

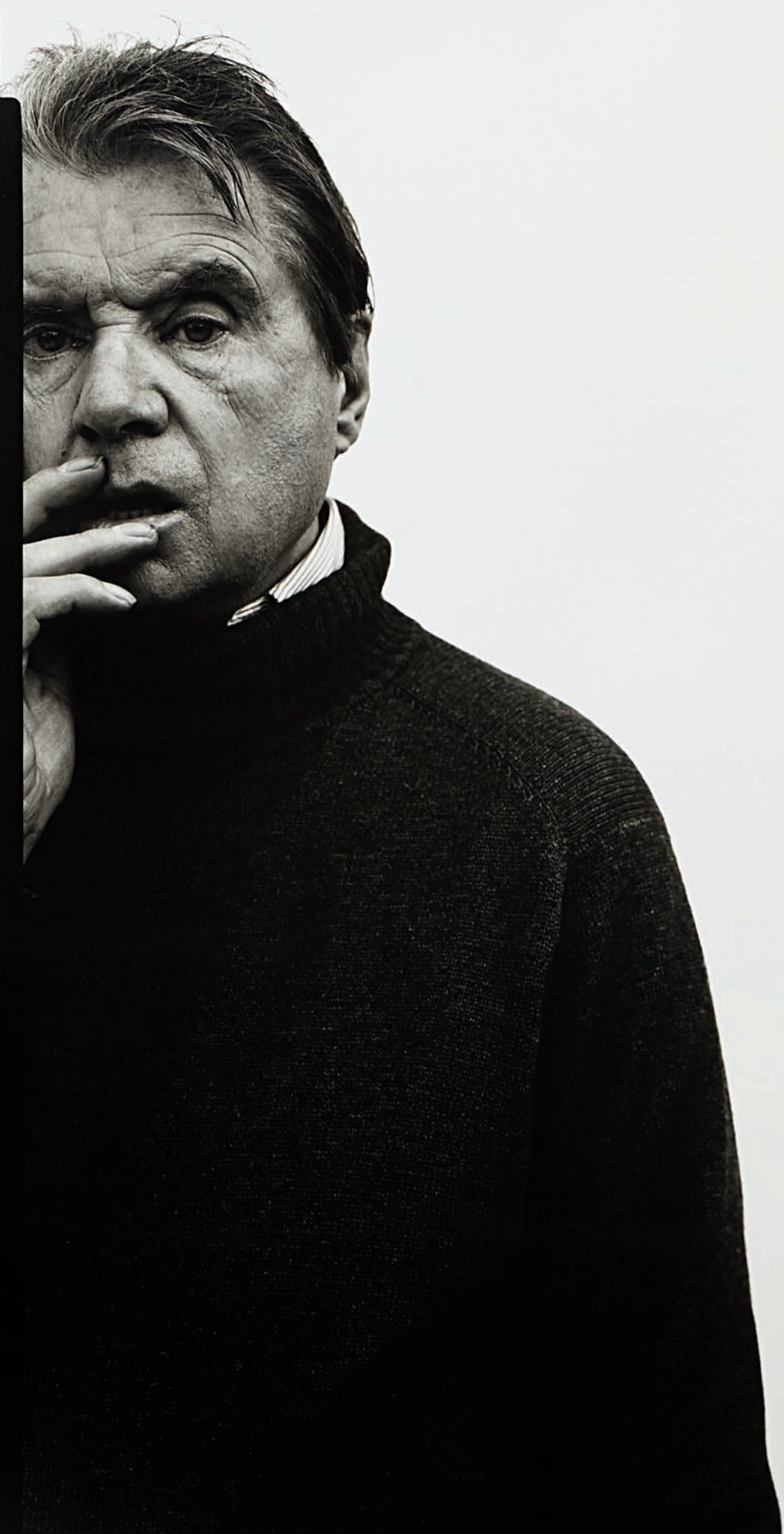
PHILLIPS



PHOTOGRAPHS

NEW YORK 1 OCTOBER 2014







PHILLIPS

PHOTOGRAPHS

SALE INFORMATION

NEW YORK 1 OCTOBER 2014

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTIONS

10am

The Collection of The Art Institute of Chicago (lots 1-117)

Photographs (lots 118-171)

2pm

Photographs (lots 172-335)

VIEWING

20 - 30 September

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as NY040314 or Photographs.

ABSENTEE AND TELEPHONE BIDS

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

bidsnewyork@phillips.com

PHOTOGRAPHS DEPARTMENT

tel +1 212 940 1245

SENIOR DIRECTOR AND WORLDWIDE HEAD

Vanessa Hallett

vhallett@phillips.com

HEAD OF SALE

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Sarah Krueger

skrueger@phillips.com

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Kelly Van Ingen

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Front cover László Moholy-Nagy, *Untitled*, 1939-1941, lot 202 (detail)

Back cover David Hockney, *The Desk, July 1st*, 1984, lot 271 (detail)

Opposite Irving Penn, *Kate Moss, New York*, 1996, lot 143 (detail)



118

HELMUT NEWTON 1920-2004*Big Nude XV: Raquel, Nice, 1993*

Gelatin silver print.

19½ x 15⅞ in. (49.5 x 40.3 cm)

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

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

Est-Ouest Auctions Co., Ltd., Tokyo, 31 March 2012, lot 166

119

HELMUT NEWTON 1920-2004*Domestic Nude X, Hollywood, 1992*

Gelatin silver print.

12¾ x 18¼ in. (31.4 x 46.4 cm)

Signed, titled, dated, numbered 3/15 in pencil, copyright credit, reproduction limitation and publisher stamps on the verso.

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

Galerie Boissérée, Cologne

119



120

HELMUT NEWTON 1920-2004*Mannequins, Quai d'Orsay, Paris, 1977*

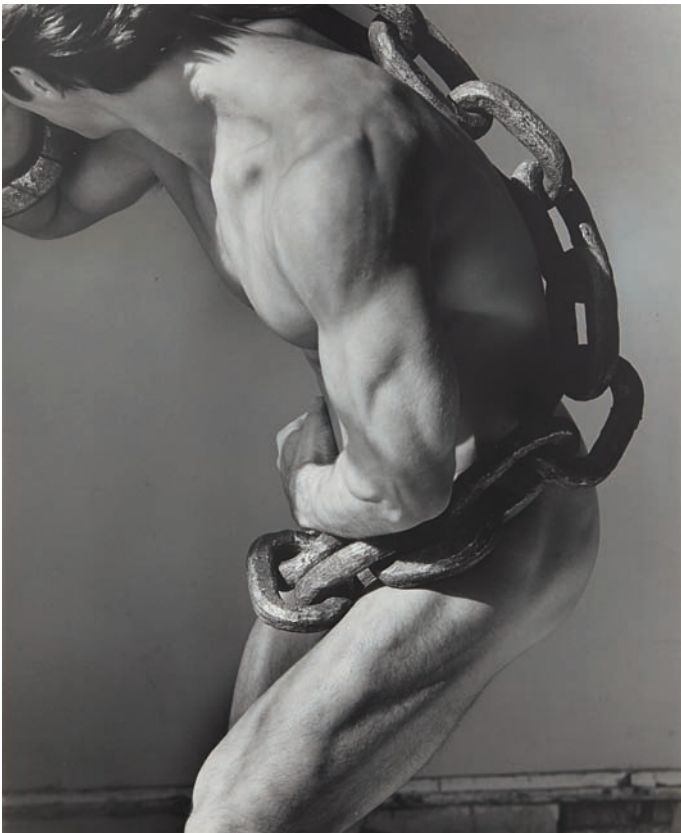
Gelatin silver print.

12¼ x 8½ in. (31.1 x 20.6 cm)

Signed and inscribed in ink on the verso.

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

Acquired directly from the artist

The Collection of Ferenc Kous, a printer for Helmut Newton
Private Collection, Toronto, CanadaAnother print of this image is in the collection of the Museum of
Fine Arts, Boston.

121

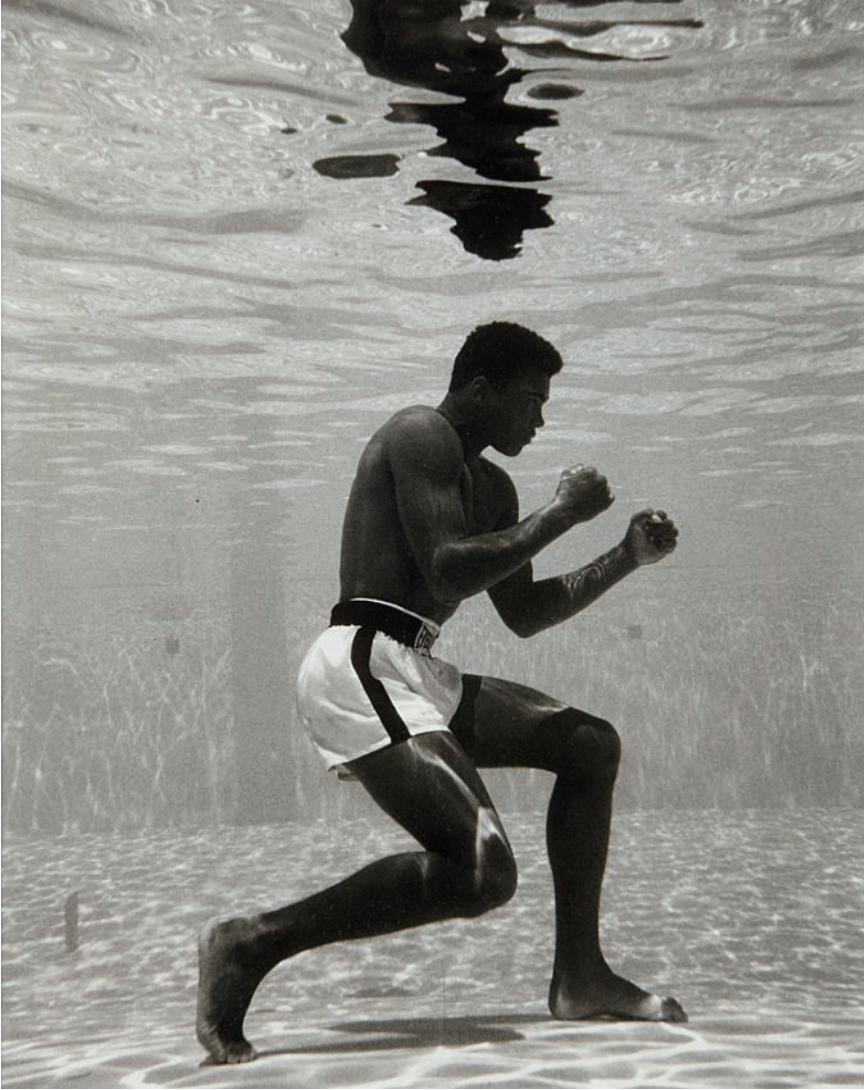
HERB RITTS 1952-2002*Man with chain, Los Angeles, 1985*

Gelatin silver print.

18½ x 15 in. (47 x 38.1 cm)

Copyright credit blindstamp in the margin; signed, titled and numbered
25/25 in pencil on the verso.**Estimate** \$6,000-8,000**PROVENANCE**

Fay Gold Gallery, Atlanta



122

FLIP SCHULKE 1930-2008*Muhammad Ali boxing underwater, 1961*

Gelatin silver print, printed 1995.

14¾ x 11⅞ in. (37.5 x 30.2 cm)

Signed, dated and copyright notation in pencil on the verso.

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

James Danziger Gallery, New York

LITERATURESchulke & Schudel, *Muhammad Ali: The Birth of a Legend*, cover

123

HORACE BRISTOL 1909-1997*PBY Blister Gunner, Rescue at Rabaul, 1944*

Gelatin silver print, printed later.

10¼ x 9⅞ in. (26 x 25.1 cm)

Titled, dated, numbered 3/5 in an unidentified hand in pencil, 'Printed under the supervision of the artist', trust and signature stamps on the verso.

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

Acquired directly from the artist

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

124

HELMUT NEWTON 1920-2004*Henrietta in my backyard, Ramatuelle, 1980*

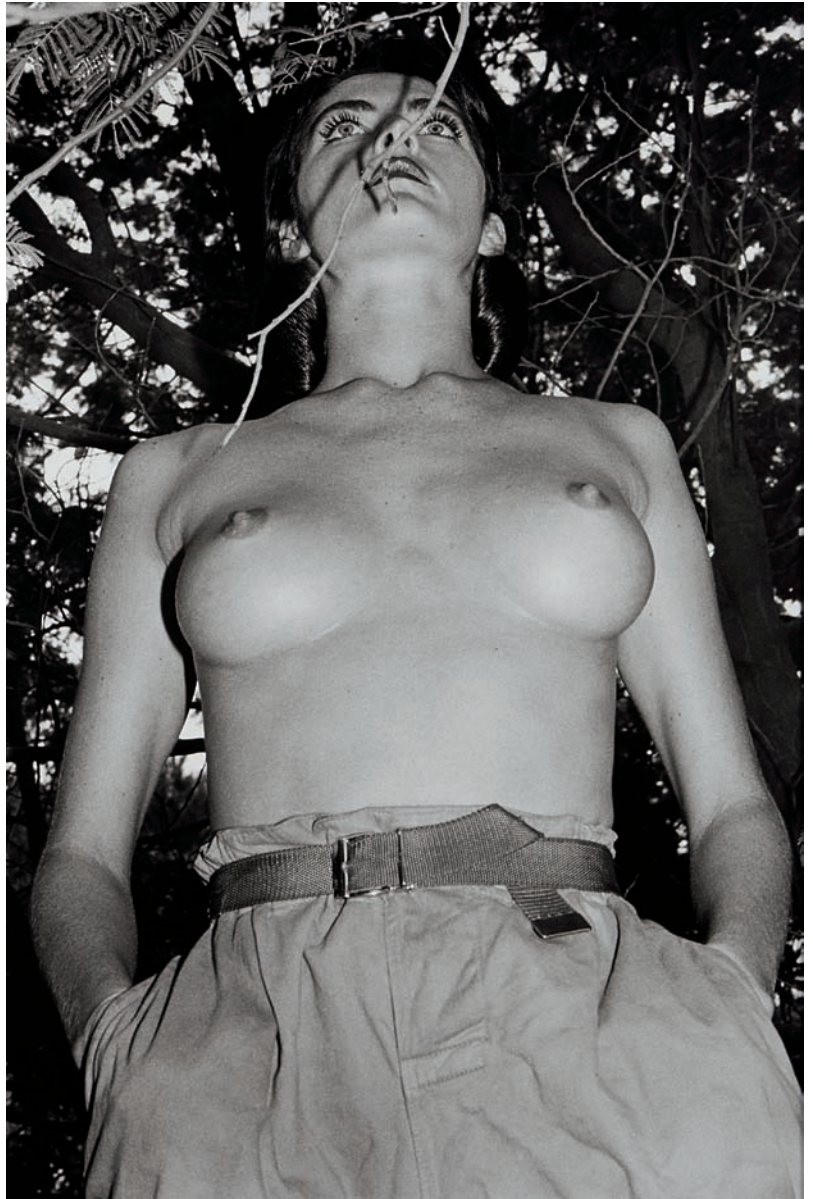
Gelatin silver print, printed later.

62 x 41¾ in. (157.5 x 106 cm)

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

Estimate \$60,000-80,000**PROVENANCE**

Galerie Andrea Caratsch, Zurich

LITERATURETaschen, *Helmut Newton: Sex and Landscapes*, p. 69

125

ROBERT HEINECKEN 1931-2006*Vary Cliché/Fetishism, 1978*Lithograph from *Vary Cliché*.

15⅞ x 16 in. (40.3 x 40.6 cm)

Signed, titled, dated and annotated 'Proof 2' in pencil in the margin. One from an edition of 20 plus 2 artist's proofs.

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

Christie's, New York, 29 April 1999, lot 346

Bonni Benrubi Gallery, New York

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

HELMUT NEWTON 1920-2004

Private Property: Suites I, II and III, 1984

45 gelatin silver prints, in three suites of 15 prints each, printed 1984.

Varying sizes from 10 x 10 in. (25.4 x 25.4 cm) to

9½ x 14½ in. (24.1 x 36.8 cm) or the reverse.

Each print signed, numbered 15/75, consecutively numbered

‘I-III’ and ‘1-15’ in pencil and copyright credit reproduction

limitation stamp on the verso. Each title page numbered 15/75

and consecutively numbered ‘I-III’ in ink. Each suite with colophon.

Each suite contained in a cardboard archive box with printed title

and enclosed in individual hard-shell carrying case with stenciled

title. Each suite number 15 from an edition of 75 plus 10 artist’s

proofs lettered ‘A-H’.

Estimate \$350,000-450,000

PROVENANCE

Private Collection, Mexico

LITERATURE

Schirmer/Mosel, *Helmut Newton: Private Property*, for all
Newton and Keller, *Helmut Newton: Pages from the Glossies*,
various plates

Taschen, *Helmut Newton: Work*, various plates

Taschen, *Helmut Newton*, various plates

Helmut Newton’s early days as a fashion photographer for British, and later French *Vogue* in the 1950s and 1960s fall at the heels of his legendary contemporaries Irving Penn and Richard Avedon. By then the two American photographers had established their distinct visions, Penn as a timelessly elegant minimalist, Avedon as a high-wattage and dynamic luminary. Determined to mold a style that was undeniably his own, Newton blended a series of seemingly conflicting binaries, mixing high and low, nude and clothed, submissive and domineering, among others. The resulting style, uniquely Newton’s in its boldness, temptation and perfectionism, has since been continuously lauded as trailblazing by the fashion industry.

Newton’s *Private Property Suites I, II and III* present a compilation of images that are part irreverent, part sardonic, and wholly unapologetic in their proud celebration of beauty, seduction and female empowerment. Each suite, comprised of 15 images hand-selected by Newton in 1984, presents superb examples of Newton’s distinctly flirtatious style, one that he meticulously chiseled over a decades-long career. “I hate good taste,” he once mused, “It’s the worst thing that can happen to a creative person.” The taste for which Newton expressed disdain is less about aesthetic parameters and more about the photographer’s relation to his subjects. Unsurprisingly, as a portrait photographer Newton believed that his job was to “seduce, amuse and entertain.” The forty-five images in the *Private Property Suites I, II and III* successfully fulfill Newton’s mission.

Among the images are many of Newton’s iconic images, including *Sie Kommen*, taken from a low vantage point that imbues the four striding models with the unabashed pride of Amazons; *Elsa Peretti, bunny*, portraying the lauded jewelry designer, oil-fortune heiress and Halston muse in a titillating outfit as she luxuriates on her sprawling Manhattan terrace; *Self-portrait with wife and models, Paris*, which, with the aid of a handsome-sized mirror, conveys a rare glimpse of the behind-the-scenes power-collaboration between Newton and his wife, June; *Two pairs of legs in black stockings*, taken from a floor-level tilted angle befitting a candid camera, implying the hidden control exercised by its female protagonists; *Office Love, Paris*, cleverly turning the viewers into involuntary Peeping-Toms; and *Woman examining man, U.S. Vogue, St. Tropez*, in which the conventional gender hierarchy is subverted, situating the woman in full control as she playfully studies the male figure, reduced to a faceless if desired object. In all, Newton’s images indeed seduce, amuse and entertain.

Upon finalizing the choice images for *Private Property*, Newton decided on an edition size of seventy-five. However, the edition was never realized in full, with no more than twenty-five printings made. The lowered edition size, in conjunction with the undeniable strength of the images, present a whole that far exceeds the sum of its parts. Indeed, the three suites are more than a collection of Newton’s best images. Rather, they are the quintessence of his formidable and irresistibly enticing legacy.



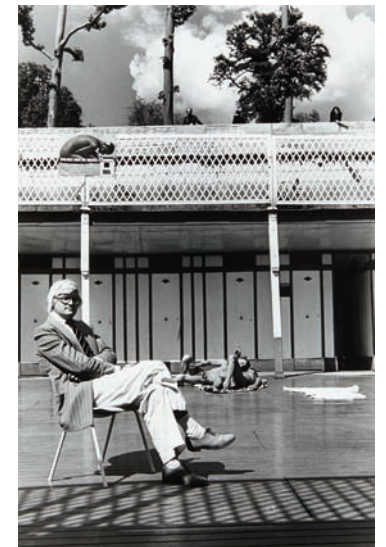
HELMUT
NEWTON
PRIVATE
PROPERTY

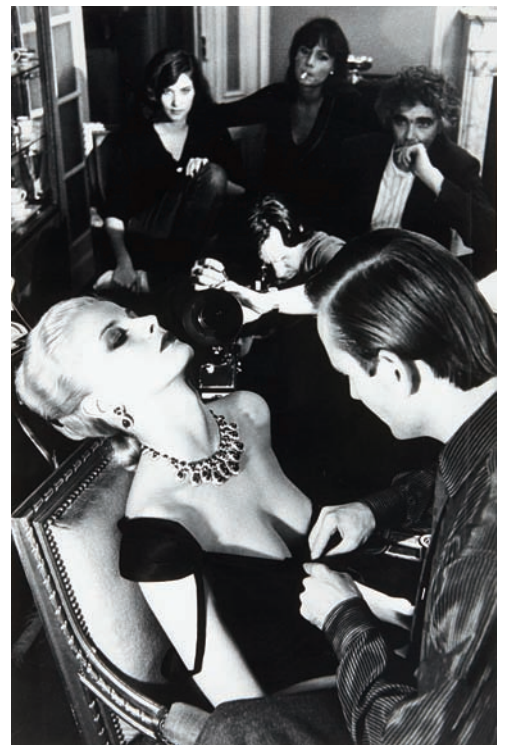
SUITE 1

HELMUT
NEWTON
PRIVATE
PROPERTY
SUITE 2











127

BRASSAÏ (GYULA HALÁSZ) 1899-1984*Le corset noir*, 1932

Gelatin silver print, printed 1950s.

11¼ x 7½ in. (28.6 x 19.1 cm)

'81, Faubourg St-Jacques' copyright credit and estate stamps on the verso.

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

Estate of Brassaï, Paris

LITERATURESayag and Lionel-Marie, *Brassaï: The Monograph*, p. 23

128

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

Gelatin silver print on silk, printed later.

9⅞ x 6¾ in. (23.2 x 17.1 cm)

Signed in pencil in the margin.

Estimate \$20,000-30,000**LITERATURE**Kazmaier, *Horst: Sixty Years of Photography*, pl. 30The Vendome Press, *Lisa Fonssagrives*, pl. 65*Vogue*, 15 May 1941



129

HORST P. HORST 1906-1999

Black Corset, 1948

Platinum palladium print, printed later.

18 $\frac{5}{8}$ x 14 $\frac{5}{8}$ in. (47.3 x 37.1 cm)

Signature blindstamp in the margin; signed, titled, dated and annotated 'AP' in pencil on the verso. One from an edition of 25 plus artist's proofs.

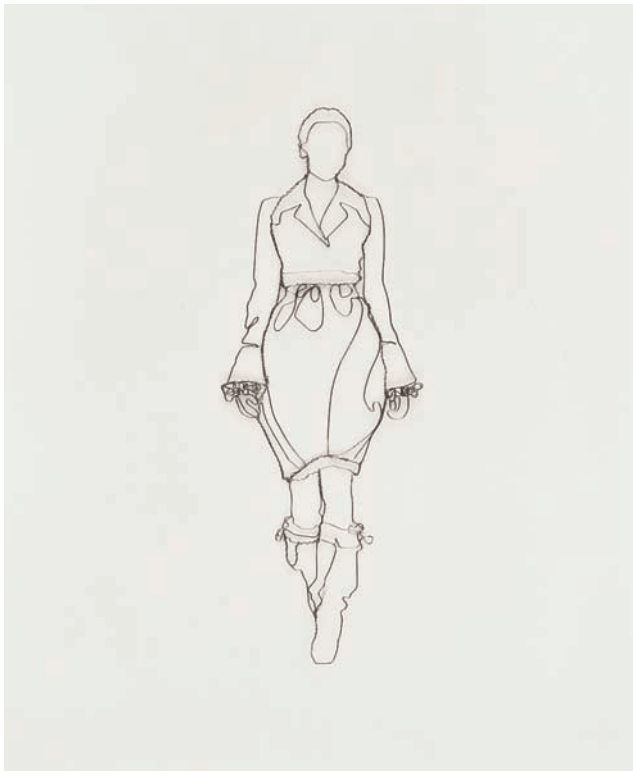
Estimate \$30,000-50,000

PROVENANCE

Private Collection, Los Angeles

LITERATURE

Kazmaier, *Horst: Sixty Years of Photography*, pl. 73 there titled *Black Bodice, Fashion Shoot*



130

VIK MUNIZ b. 1961

Rochas, Dior, Balenciaga and McQueen from *Pictures of Wire*, 2005

Four gelatin silver prints.

Each 22 x 17½ in. (55.9 x 44.5 cm)

Three signed, dated in ink, printed title and number on a gallery label affixed to the reverse of the mount. One accompanied by a signed Certificate of Authenticity. Each from an edition of 3.

Estimate \$20,000-30,000

PROVENANCE

Danziger Gallery, New York

LITERATURE

Capivara, *Vik Muniz: Obra Completa: 1987-2009*, pp. 182-185



131

RICHARD AVEDON 1923-2004

Dovima with Elephants, Evening Dress by Dior, Cirque d'Hiver, Paris, 1955

Gelatin silver print, printed later.

10 x 7 $\frac{7}{8}$ in. (25.4 x 20 cm)

Signed, numbered 13/100 in pencil, copyright credit reproduction limitation, title, date and edition stamps on the verso.

Estimate \$50,000-70,000

PROVENANCE

Sotheby's, New York, 8 October 1997, lot 405

LITERATURE

Avedon, *Woman in the Mirror*, p. 36

Avedon & Brodkey, *Avedon Photographs, 1947-1977*, back cover and pl. 159

Bailey & Harrison, *Shots of Style: Great Fashion Portraits*, cat. no. 7

Davis, *An American Century of Photography, From Dry-Plate to Digital: The Hallmark Photographic Collection*, pl. 368

Fraenkel Gallery, *Richard Avedon: Made in France*, n.p.

