28 1/2 in. (99.7 x 72.4 cm)

Signed in ink, printed title, date and number
10/17 on a gallery label accompanying the work.**Estimate** \$25,000-35,000**PROVENANCE**

Tony Shafrazi Gallery, New York

276



276

DAVID LACHAPELLE b. 1963*Cathedral, Los Angeles, 2007*

Chromogenic print, Diasac mounted.

23 3/4 x 31 3/4 in. (60.3 x 80.6 cm)

Signed in ink, printed title, date and number
10/10 on an artist's label affixed to the reverse
of the flush-mount.**Estimate** \$12,000-18,000



277

ERWIN OLAF b. 1959*The Hallway from Hope*, 2005

Lambda print, Diasac mounted.

27 1/2 x 41 1/2 in. (69.9 x 105.4 cm)

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

Estimate \$15,000-20,000**LITERATURE**Aperture, *Erwin Olaf*, pp. 10-11

278

ERWIN OLAF b. 1959*The Boxing School from Hope*, 2005

Lambda print, Diasac mounted.

27 1/2 x 39 3/8 in. (69.9 x 100 cm)

Signed, titled, dated and numbered 2/12 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate \$9,000-12,000**LITERATURE**Aperture, *Erwin Olaf*, pp. 46-47



279

PHILIP-LORCA DICORCIA b. 1951*W, September, no. 2 from Stranger in Paradise, 2000*Fujicolor Crystal Archive print, flush-mounted.
48 x 59 1/2 in. (121.9 x 151.1 cm)

Signed in ink on the verso. One from an edition of 15.

Estimate \$15,000-20,000

280

PHILIP-LORCA DICORCIA b. 1951*Juliet Ms. Muse, 2004*

Fujicolor Crystal Archive print.

60 x 39 3/4 in. (152.4 x 101 cm)

Signed in ink, printed title, date and number 2/8
on labels affixed to the reverse of the mount.**Estimate** \$12,000-18,000

281

NOBUYOSHI ARAKI b. 1940*Red Kimono, circa 2004*

Dye destruction print.

23 3/4 x 29 3/4 in. (60.3 x 75.6 cm)

Signed in ink on the verso.

Estimate \$10,000-15,000

280



281



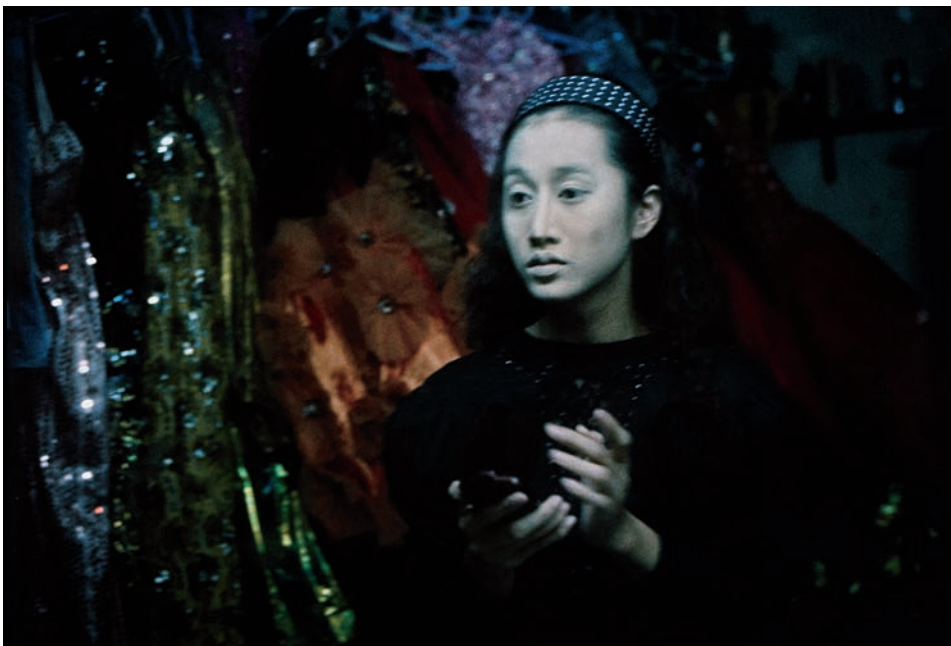
282

GAVIN BOND b. 1970*Redemption*, 2008

Chromogenic print, flush-mounted.