Gee, *Photography of the Fifties: An American Perspective*, p. 84

Hall-Duncan, *The History of Fashion Photography*, p. 137

Harrison, *Appearances: Fashion Photography since 1945*, p. 73

Harry N. Abrams, Inc., *Avedon Fashion: 1944-2000*, p. 137

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 189

Mazzola, *125 Great Moments of Harper's Bazaar*, pl. 3

Random House, *Evidence, 1944-1994: Richard Avedon*, p. 53

The Metropolitan Museum of Art, *The Model as Muse: Embodying Fashion*, p. 50

Harper's Bazaar, September 1955, p. 215



132

HORST P. HORST 1906-1999

Greek Head of Orchids, 1988

Dye transfer print.

18 x 15¼ in. (45.7 x 38.7 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist

“I see things like they were sculptures.
It depends on how that form exists within the space.”

ROBERT MAPPLETHORPE



133

ROBERT MAPPLETHORPE 1946-1989

Ken Moody and Robert Sherman, 1984

Gelatin silver print.

15½ x 15½ in. (38.4 x 38.4 cm)

Signed, dated and numbered 4/10 in ink in the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate \$50,000-70,000

PROVENANCE

Robert Miller Gallery, New York

LITERATURE

Danto, *Mapplethorpe*, p. 229

Kardon, *Robert Mapplethorpe: The Perfect Moment*, p. 77

teNeues, *Mapplethorpe by Robert Mapplethorpe*, cover, p. 229

teNeues, *Robert Mapplethorpe: Perfection in Form*, p. 177

Twelvetreepress, *Robert Mapplethorpe*, n.p.

Robert Mapplethorpe's polemical and historically significant photographs varied in subject matter, from lurid and salacious to somber and contemplative. Yet, no matter the content, Mapplethorpe's commitment to perfection, which he believed to have been embodied by Classical sculpture, was evident. "I am obsessed with beauty," he once confessed. "I want everything to be perfect, and of course it isn't." The pursuit of perfection drove Mapplethorpe to continuously strive to simulate the form, curvature and style of Greek and Roman marbles in his photographs.

In the current lot, the artist positioned two of his favored models, Ken Moody and Robert Sherman, in profile, cropping both at the shoulders, in keeping with Classical busts. The contours of their bodies—separated by an elegant sliver of space—seamlessly undulate against each other, their skin lit with a soft and ethereal sheen. And yet, they are not meant to be mistaken for sculptures but rather narrow the space between the real and the sculpted, perpetually leaving perfection just out of reach.



134

ROBERT MAPPLETHORPE 1946-1989

Tulips, 1987

Platinum print.

19 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in. (50.5 x 60 cm)

Signed by Michael Ward Stout, Executor, titled, dated, numbered 1/1 and copyright notation, all in the same hand, in pencil on the verso.

Estimate \$70,000-90,000

PROVENANCE

Hamiltons Gallery, London

LITERATURE

Ashbery, *Pistils*, p. 97

Danto, *Mapplethorpe*, p. 231

Kardon, *Robert Mapplethorpe: The Perfect Moment*, p. 77

Smith, *Robert Mapplethorpe*, n.p. for a variant

teNeues, *Mapplethorpe: The Complete Flowers*, cover, pl. 147

135

ROBERT MAPPLETHORPE 1946-1989*Embrace*, 1982

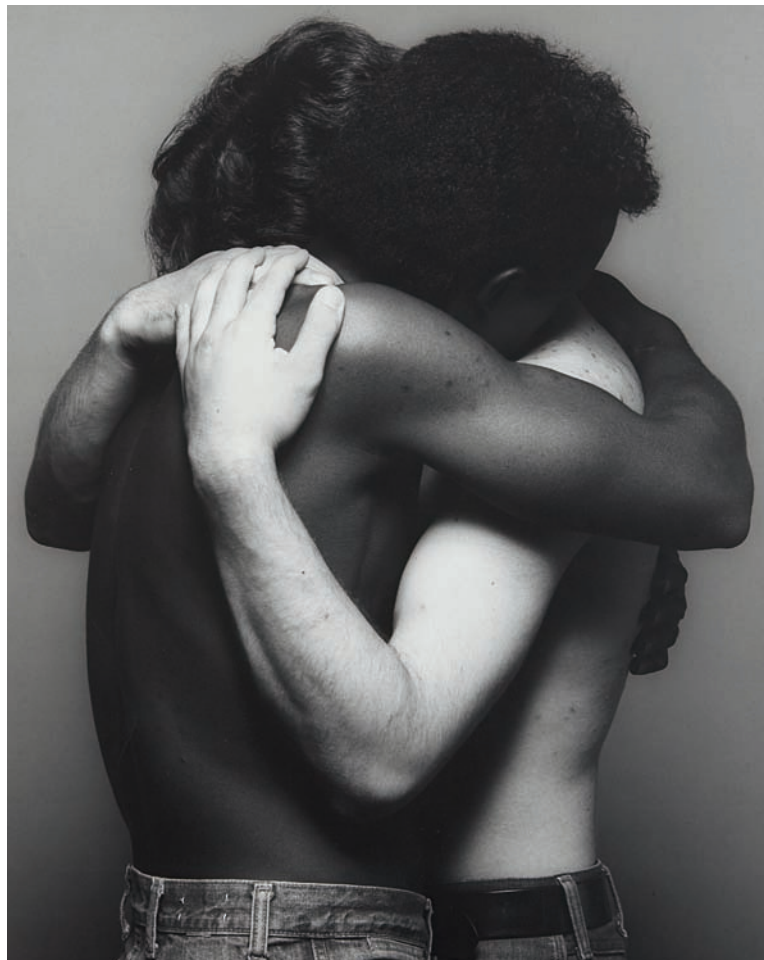
Gelatin silver print.

19 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (48.6 x 38.4 cm)

Signed, dated by the artist in ink, titled, dated, numbered 5/10 in an unidentified hand in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

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

Hamiltons Gallery, London

LITERATUREKardon, *Robert Mapplethorpe: The Perfect Moment*, p. 59

136

HORST P. HORST 1906-1999*Chanel Beauty, N.Y.*, 1987

Platinum palladium print, printed later.

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

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

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

Private Collection, Los Angeles

LITERATUREKazmaier, *Horst: Sixty Years of Photography*, pl. 189 for a variant



137

RUTH BERNHARD 1905-2006*Perspective II*, 1967

Gelatin silver print, printed later.

7½ x 13 in. (19.1 x 33 cm)

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

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

Peter Fetterman Gallery, Santa Monica

LITERATUREChronicle Books, *Ruth Bernhard: The Eternal Body*, cover and pl. 26Mitchell, *Ruth Bernhard: Between Art and Life*, p. 89

138

RUTH BERNHARD 1905-2006*Classic Torso*, 1952

Gelatin silver print, printed later.

13½ x 10½ in. (33.3 x 25.7 cm)

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

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

Peter Fetterman Gallery, Santa Monica

LITERATUREChronicle Books, *Ruth Bernhard: The Eternal Body*, pl. 12Mitchell, *Ruth Bernhard: Between Art and Life*, p. 64Galerie zur Stockeregg, *Ten Years*, n.p. for a variant

138



139

HERB RITTS 1952-2002*Carrie in Sand (Detail)*, *Paradise Cove*, 1988

Platinum print.

22¼ x 19 in. (56.5 x 48.3 cm)

Copyright credit blindstamp in the margin; signed, titled, dated and numbered 9/25 in pencil on the verso.

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

Fahey Klein Gallery, Los Angeles

The Collection of Paul Tomlinson, Dallas

Phillips de Pury & Company, New York, 8 October 2010, lot 229

LITERATURETwin Palms Publishers, *Herb Ritts: Men/Women*, pl. 5

140

ROBERT MAPPLETHORPE 1946-1989

Tulip, 1984

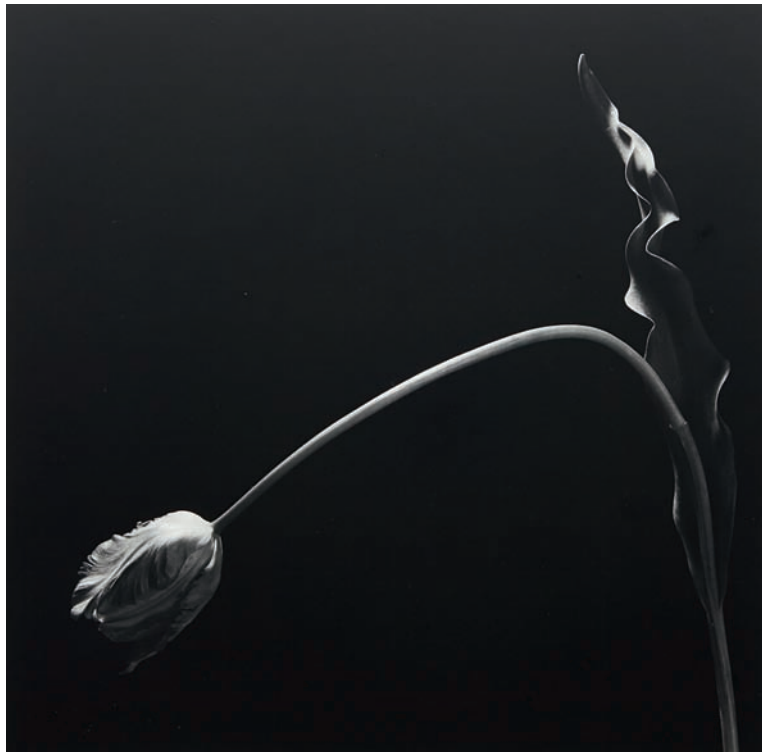
Gelatin silver print.

15¼ x 15½ in. (38.7 x 38.4 cm)

Signed by Michael Ward Stout, Executor, in ink, titled, dated and numbered 2/10 in an unidentified hand in ink, copyright credit reproduction limitation and signature stamp on the reverse of the flush-mount.

Estimate \$20,000-30,000

140



141



141

ROBERT MAPPLETHORPE 1946-1989

Orchids, 1980

Gelatin silver print.

13¾ x 13¾ in. (34.9 x 34.9 cm)

Signed by Michael Ward Stout, Executor, in ink, titled, dated and numbered 4/15 in an unidentified hand in ink, copyright credit reproduction limitation and signature stamp on the reverse of the flush-mount.

Estimate \$12,000-18,000

142



142

LYNN DAVIS b. 1945

Iceberg #9, Disko Bay, Greenland, 1988

Gelatin silver print.

27½ x 27¼ in. (70.2 x 69.2 cm)

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

Estimate \$6,000-8,000

143

IRVING PENN 1917-2009

Kate Moss, New York, 1996

Platinum palladium print, printed 1997.

16¾ x 16⅝ in. (42.5 x 42.2 cm)

Signed, titled, dated, numbered 7/16 in pencil and 'Condé Nast' copyright credit reproduction limitation stamp on reverse of the flush-mount.

Estimate \$70,000-90,000

PROVENANCE

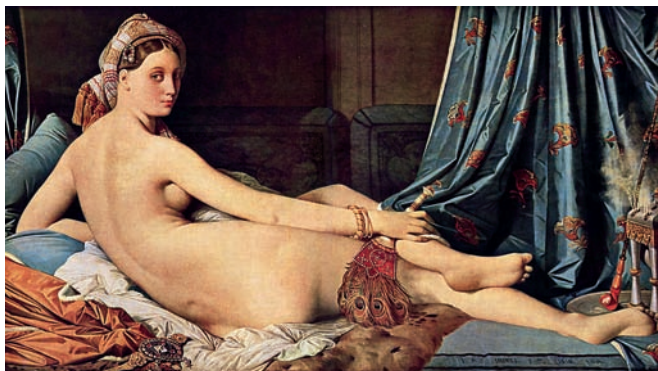
Pace/MacGill Gallery, New York

LITERATURE

Angeletti and Oliva, *In Vogue*, pp. 368-369

The renowned 18th-century Italian sculptor Antonio Canova, celebrated by his peers as “the supreme minister of beauty”, once mused, “I have read that the ancients, when they produced a sound, used to modulate it, heightening and lowering its pitch without departing from the rules of harmony. So must the artist do in working at the nude.” Accordingly, Canova’s marble female nudes are noted for their Neoclassical features—soft contours, ample curves and graceful lines. Neoclassical painters from the early 1800s, most notably Jean-Auguste-Dominique Ingres, as shown below, and Jacques-Louis David, likewise accentuated the curvaceous form of their female subjects, eschewing full frontality in favor of a playful side view that allowed for the prominent yet elegant positioning of the model’s hips and buttocks. By doing so, the artists allowed their subjects to demurely return the gaze of the viewers, aware of their nudity but retaining some level of modesty.

Irving Penn’s nudes of supermodels in the 1990s, be it of Gisele Bündchen, Naomi Campbell, Christy Turlington, Amber Valetta, or as seen in the current lot, millennial favorite Kate Moss, was the culmination of a lifetime’s dedication to studying the female form. While Penn’s nudes from the late 1940s are cropped abstractions of voluptuous female models, his nudes from the 1990s are notably Neoclassical. In the current lot, Moss is seen with her back turned to the camera but twisting her torso enough to engage the viewers. Penn’s soft lighting accentuates her tender skin and her rounded hips, imbuing the fashion icon with a sculptural quality that far transcends the era in which the photograph was taken.



Jean-Auguste-Dominique Ingres, *La Grande Odalisque*, 1814





(II)



(I)



(IV)

144

HORST P. HORST 1906-1999

Round the Clock I, II and IV, 1987

Three platinum palladium prints, printed later.

Each approximately 9½ x 6¾ in. (23.2 x 17.5 cm)

Each with signature blindstamp in the margin; each signed, titled, dated and numbered in pencil on the verso. Each from an edition of 5 plus artist's proofs.

Estimate \$40,000-60,000

PROVENANCE

Private Collection, Los Angeles

LITERATURE

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

145

RICHARD AVEDON 1923-2004

Richard Avedon: Made in France

San Francisco: Fraenkel Gallery, 2001.

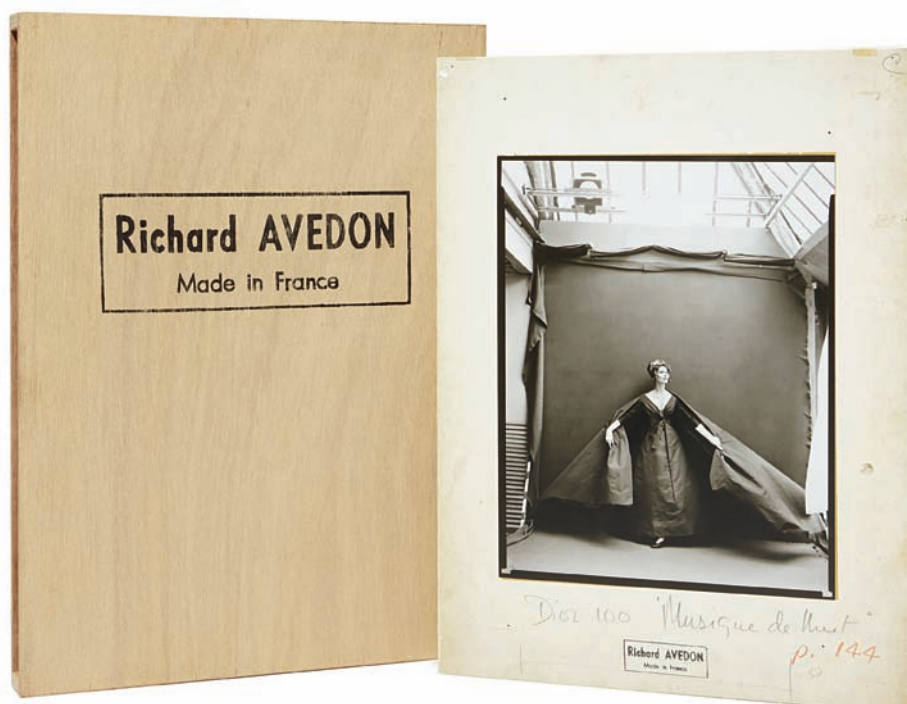
Accompanied by a gelatin silver print, *Suzy Parker and Gardner McKay, Dress by Balmain, Café des Beaux-Arts, Paris, 1956.*

Image 9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (25.1 x 20 cm)

Book 14 $\frac{3}{4}$ x 11 $\frac{1}{8}$ x $\frac{1}{2}$ in. (37.5 x 28.3 x 1.3 cm)

Book signed and numbered AP 10/10 in ink on the last page. Enclosed in a custom wooden slipcase with printed title. Print signed, numbered AP 10/10 in pencil and copyright credit reproduction limitation stamp on the verso. One from a special edition of 100 plus 10 artist's proofs.

Estimate \$10,000-15,000





146

FRANCESCA WOODMAN 1958-1981*Untitled (Contact sheet)*, circa 1980

Gelatin silver print.

10 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (27.6 x 34.9 cm)

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist

Private Collection, New York

Phillips de Pury & Company, New York, 14 October 2005, lot 235

147

CINDY SHERMAN b. 1954*Untitled (Lucille Ball)*, 1975

Fujicolor Crystal Archive print, printed 2001.

10 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in. (26.4 x 21 cm)

Signed and dated in ink on the verso.

Estimate \$8,000-12,000

LITERATUREThe Museum of Modern Art, *Cindy Sherman*, fig. 1
Schor, *Cindy Sherman: The Early Works 1975-1977*,
pp. 37 and 123

147



148

RICHARD AVEDON 1923-2004*John Ford, director, Bel Air, California, April 11, 1972*

Gelatin silver print.

15½ x 15½ in. (39.7 x 39.4 cm)

Signed, numbered 29/50 in ink, copyright credit reproduction limitation, title, date and edition stamps on the verso.

Estimate \$10,000-15,000

PROVENANCE

Private Collection, California

LITERATURE*Avedon, An Autobiography*, pl. 186*Avedon, Portraits*, n.p. there dated 1975Random House, *Richard Avedon: Evidence 1944-1994*, p. 155

Another print of this image is in the collection of the Museum of Modern Art, New York.



149

RICHARD AVEDON 1923-2004*John Martin, dancer, New York City, March 20, 1975*

Gelatin silver print.

9½ x 7¾ in. (24.1 x 19.4 cm)

Signed, numbered 8/50 in ink, copyright credit reproduction limitation, title, date and edition stamps on the verso.

Estimate \$6,000-8,000

PROVENANCE

Private Collection, California

LITERATURE*Avedon, An Autobiography*, pl. 74*Avedon, Portraits*, slipcase and n.p.Random House, *Richard Avedon: Evidence 1944-1994*, p. 156



150

IRVING PENN 1917-2009

Alfred Hitchcock, New York, May 23, 1947

Gelatin silver print.

10 x 8 in. (25.4 x 20.3 cm)

Signed, titled, dated in pencil, credit, Condé Nast copyright credit reproduction limitation and edition stamps on the verso. One from an edition of 21.

Estimate \$30,000-50,000

PROVENANCE

Acquired directly from the artist
Private Collection, Chicago

LITERATURE

Knopf/Callaway, *Irving Penn: Passage, A Work Record*, p. 36



151

IRVING PENN 1917-2009

Cigarette No. 37, 1974

Platinum-palladium print.

23 x 16¾ in. (58.4 x 42.5 cm)

Signed, dated, numbered 36/70, initialed in pencil, copyright credit and reproduction limitation stamps on the reverse of the aluminum flush-mount.

Estimate \$40,000-60,000

PROVENANCE

Pace/MacGill Gallery, New York

RICHARD AVEDON 1923-2004*Francis Bacon, artist, Paris, April 11, 1979*

Gelatin silver print.

40 x 63 in. (101.6 x 160 cm)

Signed, numbered 9/10 in pencil, copyright credit reproduction limitation, title, date and edition stamps on the verso.

Estimate \$120,000-180,000**PROVENANCE**

Acquired directly from the artist

Stephen Wirtz Gallery, San Francisco

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

Richard Avedon's portraits, set against a stark white backdrop, are lauded for their ability to convey the core of Avedon's subjects, their being. The portraits, therefore, are far more than a static tracing of physical likeness. Rather, they are akin to a fingerprint that bears the unequivocal genetic code of the sitter without relying on any clichéd characteristics. Essence, therefore, takes precedence over matter, and spirit trumps resemblance. This could underline Avedon's assertion that "All photographs are accurate. None of them is the truth." In that regard, for Avedon a photograph is not about capturing an absolute reality but rather whatever the subject has chosen to project in front of the lens. "A photographic portrait is a picture of someone who knows he is being photographed," Avedon said, "and what he does with this knowledge is as much a part of the photograph as what he's wearing or how he looks."

The current work presents Irish artist Francis Bacon, renowned for his deeply raw and expressive portraits. Bacon's own subjects were largely of friends, peers and loved ones, from Lucian Freud to George Dyer and John Edwards, all rendered in the same immediately recognizable style, their faces often partially smeared with distorted strokes. Yet in addition to the portraits of his loved ones, Bacon also created a number of self-portraits. "I loathe my own face," he confessed four years before Avedon's portrait was taken. "I've done a lot of self-portraits, really because people have been dying around me like flies and I've nobody else left to paint but myself." As

such, self-portraits became a reminder of loss, or in other words, studies of the emotions that ensue—from grief to sadness to confusion and a host of others affiliated with bereavement. It is befitting, therefore, that he posed for Avedon, with his own penchant for undeniably—even if subtly—expressive portraits.

The dual portrait format is in keeping with Bacon's preference for sequential studies of his own subjects. In the left frame Bacon appears to intently stare into the lens, his mouth a little agape, his brow scrunched into a deep furrow, his skin marked by grooves and crevices that allude to his biographical canyons. He fully returns the viewers' gaze, one eyebrow lifted as if caught mid-sentence, surprised. His engagement is ineluctable. The right frame depicts him standing further back, his left hand partially over his mouth, his look introspective. The cropping in this frame strategically places Bacon in partial view, as if hiding behind his own portrait on the left side. By doing so, Avedon may have intended to present two versions of Bacon: one of the public figure—up close and almost confrontational, the other more private and pensive as it recedes in the background. Indeed, the lot is a portrait of a deeply emotional sitter and famously astute photographer.

Other prints of this image are in the collections of the San Francisco Museum of Modern Art and the J. Paul Getty Museum, Los Angeles.



“My portraits are more about me than they are about the people I photograph.”

RICHARD AVEDON



153

IRVING PENN 1917-2009

Cigarette No. 8, New York, 1974

Palladium print.

22½ x 16⅝ in. (57.2 x 42.2 cm)

Signed, dated, numbered 20/27, initialed in pencil,
copyright credit and reproduction limitation stamps on the
reverse of the aluminum flush-mount.

Estimate \$20,000-30,000

PROVENANCE

Hamiltons Gallery, London

154

IRVING PENN 1917-2009

Carson McCullers, New York, May 10, 1950

Platinum palladium print, printed 1970.

13⅜ x 12⅞ in. (34 x 32.7 cm)

Signed, numbered 6/11 in pencil, credit and edition stamps on the reverse of the aluminum flush-mount; printed title, date and Condé Nast copyright credit reproduction on a label affixed to the reverse of the aluminum flush-mount.

Estimate \$10,000-15,000

PROVENANCE

Pace/MacGill Gallery, New York

Georgia-born and New York-educated novelist Carson McCullers (1917-1967) was widely regarded for her Southern Gothic writing style, as illustrated in her eight books. Among them were the acclaimed *The Heart is a Lonely Hunter* and *Reflections in a Golden Eye*, both of which were later adapted to film, the latter starring Marlon Brando and Elizabeth Taylor.

154



155



155

ANNIE LEIBOVITZ b. 1949

Keith Richards, San Francisco, 1972

Gelatin silver print, printed later.

12 x 8¼ in. (30.5 x 21 cm)

Signed, titled, dated and numbered 5/40 in ink in the margin.

Estimate \$4,000-6,000

PROVENANCE

James Danziger Gallery, New York

156



156

CINDY SHERMAN b. 1954

Untitled (Ice skater), 1979

Gelatin silver print.

7 x 4¾ in. (17.8 x 12.1 cm)

Signed and numbered 86/100 in red ink in the margin.

Estimate \$4,000-6,000

PROVENANCE

From the collection of Charles Saatchi, London; to the present Private Collection

THE FAMOUS PHOTOGRAPHERS SCHOOL ARCHIVE

Founded in 1961, the Famous Photographers School was the foremost institution in mid-century America for teaching photography, then relatively nascent as a lucrative profession. Drawing from the undeniable star-power of ten of the most prolific and successful photographers at the time, from Richard Avedon to Philippe Halsman, Bert Stern, Alfred Eisenstaedt and Irving Penn, to name some of the more salient members, the school purported to help its students “achieve professional-level skill.” Quoting the age-old adage, an ad for the talented hub stated “If you want success, learn from successful people.” And while the success of the photographers was without dispute, their strengths were varied, as evidenced by the solid body of work—from commercial to editorial—that each photographer had produced by then. Indeed, the ten photographers—many of whom would see their star continue to shine brighter over the ensuing decades—collectively mastered a broad and comprehensive variety of skills that exposed their students to such genres as editorial still-life compositions, political portraits, fashion imagery, celebrity photography, darkroom manipulation and action shots, among others.

The camaraderie and cohesive nature of the exceptional group of trailblazers is best captured in Irving Penn’s *Self-portrait with Famous Photographers*, January, 1964 (lot 159). At the behest of the School’s advertising agency, the ten photographers assembled for a group shot intended for promotional purposes. Taken on January 25, 1964, the image had been months in the making, with the School’s Director, Victor Keppler, orchestrating the shoot in Bert Stern’s studio. It was decided that each photographer would take his turn shooting the group, reflected in an oversized custom-sized mirror that had been brought in specifically for the occasion. Penn’s take with his 8x10 View Camera ended up being the final shot, selected for the photographer’s revered elegance in capturing the likeness and spirit of his peers. Indeed, *Self-portrait with Famous Photographers* marks a rare and a most exciting moment in the history of photography, when ten of the most talented and revered photographers in the world united for a wondrous spark.

157



157

ALFRED EISENSTAEDT 1898-1995

Dancers of the Opéra de Paris Ballet School, 1930

Gelatin silver print.

12 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (32.7 x 26 cm)

‘Famous Photographers Schools’, ‘Original Art’ and ‘Please Return to Art Archives’ stamps on the reverse of the mount.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the artist

The Famous Photographers School

The FPS Archives

158

PHILIPPE HALSMAN 1906-1979

Aquacade, 1953

Gelatin silver print.

11 $\frac{1}{2}$ x 10 $\frac{5}{8}$ in. (29.2 x 27 cm)

‘Original Art’ and ‘Please Return to Art Archives’ stamps on the verso;
‘Famous Photographers Schools’ stamp on board accompanying the work.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist

The Famous Photographers School

The FPS Archives

LITERATURE

Bello, *Halsman: A Retrospective*, pp. 202-203

Life, 7 September 1953, p. 77

158





159

IRVING PENN 1917-2009

Self-portrait with Famous Photographers, January, 1964

Gelatin silver print.

15 $\frac{3}{8}$ x 19 $\frac{1}{4}$ in. (39.1 x 48.9 cm)

Annotated '#32 I.P.' in an unidentified hand in pencil on the reverse of the mount.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist
The Famous Photographers School
The FPS Archives

Sitters include Arthur d'Arazien, Joseph Costa, Phillippe Halsman, Harry Garfield, Irving Penn, Richard Avedon, Bert Stern, Ezra Stroller, Alfred Eisenstaedt and Richard Beattie.

160



160

BERT STERN 1930-2013

Louis Armstrong, 1958

Gelatin silver print.

15½ x 13¾ in. (39.4 x 34.6 cm)

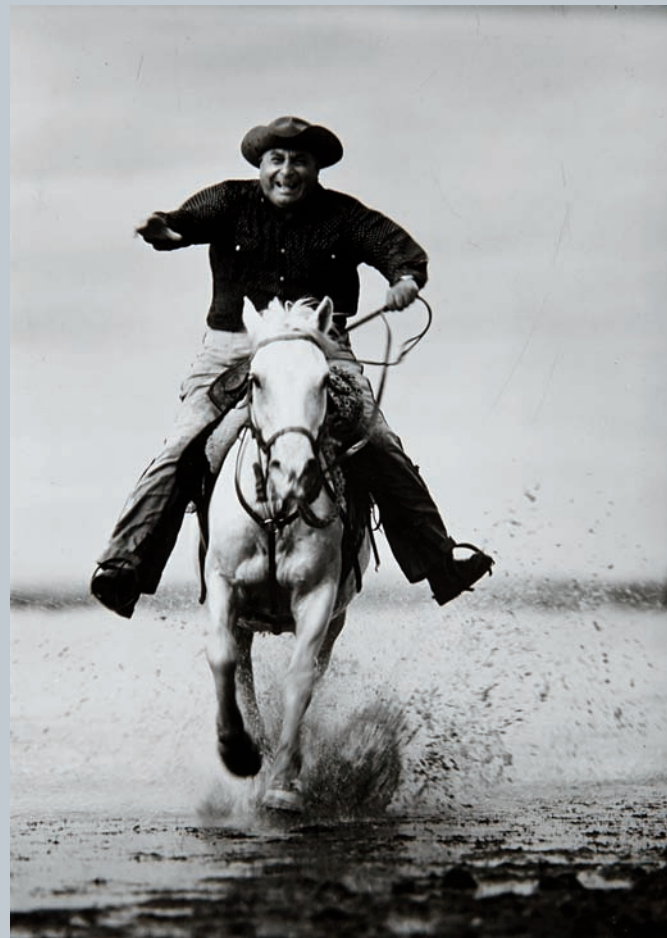
Credit stamp on the verso; 'Famous Photographers Schools', 'Original Art' and 'Please Return to Art Archives' stamps on board affixed to the reverse of the mat.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist
The Famous Photographers School
The FPS Archives

161



161

IRVING PENN 1917-2009

French Horseman, 1962

Gelatin silver print.

9½ x 6¾ in. (23.2 x 16.2 cm)

Credit stamp on the reverse of the mount; 'Famous Photographers Schools', 'Original Art' and 'Please Return to Art Archives' stamps on board affixed to the reverse of the mat.

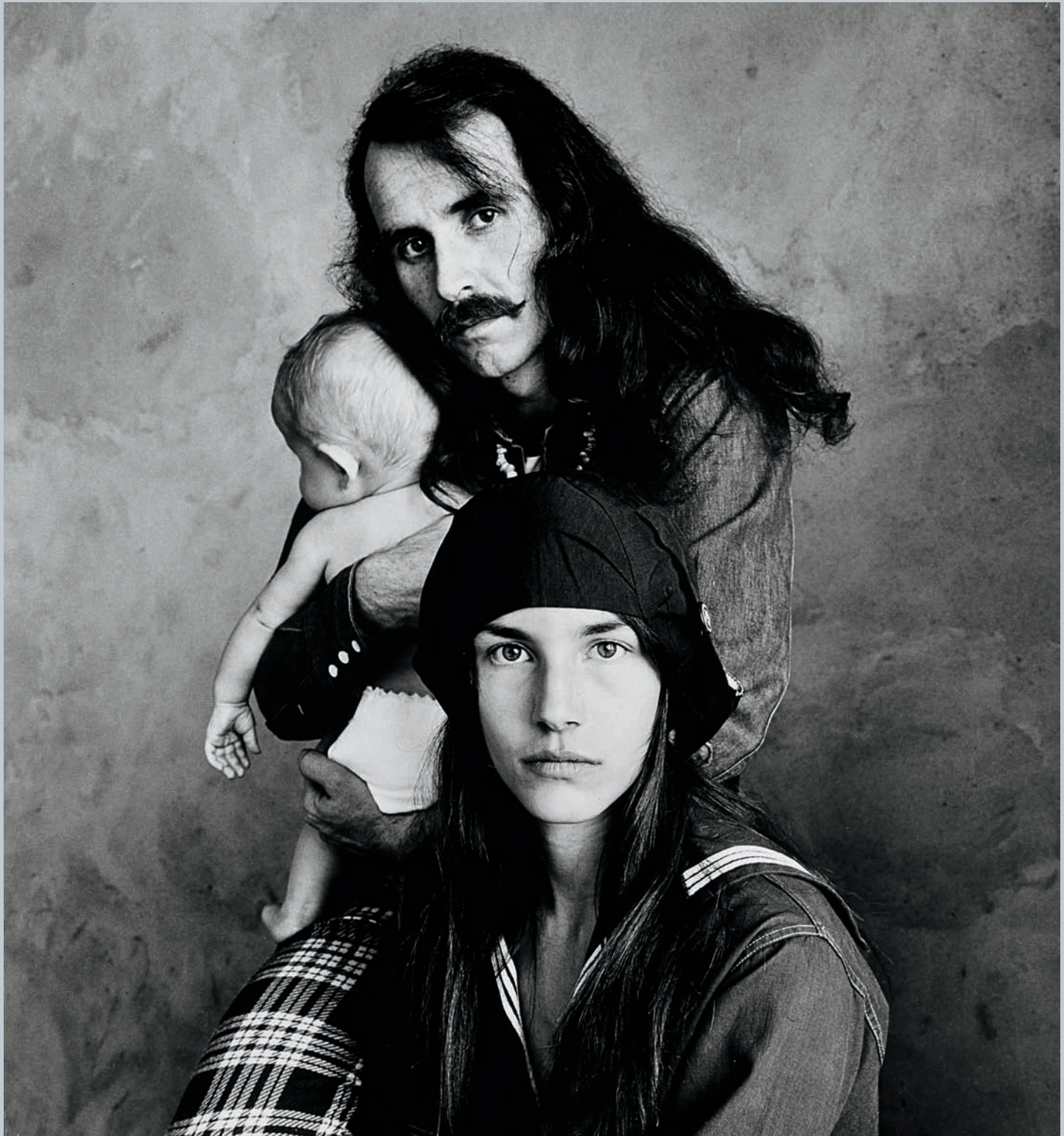
Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the artist
The Famous Photographers School
The FPS Archives

LITERATURE

Look, 1963



162

IRVING PENN 1917-2009

Hippie Family (Kelley), San Francisco, 1967

Gelatin silver print.

16¾ x 15¼ in. (42.5 x 38.7 cm)

Credit and copyright reproduction limitation stamps on the reverse of the mount; printed title, credit and copyright/ courtesy 'LOOK' on a label affixed to the reverse of the mount.

Estimate \$15,000-25,000

PROVENANCE

Acquired directly from the artist
The Famous Photographers School
The FPS Archives

LITERATURE

Greenough, *Irving Penn: Platinum Prints*, pl. 47
Famous Photographers Magazine, vol. 4, p. 15
Look, 9 January 1968

The current lot depicts the family of Alton Kelley. By the time the image was taken in 1967, Kelley had established his reputation as one of the foremost psychedelic artists of the Flower Power hippie movement that blossomed in San Francisco during the 1960s. Kelley's art was often seen in concert and album covers, and among his most famous projects are his collaborations with such bands as Journey and The Grateful Dead. The current lot is a loving memento of a young family as well as a cherished era.

163



163

ALFRED EISENSTAEDT 1898-1995

Soldier saying Goodbye, Pennsylvania Station, New York, 1943

Gelatin silver print.

13⅜ x 10⅜ in. (34 x 26.4 cm)

'Original Art' and 'Please Return to Art Archives' stamps on the reverse of the mount; 'Famous Photographers Schools' stamp on board affixed to the reverse of the mount.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist
The Famous Photographers School
The FPS Archives

LITERATURE

Life, 19 April 1943

164

164

ALFRED EISENSTAEDT 1898-1995

Winston Churchill gives the victory sign at a Conservative Party rally during the British election campaign, Liverpool, 1951

Gelatin silver print.

13⅜ x 10⅜ in. (34 x 26.4 cm)

'Famous Photographers Schools' stamp on the mount; 'Famous Photographers Schools', 'Original Art' and 'Please Return to Art Archives' stamps on the reverse of the mount.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist
The Famous Photographers School
The FPS Archives





165

BERENICE ABBOTT 1898-1991

New York Portfolio III

New York: Parasol Press Ltd., 1979. Twelve gelatin silver prints.
Each approximately 15¼ x 19¼ in. (38.7 x 48.9 cm) or the reverse.
Each signed and numbered 17/60 in pencil on the mount; credit reproduction limitation stamp on the reverse of the mount. Title page.
Colophon. One from an edition of 65, numbered 1 through 60 and lettered sequentially 'A-E'. Enclosed in a cloth clamshell case.

Estimate \$20,000-30,000

LITERATURE

Abbott, *New York in the Thirties*, pls. 3, 17, 26, 27, 28, 36, 51, 57, 84
Commerce Graphics, *Berenice Abbott*, n.p. for various plates
Finley, *Berenice Abbott*, n.p. for various plates
O'Neal, *Berenice Abbott: American Photographer*, pp. 106, 115, 116, 133 for a variant, 144, 161
Photo Poche, *Berenice Abbott*, pls. 19, 45, 49 for a variant
Rosenblum, *A History of Women Photographers*, p. 176
Yochelson, *Berenice Abbott: Changing New York*, pls. 3 (Middle West Side), 7 (Lower East Side), 9 (Greenwich Village), 21 (Middle West Side), 30 (Lower East Side), 33 (Middle East Side) 34 (Lower East Side), 35 (Middle West Side) for a variant, 47 (Wall Street), p. 376



166

JOEL-PETER WITKIN b. 1939*Studio of the Painter, Courbet, Paris, 1990*

Gelatin silver print.

28 $\frac{3}{8}$ x 38 $\frac{1}{2}$ in. (72.1 x 97.8 cm)

Signed, titled, dated, numbered 7/15 and copyright notation in pencil on the verso.

Estimate \$12,000-18,000

PROVENANCE

Pace/MacGill Gallery, New York

LITERATUREHigh Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 196Scalo, *Witkin*, pl. 85

167

JOEL-PETER WITKIN b. 1939*Counting Lesson in Purgatory, New Mexico, 1982*

Gelatin silver print.

14 $\frac{1}{8}$ x 14 $\frac{1}{4}$ in. (35.9 x 36.2 cm)

Signed, titled, dated, numbered 14/15 and copyright notation in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE

Pace/MacGill Gallery, New York

LITERATUREHunt, *The Unseen Eye*, p. 141Scalo, *Witkin*, pl. 26

167



168

168

IRVING PENN 1917-2009

Three Cretan Women (Without Rope),
September, 1964

Platinum palladium print, printed 1985.

15 x 15½ in. (38.1 x 39.4 cm)

Signed, titled, dated, numbered 6/19,
initialed in pencil, credit, Condé Nast
copyright credit reproduction limitation
and edition stamps on the reverse of the
aluminum flush-mount.

Estimate \$18,000-22,000

PROVENANCE

Hamiltonts Gallery, London



169

ROBERT FRANK b. 1924

Fête Foraine, Paris, 1950

Gelatin silver print, printed circa 1970.

9 x 12⅞ in. (22.9 x 32.7 cm)

Signed, titled and dated in ink in the
margin; 'Robert Frank Archive' and
copyright credit stamps on the verso.

Estimate \$15,000-20,000

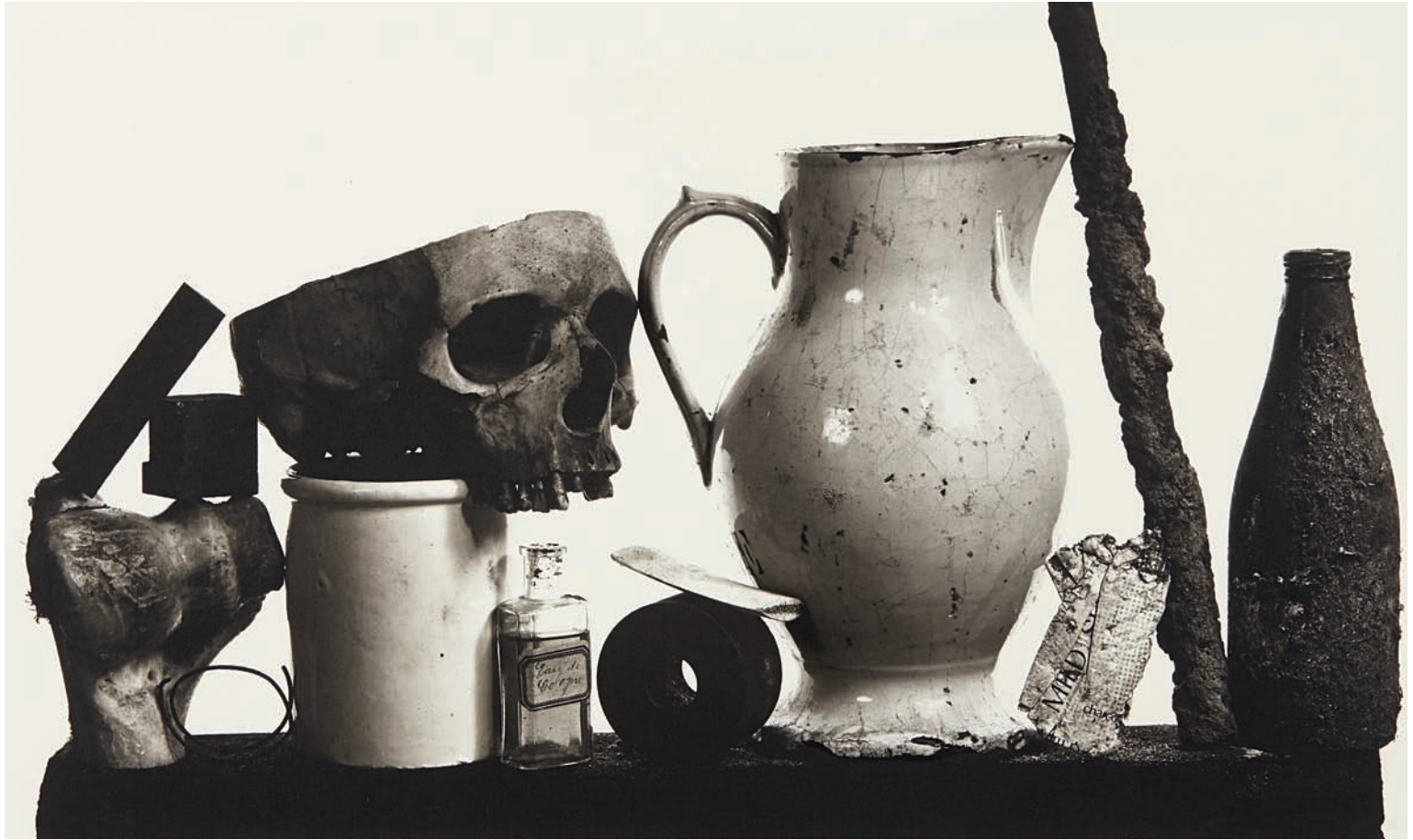
PROVENANCE

Lunn Gallery, New York

Robert Freidus Gallery, New York

169





170

IRVING PENN 1917-2009

Composition with Pitcher and Eau de Cologne, New York, 7 December, 1979

Platinum print.

12¼ x 19½ in. (31.1 x 48.6 cm)

Signed, titled, dated, numbered 3/61 in pencil, credit, copyright credit and edition stamps on the reverse of the aluminum flush-mount.

Estimate \$15,000-20,000

PROVENANCE

Gallery Naruyama, Tokyo



171

VIK MUNIZ b. 1961

Still Life after Morandi from Pictures of Magazines, 2004

Digital chromogenic print.

70 $\frac{5}{8}$ x 83 $\frac{5}{8}$ in. (179.4 x 212.4 cm)

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

Estimate \$40,000-60,000

PROVENANCE

Brent Sikkema, New York

LITERATURE

Muniz, *Vik Muniz: Obra Completa 1987-2009*, p. 480

END OF MORNING SESSION

172



172

LILLIAN BASSMAN 1917-2012

The Spotted Furs, Furred: Barbara Mullen in a coat by Traina-Norell, New York, Harper's Bazaar, 1954

Gelatin silver print, printed later.

17 x 22½ in. (43.2 x 56.2 cm)

Signed in ink by the artist and numbered 7/25 in an unidentified hand in pencil on an artist's label affixed to the verso.

Estimate \$4,000-6,000

LITERATURE

Salomon, *Lillian Bassman: Women*, pp. 90-91
Harper's Bazaar, November 1954 for a variant

173



173

ANDRÉ KERTÉSZ 1894-1985

Rainy Day, Tokyo, 1968

Gelatin silver print.

9¾ x 5¾ in. (24.8 x 13.7 cm)

Credit stamp on the verso.

Estimate \$6,000-8,000

LITERATURE

Borhan, *André Kertész: His Life and Work*, p. 309

Ducrot, *André Kertész: Sixty Years of Photography*, p. 200

Greenough, *André Kertész*, pl. 99

Kertész, *André Kertész: A Lifetime of Perception*, p. 82

174



174

RUTH ORKIN 1921-1985

American Girl in Italy, Florence, 1951

Gelatin silver print, printed 1979-1980.

11½ x 17½ in. (29.2 x 44.8 cm)

Signed, titled and dated in ink in the margin; signed, titled, annotated 'from the permanent collection of the Metropolitan Museum of Art' and copyright notation in pencil on the verso.

Estimate \$10,000-15,000

PROVENANCE

Sotheby's, New York, 24 and 25 May 1982, lot 463

LITERATURE

Howard Greenberg Gallery/Ruth Orkin Photo Archive, *Ruth Orkin: Above and Beyond*, p. 9

Howard Greenberg Gallery/Ruth Orkin Photo Archive, *Ruth Orkin: American Girl in Italy - The Making of a Classic*, cover and pl. 10

Rosenblum, *A History of Women Photographers*, pl. 227



175

WILLIAM KLEIN b. 1928

Piazza di Spagna, Simone + Nina, Rome (Vogue), 1960

Gelatin silver print, printed 2011.

41 x 29 $\frac{7}{8}$ in. (104.1 x 75.2 cm)

Signed, titled and dated in ink on the reverse of the flush-mount; titled, dated and numbered 26/30 in an unidentified hand in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate \$25,000-35,000



176

ELLIOTT ERWITT b. 1928*California, 1955*

Gelatin silver print, printed later.

11⅜ x 17⅞ in. (28.9 x 43.5 cm)

Signed in ink in the margin.

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

Acquired directly from the artist

LITERATUREPhaidon, *Elliott Erwitt: Snaps*, p. 502Rizzoli International Publications, *Chorus of Light:**Photographs from the Sir Elton John Collection*, p. 105

177

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

Gelatin silver print, printed later.

13⅞ x 9⅜ in. (35.2 x 23.8 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$15,000-20,000**LITERATURE**Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, pl. 65Galassi, *Henri Cartier-Bresson: The Modern Century*, pl. 65Montier, *Henri Cartier-Bresson and the Artless Art*, p. 157Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 140

177



178

ELLIOTT ERWITT b. 1928*Paris, 1989*

Gelatin silver print, printed later.

23⅞ x 35¾ in. (60.6 x 90.8 cm)

Signed in ink in the margin.

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

Peter Fetterman Gallery, Santa Monica

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

179

JACQUES-HENRI LARTIGUE 1894-1986*Diver, Rouzat, 1911*

Gelatin silver print.

4¼ x 3¾ in. (10.8 x 8.6 cm)

Annotated 'JHL' and 'Rouzat' in an unidentified hand in pencil on the mount.

Estimate \$12,000-18,000

PROVENANCE

Madame Florette Lartigue, Paris

Edwynn Houk Gallery, New York

LITERATUREEdwynn Houk Gallery, *Jacques-Henri Lartigue: Imprints of Joy*, n.p.

179



ACTUAL SIZE

180

HENRI CARTIER-BRESSON 1908-2004*On the Banks of the Marne, France, 1938*

Gelatin silver print, printed later.

11½ x 17½ in. (29.5 x 44.8 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$10,000-15,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica

LITERATUREGalassi, *Henri Cartier-Bresson: The Early Work*, p. 42Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 111Galassi, *Henri Cartier-Bresson: The Modern Century*, back cover and p. 150

180



181



181

BRASSAI (GYULA HALÁSZ) 1899-1984*A Female Habituee (Opium smoker)*, circa 1932

Gelatin silver print, printed 1950s.

8½ x 11⅝ in. (21.6 x 28.9 cm)

Signed in pencil, annotated 'pl. 410' in ink, '81, Faubourg St-Jacques' copyright credit and 'Tirage de l'Auteur' stamps on the verso.

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

Sotheby's, New York, 17 April 1991, lot 275

LITERATUREBrassai, *The Secret Paris of the 30's*, n.p.

182



182

BRASSAI (GYULA HALÁSZ) 1899-1984*Kiki et ses amies (Thérèse Treize et Lily)*, circa 1932

Gelatin silver print, printed later.

8⅝ x 11⅝ in. (21.9 x 29.5 cm)

Signed in pencil, '81, Faubourg St-Jacques' copyright credit, 'Tirage de l'Auteur', 'Photographie Originale' and reproduction limitation stamps on the verso.

Estimate \$6,000-8,000**LITERATURE**Brassai, *The Secret Paris of the 30's*, n.p.Sayag and Lionel-Marie, *Brassai: The Monograph*, p. 81 for a variant

183

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

Gelatin silver print, printed later.

14 x 9⅜ in. (35.6 x 23.8 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$7,000-9,000**LITERATURE**Galassi, *Henri Cartier-Bresson: The Early Work*, p. 134Montier, *Henri Cartier-Bresson and the Artless Art*, p. 21

183



184

184

HENRI CARTIER-BRESSON 1908-2004

Behind the Gare Saint-Lazare, Paris, 1932

Gelatin silver print, printed later.

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

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$10,000-15,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica

LITERATURE

Galassi, *Henri Cartier-Bresson: The Early Work*, p. 10

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

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



185

HENRI CARTIER-BRESSON 1908-2004

Seville, Spain, 1933

Gelatin silver print, printed later.

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

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$8,000-12,000

PROVENANCE

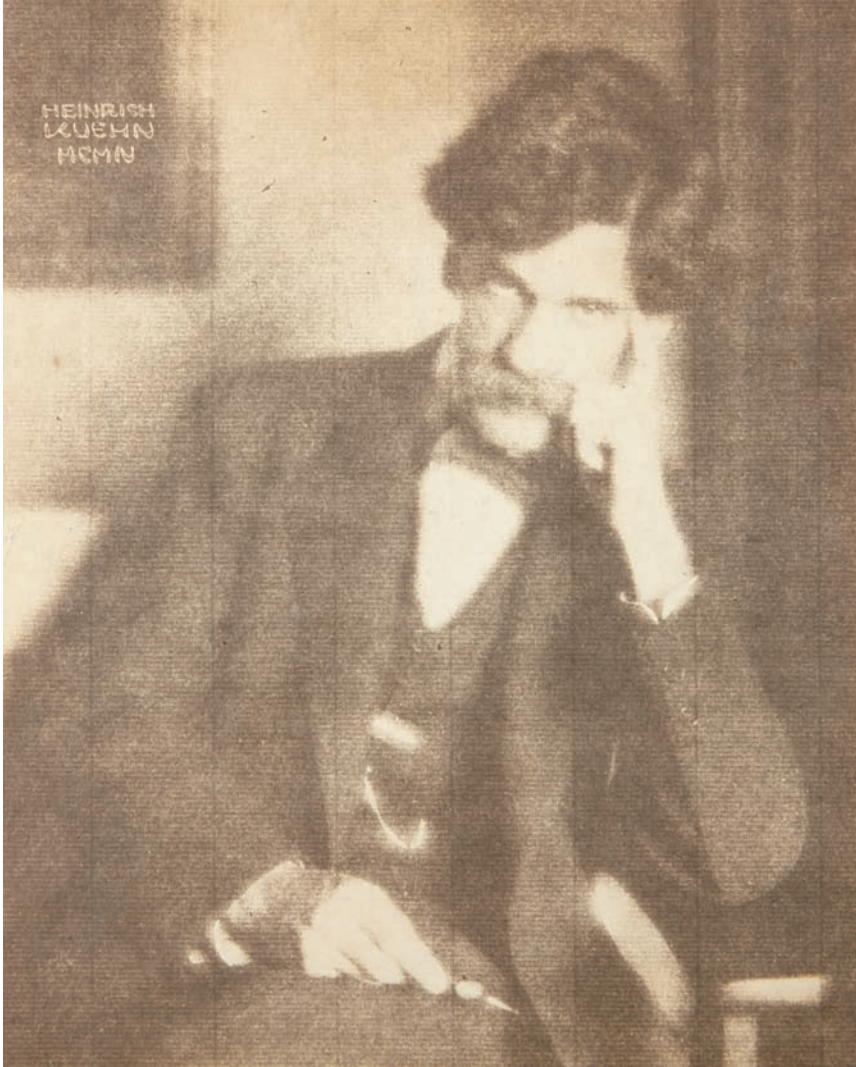
Peter Fetterman Gallery, Santa Monica

LITERATURE

Galassi, *Henri Cartier-Bresson: The Early Work*, p. 108

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 14





186

HEINRICH KUEHN 1886-1944*Portrait of Alfred Stieglitz, 1904*

Platinum gum print.