85 x 70 1/2 in. (215.9 x 179.1 cm)

Signed in ink, printed title and number 1/1 on a gallery label accompanying the work.

Estimate \$15,000-20,000

283

NAN GOLDIN b. 1953*Yogo in the Mirror, Bangkok, Second Tip bar*, 1992

Dye destruction print.

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

Signed, titled, dated and numbered 24/25 in ink on the verso.

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

Matthew Marks Gallery, New York

LITERATURESusman, *Nan Goldin: I'll Be Your Mirror*, p. 343



284

NAZIF TOPÇUOĞLU b. 1953*Stigma*, 2007

Chromogenic print, printed later.

44 7/8 x 59 in. (114 x 150 cm)

Signed in ink, printed title, date and number 'AP1' on a Certificate of Authenticity accompanying the work. One from an edition of 5 plus 2 artist's proofs.

Estimate \$12,000-18,000

Renowned Turkish photographer Nazif Topçuoğlu has received wide acclaim in recent years for his thoughtful and captivating images. The concept of time is a subtle, underlying current throughout his work, one that lends to the exploration of shifting social ideologies as well as formal qualities and techniques. The image offered here is characterized by a triangular narrative derived from historical examples, giving the print a painterly feel. Yet the Stigma surrounding the female pair positioned on the left references ongoing contemporary issues relating to the social challenges of acceptance and gender equality. Thus, the artist juxtaposes the past with the present, inviting the viewer to question issues that may at first glance seem archaic, but are in reality enduring challenges faced by contemporary society.

285

SHIRIN NESHAT b. 1957*I am Its Secret*, 1993Fujicolor Crystal Archive print, from the *MOCA Photography Portfolio*, printed 1999.

18 3/4 x 12 3/4 in. (47.6 x 32.4 cm)

Signed, titled and dated in ink on the verso. One from an edition of 250.

Estimate \$8,000-12,000**LITERATURE**Edelstein, *Shirin Neshat: Women of Allah*, title page and p. 17Henie-Onstad Kunstsenter, *Shirin Neshat*, p. 10 and cover for a variant

285





286

AHMET ERTUG b. 1949

Hagia Sophia, Istanbul, 2011

Chromogenic print, flush-mounted.

87 x 70 7/8 in. (221 x 180 cm)

Signed in ink, printed title, date and number 1/3
on an artist's label accompanying the work.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist



287

THOMAS STRUTH b. 1954

Paradise 14 Yakushima, Japan, 1999

Chromogenic print, Diasac mounted.

55 x 70 in. (139.7 x 177.8 cm)

Signed in pencil, printed title, date and number
2/10 on a label accompanying the work.

Estimate \$60,000-80,000

PROVENANCE

Marian Goodman Gallery, New York

LITERATURE

Schirmer/Mosel, *Thomas Struth: New Pictures
from Paradise*, no. 7381 for a variant



288

HIROSHI SUGIMOTO b. 1948

Pacific Ocean, Maui, 1989

Gelatin silver print.

16 1/2 x 21 1/4 in. (41.9 x 54 cm)

Signed in pencil on the mount; blindstamp title, date and number 2/25 '326' in the margin.

Estimate \$20,000-30,000



289

HIROSHI SUGIMOTO b. 1948*Rockefeller Center, 2001*

Gelatin silver print.

23 x 18 1/2 in. (58.4 x 47 cm)

Signed in pencil on the mount; blindstamp number 8/25 '969' in the margin.