9 $\frac{5}{8}$ x 7 $\frac{5}{8}$ in. (24.4 x 19.4 cm)

Inscribed 'Heinrich Kuehn MCMIV' in the negative.

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

Galerie Johannes Faber, Vienna

LITERATURENaef, *The Collection of Alfred Stieglitz : Fifty Pioneers of Modern Photography*, p. 404Taschen, *George Eastman House: Photography from 1839 to Today*, p. 384

187

HEINRICH KUEHN 1886-1944*Untitled (Dog in sunlight on chair), 1920s*

Pigment print on Japanese tissue.

8 $\frac{1}{4}$ x 6 $\frac{1}{8}$ in. (21 x 15.6 cm)**Estimate** \$4,000-6,000**PROVENANCE**

Galerie Johannes Faber, Vienna

LITERATUREMuseum Folkwang, *Fotografische Sammlung im Museum Folkwang*, p. 16



188

ALFRED STIEGLITZ 1864-1946

The Steerage, 1907

Large format photogravure on Japanese tissue, printed 1915-1916.

13½ x 10¾ in. (33.3 x 26.4 cm)

Signed, titled and dated in pencil on the overmat; printed credit, title and medium on a Brooklyn Institute of Arts & Sciences collection label affixed to the reverse of the mount.

Estimate \$70,000-90,000

PROVENANCE

Gifted from the Collection of Walter E. Owen to The Brooklyn Institute of Arts and Sciences, New York

The Baltimore Museum of Art, Maryland

Christie's, New York, 'Photographic Masterworks' 23 April 1990, lot 21

LITERATURE

Stieglitz, 291, September-October 1915

Bulfinch Press, *Alfred Stieglitz*, pl. 18

Camera Work, October 1911, Number 36

Green, *A Critical History of American Photography*, p. 195

Greenough, *Alfred Stieglitz: The Key Set, Volume One*, cat. nos. 310-314

Margolis, *Alfred Stieglitz, Camera Work: A Pictorial Guide*, p. 100

Norman, *Alfred Stieglitz: An American Seer*, pl. XVI

Taschen, *Photo Icons: The Story Behind the Pictures*, Volume 1, p. 135

The Museum of Fine Arts, Boston, *Alfred Stieglitz: Photographer*, pl. 8

Whelan, *Alfred Stieglitz: A Biography, Photography, Georgia O'Keeffe, and the Rise of the Avant-Garde in America*, n.p.

ArtForum, 'On the Invention of Photographic Meaning', January 1975, p. 36

Alfred Stieglitz's *The Steerage*, taken in 1907, stands at a major professional crossroad whose outcome had a deep impact on the artist. As the patriarch of American Photography at the turn of the last century, Stieglitz had initially extolled the tenets of Pictorialism, the art movement that championed the simulation of painterly effects in photography. As a result, many of the photographs taken by the leading photographers at the time, from Edward Steichen to Gertrude Käsebier, were marked by gentle lighting, soft lenses, and deeply atmospheric staged compositions that were strongly Impressionistic. *The Steerage*, however, became Stieglitz's fulcrum pivoting away from Pictorialism.

Taken during a trip to Europe with his wife, Stieglitz captured the unstaged scene as he wandered away from the posh, cushy folds of First Class and meandered into the steerage. "I saw shapes related to each other," Stieglitz later remembered. Accordingly, the image is Modernist in its composition: a strong diagonal line slices through the frame, causing a jarring bifurcation of the scenes unfolding. Also gone is the central focal point that typified most Pictorialist photographs. *The Steerage* is marked by the formerly-repudiated lynchpins of photography: clarity, linearity and tonality. After revisiting the image a number of years following the negative date, Stieglitz reproduced the image on a number of occasions and lauded its significance as his first Modernist masterpiece.



189

FREDERICK HENRY EVANS 1853-1943*Across Nave (Bourges Cathedral)*, 1906

Platinum print.

9 x 6½ in. (22.9 x 15.6 cm)

Credit blindstamp and titled in pencil on the first of a double paper mount.

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

Robert Klein Gallery, Boston

190

WILLIAM KECK 1908-1995*Reflections and Mirroring*, 1932

Gelatin silver print.

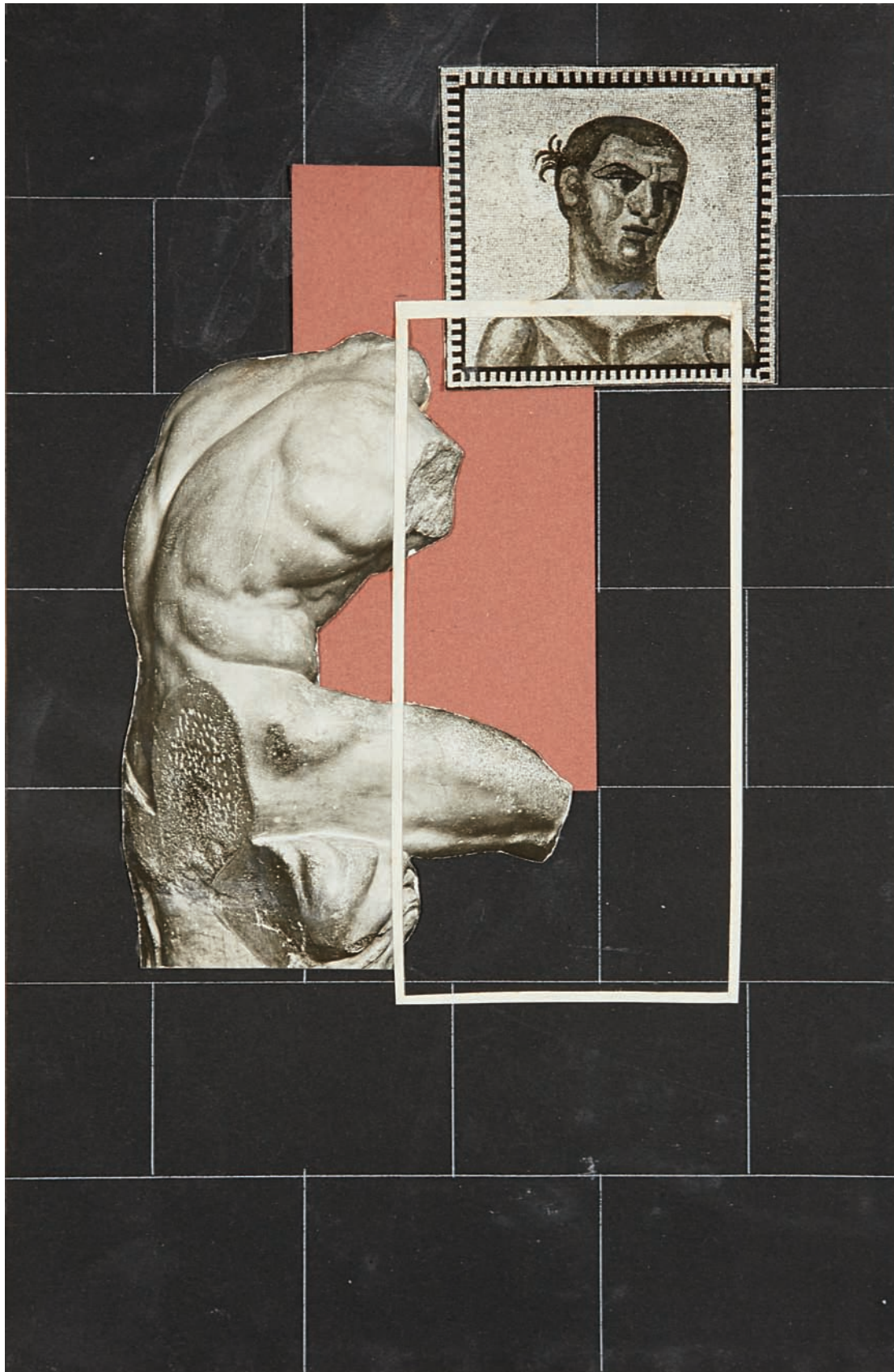
13⅞ x 10¼ in. (33.3 x 26 cm)

Signed, dated, annotated in ink and 'Gallery Naruyama' stamp on the reverse of the backing board.

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

Sotheby's, New York, 6 October 1999, lot 290





191

VINICIO PALADINI 1902-1971

The Olympic Games, 1933-1934

Photographic collage.

11½ x 7½ in. (29.2 x 19.1 cm)

Numbered '1' in pencil on the reverse of the mount.

Estimate \$20,000-30,000

PROVENANCE

Sotheby's, New York, 6 May 1987, lot 343

Private Collection, Toronto

In 1922, the Italian-based artists Vinicio Paladini and Ivo Pannaggi published their "Manifesto of Futurist Mechanical Art," declaring that the human race had become totally integrated into the world of the machine. It was illustrated with a drawing by Paladini of a man-machine which he named "Proletario." A decade later, and in response to the 1933 Olympics, Paladini created a series of collages including the lot being offered. Here, an image of a man is pieced together with bits of Classical references. For by the 1930s Paladini, as with many of the Futurists, used the glories of Italy's past to create resonating and inspiring images of their current country.

192

MAN RAY 1890-1976

Untitled (Natasha), circa 1931

Gelatin silver print from a solarized negative.

3¾ x 5 in. (9.5 x 12.7 cm)

Signed and inscribed in ink on the overmat.

Estimate \$80,000-120,000

PROVENANCE

From the artist; to Luciano Anselmino, Turin

Private Collection, Italy

Private Collection, New York

LITERATURE

East River Press, *Man Ray Photographs*, 1975, cover

Damiani, *Man Ray: Women*, p. 64 there titled *Natacha Allongée*

Dover, *Photographs by Man Ray: 105 Works, 1920-1934*, p. 35

Harry N. Abrams, *Man Ray: 1890-1976*, pl. 488 for a variant

Schwarz, *Man Ray: The Rigour of Imagination*, pl. 449

The Toyko Shimbun, *Photographies de Man Ray*, pl. 130

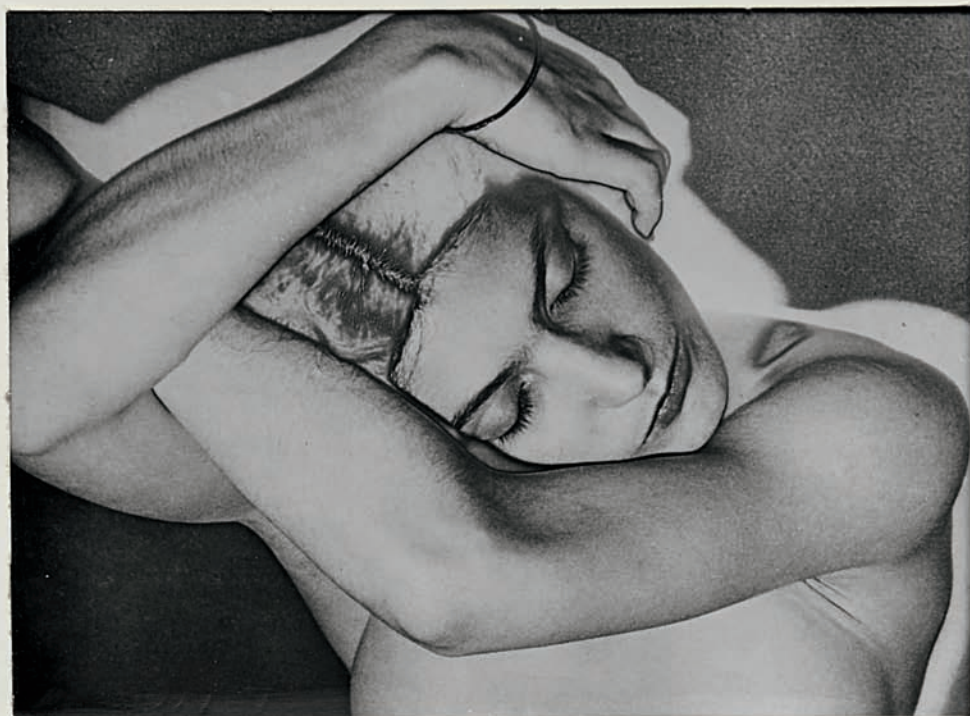
Sayag, *Man Ray: Photography and Its Double*, pl. 134 for a variant

As one of the most prominent members of the Dada and Surrealist movements that typified the European art scene between the Wars, Man Ray created a visual language—most notably with his rayographs and solarized images—that was emblematic of the imaginative and innovative aesthetics espoused by the aforementioned movements. Man Ray's creative input coincided with the First World War, which vicariously constituted the impetus for such fertile conceptualism. "In this age," Man Ray stated in his essay *The Age of Light*, "like all ages, when the problem of the perpetuation of a race or class and the destruction of its enemies, is the all-absorbing motive of civilized society, it seems irrelevant and wasteful still to create works whose only inspirations are individual human emotion and desire." That was, for Man Ray the grandiose brutality of the war, in which humanity turned against itself, engendered the need to prioritize the creative collective over the emotional self and therefore innovate and transcend the human experience altogether. Man Ray's darkroom experimentations, which, as seen in the current lot, resulted in a number of hauntingly beautiful solarized negatives, were an optimal vessel to channel that newfound transcendental creativity. "For...whether another [person]," Man Ray continued, "working directly with light and chemistry, deforms the subject as almost to hide the identity of the original, and creates a new form, the ensuing violation of the medium employed is the most perfect assurance of the author's conviction." Subversion of reality, therefore, was instrumental for the aesthetic and conceptual transcendence of the final image. The purpose of art—and in Man Ray's case, photography—was not to capture the world as it was happening but rather surpass reality itself. Surrealism par excellence.

The current lot depicts a beautiful woman, her head tilted and comfortably nestled between a graceful crisscross of her arms. Her eyes are closed, which does not allude to sleep as much to that which takes place during—the reign of the subconscious. "An effort impelled by desire must also have an automatic or subconscious energy to aid its realization," Man Ray stated. The advancement of the subconscious to the foreground allows for unencumbered creativity to self-express, released from any anchors to a self-sabotaging (or at least self-conscious) reality. Consequently, reason is subservient to the whimsical nature of random during the full embrace of the illogical and the absurd by the subconscious. "All of these *chinoiseries*," Man Ray playfully inscribed on the overmat of the print, "transport us to the Mediterranean—born without a father nor a mother." The parents, one might surmise, are metaphors for that which tethers one to a linear generational progression.

The print in this lot was originally gifted to Luciano Anselmino by the artist. As one of only a handful of prints that would have been made of the solarized negative, Man Ray gifted Anselmino the print in the 1970s, possibly in 1974, when the two spent part of the summer together, and when the young Italian dealer was appointed by Man Ray as his primary dealer in Europe. The collaboration between the two resulted in multiple projects, including several exhibitions and various publications such as, *First Steps*, *Man Ray: Opera Grafica*, *Mr. and Mrs. Woodman*, and a number of limited edition multiples of some of Man Ray's earlier works, including *New York*, *Cadeau* and *Indestructible Object*.

Another print of this image is in the collection of the Museum of Modern Art, New York.



à Lu-chi-a-no
toutes ces chinoiseries
nous transportent à la
Méditerranée - né
sans père ni mère.

Man Ray
et Picabia
(je signe par procuration)

193

HANS BELLMER 1902-1975

Les Jeux de la Poupée (The games of the doll), 1949

15 hand-colored gelatin silver prints plus 2 trimmed, hand-colored gelatin silver prints, all mounted within the artist's book.

9¾ x 7¾ x ½ in. (24.8 x 19.7 x 1.3 cm)

Paris: Les Éditions Premières, 1949. Signed and inscribed by Paul Éluard in ink on the first page. Signed by the artist in pencil and stamped 'C70' on the last page of book. Number 70 from an edition of 136. Text by Paul Éluard.

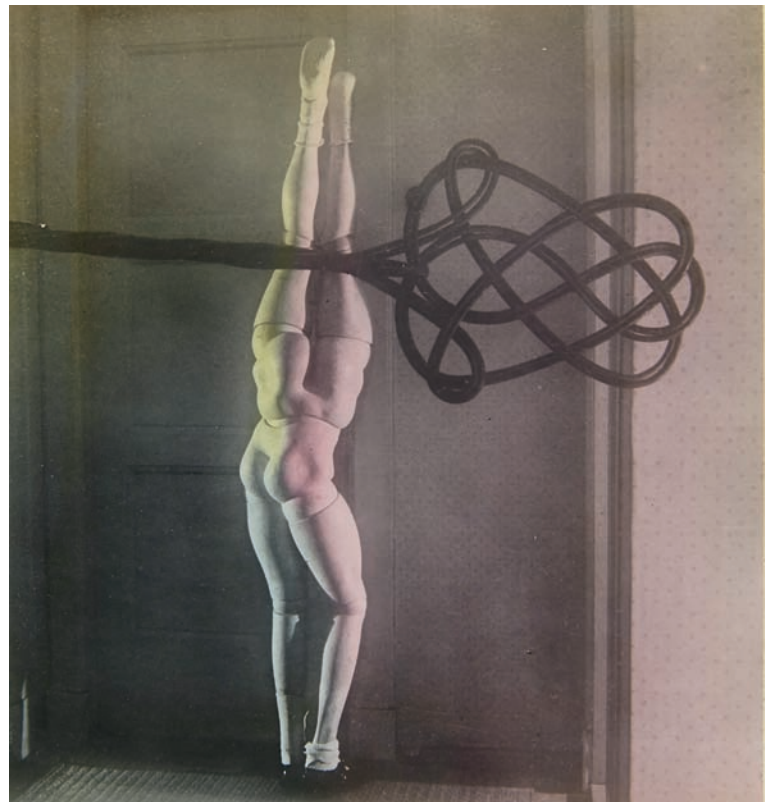
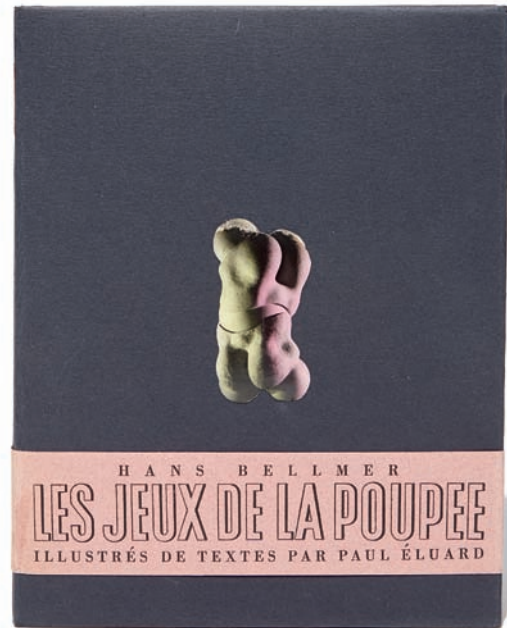
Estimate \$50,000-70,000

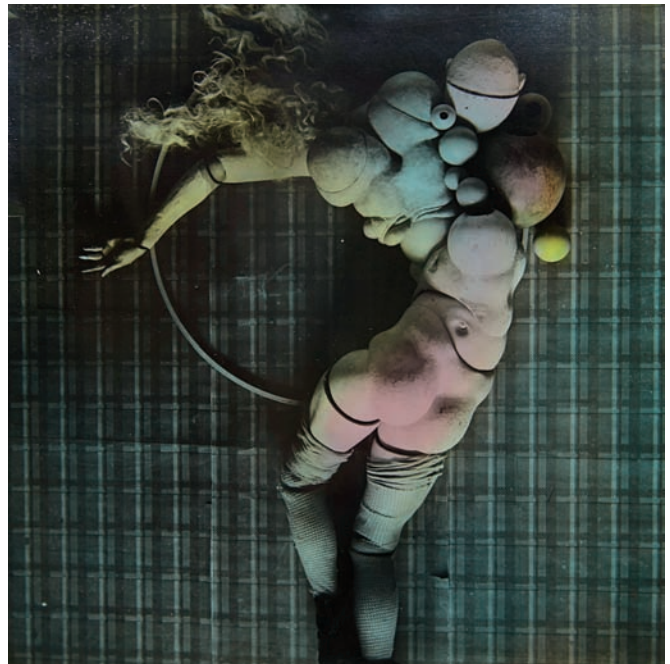
LITERATURE

Obliques, *Bellmer*, pp. 99 and 101-104

Princeton University Press, *Surrealism: Desire Unbound*, pp. 203, 212 and 214-215

Taylor, *Hans Bellmer: The Anatomy of Anxiety*, pls. 4.12, 4.14 and 4.16 for variants





194

EDWARD WESTON 1886-1958

Bananas, 1930

Gelatin silver print.

7½ x 8¾ in. (18.1 x 22.2 cm)

Signed, titled and annotated 'California' in pencil on the verso.

Estimate \$60,000-80,000

PROVENANCE

From the artist; to a Japanese-American Collector, by decent
Private Collection, California

LITERATURE

Foley, *Edward Weston's Gifts to His Sister*, p. 44

Bananas, the current lot, and lots 197 and 198 come from a Japanese-American colleague of Edward Weston who helped organize three exhibitions of Weston's work at a pivotal time in Weston's career, when he started to make his now famous images of fruit, vegetables, shells and nudes. The 1925 exhibition in Japan Town, as it was then known, was one of Weston's first exhibitions in the United States. The other exhibitions held there in 1927 and 1931 demonstrated the strong interest in his work by those in the Los Angeles Japanese community. In his book on *Japanese Photography in America, 1920-1940*, Dennis Reed mentions the three exhibitions - all of which were organized by the Shaku-do-sha, a Japanese club of modernist poets, painters and photographers in an area of downtown Los Angeles called "Little Tokyo." *Plaster Works, Los Angeles* (lot 198) was taken the same year as that first groundbreaking exhibition. *Plaster Works* is considered one of Weston's early masterpieces of industrial form, an extension of his famous Rogue River series photographed in 1922.

Edward Weston's photographs of fruit, vegetables and shells, made between 1927 and 1930, mark the epicenter of his work, produced after his influential stays in Mexico in 1923-1924 and 1925-1926. In 1929, Weston moved with his son Brett to Carmel, a bohemian art community next to Monterey in Central California. There he rented Johan Hagemeyer's summer studio and set up a portrait studio aimed at the tourist trade. On his front porch - "open on three sides and screened at the top by an awning of cheese cloth" Weston prepared and photographed his humble subjects including, as seen in the present lot, bananas.

In this classic image, Weston reveals his subject's vital beauty through the texture and rhythm of form. Weston, the modern master of form, created this image in 1930 at the apex of his seminal work transforming ordinary objects into life-affirming images. The arc of this work started in 1927. Weston wrote in April of that year: "with my mind full of banana forms! How exciting they are to work with! I have two new loves--bananas and shells." Three years later he would return to bananas - "not new to my work; I had done two negatives in 1927, and then was sidetracked. But how much better I can do them now! And what exciting curves, forms, this bunch had." The lot being offered was photographed several days later. Weston described the image in his journal as an "important [negative], a close up, lines radiating from the main stalk, the axis."

In *Bananas*, Weston's exquisite rendition of the tender surface of the fruit's bruised skin, as well as his genius in composing that surface to pulsate with the rhythm of the bunch, reveals his quintessential aesthetic response to life itself.

The Japanese-Americans were intrigued by Weston's ability to capture the vitality of form, which strongly coincided with their own perspectives. It is not a coincidence that all three images offered here are form driven, including the most famous example of Weston's eroded rock series (lot 197).





195

TINA MODOTTI 1896-1942

Maguey, 1926

Platinum print.

6 $\frac{5}{8}$ x 9 $\frac{3}{8}$ in. (16.8 x 23.8 cm)

Signed in ink on the recto; credit stamp on the verso.

Estimate \$15,000-25,000

PROVENANCE

From the artist

Xavier Guerrero, Diego Rivera's assistant

José Revueltas, brother of the composer Silvestre Revueltas

Private Collection, Los Angeles

EXHIBITED

Under the Mexican Sky: Gabriel Figueroa—Art and Film,
LACMA, Los Angeles, 22 September 2013- 2 February 2014

196

MANUEL ÁLVAREZ BRAVO 1902-2002

Giving Hand, 1940s

Gelatin silver print, printed later.

7 x 4 $\frac{3}{4}$ in. (17.8 x 12.1 cm)

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

Estimate \$15,000-25,000

LITERATURE

Álvarez Bravo, *100 Years, 100 Days*, pl. 62

Kismaric, *Manuel Álvarez Bravo*, p. 178 for a variant

Ollman, *Revelaciones: The Art of Manuel Álvarez Bravo*, pl. 118 for a variant there titled *Flower and Ring*



197

EDWARD WESTON 1886-1958

Eroded Rock, 1930

Gelatin silver print.