Estimate \$30,000-50,000**PROVENANCE**

Fraenkel Gallery, San Francisco

290

290

ADAM FUSS b. 1961*Untitled from Details of Love, 1993*

Dye destruction photogram.

39 1/2 x 29 1/2 in. (100.3 x 74.9 cm)

Initialed and dated in ink on the reverse of the flush-mount; initialed and dated in ink on the reverse of the frame.

Estimate \$10,000-15,000**PROVENANCE**

Phillips, de Pury & Luxembourg New York, 16 April 2002, lot 167

LITERATUREArena Editions, *Adam Fuss*, pl. 25 for a variant



291

HIROSHI SUGIMOTO b. 1948

Joe #2134, 2004

Gelatin silver print.

58 1/2 x 47 in. (148.6 x 119.4 cm)

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

Estimate \$60,000-80,000

PROVENANCE

Gagosian Gallery, Los Angeles

LITERATURE

Sugimoto, *Joe*, cover, back cover and p. 85

Hiroshi Sugimoto's *Joe* depicts the majestic torqued spiral sculpture by Richard Serra of the same title. The sculpture is named after Joseph Pulitzer Jr., among the earliest of

Serra's patrons, and in fact, the first patron to commission a large scale outdoors piece, still exhibited at the courtyard of the Pulitzer Foundation of the Arts in St. Louis. Of that commission Serra has noted, "[it] was the first big landscape [piece] I built in my life. It was one of the most significant pieces I've ever made, still remains that for me, and it started me. I wouldn't have made what I made without Joe." For being the first in what became a series of revolutionary works, all overwhelming in their grandeur, elegance and understated grace, *Joe* has remained an iconic Post-Modernist portrait, and it is likewise befitting that Sugimoto devoted a whole series to the work in 2003.

As he had done in other architectural series, Sugimoto chose a soft focus to depict Serra's *Joe*. By doing so, he removed the specificity of the work and reduced it to its most essential characteristics—line, scale and movement. Indeed, the view proffered by the current lot—two opposing sweeping curves engulfing the frame in its near entirety— is imperial and commanding, reflecting the experience yielded by directly interacting with the sculpture, and, as some would claim, of being in the presence of the late beloved patron of the arts.

292



292

ROBERT POLIDORI b. 1951

Le Serment du Jeu de Paume, Attique de Chimay, Château de Versailles, 1986

Fujicolor Crystal Archive print, flush-mounted, printed later.

39 1/8 x 49 3/4 in. (99.4 x 126.4 cm)

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

Estimate \$15,000-25,000

PROVENANCE

Weinstein Gallery, Minneapolis

Private Collection, Minneapolis

LITERATURE

Abbeville Press, *Versailles*, p. 129

293



293

DESIREE DOLRON b. 1963

Cerca Trocadero, 2002-2003

Chromogenic print, Diasac mounted.

31 1/4 x 31 in. (79.4 x 78.7 cm)

Signed and dated '2003' in ink on the reverse of the flush-mount. Number 4 from an edition of 8.

Estimate \$15,000-20,000

PROVENANCE

Michael Hoppen Gallery, London



294

CANDIDA HÖFER b. 1944

Narodni Knihovna Praha VIII, 2004

Chromogenic print.

68 x 55 in. (172.7 x 139.7 cm)