6¾ x 9½ in. (17.1 x 24.1 cm)

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

Estimate \$20,000-30,000

PROVENANCE

From the artist; to a Japanese-American Collector, by decent
Private Collection, California

LITERATURE

Conger, *Edward Weston: Photographs*, pl. 634/1930

Mora, *Edward Weston: Forms of Passion*, p. 165

Newhall, *Supreme Instants: The Photography of Edward Weston*, pl. 91
there titled *Point Lobos*



198

EDWARD WESTON 1886-1958

Plaster Works, Los Angeles, 1925

Gelatin silver print.

7⅞ x 9¼ in. (18.7 x 23.5 cm)

Signed, titled 'Plaster Mill' and annotated 'California' in pencil on the verso.

Estimate \$30,000-40,000

PROVENANCE

From the artist; to a Japanese-American Collector, by descent
Private Collection, California

LITERATURE

Aperture, *Edward Weston: Fifty Years*, pl. 98

Conger, *Edward Weston: Photographs*, pl. 177/1925

Mora, *Edward Weston: Forms of Passion*, p. 105

199

HIROSHI SUGIMOTO b. 1948

Barragan House, 2000-2001

Gelatin silver print.

22⅝ x 18⅞ in. (57.5 x 46 cm)

Signed in pencil on the mount; blindstamp number 3/25,
'980' in the margin; printed title, date and number 3/25 on
a gallery label affixed to the reverse of the frame.

Estimate \$15,000-20,000

PROVENANCE

Sonnabend Gallery, New York

LITERATURE

D.A.P./Museum of Contemporary Art, Chicago, *Hiroshi Sugimoto: Architecture*, cover



200

BRETT WESTON 1911-1993

Dunes, 1932

Gelatin silver print.

6¼ x 9½ in. (15.9 x 24.1 cm)

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

Estimate \$25,000-35,000

PROVENANCE

Private Collection, California

Because the dunes were unknown artistic grounds for both men, Brett's work is not an extension of his father's vision but rather a simultaneous exploration of the same subject matter...Brett's dunes were overtly subjective and more two-dimensional from the start. He exploited dramatic side lighting, sometimes working directly into the light. The dunes fulfilled Brett's desire to pursue sensual form irrespective of the "thing."

John Charles Woods, introduction to *Dune: Edward & Brett Weston*

DORA MAAR 1907-1997*Profile portrait with glasses and hat*, 1930s

Gelatin silver print.

11¼ x 8⅝ in. (28.6 x 21.9 cm)

Credit stamp on the reverse of the mount.

Estimate \$80,000-120,000**PROVENANCE**

The Estate of Dora Maar

Piasa, Drouot, Les Photographies de Dora Maar, 19 November 1999, lot 46
Bloomsbury Auctions, London, 22 May 2012, lot 193

In 1927, Dora Maar pursued her love of art at the École de Photographie de la Ville de Paris and began her photographic sojourn, which would last about a decade. Despite the relative brevity of the period, Maar's involvement in photography coincided with one of the most creative and conceptually fertile periods in European art, the birth of Surrealism. Among the leading figures in the movement were the critic André Breton, the poet Paul Éluard and the artist Man Ray, all of whom would form Maar's social circle. Indeed, it was Éluard whom in 1936 introduced the exceptionally beautiful Maar to a man whose love for women was only surpassed by his celebrated love of art, Pablo Picasso. Undeterred by the twenty-five years that separated the two, Maar and Picasso would go on to engage in a ten-year affair whose legacy would be marked by the compelling body of work each artist left behind.

By the time Maar met Picasso she had already established a successful career as a photographer, mostly within the commercial and advertising sectors. Her personal body of work, of which the current lot is an example, was far more complex and subversive in subject, style and technique. Photographs of Dora Maar by Man Ray dated 1936 reveal the strong dialogue between the two. In one solarized image, Maar is supine, returning the gaze of the camera, her arm wrapped around her head and her fingers pointing at her eyes—a pose she would go on to repeat in at least one other portrait by Man Ray from the same year. The emphasis

on the eyes is of importance, for the Surrealists believed that sight was separate from vision. While the former reflected the world around them, the latter reflected the world within. "True vision," Maar-biographer Mary Ann Caws writes, "is interior vision: what surrealism will call, finally, the interior model."

While *Profile portrait with glasses and hat* is not dated, most likely it was created toward the tail end of Maar's photographic oeuvre in the late 1930s. It was during those final years that Maar's work became more experimental, at times scratching, manipulating or painting over her negatives. In another, possibly earlier variant of the image, Maar is seen with an oversized hat presumably painted over her head. That variant is markedly darker and less worked-over than the print offered in the current lot, which presents a higher level of contrast, more extensive level of manipulation to the negative, and the addition of three glasses crowning Maar's head. Interestingly, the image bears similarity to a few similarly-sized gelatin silver prints taken in 1936-1937 by Pablo Picasso of Maar. Indeed, Maar's *Profile portrait with glasses and hat* appears to echo some visual nuances found in Picasso's portraits of her: the swirly background, the high level of contrast, the profiled pose, the wide-open eye, and the triple-oculi motif partially covering Maar's head. *Profile portrait with glasses and hat*, therefore, in addition to providing a glimpse of Maar's beguiling interior world, may also be a glimpse of an artistic dialogue with her famous lover.

Pablo Picasso, *Portrait of Dora Maar (profile)*, 1936-1937

© 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



LÁSZLÓ MOHOLY-NAGY 1895-1946*Untitled*, 1939-1941

Gelatin silver photogram.

9⅞ x 7⅞ in. (25.1 x 20 cm)

Signed in pencil on the verso.

Estimate \$70,000-90,000**PROVENANCE**

Presumably from the collection of Helmut Franke

Sotheby's, New York, 1 November 1988, lot 387

Private Collection, Toronto

LITERATUREHatje Cantz, *László Moholy-Nagy: The Photograms, Catalogue Raisonné*, pl. 355Musées de Marseille, *László Moholy-Nagy*, p. 221 for a variantRice and Steadman, *Photographs of Moholy-Nagy*, p. 48 for a variant

László Moholy-Nagy's approach to art was scientific and investigative, reflecting the major scientific principles of the era, none more influential than Albert Einstein's theory of relativity. Incorporating Einstein's notion that space and time do not exist independently, Moholy-Nagy began expressing the paradigm shift from Newtonian universalism to dynamic modernism in his art by isolating and exploring the basic elements of perception: light, space, time and motion. In 1922 while living in Berlin, he found a means to isolate and explore light in space when he discovered the photogram.

Originally named "photogenic drawings" by the 19th century inventor Henry Fox Talbot, photograms are one of the earliest methods of fixing a light image. For Moholy-Nagy the photogram allowed him to work directly with light – rather than using pigment to represent light as the Impressionists had done before him. Once he discovered this "new plastic medium" Moholy-Nagy created and taught with the photogram throughout his life – culminating in 1941-1942 with the travelling exhibition *How to Make a Photogram*. The exhibition, which was designed by Moholy-Nagy in collaboration with Nathan Lerner and György Kepes for the department of circulating exhibitions at the Museum of Modern Art, gave Moholy-Nagy the opportunity to present the photogram not only as a potent medium for art but also as the exploration of light as a tool for modern living.

In the photogram being offered, the image of a champagne glass is given body through the tonal gradations created by the exposure to light over a period of time. This tonal enlivenment of darkness creates an optical sensation of space, whereby the glass appears to tip in space like a magical toast. Perhaps the great visionary artist and educator Moholy-Nagy was toasting the three elements he explored throughout his career: light, space and time. The photogram understood as a diagrammatic record of the motion of light translated into black, white and gray values can lead to a grasp of new types of special relationships and special rendering. The receding and advancing values of the gradations, which are projections of the "light tracks," can be used for space—that is, space-time-articulation.

Because of Germany's increasing restrictions, Moholy-Nagy left Berlin in 1934, first settling in Amsterdam and then in London. Though he was seeking a means to support his family, his dream was to establish a new community of artists, educators, scientists and students. His search ended in 1937, when he was brought to Chicago to direct a school that, like the Staatliche Bauhaus, would combine art and technology.



ACTUAL SIZE



203

SEBASTIÃO SALGADO b. 1944*Confluence of the Colorado and Little Colorado Rivers, Arizona, USA, 2010*

Gelatin silver print.

21½ x 29½ in. (53.7 x 74.9 cm)

Signed, titled 'U.S.A.' and dated in pencil on the verso.

Estimate \$10,000-12,000**PROVENANCE**

Acquired directly from the artist

Peter Fetterman Gallery, Santa Monica

204



204

SEBASTIÃO SALGADO b. 1944*Arizona, USA, 2010*

Gelatin silver print.

21½ x 29 in. (54.6 x 73.7 cm)

Signed, titled 'U.S.A.' and dated in pencil on the verso.

Estimate \$10,000-12,000**PROVENANCE**

Acquired directly from the artist

Peter Fetterman Gallery, Santa Monica

205



205

ANSEL ADAMS 1902-1984*Tenaya Creek, Dogwood, Rain, Yosemite National Park, California, 1948*Gelatin silver print from *Portfolio III*, printed 1960.

7⅝ x 9⅜ in. (18.7 x 23.8 cm)

Signed in ink on the mount; numbered '7', '151' in an unidentified hand in ink and portfolio stamp on the reverse of the mount. Number 151 from an edition of 208.

Estimate \$4,000-6,000**LITERATURE**Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 47Stillman, *Ansel Adams: 400 Photographs*, p. 308Szarkowski, *The Portfolios of Ansel Adams*, pl. 7 (Part III)



206

ANSEL ADAMS 1902-1984

Clearing Winter Storm Yosemite National Park California, 1944

Gelatin silver print, printed 1970s.

15 $\frac{3}{8}$ x 19 $\frac{1}{8}$ in. (39.1 x 48.6 cm)

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

Estimate \$30,000-40,000

LITERATURE

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

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

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



207

TODD WEBB 1905-2000

Sixth Avenue between 43rd and 44th Streets, New York, 1948

Eight gelatin silver prints, printed later.

Overall 9 $\frac{7}{8}$ x 80 $\frac{1}{4}$ in. (25.1 x 203.8 cm)

Signed, titled 'Sixth Avenue Panel-New York' and dated twice in ink in the margin.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist

"Tried my Sixth Avenue panel idea this morning and I might have missed it. It was surprisingly hard to do because of the cars and trucks that park for just a few minutes. Also the cars that come whizzing by from both directions that you must shoot between [them]. You can't use part of a car in one section. You must have all of it or nothing. I am just getting ready to develop the negatives and I am holding my breath. I think I will have to limit my panel to one block. The cross street is impossible as the angle of my lens is so narrow that it will not cover both sides of the cross street... The negatives for the panel look great—and now if I can make a set of matched prints!" -Todd Webb

208

LEE FRIEDLANDER b. 1934

New Orleans, 1959

Gelatin silver print, printed later.

12 $\frac{3}{8}$ x 18 $\frac{3}{8}$ in. (31.4 x 46.7 cm)

Signed, titled, dated in pencil and copyright credit reproduction

limitation stamp on the verso.

Estimate \$10,000-15,000

PROVENANCE

Janet Borden, Inc., New York

LITERATURE

Friedlander, *Like a One-Eyed Cat*, pl. 4

Galassi, *Friedlander*, pl. 23 there titled *Young Tuxedo Brass Band*, *New Orleans, Louisiana*



208





209

ANNIE LEIBOVITZ b. 1949*David Hockney, Los Angeles, 1983*

Dye transfer print.

14½ x 14¾ in. (36.8 x 36.5 cm)

Signed, titled, dated and numbered 1/10 in ink in the margin.

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

Richard Gray Gallery, Chicago

210

GARRY WINOGRAND 1928-1984*Leo Castelli, October 5, 1966*

Gelatin silver print.

8½ x 11 in. (21.9 x 27.9 cm)

'Life Picture Collection', 'Life Photo' and reproduction limitation stamps with various notations in unidentified hands on the verso.

Estimate \$6,000-8,000

210



211

IRVING PENN 1917-2009*Charles Sheeler, New York, February 13, 1948*

Gelatin silver print.

9½ x 7½ in. (23.2 x 18.1 cm)

Signed, titled, dated, initialed in ink, credit, 'Photograph by Penn', Condé Nast copyright credit (courtesy Vogue) reproduction limitation, two copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 22.

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

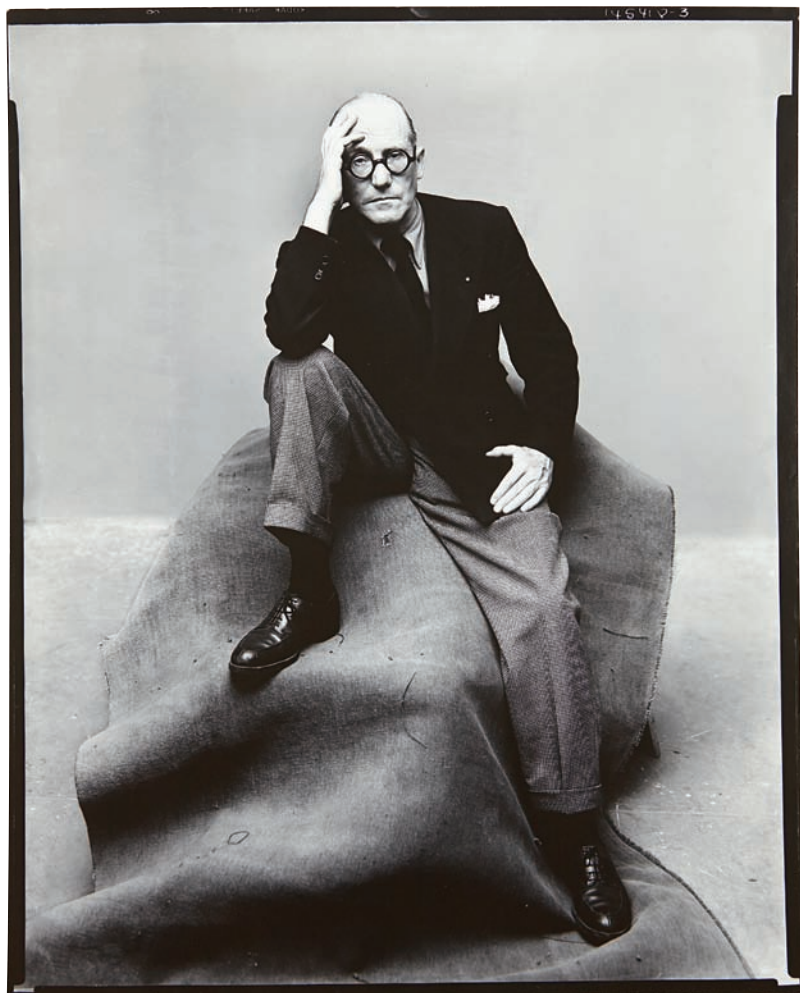
Christie's, New York, 15 April 1992, lot 360

LITERATUREKnopf/Callaway, *Irving Penn: Passage, A Work Record*, p. 50

211



212



212

IRVING PENN 1917-2009*Le Corbusier, New York, 1947*

Gelatin silver print.

10 x 8 in. (25.4 x 20.3 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 32.

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

Acquired directly from the artist
Private Collection, Chicago



213

LEE FRIEDLANDER b. 1934*New York City, Father Duffy, 1974*

Gelatin silver print.

7⅜ x 11 in. (18.7 x 27.9 cm)

Signed, titled, dated in pencil, copyright credit, reproduction limitation and '1976' date stamps on the verso.

Estimate \$12,000-18,000

PROVENANCE

Fraenkel Gallery, San Francisco

LITERATUREFriedlander, *Like a One-Eyed Cat*, pl. 88Galassi, *Friedlander*, cover and pl. 300

214

214

LEE FRIEDLANDER b. 1934*New York City, 1966*

Gelatin silver print, printed later.

8¼ x 12½ in. (21 x 31.8 cm)

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

Estimate \$7,000-9,000

PROVENANCE

Robert Klein Gallery, Boston

Phillips, New York, 'Important Photographs from the Collection of Dr. Anthony Terrana', 3 April 2013, lot 71

LITERATUREGalassi, *Friedlander*, pl. 120Glenn, *Double Vision: Photographs from the Strauss Collection*, p. 82Harry N. Abrams Inc., *Like a One-Eyed Cat: Photographs by Lee Friedlander 1956-1987*, pl. 20Haywire Press, *Lee Friedlander, Photographs*, pl. 31Henry Art Gallery, *After Art: Rethinking 150 Years of Photography*, p. 12The Museum of Modern Art, *Self Portrait*, pl. 27Schirmer/Mosel, *Mechanismus und Ausdruck*, p. 169Weski and Liesbrock, *How You Look At It: Photographs of the 20th Century*, p. 427

215

215

ABELARDO MORELL b. 1948*Camera Obscura image of the Brooklyn Bridge in bedroom, 1999*

Gelatin silver print, flush-mounted.

31½ x 39⅞ in. (80 x 101.3 cm)

Signed, titled, dated and numbered 13/15 in ink in the margin.

Estimate \$7,000-9,000

PROVENANCE

Danziger Projects, New York

LITERATUREBulfinch, *Camera Obscura: Photographs by Abelardo Morell*, p. 47



216

ROBERT FRANK b. 1924

Tennessee, 1955

Gelatin silver print, printed 1979.

8¾ x 13 in. (22.2 x 33 cm)

Signed, titled and dated in ink in the margin.

Estimate \$25,000-35,000



217

WILLIAM EGGLESTON b. 1939*Como, Mississippi (Black women in church), 1972*Dye transfer print from *Dust Bells Vol. I*, printed 2004.

11½ x 17¼ in. (29.2 x 43.8 cm)

Signed in ink in the margin; dated, numbered 5/15 in an unidentified hand in ink and Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

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

Sotheby's, New York, 30 March 2009, lot 178



218

WILLIAM EGGLESTON b. 1939*Untitled (Orange County), 1999-2000*

Iris print, printed 2001.

17¼ x 26½ in. (43.8 x 67.3 cm)

Signed in ink in the margin; numbered 4/7 in an unidentified hand in ink and Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

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

Christie's, New York, 'Photographs by William Eggleston from the Collection of Bruce and Nancy Berman', 13 October 2008, lot 122

LITERATUREThames & Hudson, *William Eggleston*, pl. 33Whitney Museum of American Art, *William Eggleston: Democratic Camera*, pl. 236



219

WILLIAM EGGLESTON b. 1939

Memphis, Tennessee, circa 1972

Dye transfer print, printed 1981.

12½ x 18¾ in. (30.8 x 47.6 cm)

Signed, dated and numbered 3/13 in pencil on the verso.

Estimate \$50,000-70,000

PROVENANCE

Hamburg Kennedy Photographs, New York

LITERATURE

The Museum of Modern Art, *William Eggleston's Guide*, p. 79

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

Weski and Liesbrock, *How You Look At It: Photographs of the 20th Century*, p. 223

Whitney Museum of American Art, *William Eggleston: Democratic Camera*, pl. 27 there dated circa 1969-1971



220

PHILIP-LORCA DICORCIA b. 1951*Brent Booth; 21 years old; Des Moines, Iowa; \$30, 1990-1992*

Chromogenic print.

14 $\frac{5}{8}$ x 22 $\frac{3}{8}$ in. (37.1 x 56.8 cm)

Signed, dated '1991/92' and numbered 8/20 in ink on the verso.

Estimate \$10,000-15,000

PROVENANCE

Pace/MacGill Gallery, New York

LITERATUREThe Museum of Modern Art, *Philip-Lorca diCorcia*, p. 53

Another print of this image is in the collection of the Museum of Modern Art, New York.

221

221

PHILIP-LORCA DICORCIA b. 1951*Eric Hutsell; 27 Years Old; Southern California; \$20, 1994*Dye destruction print from *Printed Matter Photography Portfolio I: Portraits*.15 $\frac{1}{8}$ x 22 $\frac{7}{8}$ in. (38.4 x 58.1 cm)

Signed and numbered AP 3/12 in ink on the verso. One from an edition of 25 plus 12 artist's proofs.

Estimate \$4,000-6,000

LITERATURESteidl, *Philip-Lorca diCorcia: Thousand*, p. 769Moore, *Starburst: Color Photography in America*, p. 44

222

LEE FRIEDLANDER b. 1934*Self-portrait- Haverstraw, New York, 1966*

Gelatin silver print, printed later.

7 $\frac{1}{8}$ x 10 $\frac{7}{8}$ in. (18.1 x 27.6 cm)

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

Estimate \$5,000-7,000

PROVENANCE

Kopeikin Gallery, Los Angeles

LITERATUREGalassi, *Friedlander*, pl. 199Harry N. Abrams Inc., *Like a One-Eyed Cat:**Photographs by Lee Friedlander 1956-1987*, pl. 37



223

WILLIAM EGGLESTON b. 1939

Untitled, 1965-1968

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

11½ x 17¾ in. (29.2 x 44.1 cm)

Signed in ink in the margin; dated, lettered D/D in an unidentified hand in ink and Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso. One from an edition of 15 plus 4 artist's proofs lettered sequentially 'A-D'.

Estimate \$25,000-35,000

PROVENANCE

Private Collection, California



224

SALLY MANN b. 1951*Jessie as Jessie and Jessie as Madonna*, 1990

Gelatin silver print diptych.

Each image 19½ x 23¼ in. (48.6 x 59.1 cm)

Overall 20 x 48 in. (50.8 x 121.9 cm)

Each signed, titled, dated, numbered 8/25 and copyright notation in pencil on the verso.

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

Edwynn Houk Gallery, New York



225

SALLY MANN b. 1951*Untitled (Cold Harbor #27)*, 2002

Gelatin silver print, flush-mounted.

38⅞ x 48½ in. (98.7 x 123.2 cm)

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

Number 3 from an edition of 5.

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

Edwynn Houk Gallery, New York

LITERATUREBulfinch Press, *Sally Mann: Deep South*, p. 111

225





226

SALLY MANN b. 1951

Candy Cigarette, 1989

Gelatin silver print.

18 $\frac{3}{8}$ x 22 $\frac{3}{4}$ in. (46.7 x 57.8 cm)

Signed, titled, dated, numbered 12/25 and copyright notation in pencil on the verso.

Estimate \$80,000-120,000

PROVENANCE

Edwynn Houk Gallery, New York

Catherine Edelman Gallery, Chicago

Private Collection, Chicago

LITERATURE

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

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

227



227

SALLY MANN b. 1951

Jessie in the Wind, 1989

Gelatin silver print.

7 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in. (19.4 x 24.1 cm)

Signed, titled, dated, numbered 15/25 and copyright notation in pencil on the verso.

Estimate \$10,000-15,000

PROVENANCE

Edwynn Houk Gallery, New York

228



228

SALLY MANN b. 1951

Yard Eggs, 1991

Gelatin silver print.

7 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in. (19.4 x 24.4 cm)

Signed, titled, dated, numbered 9/25 and copyright notation in pencil on the verso.

Estimate \$6,000-8,000

229



229

SALLY MANN b. 1951

Coke in Dirt, 1989

Gelatin silver print.

18 $\frac{3}{4}$ x 23 $\frac{1}{4}$ in. (47.6 x 59.1 cm)

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

Estimate \$6,000-8,000

PROVENANCE

Edwynn Houk Gallery, New York

LITERATURE

Mann, *Immediate Family*, n.p.

230

LEE FRIEDLANDER b. 1934*Hillcrest, New York, 1970*

Gelatin silver print.

7¾ x 11 in. (19.7 x 27.9 cm)

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

Estimate \$10,000-15,000

PROVENANCE

Laurence Miller Gallery, New York

Phillips de Pury & Company, New York, 25 April 2007, lot 134

LITERATUREFriedlander, *Like a One-Eyed Cat*, pl. 33Galassi, *Friedlander*, pl. 151

231

O. WINSTON LINK 1914-2001*NW1103, Hot Shot Eastbound at the laeger Drive-in, West Virginia, 1956*

Gelatin silver print, printed later.

15½ x 19¼ in. (39.4 x 48.9 cm)

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

Estimate \$6,000-8,000

PROVENANCE

Christie's, New York, 8 April 1993, lot 445

LITERATUREHarry N. Abrams, Inc., *An American Century of Photography: The Hallmark Photographic Collection*, p. 367Harry N. Abrams, Inc., *Steam, Steel & Stars: America's Last Steam Railroad*, back cover and pp. 124-125High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 104

232

BILL OWENS b. 1938*I don't feel that Richie playing with guns will have a negative effect, 1970; Our house is built with the living room in the back, 1972*

Two gelatin silver prints.

(i) 6¼ x 8½ in. (15.9 x 21.6 cm); (ii) 15½ x 13 in. (39.7 x 33 cm)

(i) Signed and dated in pencil on the verso.

(ii) Signed in ink, 'Archive pictures ink' and 'Vintage' stamps on the verso.

Estimate \$3,000-5,000

PROVENANCE

Howard Greenberg Gallery, New York

LITERATUREfotofolio, *Bill Owens: Suburbia*,

pp. 83 and 115

New York Times Magazine,

9 April 2000





233

WILLIAM EGGLESTON b. 1939*Tennessee (Bozo's Café), 1972*

Dye transfer print.

11⅞ x 17¼ in. (29.5 x 43.8 cm)

Signed in ink on the verso.

Estimate \$15,000-20,000

PROVENANCE

Christie's, New York, 'The American Landscape: Color Photographs from the Collection of Bruce and Nancy Berman', 7 October 2009, lot 174

234

WILLIAM EGGLESTON b. 1939*Untitled from Louisiana Project, 1980*

Dye transfer print.

6⅝ x 10 in. (16.8 x 25.4 cm)

Signed in ink, numbered 1/12 in an unidentified hand in pencil and edition stamp on the verso.

Estimate \$18,000-22,000

PROVENANCE

Private Collection, Berlin

Phillips de Pury & Company, London, 20 May 2010, lot 77



235

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

Dye transfer print.

11½ x 17⅞ in. (29.2 x 45.4 cm)

Signed in pencil on the verso.

Estimate \$5,000-7,000



236

DIANE ARBUS 1923-1971

Baseball game in Central Park, N.Y.C., 1962

Gelatin silver print, printed 1964-1967.