Signed in ink, printed title, date and number

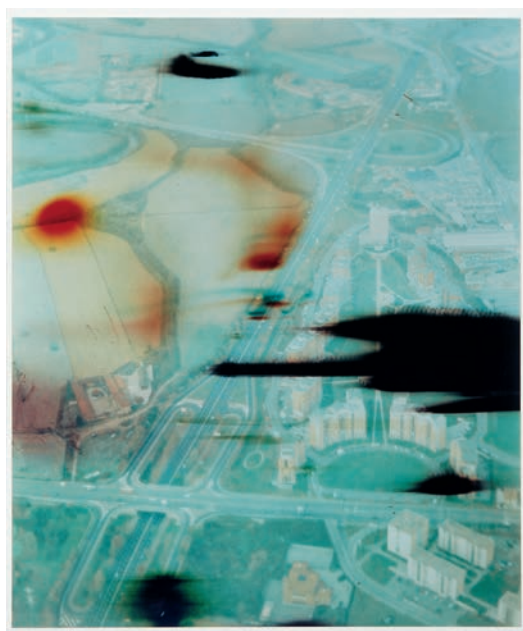
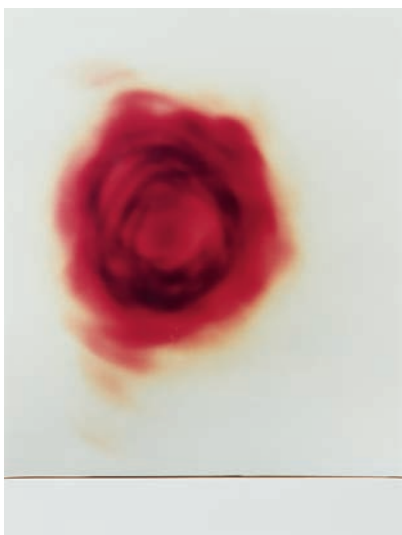
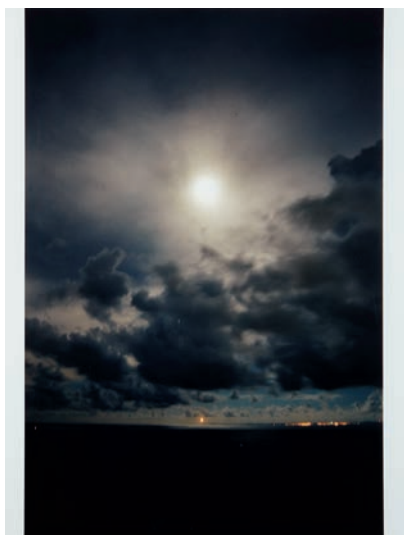
3/6 on a label affixed to the reverse of the
flush-mount.

Estimate \$30,000-40,000

PROVENANCE

Sonnabend Gallery, New York

To the present Private Collection, New York



295

WOLFGANG TILLMANS b. 1968

Selected images, 1995-2005

Eight chromogenic prints.

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

Each signed, titled, numbered, inscribed and dated in pencil on the verso. One unique print and all others from an edition of 3 or 10.

Estimate \$30,000-50,000

LITERATURE

Phaidon, *Wolfgang Tillmans*, p. 82 for an installation shot of *Conquistador III*





296

ELGER ESSER b. 1967

Saida II, Lebanon, 2005

Chromogenic print, Diasac and flush-mounted.
72 1/2 x 95 1/4 in. (184 x 242 cm)