8¾ x 8⅝ in. (22.2 x 21.3 cm)

Signed in ink, stamped 'A Diane Arbus Print', signed by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso. Accompanied by the letter of authentication from the Estate of Diane Arbus.

Estimate \$35,000-55,000

LITERATURE

Picture Magazine, *Diane Arbus: A Monograph of Seventeen*

Photographs, n.p.

Diane Arbus's deep interest in childhood is clearly manifest in her 15 year career as a serious artist, perhaps most famously in *Identical Twins, Roselle, N.J.*, 1966. Several years before Arbus photographed the haunting pair, she began focusing on children in a variety of situations. Among the images of children Arbus made in 1962 are *Two boys smoking in Central Park, N.Y.C.*; *Junior Interstate Ballroom Dance Champions, Yonkers, N.Y.* (lot 238); *Child with a toy hand grenade in Central Park, N.Y.C.*, and the current lot, *Baseball game in Central Park, N.Y.C.* Despite the variance in age, socio-economic class, setting and activity, children in Arbus's work are united by her acute perception of the conflicting tensions and emotions belying the seemingly smooth surface of childhood. Through Arbus's astute lens, the presumed layers of innocence and naiveté are peeled back to reveal complicated, perceptive individuals.

"I'm very little drawn to photographing people that are known or even subjects that are known," Arbus stated. "They fascinate me when I've barely heard of them." Within this context, Arbus's interest in children is not surprising. In *Baseball game in Central Park, N.Y.C.*, 1962 Arbus captures these complex, engaging boys in mid-action, pulling the viewer into their dynamic narrative.

This is the first time a lifetime print of this image has appeared on the auction market.



Artist's signature, verso detail



ACTUAL SIZE



237

DIANE ARBUS 1923-1971*Lady bartender at home with souvenir dog, New Orleans, 1964*Gelatin silver print, printed later by Neil Selkirk.
13 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (35.2 x 35.2 cm)

Stamped 'A Diane Arbus photograph', signed, titled, dated, numbered 49/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on verso.

Estimate \$18,000-22,000**PROVENANCE**

From the estate of the artist

LITERATUREAperture, *Diane Arbus*, n.p.

Arbus, Sussman, Phillips, Selkirk and

Rosenheim, *Diane Arbus: Revelations*, p. 168

238

238

DIANE ARBUS 1923-1971*The Junior Interstate Ballroom Dance Champions, Yonkers, N.Y., 1962*Gelatin silver print, printed later by Neil Selkirk.
14 $\frac{1}{4}$ x 14 $\frac{1}{4}$ in. (36.2 x 36.2 cm)

Stamped 'A Diane Arbus photograph', signed, titled, dated, numbered 53/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

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

Private Collection, California

LITERATUREAperture, *Diane Arbus*, n.p.Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 40

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





239

LEE FRIEDLANDER b. 1934

Madison, Wisconsin, 1966

Gelatin silver print.

6 x 9 in. (15.2 x 22.9 cm)

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

Estimate \$18,000-22,000

LITERATURE

Friedlander, *Like a One-Eyed Cat*, pl. 47

Friedlander, *In the Picture: Self-Portraits 1958-2011*, pl. 36

Galassi, *Friedlander*, pl. 180

Szarkowski, *Self Portrait*, pl. 9 (Ed. 2, pl. 11)

Trigram Press, *Work from the Same House*, pl. 26



240

DIANE ARBUS 1923-1971*Teenage couple on Hudson Street, N.Y.C., 1963*

Gelatin silver print, printed later by Neil Selkirk.

13 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (35.2 x 34.9 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 \$20,000-30,000**PROVENANCE**

Private Collection, California

LITERATUREAperture, *Diane Arbus*, n.p.

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 102

Lemagny and Rouillé, *A History of Photography*, p. 206

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

241

DIANE ARBUS 1923-1971*Masked woman in wheelchair, P.A., 1970*

Gelatin silver print, printed later by Neil Selkirk.

15 x 14 $\frac{3}{8}$ in. (38.1 x 36.5 cm)

Stamped 'A Diane Arbus photograph', signed, titled, dated, numbered 22/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

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

Ehlers Caudill Gallery, Chicago

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

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 91

241





242

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

Gelatin silver print.

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

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

Estimate \$8,000-12,000

PROVENANCE

Cheim & Read, New York

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

243

DIANE ARBUS 1923-1971*Two ladies walking in Central Park, N.Y.C., 1963*

Gelatin silver print, printed later by Neil Selkirk.

14 $\frac{3}{8}$ x 14 $\frac{1}{4}$ in. (36.5 x 36.2 cm)

Stamped 'A Diane Arbus photograph', signed, titled, dated, numbered 8/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate \$10,000-15,000

PROVENANCE

Robert Miller Gallery, New York

Kicken Gallery, Berlin

Private Collection, Germany

LITERATUREArbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 70



244

JOEL STERNFELD b. 1944*Gresham, Oregon, June, 1979*

Dye transfer print.

13⅜ x 16⅝ in. (34 x 42.2 cm)

Signed, titled, dated and numbered 2/50 in ink on the verso.

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

Acquired directly from the artist

LITERATURED.A.P., *Joel Sternfeld: American Prospects*, pl. 39

245

WILLIAM EGGLESTON b. 1939*Near Greenwood, Mississippi, circa 1972*

Dye transfer print.

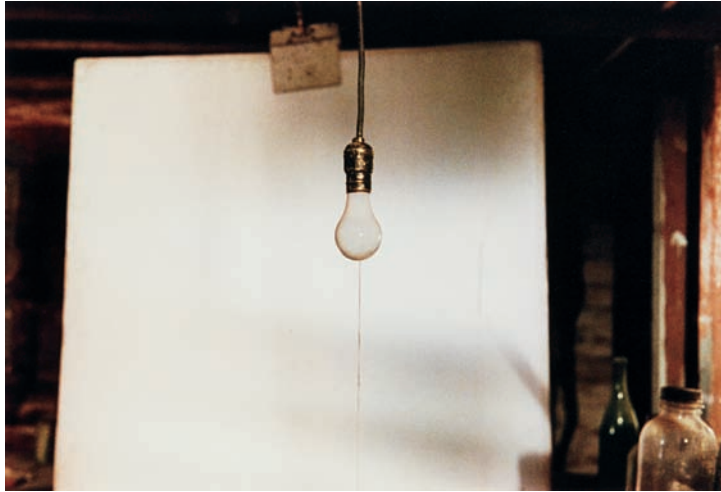
12¼ x 18¼ in. (31.1 x 46.4 cm)

Signed in ink on the verso.

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

Cheim & Read, New York

LITERATUREMoore, *Starburst: Color Photography in America*, pl. 135The Museum of Modern Art, *William Eggleston's Guide*, p. 49Whitney Museum of American Art, *William Eggleston: Democratic Camera*, pl. 49



246

WILLIAM EGGLESTON b. 1939

Pictures from Eve's Bayou

Santa Monica: The Gallery of Contemporary Photography in association with Caldecot Chubb, 1998. Six dye transfer prints.

Each approximately 11 $\frac{1}{2}$ x 17 $\frac{1}{4}$ in. (29.5 x 43.8 cm) or the reverse.

Each signed in ink in the margin; each signed, dated and numbered 3/6 by William J. Eggleston III, Managing Trustee, in ink, all within The Eggleston Artistic Trust stamp on the verso.

Estimate \$40,000-60,000

PROVENANCE

Cheim & Read, New York

LITERATURE

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

247



247

HENRY WESSEL, JR. b. 1942

Pismo Beach, California, 1974

Gelatin silver print.

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

Signed, dated and annotated 'CA.' in pencil on the verso.

Estimate \$7,000-9,000

PROVENANCE

Matthew Marks Gallery, New York

LITERATURE

Steidl, *Henry Wessel*, pl. 88

248



248

GEORGE TICE b. 1938

Petit's Mobil Station and Watertower, Cherry Hill, New Jersey, 1974

Gelatin silver print.

15 x 18 $\frac{7}{8}$ in. (38.1 x 47.9 cm)

Signed in pencil on the mount; titled and dated in an unidentified hand in pencil on the reverse of the mount.

Estimate \$5,000-7,000

PROVENANCE

Witkin Gallery, New York

The Museum of Modern Art, New York (Art Lending Service)

LITERATURE

Szarkowski, *Mirrors and Windows: American Photography Since 1960*, p. 75

W.W. Norton & Co., *George Tice: Urban Landscapes*, cover

249



249

HENRY WESSEL, JR. b. 1942

Santa Barbara, California, 1977

Gelatin silver print.

10 $\frac{3}{8}$ x 15 $\frac{1}{2}$ in. (26.4 x 39.4 cm)

Signed in pencil on the verso.

Estimate \$7,000-9,000

PROVENANCE

Matthew Marks Gallery, New York

LITERATURE

Steidl, *Henry Wessel*, pl. 111

250

GARRY WINOGRAND 1928-1984*Beverly Hilton, Los Angeles, CA, 1964*Gelatin silver print from *New California Views*, printed 1979.

17 x 11¼ in. (43.2 x 28.6 cm)

Signed in pencil on the verso. One from an edition of 100.

Estimate \$6,000-8,000

251

LEWIS BALTZ b. 1945*New Industrial Parks #20 from New Industrial Parks near Irvine, California, 1974*

Gelatin silver print.

5⅞ x 9 in. (14.9 x 22.9 cm)

Signed, titled 'IP20', dated and numbered 4/21 in pencil on the verso.

Estimate \$10,000-15,000**LITERATURE**Baltz, *The New Industrial Parks Near Irvine, California*, pl. 20

PHOTOGRAPHS FROM AN IMPORTANT EAST COAST COLLECTION

252

ROBERT ADAMS b. 1937

Berthoud, Colorado, 1968

Gelatin silver print, printed 1990.

5⅞ x 5⅞ in. (14.9 x 14.9 cm)

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

Estimate \$30,000-50,000

PROVENANCE

Fraenkel Gallery, San Francisco

LITERATURE

Adams, *Summer Nights*, cover, n.p.

Adams, *To Make it Home, Photographs of the American West, 1965-1986*, p. 117

Yale University Press, *Robert Adams: The Place We Live, A Retrospective Selection Of Photographs, 1964-2009, Vol. I*, p. 213

In 1975, William Jenkins curated the groundbreaking show *New Topographics: Photographs of a Man-Altered Landscape* at the International Museum of Photography at the George Eastman House, New York. In it, he presented the work of eight budding photographers, among whom was Robert Adams, whose collective style was emphatically objective in its observation of the land. The group's aesthetic veered from the street photography that typified the previous decade, as embodied by such stalwarts at Diane Arbus, Garry Winogrand and Lee Friedlander. Indeed, the photographers in *New Topographics* shifted their emphasis from the idiosyncrasies of human beings to the remnants of human presence, and in the case of Robert Adams, its effect on the American West, with its seemingly endless sprawl of land and gradual encroachment of suburbia.

Adams's fastidious dedication to the American West began in the mid-1960s, when Adams, then an English teacher, was gifted a 35mm camera. Untrained but filled with intrigue at the camera's potential, Adams began to experiment with the medium. "At our best and most fortunate," he has stated, "we make pictures because of what stands before our camera, to honor what is greater and more interesting than we are." A few months into his photographic excursion, Adams discovered a full run of Alfred Stieglitz's *Camera Work* publication at the Colorado Springs library, a serendipitous accident that would come to alter his perception of the medium's power. "He said 'All true things are equal,'" Adams later recalled in admiration. Just as Stieglitz, largely lauded as the

patriarch of early American photography, had championed the transition from the comforts of Pictorialism to the purposeful clarity and abstraction of Modernism, Adams was likewise inspired to create a body of work that broke from convention.

In 1975, Adams's first monograph, *The New West*, was published with an introduction by John Szarkowski, then the Museum of Modern Art's Director of Photography. The book widely diverged from previous depictions of the American West, most notably by Ansel Adams, whose images of the same region were infused with boastful monumentality and heightened drama. Robert Adams's images, as seen in the current group of twelve works, were devoid of any such physical features of overstatement. In *Berthoud, Colorado*, 1976 (opposite, lot 252), the side of modestly-scaled home is transformed into a projection screen as the glow from a nearby lamppost casts the majestic, dappled shadows of a tree. The image is unassuming and contemplative, charming in its subtlety. Likewise, in *Colorado Springs*, 1968 (lot 259), viewers are met with an image that despite its inclusion of a person is deeply unsentimental, and the overall composition is stark and formalist, redolent of a painting by Edward Hopper, a strong inspiration for Adams.

The twelve works included in *Photographs from an Important East Coast Collection* were amassed with a deeply admiring and loving eye. The works collectively depict Adams's commitment to effacing his own fingerprints from the final product, wishing to leave viewers to quietly meditate on the images, gently evoking awe and wonder.



ACTUAL SIZE

“At our best and most fortunate, we make pictures because of what stands before our camera, to honor what is greater and more interesting than we are.”

ROBERT ADAMS

253



254



253

ROBERT ADAMS b. 1937

Colorado, circa 1973

Gelatin silver print.

5 7/8 x 7 1/2 in. (14.9 x 19.1 cm)

Signed in pencil on the reverse of the mount.

Estimate \$10,000-15,000

PROVENANCE

Fraenkel Gallery, San Francisco

LITERATURE

Adams, *Denver: A Photographic Survey of the Metropolitan Area, 1970-1974*, cover for a variant
Salvesen, *New Topographics*, pl. 9 for a variant
there titled *Tract Housing, North Glenn and Thornton, Colorado*

254

ROBERT ADAMS b. 1937

Longmont, Colorado, circa 1980

Gelatin silver print, printed 1985.

5 x 5 in. (12.7 x 12.7 cm)

Signed and dated in pencil on the verso.

Estimate \$12,000-18,000

PROVENANCE

Fraenkel Gallery, San Francisco

LITERATURE

Adams, *To Make it Home, Photographs of the American West, 1965-1986*, p. 113
Adams, *What We Bought: The New World*, n.p.

255

255

ROBERT ADAMS b. 1937

Pike's Peak, Colorado Springs, 1968-1972

Gelatin silver print.

5 $\frac{5}{8}$ x 6 in. (14.3 x 15.2 cm)

Signed, titled, dated and initialed in pencil on the verso.

Estimate \$10,000-15,000

PROVENANCE

Matthew Marks Gallery, New York

256

ROBERT ADAMS b. 1937

Untitled, n.d.

Gelatin silver print.

5 $\frac{7}{8}$ x 7 $\frac{3}{8}$ in. (14.9 x 18.7 cm)

Signed in pencil on the reverse of the mount.

Estimate \$12,000-18,000

PROVENANCE

Fraenkel Gallery, San Francisco

LITERATURE

Adams, *What We Bought: The New World: Scenes from the Denver Metropolitan Area, 1970-1974*, n.p.



256



257



258





ACTUAL SIZE

257

ROBERT ADAMS b. 1937*Lakewood, Colorado, 1973-1974*

Gelatin silver print.

5 $\frac{7}{8}$ x 7 $\frac{1}{2}$ in. (14.9 x 19.1 cm)

Signed, titled in pencil, copyright credit and reproduction limitation stamps on the reverse of the mount.

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

Fraenkel Gallery, San Francisco

258

ROBERT ADAMS b. 1937*Untitled, circa 1970*

Gelatin silver print.

5 $\frac{7}{8}$ x 7 $\frac{3}{4}$ in. (14.9 x 19.7 cm)

Signed in pencil on the reverse of the mount.

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

Fraenkel Gallery, San Francisco

LITERATUREAdams, *What We Bought: The New World: Scenes from the Denver Metropolitan Area, 1970-1974*, pl. 144

259

ROBERT ADAMS b. 1937*Colorado Springs, Colorado, 1968*

Gelatin silver print, printed 1990.

5 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in. (14.9 x 14.9 cm)

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

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

Matthew Marks Gallery, New York

LITERATUREAdams, *The New West: Landscapes Along the Colorado Front Range*, p. 41

260



261



260

ROBERT ADAMS b. 1937

Untitled, 1974

Gelatin silver print.

5 $\frac{7}{8}$ x 7 $\frac{1}{2}$ in. (14.9 x 19.1 cm)

Signed in pencil on the reverse of the mount.

Estimate \$12,000-18,000

PROVENANCE

Matthew Marks Gallery, New York

261

ROBERT ADAMS b. 1937

Untitled, circa 1970

Gelatin silver print.

6 x 7 $\frac{5}{8}$ in. (15.2 x 19.4 cm)

Signed in pencil on the reverse of the mount.

Estimate \$12,000-18,000

PROVENANCE

Fraenkel Gallery, San Francisco

262

262

ROBERT ADAMS b. 1937

Interstate 25, Colorado Springs, Colorado,
1968-1972

Gelatin silver print.

5 x 5¾ in. (12.7 x 14.6 cm)

Signed and dated in pencil, titled in an
unidentified hand in ink and '213 E. Fontanero
St.' credit stamp on the reverse of the mount.

Estimate \$12,000-18,000

PROVENANCE

Fraenkel Gallery, San Francisco



263

ROBERT ADAMS b. 1937

Untitled, n.d.

Gelatin silver print.

5½ x 7½ in. (14.9 x 19.1 cm)

Signed in pencil on the reverse of the mount.

Estimate \$12,000-18,000

PROVENANCE

Fraenkel Gallery, San Francisco



263



264

WILLIAM EGGLESTON b. 1939*Untitled, Berlin, 1983*

Chromogenic print.

10 $\frac{5}{8}$ x 6 $\frac{7}{8}$ in. (27 x 17.5 cm)

Signed by the artist in ink, dated and numbered 1/5 in an unidentified hand in ink on the verso.

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

Hemphill Fine Arts, Washington, D.C.

Christie's, New York, 'The American Landscape: Color Photographs from the Collection of Bruce and Nancy Berman', 7 October 2009, lot 70

265



265

STEPHEN SHORE b. 1947*Palm Beach, Florida, November 8, 1977*

Chromogenic print.

11 $\frac{5}{8}$ x 14 $\frac{3}{4}$ in. (29.5 x 37.5 cm)

Signed, titled and dated in ink on the verso.

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

Edwynn Houk Gallery, New York

266

WILLIAM EGGLESTON b. 1939

Untitled (Graceland), 1983

Chromogenic print.

21 $\frac{7}{8}$ x 14 $\frac{5}{8}$ in. (55.6 x 37.1 cm)

Signed in ink and annotated 'proof' in an unidentified hand in ink on the verso.

Estimate \$4,000-6,000

PROVENANCE

Donna Leatherman, LLC, New York

267

WILLIAM EGGLESTON b. 1939

Tallahatchie County, Mississippi, January, 1970

Dye transfer print, printed 1986.

11 x 16 $\frac{3}{4}$ in. (27.9 x 42.5 cm)

Signed by the artist in ink, numbered 8/9 in an unidentified hand in pencil, 'William Eggleston's Guide' and edition stamps on the verso.

Estimate \$15,000-25,000

PROVENANCE

Private Collection, California

LITERATURE

The Museum of Modern Art, *William Eggleston's Guide*, p. 29

266



267





268

GREGORY CREWDSON b. 1962*Untitled (Bedroom tree)* from *Twilight*, 2001-2002

Digital chromogenic print.

Image 46 $\frac{7}{8}$ x 58 $\frac{3}{4}$ in. (119.1 x 149.2 cm)Overall 53 $\frac{1}{2}$ x 66 in. (135.9 x 167.6 cm)Signed in ink, printed title, date and number
AP 2/3 on a gallery label affixed to the reverse
of the flush-mount. One from an edition of 10
plus 3 artist's proofs.

Estimate \$15,000-20,000

PROVENANCE

Luhring Augustine, New York

LITERATUREMoody, *Twilight: Photographs by Gregory
Crewdson*, pl. 23

269

EVE SUSSMAN b. 1961*The Wolf in Tempelhoff* from *The Rape of the Sabine
Women*, 2005

Digital chromogenic print.

39 x 48 $\frac{3}{8}$ in. (99.1 x 122.9 cm)Signed, dated in ink, printed title, date and number
10/10 on a Certificate of Authenticity accompanying
the work.

Estimate \$8,000-12,000

PROVENANCE

Roebeling Hall, New York

Another print of this image is in the collection of the
Nasher Museum of Art at Duke University.

269





270

VIK MUNIZ b. 1961

Standard Station after Ed Ruscha from *Pictures of Cars*, 2008

Digital chromogenic print.

35½ x 66 in. (89.2 x 167.6 cm)

Signed in ink, printed title, date and number AP 3/4 on a label affixed to the reverse of the mount. One from an edition of 6 plus 4 artist's proofs.

Estimate \$40,000-60,000

PROVENANCE

Alan Koppel Gallery, Chicago

LITERATURE

Muniz, *Vik Muniz: Obra Completa 1987-2009*, p. 613

Tutwiler, *Ed Ruscha, Vik Muniz and the Car Culture of Los Angeles*, p. 23

271

DAVID HOCKNEY b. 1937

The Desk, July 1st, 1984

Photographic collage, in the artist's original frame.

Overall 44 $\frac{7}{8}$ x 46 $\frac{7}{8}$ in. (114 x 119.1 cm)

Signed, titled, dated and numbered '13' in ink on the mount. One from an edition of 20.

Estimate \$60,000-80,000

PROVENANCE

LA Louver, Los Angeles

EXHIBITED

David Hockney: A Retrospective, LACMA, Los Angeles, 1989

Photographs by David Hockney, Organized by the International Exhibitions Foundation, Washington D.C., travelled April 1986-April 1989 to: Boca Raton Museum of Arts; Toledo Museum of Art; Akron Art Museum; Institute of Contemporary Art, Philadelphia; and 14 other venues

LITERATURE

Harry N Abrams, Inc., *David Hockney: A Retrospective*, p. 57

Hockney, *Photographs*, p. 26

Hockney, *That's the Way I See It*, p. 110

Joyce, *Hockney on Photography*, p. 128

Manchester University Press, *David Hockney*, p. 128

Weschler, *True to Life: Twenty-five Years of Conversations with David Hockney*, p. 77

Following a successful career in drawing and painting, Los Angeles-based artist David Hockney decided to pursue photography as a challenge. "The main aspect," he said, "was the lack of time in [traditional] photographs. I had become very, very aware of this 'frozen' moment that was very unreal to me. A photograph didn't really have life in the way drawing or painting did. And I realized that it couldn't, because of what it is." Eager to break the instantaneous restrictions of the medium, in 1980 Hockney began creating his joiners—collages comprised of multiple images, each taken from a different angle over an extended period of time. As such, a joiner presented a fluid, continuous narrative, gradually revealing Hockney's movement around and within each scene.

The Desk, July 1st, shown in the current lot, is largely recognized as one of Hockney's most ambitious and important joiners. Taken in 1984, the joiner depicts what at first glance appears to be a work desk, comprised of dozens of individual images that collectively imbue the desk with a deeply three-dimensional feel. By doing so, Hockney blurs the line between photography and sculpture. Similarly, the books and boxes atop the desk

are portrayed from multiple angles and in different stages of being opened and utilized, infusing the image with the passage of time and movement.

To further emphasize his intention, sitting atop the desk is a book open to a page depicting Pablo Picasso's *Guitar*, 1913, a superb example of Cubism, the style the Spanish artist had founded with his peer Georges Braque. "Many think Cubism is an art of transition, an experiment which is to bring ulterior motives," Picasso stated in 1923. "Those who think that way have not understood it. Cubism is not either a seed or a fetus, but an art dealing primarily with forms, and when a form is realized it is there to live its own life." Picasso's collage of the guitar is comprised of images and shapes culled from different mediums and sources. As such, it eschews a stylistic alliance with any traditional art forms in favor of pioneering a new, hybrid style that draws on the strength of different art forms. By positioning Picasso's *Guitar* at the center of his own work, Hockney aligns *The Desk, July 1st*, with Picasso's earlier masterpiece, proud to herald his own avant-garde style, breaking conventions and further solidifying his unique contribution to the field of photographs.



The Desk July 1st 1984 #13 Vanni Larkwood



272

DAVID HOCKNEY b. 1937*The Grand Canyon looking North, Arizona, September, 1982*

Photographic collage, in the artist's original frame.

Overall 45 $\frac{5}{8}$ x 100 $\frac{1}{4}$ in. (115.9 x 254.6 cm)

Signed, titled, dated, numbered '6' and inscribed 'for Clement Stone who also enjoys looking' in ink on the mount. One from an edition of 15.

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

Richard Gray Gallery, Chicago

LITERATUREKnopf, *Camera Works: David Hockney*, pl. 62Nishimura Gallery, *David Hockney: New Work with a Camera*, pl. 2

273

ERNST HAAS 1921-1986*Blue Winter, Yosemite National Park, CA, 1966*

Chromogenic print, printed later.

22 $\frac{1}{4}$ x 33 $\frac{1}{2}$ in. (56.5 x 85.1 cm)

Signed, titled, dated and numbered 3/30 by Alexander Haas, the artist's son, in ink on a studio label affixed to the reverse of the frame.

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

Acquired directly from the Estate of Ernst Haas

273



274

ORI GERSHT b. 1967*Ghost: Olive 6*, 2003

Chromogenic print, flush-mounted.

38 $\frac{7}{8}$ x 31 $\frac{7}{8}$ in. (98.7 x 81 cm)

Signed in ink, printed title, date, number 4/6 and credit blindstamp on a label and Certificate of Authenticity accompanying the work.

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

Acquired directly from the artist



275

ELGER ESSER b. 1967*133, Lourdes*, 2004

Digital chromogenic print, Diasec mounted.

Image 70 $\frac{7}{8}$ x 100 in. (180 x 254 cm)Overall 72 x 101 $\frac{1}{2}$ in. (182.9 x 257.8 cm)

Signed in ink, printed title, date and number 4/5 on an artist's label accompanying the work.

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

Galerie Thaddaeus Ropac, Salzburg

275





276

EDWARD BURTYNSKY b. 1955

Nickel Tailings #34 and #35, Sudbury, Ontario, 1996

Chromogenic print diptych.