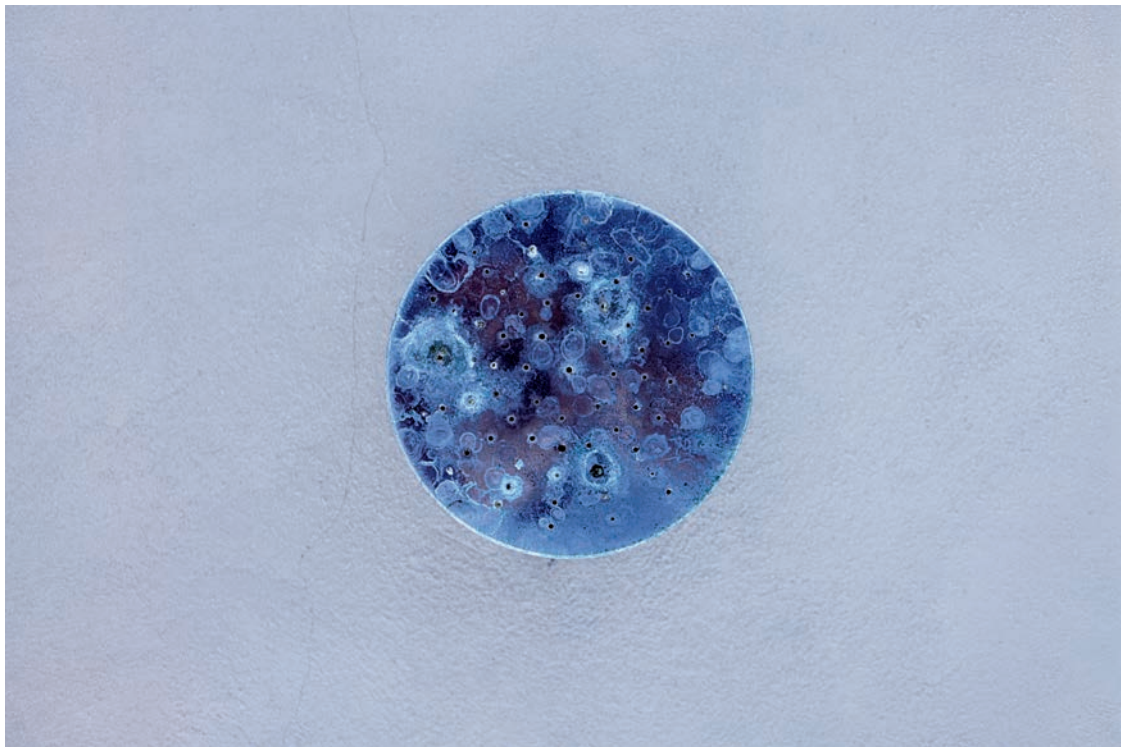
Signed in ink, printed title, date and number 1/7
on an artist's label affixed to the reverse of the
flush-mount.

Estimate \$30,000-40,000

PROVENANCE

Sonnabend Gallery, New York

To the present Private Collection, New York



297

GABRIEL OROZCO b. 1962*Shower Head*, 2008

Chromogenic print.

12 3/8 x 18 5/8 in. (31.4 x 47.3 cm)

Signed, titled, dated and numbered 1/5 in ink on the verso.

Estimate \$7,000-9,000**PROVENANCE**

Marian Goodman Gallery, New York

EXHIBITED*Carolina Collects: 150 Years of Modern and Contemporary Art from Alumni Collections,*

Ackland Art Museum, The University of North Carolina, Chapel Hill, 9 September - 4 December 2011

LITERATUREAckland Art Museum, *Carolina Collects*, n.p.

The photographs of Gabriel Orozco are unified by the theme of Magical Realism, where seemingly mundane scenes pulled from the collective quotidian—from puddles to gloves and, as seen in the present lot, a

shower head—are presented in a manner transcending expectation. In the current lot, the object's functional purpose is temporarily sidelined in favor of presenting it in an unusual perspective. Deciphering of the image could range from a magnified microscopic closeup of an organism to a minimized macroscopic depiction of a celestial body. Orozco's image cleverly reminds of the hidden pockets of wonder hidden in our every day.

298



298

NIKKI S. LEE b. 1970*The Schoolgirls Project (19)*, 2000

Chromogenic print.

24 x 34 in. (61 x 86.4 cm)

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

Estimate \$3,000-5,000**PROVENANCE**

Leslie Tonkonow Artworks + Projects, New York



299

YASUMASA MORIMURA b. 1951*To my little sister for Cindy Sherman, 1998*

Chromogenic print.

26 x 46 1/2 in. (66 x 118.1 cm)

Signed in ink, printed title, date and number 2/12 on a label affixed to the reverse of the frame.

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

Soh Gallery, Tokyo

300

CINDY SHERMAN b. 1954*Untitled, 1996*

Dye destruction print, flush-mounted.

37 1/2 x 56 1/2 in. (95.3 x 143.5 cm)

Signed, dated, numbered 1/6 in ink and printed title on a gallery label affixed to the reverse of the frame.

Estimate \$20,000-30,000**PROVENANCE**

Metro Pictures, New York

Pace Wildenstein, New York

300





301

MASSIMO VITALI b. 1944

A Portfolio of Landscapes with Figures

Göttingen: Steidl Verlag, 2006. Fifty-two color offset lithographs.

Each 26 x 33 3/4 in. (66 x 85.7 cm) or the reverse

Signed and numbered 120/120 in ink on the title page and colophon. Each plate sequentially numbered '1–52' in an unidentified hand in ink, credit and edition stamp on the verso. Title Page. Colophon. Illustrated plate list. Enclosed in a linen clamshell case.

Estimate \$20,000-30,000

PROVENANCE

Brancolini Grimaldi, London

To the present Private Collection, London

LITERATURE

Steidl, *Massimo Vitali: Landscape with Figures*, various plates

Steidl, *Beach & Disco: Massimo Vitali*, various plates





302

MASSIMO VITALI b. 1944

Cagliari Dance, 1995

Chromogenic print, Diasac mounted.

58 1/2 x 73 1/2 in. (148.6 x 186.7 cm)

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

Estimate \$20,000-30,000

PROVENANCE

M + B Gallery, Los Angeles

303

RINEKE DIJKSTRA b. 1959

Hilton Head Island, S.C., June 27, 1992

Chromogenic print.

13 3/4 x 11 in. (34.9 x 27.9 cm)

Signed, dated in ink, printed title, date and number 2/15 on a label affixed to the verso.

Estimate \$8,000-12,000

PROVENANCE

Julie Saul Gallery, New York

LITERATURE

Guggenheim Museum Publications, *Rineke Dijkstra: A Retrospective*, p. 69

Schirmer/Mosel, *Rineke Dijkstra: Portraits*, pl. 26



304

RINEKE DIJKSTRA b. 1959

Almerisa Wormer, The Netherlands,
June 23, 1996

Chromogenic print, flush-mounted.

37 x 29 1/4 in. (94 x 74.3 cm)

Signed in ink, printed credit, title, date and number 1/6 on labels affixed to the reverse of the flush-mount.

Estimate \$15,000-20,000

PROVENANCE

Galerie Paul Andriess, Amsterdam
Phillips de Pury New York, 13 May 2005, lot 263

LITERATURE

Guggenheim Museum Publications, *Rineke Dijkstra: A Retrospective*, p. 128
Schirmer/Mosel, *Rineke Dijkstra: Portraits*, pl. 72



305

SANDY SKOGLUND b. 1946*The Green House*, 1990

Dye destruction print.

46 1/2 x 58 1/2 in. (118.1 x 148.6 cm)

Signed, titled, dated and numbered 2/30 in ink on the recto.

Estimate \$10,000-15,000**PROVENANCE**Acquired directly from the artist
Janet Borden Inc., New York**LITERATURE**Koetzle, *Photo Icons: Volume 2*, p. 156 for
preliminaries and p. 157PaciArte Contemporary, *Sandy Skoglund:*
Magic Time, p. 32Smith College Museum of Art, *Sandy Skoglund:*
Reality Under Siege, pl. 37

306

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

Dye destruction print.

9 x 9 in. (22.9 x 22.9 cm)

Signed, titled, dated and numbered 6/20 in
pencil on the verso.**Estimate** \$5,000-7,000**PROVENANCE**

Yossi Milo Gallery, New York

LITERATUREAperture, *Loretta Lux*, p. 63Galleria Gottardo, *Family Pictures*, p. 78

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. Phillips and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