Each image 38 x 60 $\frac{3}{8}$ in. (96.5 x 153.4 cm)

Overall 49 $\frac{1}{8}$ x 140 in. (124.8 x 355.6 cm)

Each signed, titled, dated and numbered 1/10 in ink in the margin.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist
Mira Godard Gallery, Toronto

EXHIBITED

Tailings: An Exhibition of Recent Photographs, Mira Godard Gallery, Toronto, 5 October 1996

Manufactured Landscapes: The Photographs of Edward Burtynsky, National Gallery of Canada, Ottawa, 31 January- 4 May 2003; Art Gallery of Ontario, Toronto, 24 January- 4 April 2004; Brooklyn Museum of Art, New York, 23 September-11 December 2005, another example exhibited

LITERATURE

National Gallery of Canada/Yale University Press, *Manufactured Landscapes: The Photographs of Edward Burtynsky*, cover (left panel) and pls. 14-15

At the intersection of landscape photography and industry lies the work of Edward Burtynsky. He has described his photographs as capturing “the contemplative moment,” the instant in which his lens frames a landscape that provides the visual and emotional resonance required for a meaningful introspection. As such, despite their revelation of the underlying political, social, cultural and environmental strata, his works are meditative, not judgmental. “I can go into the wilderness and not see anyone for days and experience a kind of space that hasn’t changed for tens of thousands of years,” Burtynsky has noted. “Having that experience was necessary to my perception of how photography can look at the changes humanity has brought about in the landscape. My work does become a kind of lament.” The lament of which Burtynsky speaks is rooted in awareness—or lack thereof—of Mankind’s interaction with nature. Cleverly, Burtynsky’s images are typically devoid of human presence in favor of depicting Man’s trace instead.

The great outdoors has been a source of wonder and excitement for earlier generations of photographers. From the sweeping vistas of Yosemite by Carleton E. Watkins in the late 19th century to the majestic aura of Sierra Nevada by Ansel Adams in the 1940s and the awe-inspiring jungles by



Thomas Struth in the early 2000s, nature has been a source of inspiration since the earliest days of the medium. Like his predecessors, Burtynsky's photographs, whose subjects include quarries in Vermont, shipyards in China and oil refineries in Canada, are flush with a sense of grandiosity, approximating The Sublime. Accordingly, his prints—like those seen in the current lot—are oversized, conveying a sense of monumentality that inevitably leaves viewers struck and entranced. However, despite the appeal of the vibrant colors, details and scale, a closer inspection of Burtynsky's *Nickel Tailings* reveals an unfolding environmental predicament of great ramifications. It is a document not only of a specific place and time—here, Sudbury, Ontario— but of industrialization, itself, and its continued transformation of the world around us. In that regard, Burtynsky's images are not so much as celebratory of nature as much as they are challenging its path, aligning his works with the 1970s groundbreaking show at the International Museum of Photography at the George Eastman House in New York, *The New Topographics: Photographs of a Man-Altered Landscape*.

The artists whose works were included in that show, from Robert Adams to Henry Wessel and Lewis Baltz, all raised awareness of human's

industrial fingerprints on their environment, from skid marks on the road to broken trees on the side of a highway and crumbling cliffs abutting growing suburbs. Similarly, Burtynsky's *Nickel Tailings* draw attention to the consequences of mining. The deep orange and red colors flowing downstream are the direct result of separating nickel from ore, which causes the residual iron—or tailings—to oxidize. Burtynsky has stated that “these images are meant as metaphors to the dilemma of our modern existence; they search for dialogue between attraction and repulsion, seduction and fear.”

The current lot marks the first time that a diptych from this edition of *Nickel Tailings* has appeared at auction.

Another example of this diptych is in the collection of the National Gallery of Canada, Ottawa.

HIROSHI SUGIMOTO b. 1948*Tyrrhenian Sea, Mount Polo (Morning, day, night)*, 1993

Gelatin silver print triptych.

Each image 16 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in. (42.9 x 54 cm)Overall 26 $\frac{1}{4}$ x 99 $\frac{3}{4}$ in. (66.7 x 253.4 cm)

Each with blindstamp title, date and number 10/25 '400' in the margin; each signed on the verso.

Estimate \$150,000-200,000**PROVENANCE**

Sonnabend Gallery, New York

Private Collection, New York

EXHIBITED*Hiroshi Sugimoto*, Sonnabend Gallery, New York, 22 March-26 April 1997*Hiroshi Sugimoto: End of Time*, Mori Art Museum, Tokyo, 17 September 2005- 9 January 2006; Hirshhorn Museum and Sculpture Garden, Washington D.C., 16 February- 14 May 2006 (as *Hiroshi Sugimoto*); Modern Art Museum of Fort Worth, Texas, 17 September 2006- 21 January 2007; de Young Museum, Fine Arts Museum of San Francisco, 7 July- 23 September 2007 (as *Hiroshi Sugimoto*); K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 14 July 2007- 6 January 2008; Museum der Moderne, Salzburg, 8 March- 15 June 2008; Neue Nationalgalerie, Staatliche Museen zu Berlin, 4 July- 5 October 2008; Kunstmuseum Luzern, Switzerland, 25 October 2008 - 25 January 2009*Rothko/Sugimoto: Dark Paintings and Seascapes*, Pace Gallery, London, 4 October- 17 November 2012**LITERATURE**Hatje Cantz, *Hiroshi Sugimoto*, pp. 110-113

The frames, as shown in the gallery image, were specially made by the artist specifically for this particular artwork.



Hiroshi Sugimoto's series *Seascapes* majestically captures the infinitesimal nature of two of life's building blocks— water and air—at times sharpening the horizon that delineates the two, at others blurring them together into a seamless, formless entity. By leaving a prolonged exposure on his camera, Sugimoto successfully collapses any of the instantaneous associations with the field of photography, turning each final image into an ethereal time capsule. The images in the series, therefore, are less about the physical attributes of the seas and more about their metaphysical essence. Accuracy in form is usurped by a spiritual presence. As such, the images are untethered to notions of time or even location. Indeed, outside the titles, Sugimoto removes any allusions to human presence. No vessels floating nearby, no visible terrains in the horizons. Despite their titles, the *Seascapes* are not about locations, but rather, the most stripped-down and minimalist portrayal thereof. They predate humanity. They are primordial.

In the current lot, *Tyrrhenian Sea, Mount Polo (Morning, day, night)*, Sugimoto presents a triptych—the only one from the *Seascapes* series—whose impact far exceeds the mere combination of three distinct images. Each image, presumably photographed from the same elevated position but at different times of the day, presents an image devoid of any distinction

between sea and water. This creates a further dilution of an already stark scene, transporting the viewers back to a time that precedes even the existence of seas and sky, when all that existed was light: Day One of Creation. Accordingly, Sugimoto has stated, "I'm inviting the spirits into my photography. It's an act of God." And yet, *Tyrrhenian Sea, Mount Polo (Morning, day, night)*, is not about religion. Rather, it is an invocation of the beginning, of what existed before there were divisions of land and sea and countries. It is the distillation of a place to peaceful purity. Moreover, as a triptych, its strength lies in the passage of time, fading from translucent light to complete darkness, marking the sole boundaries by which the passage of time can be measured.

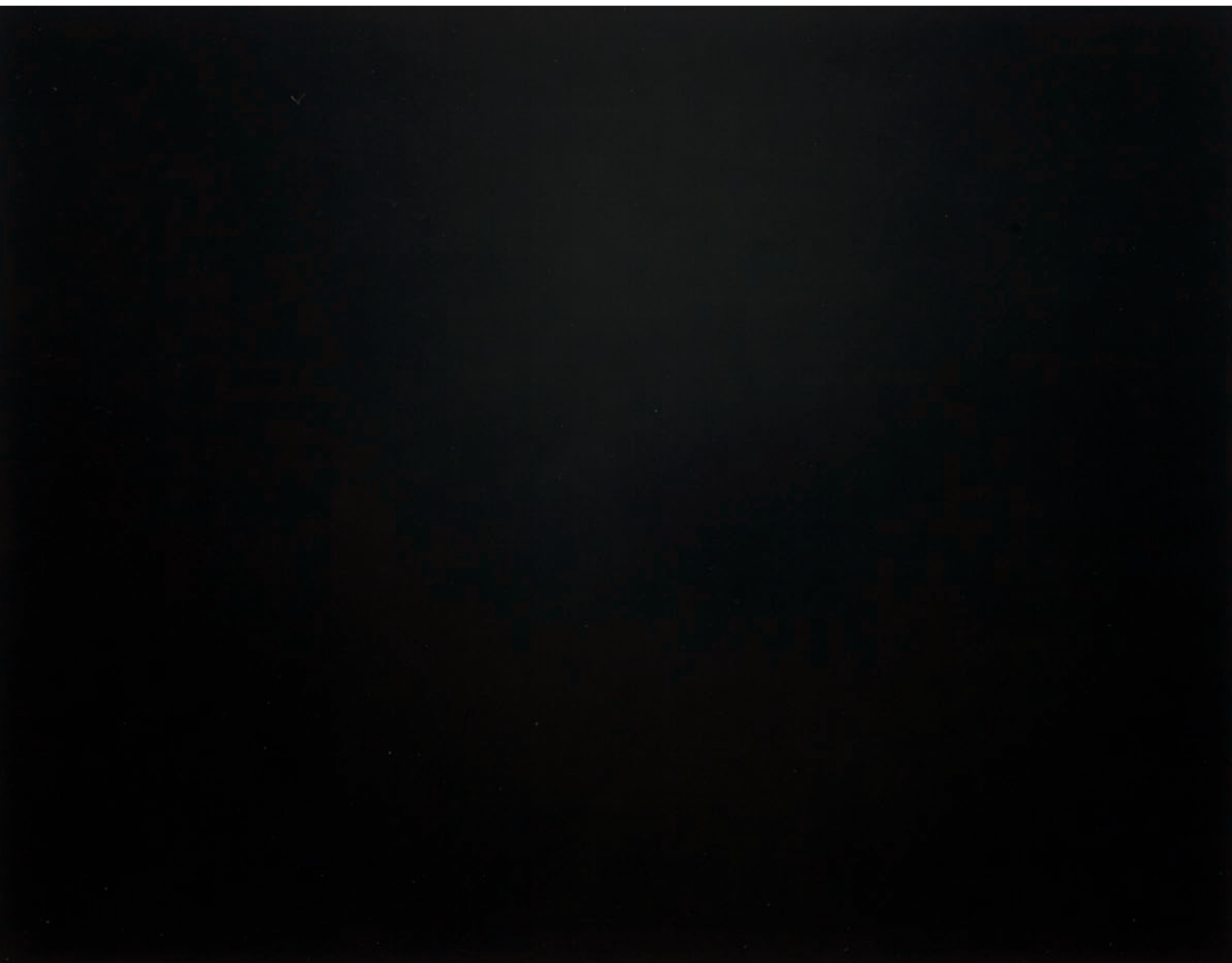
The serenity of the *Tyrrhenian Sea, Mount Polo (Morning, day, night)* is owed to its meditation on tonality, removing any reference to form. In that regard, the triptych shares much in common with the works of American Post-War artists Ad Reinhardt and Mark Rothko, who reduced their paintings to nearly formless expressions of mood and atmosphere by turning color into the sole focal point of their art. Indeed, Sugimoto's *Tyrrhenian Sea, Mount Polo (Morning, day, night)* packs a contemplative and monumental impact that exceeds its physical qualities, imbued with a sacred tranquility.

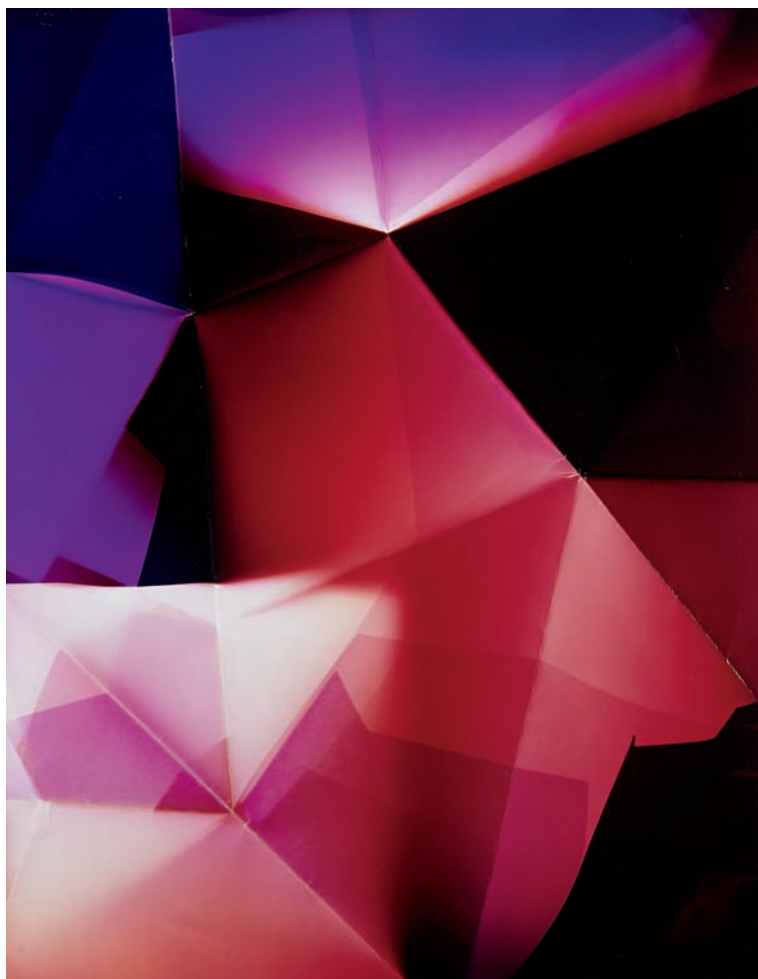


“Let there be a vault between the waters to separate water from water.”

GENESIS







278

MATTHEW BRANDT b. 1982

Hills Creek Lake, OR 7 from *Lakes and Reservoirs*, 2009

Chromogenic print, soaked in Hills Creek Lake water.

30 x 40 in. (76.2 x 101.6 cm)

Signed, titled and dated on the verso.

Estimate \$6,000-8,000

PROVENANCE

M+B Gallery, Los Angeles

279

WALEAD BESHTY b. 1976

3 Sided Picture (MBY), Valencia, California,

January 11, 2007

Unique Fujicolor Crystal Archive print.

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

Estimate \$8,000-12,000

PROVENANCE

BAMart Silent Auction, March 2010, courtesy of the artist and Wallspace, New York



280

ADAM FUSS b. 1961

Untitled, 2007

Gelatin silver photogram.

Image 79¼ x 54 in. (201.3 x 137.2 cm)

Overall 84½ x 58½ in. (214.6 x 148.6 cm)

Signed on a label accompanying the work.

Estimate \$50,000-70,000

PROVENANCE

Acquired directly from the artist

281



281

TODD HIDO b. 1968

Untitled #3737, 2005

Chromogenic print.

37 $\frac{7}{8}$ x 29 $\frac{1}{2}$ in. (95.6 x 74.9 cm)

Signed, titled and numbered 1/5 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate \$7,000-9,000

PROVENANCE

From the collection of the artist

LITERATURE

Nazraeli Press, *Todd Hido: Between the Two*, pl. 17

282

TODD HIDO b. 1968

Untitled #1975-A from House Hunting, 1996

Chromogenic print.

37 $\frac{7}{8}$ x 29 $\frac{1}{2}$ in. (95.6 x 75.2 cm)

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

Estimate \$7,000-9,000

PROVENANCE

From the collection of the artist

LITERATURE

Nazraeli Press, *Todd Hido: House Hunting*, pl. 19

282



283



283

ERNST HAAS 1921-1986

Lights of New York City, NY, 1970s

Chromogenic print, printed later.

22 x 33 $\frac{3}{4}$ in. (55.9 x 84.8 cm)

Signed, titled, dated and numbered 8/30 by Alexander Haas, the artist's son, in ink on a studio label affixed to the reverse of the frame.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the Estate of Ernst Haas



284

CARRIE MAE WEEMS b. 1953

Untitled (Eating Lobster) from *The Kitchen Table*, 1990

Gelatin silver print.

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

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

Estimate \$15,000-25,000

PROVENANCE

P.P.O.W, New York

Private Collection, New York

LITERATURE

Kirsh and Sterling, *Carrie Mae Weems*, pl. 26

Contemporary Arts Museum, *Carrie Mae Weems: The Kitchen Table Series*, n.p.

Yale University Press, *Carrie Mae Weems: Three Decades of Photography and Video*, pl. 6.5

Leibowitz, Parnassus, *Poetry in Review*, Volume 17, no. 1 (January 1, 1992), cover

Time, Willis, 'Carrie Mae Weems: A Look Back on Three Decades', LightBox Online, 20 September 2012



285

THOMAS DEMAND b. 1964

Neun Lampen (Nine Lamps), 1992

Chromogenic print, Diasc mounted.

Image 31¾ x 61½ in. (80.6 x 156.2 cm)

Overall 37½ x 67 in. (95.3 x 170.2 cm)

Number 1 from an edition of 5.

Estimate \$40,000-60,000

PROVENANCE

Christie's, London, 'Contemporary Art Evening Sale', 8 February 2002, lot 183



286

CARRIE MAE WEEMS b. 1953*Untitled (Woman Playing Solitaire)* from *The Kitchen Table*, 1990

Gelatin silver print.

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

Signed and dated in pencil on the reverse of the flush-mount; signed in ink, printed title, date and number 3/5 on a label affixed to the reverse of the flush-mount.

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

P.P.O.W., New York

LITERATUREKirsh and Sterling, *Carrie Mae Weems*, pl. 37Yale University Press, *Carrie Mae Weems: Three Decades of Photography and Video*, pl. 6.28*The New Yorker*, 'A Place at the Table', 27 January 2014

287

CARRIE MAE WEEMS b. 1953*Untitled*, 1990Gelatin silver print from *Printed Matter Photography Portfolio I: Portraits*.19 x 18 $\frac{7}{8}$ in. (48.3 x 47.9 cm)

One from an edition of 25 plus 12 artist's proofs.

Estimate \$3,000-5,000



288

KOTA EZAWA b. 1969*3-D Movies from History of Photography Remix, 2005*

Duratrans, mounted within a lightbox.

32 $\frac{3}{8}$ x 22 $\frac{1}{2}$ x 2 in. (82.2 x 57.2 x 5.1 cm)

Signed in ink, printed title, date and number 3/5 on a gallery label affixed to the reverse of the lightbox.

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

Haines Gallery, San Francisco

289

289

VIK MUNIZ b. 1961*Fright from Pictures of Chocolate, 1998*

Dye destruction print.

59 $\frac{1}{4}$ x 46 $\frac{1}{4}$ in. (150.5 x 117.5 cm)

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

Estimate \$20,000-30,000**PROVENANCE**Acquired directly from the artist
Edwynn Houk Gallery, New York



Video colophon

290

ALEX PRAGER b. 1979

La Petite Mort, 2012

Six chromogenic prints and digital video.

Each approximately 11 x 20½ in. (27.9 x 53 cm); video length: 7:02

Signed, titled, dated and numbered 15/15 in ink on six artist's labels accompanying the work. Video colophon. Plate list. Enclosed in a cloth clamshell portfolio case.

Estimate \$30,000-50,000

PROVENANCE

Acquired directly from the artist



291

RICHARD LEAROYD b. 1966*Agnes in Red Dress, 2008*

Unique dye destruction print, flush-mounted.

67½ x 48 in. (171.5 x 121.9 cm)

Signed, titled and dated in ink on the reverse of the backing board.

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

McKee Gallery, New York

292

ALEX PRAGER b. 1979*Maggie from Week-End, 2009*

Chromogenic print.

24 x 32½ in. (61 x 81.6 cm)

Signed, dated and numbered 3/7 in ink on an artist's label affixed to the reverse of the flush-mount.

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

M+B Gallery, Los Angeles





293

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

Lambda print, Diasec mounted.

47½ x 67½ in. (119.7 x 171.5 cm)

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

Estimate \$18,000-22,000

LITERATUREAperture, *Erwin Olaf*, pp. 10-11

294

ERWIN OLAF b. 1959*Barbara from Grief*, 2007

Lambda print.

39 x 69¾ in. (99.1 x 177.2 cm)

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

Estimate \$18,000-22,000

LITERATUREAperture, *Erwin Olaf*, pp. 52-53



295

ROBERT POLIDORI b. 1951

Napoleon Reçoit à Finkelstein, Reza Bey, 27 Avril 1807, Ambassadeur de Perse, Peinture de François-Henri Mullard, Versailles, Attique du Midi, 2005
Fujicolor Crystal Archive print, mounted.

41 x 58 in. (104.1 x 147.3 cm)

Signed in ink, printed title, date and number 2/10
on a gallery label affixed to the backing board.

Estimate \$18,000-22,000

PROVENANCE

Edwynn Houk Gallery, New York

LITERATURE

Edwynn Houk Gallery, *Robert Polidori: Versailles*, pl. 10

296

296

ORMOND GIGLI b. 1925

Girls in Windows, New York City, 1960

Chromogenic print, printed later.

33% x 33% in. (85.4 x 85.4 cm)

Signed, titled, dated and numbered 65/75 in ink
in the margin; signed, titled, dated and numbered
65/75 in ink on the reverse of the flush-mount.

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Fetterman, *Woman: A Celebration*, pl. 48
Little, Brown & Co., *Reflections in a Glass Eye:
Works from the ICP*, pl. 63
PowerHouse Books, *Ormond Gigli: Girls in the
Windows and Other Stores*, cover, p. 23





297

AHMET ERTUG b. 1949

The Raphael Loggia, The State Hermitage Museum, St. Petersburg, 2014

Lightjet print, flush-mounted.

Image 86½ x 70½ in. (219.7 x 179.1 cm)

Overall 97¾ x 81½ in. (247.3 x 207 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

LITERATURE

Ertug, *The Hermitage: A Palace and a Museum*, n.p and slipcase back cover



298

ROBERT POLIDORI b. 1951*Edificio Solimar, Soledad #205 (between San Lázaro and Animas), Centro Habana, 2001*

Fujicolor Crystal Archive print, flush-mounted.

41⅞ x 32½ in. (106.4 x 82.6 cm)

Signed in ink, printed title, date and number 1/10 on a gallery label affixed to the reverse of the frame.

Estimate \$12,000-18,000**LITERATURE**Steidl, *Robert Polidori: Havana*, p. 92

299

ROBERT POLIDORI b. 1951*Calzada de Infanta (between Humboldt and 23), Centro Habana, 1997*

Fujicolor Crystal Archive print, flush-mounted.

31⅝ x 41⅞ in. (80.3 x 106.4 cm)

Signed in ink, printed title, date and number 1/10 on a gallery label affixed to the reverse of the frame.

Estimate \$12,000-18,000**LITERATURE**Steidl, *Robert Polidori: Havana*, p. 85



300

MARIKO MORI b. 1967*Beginning of the End, Shanghai/China, 1999*

Dye destruction print, flush-mounted.

30⅝ x 148 x 3 in. (77.2 x 375.9 x 7.6 cm)

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

Estimate \$15,000-20,000

PROVENANCE

Galerie Emmanuel Perrotin, Paris

301



301

THOMAS STRUTH b. 1954*Shinju-ku (with Ben Johnson), Tokyo, 1987*

Chromogenic print, printed 1998.

15⅞ x 22⅝ in. (40.3 x 56.8 cm)

Signed, titled, dated, numbered 7/10 in pencil on the verso; signed in pencil, printed title, date and number 7/10 on a label affixed to the backing board.

Estimate \$6,000-8,000

PROVENANCE

Galerie Thaddaeus Ropac, Salzburg



302

SEBASTIÃO SALGADO b. 1944*Church Gate Station, Western Railroad Line, Bombay, India, 1995*

Gelatin silver print, printed 2007.

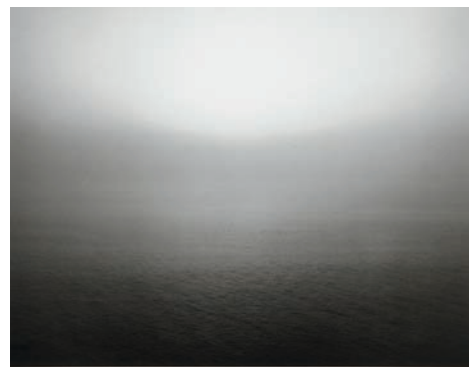
48 x 72½ in. (121.9 x 184.5 cm)

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

Estimate \$35,000-40,000

PROVENANCEAcquired directly from the artist
Peter Fetterman Gallery, Santa Monica**LITERATURE**Aperture, *Sebastião Salgado: Migrations: Humanity in Transition*, p. 419

303



303

HIROSHI SUGIMOTO b. 1948*Time Exposed*

Kyoto: Kyoto Shoin Co., Ltd, printed 1991.

Fifty-one offset lithographs.

Fifty prints approximately 9½ x 12½ in. (24.1 x 30.8 cm).

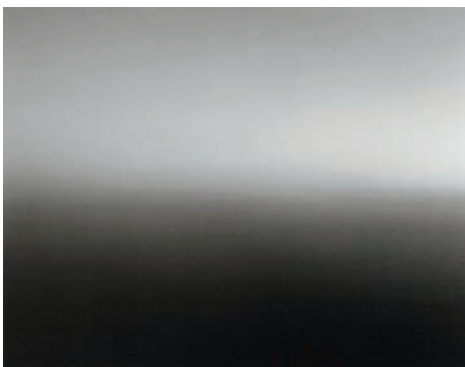
One print 2 x 15 in. (5.1 x 38.1 cm).

Each with blindstamp title, date and number on the mount. Title page. Colophon. Contained in an aluminum folio and enclosed in a cardboard sleeve. One from an edition of 500.