△ Property in Which Phillips Has an Ownership Interest

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

● No Reserve

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

Ω Endangered Species

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

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

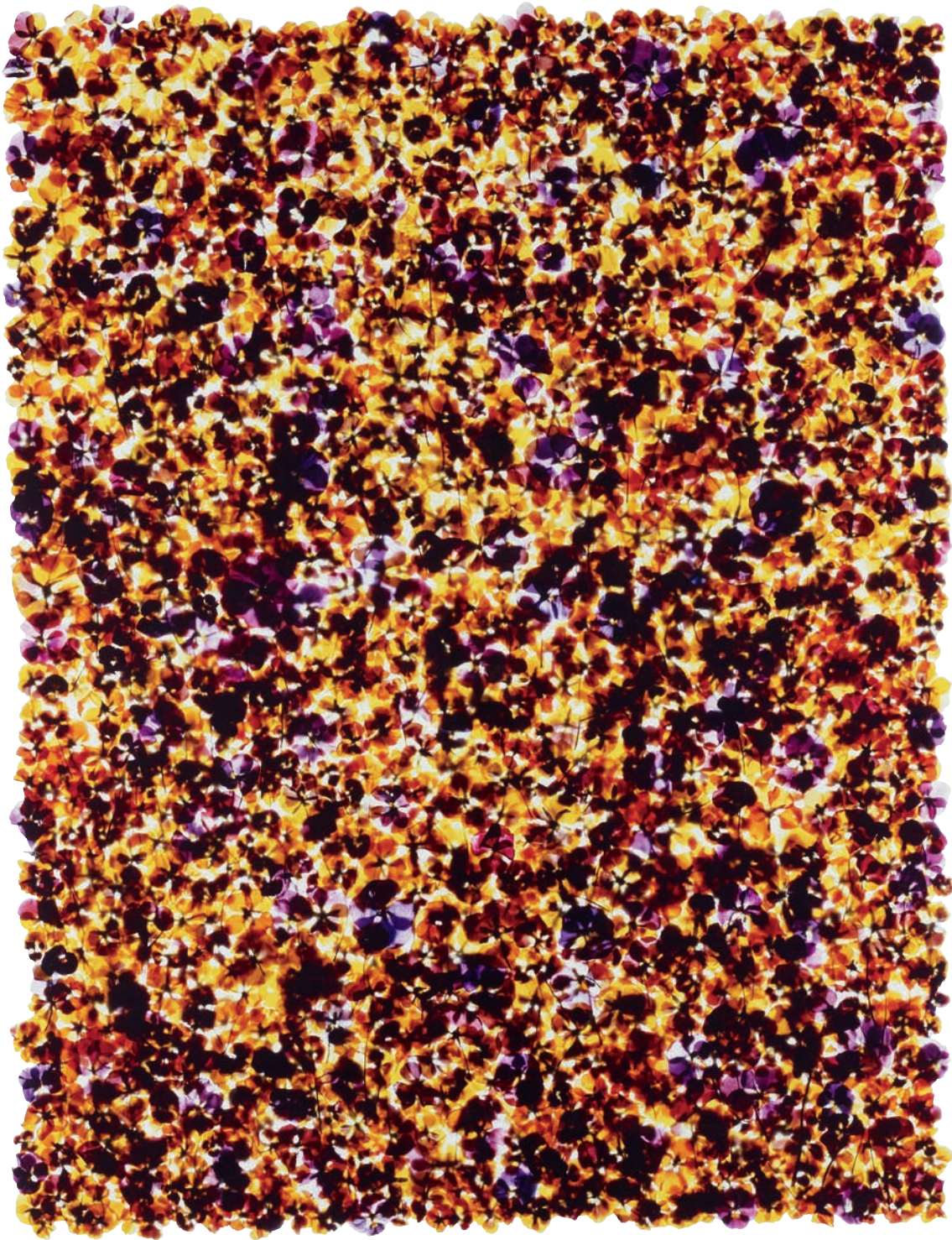
Absentee Bids

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

Employee Bidding

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

PHILLIPS



PHOTOGRAPHS

AUCTION 8 MAY 2013 LONDON

ENQUIRIES +44 207 318 4092 photographslondon@phillips.com

ADAM FUSS *Untitled*, 2006 **Estimate** £15,000–20,000

PHILLIPS.COM

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 \$10,000 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. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips will levy a late collection fee of \$50, an additional administrative fee of \$10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

Loss or Damage

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

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

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

PHILLIPS



EVENING & DAY EDITIONS

AUCTIONS 29 APRIL 2013 NEW YORK

VIEWING 20 - 29 APRIL

ENQUIRIES +1 212 940 1220 editions@phillips.com

ANDY WARHOL *Sunset*, 1972 Screenprint in colors with extensive hand painting
Estimate \$30,000-40,000

PHILLIPS.COM

CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips in our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

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

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

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

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

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

(f) Arranging absentee and telephone bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

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

5 CONDUCT OF THE AUCTION

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

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

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

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



PHILLIPS

CONTEMPORARY ART NEW YORK EVENING SALE

AUCTION 16 MAY 2013 NEW YORK

ENQUIRIES +1 212 940 1260 Zach Miner zminer@phillips.com

RICHARD PRINCE *Untitled (Cowboy)*, 1986 (detail) Estimate \$400,000-600,000

PHILLIPS.COM

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000. Phillips 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, Third Floor, during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips Auctioneers LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 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 Auctioneers LLC
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 \$10,000 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, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) 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, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot. 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's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) 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.

PHILLIPS



CONTEMPORARY ART NEW YORK DAY SALE

AUCTION 17 MAY 2013 NEW YORK

ENQUIRIES +1 212 940 1260 Amanda Stoffel astoffel@phillips.com

CINDY SHERMAN *Untitled #142, 1985* Estimate \$80,000-120,000

PHILLIPS.COM

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

10 RESCISSION BY PHILLIPS

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

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

12 CLIENT INFORMATION

In connection with the supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +1 212 940 1228.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

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

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

14 COPYRIGHT

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

15 GENERAL

(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.

AUTHORSHIP WARRANTY

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

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

(b) In any claim for breach of the Authorship Warranty, Phillips 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 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.

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

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AUCTIONS

450 PARK AVENUE NEW YORK 10022

2 April 2013, 6pm, lots 1-35

3 April 2013, 10am, lots 36-165

3 April 2013, 2pm, lots 166-306

VIEWING

23 March – 2 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

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In sending in written bids or making enquiries please refer to this sale as NY040213 or Photographs.

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\$35/€25/£22 at the gallery

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TELEPHONE AND ABSENTEE BID FORM

PLEASE SUBMIT YOUR BIDS TO BIDSNEWYORK@PHILLIPS.COM OR BY FAX +1 212 924 1749
AT LEAST 24 HOURS BEFORE THE SALE

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

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

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

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

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

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

* Excluding premiums and taxes

FINANCIAL INFORMATION

For anyone wishing to bid, please provide the following information (for reference only)

Credit Card Type	Expiration Date
Credit Card Number	

For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)

Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

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

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

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information, or the certificate of incorporation) to verify the status of the company.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Please note that our buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first one received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax.
- Please submit your bids to the Bid Department by fax +1 212 924 1749 or bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash or credit card (in each case, up to \$10,000), money order, wire transfer, bank check, or personal check with identification. Lots cannot be collected until payment clears and all charges have been paid.

IN-PERSON REGISTRATION FORM

TO BID IN PERSON PLEASE SUBMIT THIS FORM BY EMAIL BIDSNEWYORK@PHILLIPS.COM OR FAX AT +1 212 924 1749 FOR PRE-REGISTRATION OR BRING IT TO THE AUCTION FOR REGISTRATION AT 450 PARK AVENUE, NEW YORK, NY 10022

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

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

Sale Title	Number	Date
Title	First Name	Surname
Company (if applicable)	Client Number	
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	

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Telephone / Fax	Account Number

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I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature	Date
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Paddle Number

Opposite Irving Penn, *Nicole Kidman in an Olivier Theyskens Design for Rochas, New York, July 13, 2003*, lot 255 (detail)

Inside back cover Richard Misrach, *Untitled #591-04*, 2004, lot 274 (detail)

Back cover Constantin Brancusi, *L'oiseau dans l'espace avec l'ombre de la fenêtre (Bird in Space)*, circa 1932, lot 178









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