Estimate \$12,000-18,000

PROVENANCE

Fraenkel Gallery, San Francisco



304

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

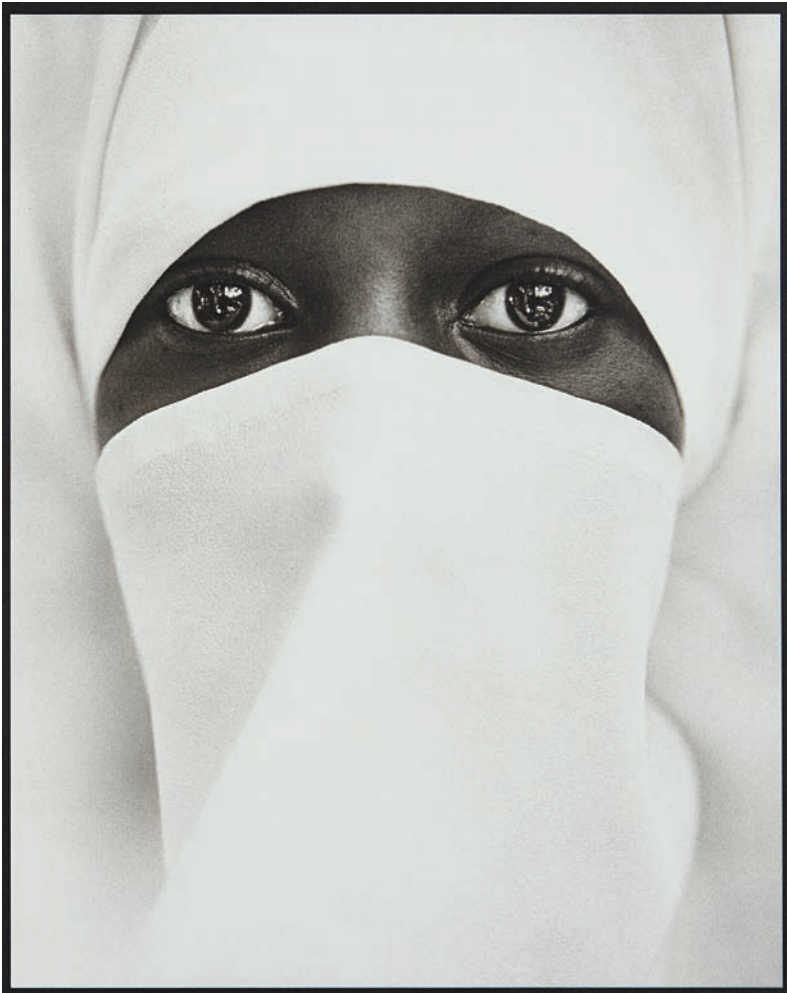
Digital chromogenic print, printed later.

21½ x 14½ in. (53.7 x 35.9 cm)

Signed in ink on the verso; printed title and date on an artist's label affixed to the verso.

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

Peter Fetterman Gallery, Santa Monica



305

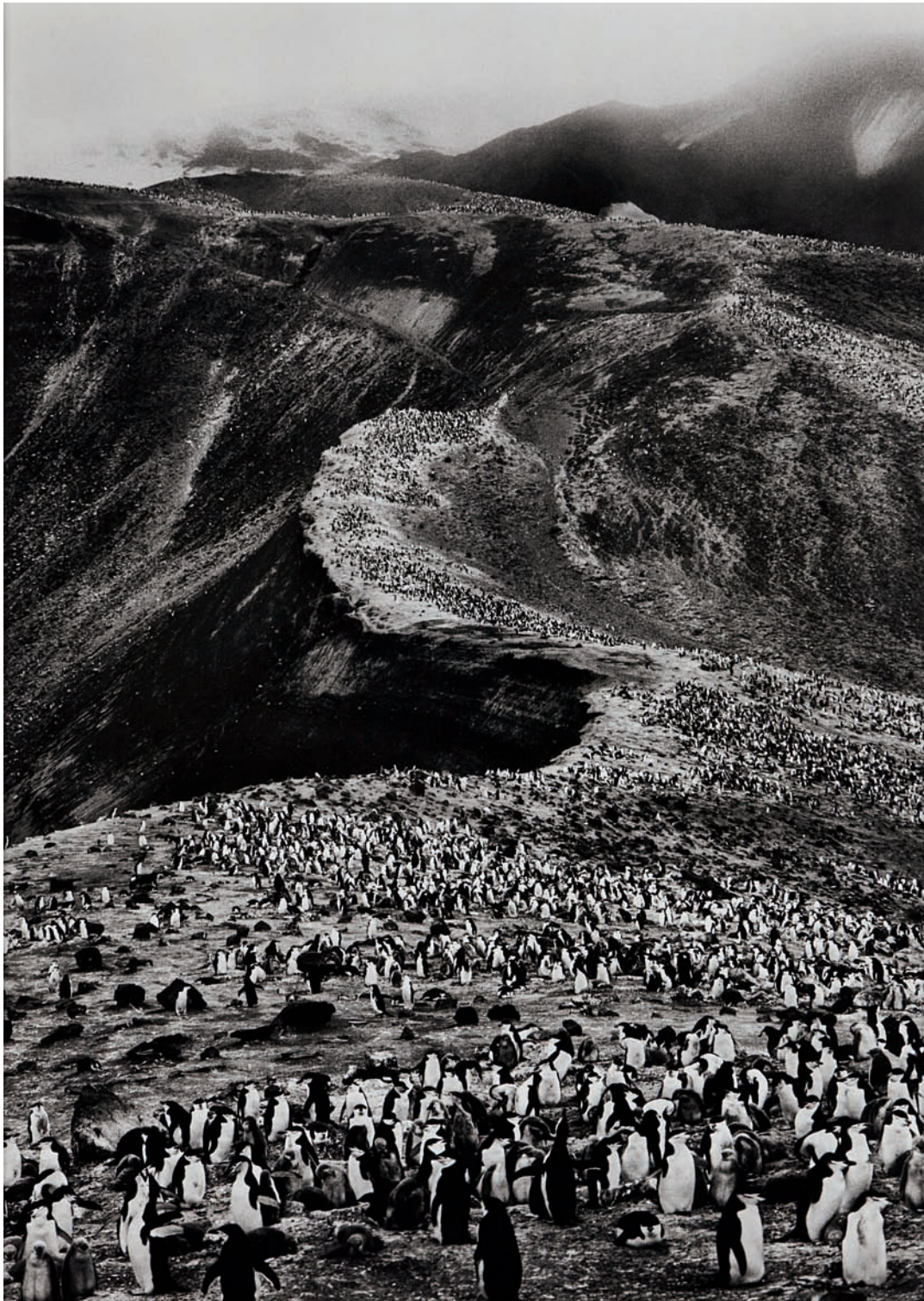
CHESTER HIGGINS b. 1946*Muslim Woman, New York, 1990*

Platinum palladium print, printed 2008.

13⅞ x 11 in. (35.2 x 27.9 cm)

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

Estimate \$7,000-9,000**PROVENANCE**Acquired directly from the artist
Peter Fetterman Gallery, Santa Monica



306

SEBASTIÃO SALGADO b. 1944

Chinstrap Penguins (Pygoscelis Antarctica), Deception Island, Antarctica, 2005

Gelatin silver print, printed 2007.

29½ x 21¼ in. (74.9 x 54 cm)

Signed, titled 'Antartica' [sic] and dated in pencil on the verso. Accompanied by a signed copy of *Genesis: Sebastião Salgado*, Collector's Edition, Volumes I and II.

Estimate \$12,000-15,000

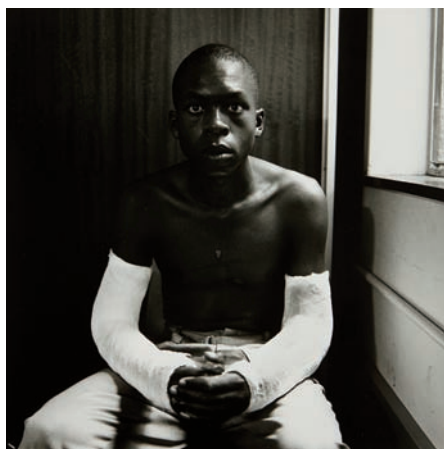
PROVENANCE

Acquired directly from the artist
Peter Fetterman Gallery, Santa Monica

LITERATURE

Taschen, *Genesis: Sebastião Salgado*, p. 86





307

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

DAVID GOLDBLATT b. 1930

Selected Images, 1964-1987

Eight gelatin silver prints.

Varying sizes from 10¼ x 10½ in. (26 x 25.7 cm) to 9½ x 14¾ in. (24.1 x 36.5 cm) or the reverse.

Each signed, dated, annotated in pencil and copyright credit stamp on the verso.

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the artist

Titles include: *Bowling Club, Crown Mines, Johannesburg Banker's Chair of Mining Timbers, Luifaarekaki Estate Gold Mine, Vrougusdorf; De Wildt, Transvaal Nederbuid Gereformeerde Kerk, Loghair, Transvaal; 'Boss Boy', Battery Reef, Randfontein Estates Gold Mine; Ballroom dancing teacher, Ted Van Rensburg, watches two of his pupils swinging to the music of Victor Sylvester and his orchestra, in the old Court House, Boksburg; A Commando Escorting the prime minister and leader of the National Party, Hendrik Verwoerd and his wife, Betsy, to the party's 50th anniversary celebrations, De Wildt, Transvaal, South Africa; Lawrence Matjee after assault and detention by the Security Police; The Moths' Hall, Old Court House, Boksburg; Greaser No. 2 North Winder, Randfontein Estates Gold Mine*



308

ELGER ESSER b. 1967
La Chapel, France, 2004
Chromogenic print, Diasac mounted.
Image 54 x 75% in. (137.2 x 192.1 cm)
Overall 72 x 93 in. (182.9 x 236.2 cm)
Signed in ink, printed title, date and number 3/7 on an artist's label affixed to the reverse of the frame.

Estimate \$25,000-35,000
PROVENANCE
Sonnabend Gallery, New York

309

PETER BEARD b. 1938
Reflections in Natural History, Moite Bay, Lake Rudolf, 1965
Gelatin silver print, printed later.
21¼ x 14½ in. (54 x 36.8 cm)
Signed and annotated in ink in the margin; annotated in ink on the recto.

Estimate \$12,000-18,000
PROVENANCE
Acquired directly from the artist
LITERATURE
Taschen, *Peter Beard*, pl. 192 for a variant

310

310

PETER BEARD b. 1938

Giraffes in Mirage on the Taru Desert, Kenya, June, 1960

Iris print, printed later.

9 7/8 x 13 1/8 in. (25.1 x 33.3 cm)

Signed, titled and dated in pencil in the margin.

Estimate \$12,000-18,000

PROVENANCE

The Time is Always Now Gallery, New York



311

ELGER ESSER b. 1967

Poveglia, Italien, 2002

Chromogenic print, Diasec mounted.

Image 35 7/8 x 50 1/4 in. (91.1 x 127.6 cm)

Overall 63 3/4 x 48 7/8 in. (161.9 x 124.1 cm)

Signed in ink, printed title, date and number

2/7 on an artist's label affixed to the reverse of the frame.

Estimate \$25,000-35,000

PROVENANCE

Sonnabend Gallery, New York

311





312

PETER BEARD b. 1938

Cheetah cubs orphaned at Mweiga nr. Nyeri for The End of the Game, 1968

Gelatin silver print, printed later.

12½ x 17½ in. (30.8 x 45.4 cm)

Signed, titled and dated '1972' in ink on the recto; 'The Time is Always Now' label affixed to the reverse of the frame.

Estimate \$30,000-50,000

PROVENANCE

The Time is Always Now Gallery, New York

LITERATURE

Taschen, *Peter Beard*, pl. 176 and pl. 261 for variants



313

PIETER HUGO b. 1976

Mallam Galadima Ahamadu with Jamis, Nigeria from *The Hyena and Other Men*, 2005

Digital chromogenic print.

58½ x 59 in. (148.6 x 149.9 cm)

Signed by the artist in ink, titled, dated and numbered 3/7 in an unidentified hand in ink on a label affixed to the reverse of the flush-mount.

Estimate \$25,000-35,000

314



314

DAVID LACHAPELLE b. 1963*Naomi Campbell: Have you seen me?*, 1999

Chromogenic print.

18¼ x 23¾ in. (46.4 x 59.4 cm)

Signed in ink, printed title, date and number 2/24 on an artist's label affixed to the reverse of the flush-mount.

Estimate \$15,000-25,000

315



315

DAVID LACHAPELLE b. 1963*The House at the End of the World*, 2005

Chromogenic print.

26½ x 39¾ in. (67.3 x 101 cm)

Signed in ink, printed title, date and number 5/7 on an artist's label affixed to the reverse of the flush-mount.

Estimate \$12,000-18,000

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

316

ERWIN OLAF b. 1959*Royal Blood, Marie Antoinette +1793*, 2000

Chromogenic print, Diasec mounted.

29½ x 29½ in. (74 x 74 cm)

Signed, titled, dated, numbered 2/7 and annotated 'Amsterdam' in ink on the reverse of the flush-mount.

Estimate \$8,000-12,000

PROVENANCE

Phillips de Pury & Company, New York, 1 April 2009, lot 141

LITERATUREErwin Olaf, *Erwin Olaf: Silver*, p. 30

316



317



318



317

ANNIE LEIBOVITZ b. 1949

Scarlett Johansson, 2004

Archival pigment print.

35 $\frac{7}{8}$ x 57 $\frac{7}{8}$ in. (91.1 x 147 cm)

Signed and numbered 3/10 in pencil on the verso.

Estimate \$15,000-20,000

PROVENANCE

Adamson Editions, Washington, D.C.

LITERATURE

Leibovitz, *A Photographer's Life: 1990-2005*, n.p.

Leibovitz, *The Master Set*, pl. 137

318

KIM JOON b. 1966

Golden Hour- Romeo & Juliet, 2011

Digital chromogenic print, Diasac mounted.

46 $\frac{7}{8}$ x 27 $\frac{3}{8}$ in. (119.1 x 69.5 cm)

Signed, titled and numbered 4/5 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate \$7,000-9,000

PROVENANCE

Sundaram Tagore Gallery, New York



319

NAN GOLDIN b. 1953*Untitled from Variety #7, 1983*

Dye destruction print, printed later.

38¼ x 25¾ in. (97.2 x 65.4 cm)

Signed, titled, dated and numbered 4/25 in ink on a label accompanying the work.

Estimate \$8,000-12,000**LITERATURE**Goldin, *The Ballad of Sexual Dependency*, p. 95 for a variant

320

NAN GOLDIN b. 1953*Jimmy Paulette undressing with Tabboo, 1991*

Dye destruction print.

23¾ x 15¼ in. (59.4 x 38.7 cm)

Signed, titled, dated and numbered 1/25 in ink on the verso.

Estimate \$6,000-8,000**PROVENANCE**Phillips de Pury, New York, 'Contemporary Art Part II', 11 November 2005, lot 110
Phillips, London, 'Under the Influence', 11 December 2013, lot 55**EXHIBITED**Musée d'Art Moderne de la Ville de Paris, *Passion Privées*, 18 December 1995 - 24 March 1996**LITERATURE**Goldin, *I'll Be Your Mirror*, p. 308

321

NAN GOLDIN b. 1953*Self-portrait in the mirror, The Lodge, 1988*

Dye destruction print, printed later.

25¾ x 38¼ in. (65.4 x 97.2 cm)

Signed, titled, dated and numbered 12/25 in ink on the reverse of the flush-mount.

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

Matthew Marks Gallery, New York

EXHIBITED*Self-Portrait*, Louisiana Museum of Modern Art, Copenhagen, 14 September 2012- 13 January 2013**LITERATURE**Goldin, *I'll Be Your Mirror*, pp. 6-7



322

ANGELA STRASSHEIM b. 1969*Untitled (Running Girl)*, 2007

Chromogenic print, flush-mounted.

37½ x 47½ in. (95.6 x 120.7 cm)

Signed in ink, printed title, date and number 1/8 on a gallery label accompanying the work.

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

Marvelli Gallery, New York

323

YASMINE CHATILA b. 1974*The Blondie Teen, Greenwich Village,**Tuesday 6:27 PM*, 2008

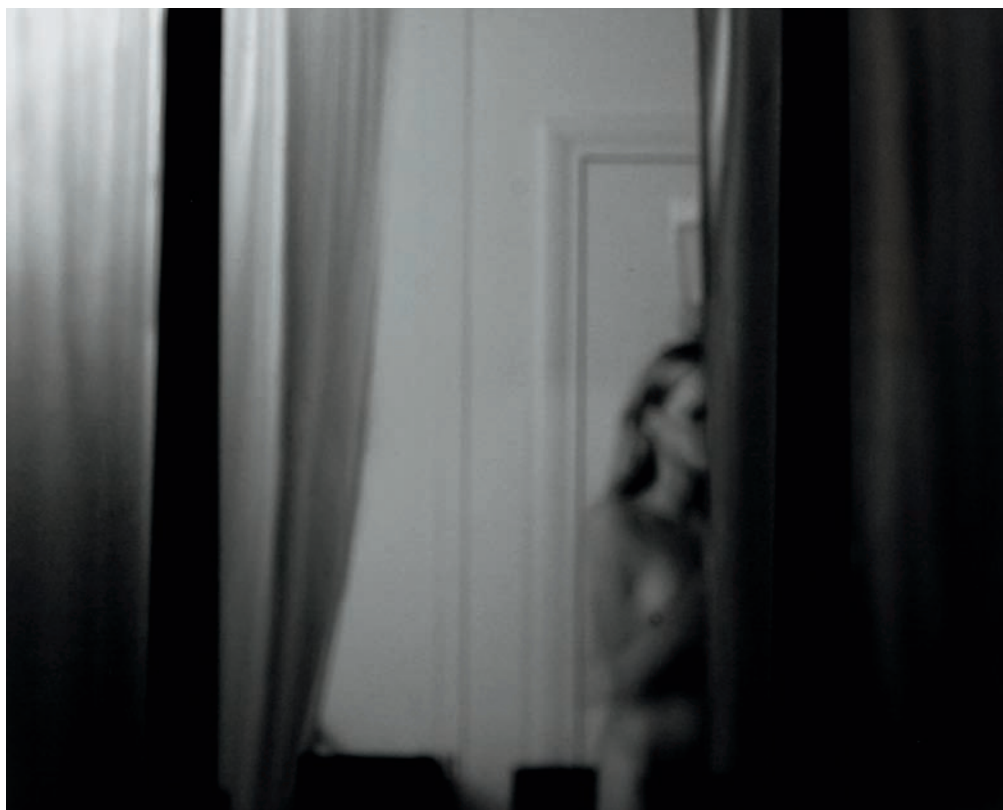
Fujicolor Crystal Archive print.

40 x 50 in. (101.6 x 127 cm)

Signed, titled 'The Blondie Teen', dated and numbered 2/5 in ink on the reverse of the flush-mount.

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

Edelman Arts, New York





324

HIROSHI SUGIMOTO b. 1948

Fidel Castro, 1999

Gelatin silver print.

Image 57½ x 46½ in. (146.1 x 118.1 cm)

Overall 72 x 60 in. (182.9 x 152.4 cm)

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

Estimate \$30,000-50,000

PROVENANCE

Sonnabend Gallery, New York

LITERATURE

Guggenheim Museum, *Sugimoto Portraits*, p. 145

Hatje Cantz, *Hiroshi Sugimoto*, p. 237

325

HIROSHI SUGIMOTO b. 1948

Woodland Cemetery, 2001

Gelatin silver print.

22½ x 18½ in. (57.5 x 46 cm)

Signed in pencil on the mount; blindstamp number 4/25 '93' in the margin.

Estimate \$10,000-15,000

PROVENANCE

Sonnabend Gallery, New York

325



326

ADAM FUSS b. 1961

Untitled (Flower), 1992

Dye destruction photogram.

39 x 29½ in. (99.1 x 74 cm)

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

Estimate \$10,000-15,000

PROVENANCE

Jan Kesner Gallery, Los Angeles

326



327

GREGORY CREWDSON b. 1962

Untitled from Natural Wonder, 1997

Chromogenic print, flush-mounted.

36½ x 45 in. (92.7 x 114.3 cm)

Signed in ink, printed title, date and number 4/6 on a label accompanying the work.

Estimate \$7,000-9,000

PROVENANCE

Luhring Augustine, New York

LITERATURE

Artspace Books, *Hover*, p. 31

327





328

MASSIMO VITALI b. 1944*Rosignano Solvay Sea 3 (#0081)*, 1999

Chromogenic print, Diasec and flush-mounted.

Image 60 x 47¼ in. (152.4 x 120 cm)

Overall 71⅞ x 59 in. (182.6 x 149.9 cm)

Signed, titled, dated and numbered 7/9 in ink on a label accompanying the work.

Estimate \$20,000-30,000**PROVENANCE**Arndt & Partner, Berlin
Private Collection, New York

329

LORETTA LUX b. 1969*The Walk*, 2004

Dye destruction print.

14⅞ x 18¾ in. (37.8 x 47.6 cm)

Signed, titled, dated and numbered 2/7 in ink on an artist's label affixed to the reverse of the flush-mount.

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

Torch Gallery, Amsterdam

LITERATUREAperture, *Loretta Lux*, p. 77

330

LORETTA LUX b. 1969*Hugo & Dylan 2*, 2006

Dye destruction print.

11⅞ x 15¾ in. (29.5 x 40 cm)

Signed, titled, dated and numbered 2/20 in pencil on the verso.

Estimate \$7,000-9,000

329



330





331

RUUD VAN EMPEL b. 1958

World #8, 2005

Dye destruction print, Diasac mounted.

41¼ x 59 in. (104.8 x 149.9 cm)

Signed in pencil, printed title, date and number 6/9 on a label affixed to the reverse of the flush-mount.

Estimate \$30,000-50,000

PROVENANCE

Stux Gallery, New York



332

MASSIMO VITALI b. 1944*Coney Water (#2313)*, 2006

Chromogenic print, Diasec and flush-mounted.

Image 47¼ x 59½ in. (120 x 151.1 cm)

Overall 59 x 71¾ in. (149.9 x 181.3 cm)

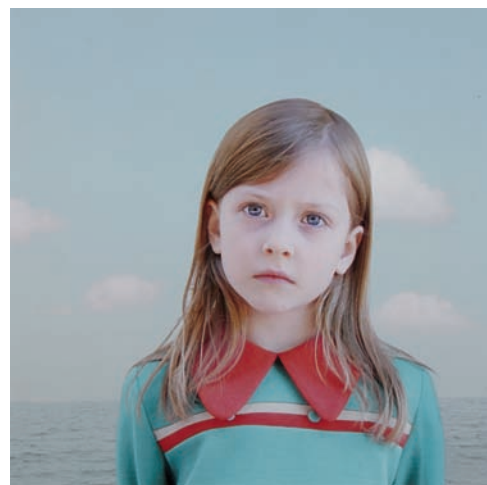
Signed, titled, dated and numbered 1/6 in ink on a label accompanying the work.

Estimate \$20,000-30,000

PROVENANCE

Brancolini Grimaldi, London

333



333

LORETTA LUX b. 1969*Lois 2 and Lois 3*, 2000

Two dye destruction prints.

Each 11½ x 11¾ in. (29.2 x 29.8 cm)

Each signed, titled, dated and numbered 14/20, 3/20, respectively, in pencil on the verso.

Estimate \$6,000-8,000

PROVENANCE

Torch Gallery, Amsterdam

LITERATUREAperture, *Loretta Lux*, p. 15



334

WILLIAM WEGMAN b. 1943*Green Caramelle*, 1998

Digital inkjet triptych.

Each image approximately 30¼ x 23¼ in. (76.2 x 59.1 cm)

Overall 30¼ x 87½ in. (76.8 x 222.6 cm)

Right panel signed and dated; left panel titled and numbered 6/7, all in pencil in the margin.

Estimate \$3,000-5,000

335

SANDY SKOGLUND b. 1946*The Lost and Found*, 1986

Dye destruction print.

26½ x 37½ in. (67.6 x 96.2 cm)

Signed, titled, dated, numbered 11/30 and copyright notation in ink on the recto.

Estimate \$6,000-8,000

PROVENANCE Ehlers Caudill Gallery Ltd., Chicago

LITERATURE Skoglund, *Sandy Skoglund: Reality Under Siege: A Retrospective*, p. 27

ALEX PRAGER'S

La Petite Mort



Starring
JUDITH GODRÈCHE

Narration By
GARY OLDMAN

Director of Photography
MATTHEW LIBATIQUE

Production Designer
JACQUELINE ROSE KYNOCH

Edited By
DAVID MORITZ

Music By
ALI HELNWEIN

Executive Producers
MARK DRISCOLL
HENRIK FETT & JEREMY DAWSON

Producers
JEFF VESPA
RACHEL NORTH

A Film By
ALEX PRAGER



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Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com (Flash plugin is required). You must pre-register by clicking on 'Buy' in the drop-down menu under the 'Buy and Sell' button on the Home Page, then click on 'pre-register' under 'ONLINE LIVE BIDDING.' You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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



PHILLIPS

PHOTOGRAPHS FROM THE COLLECTION OF THE ART INSTITUTE OF CHICAGO

AUCTION 18 NOVEMBER LONDON

VIEWING 6 - 18 NOVEMBER | 30 BERKELEY SQUARE

ENQUIRIES +44 207 318 4092 photographslondon@phillips.com

GERTRUDE KÄSEBIER *Auguste Rodin, 1905 (detail)*

Estimate £12,000 - 18,000

PHILLIPS.COM

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

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

PHILLIPS



MODERN & CONTEMPORARY EDITIONS

EVENING & DAY SALES 28 OCTOBER NEW YORK

VIEWING 18 - 28 OCTOBER

ENQUIRIES +1 212 940 1220 editions@phillips.com

ROBERT RAUSCHENBERG *Preview, from Hoarfrost Editions, 1974*
Estimate \$20,000-30,000

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) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor,' 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids,

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

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

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

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

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

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

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

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

Please reference the relevant sale and lot number.

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

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

12 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

13 LIMITATION OF LIABILITY

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

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

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

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

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

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(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

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(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.

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Photographs (lots 118-171)

2pm

Photographs (lots 172-335)

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20 – 30 September

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

* Excluding Buyer's Premium and sales or use taxes

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