

PHILLIPS
de PURY & COMPANY

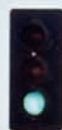
PHOTOGRAPHS

19 MAY 2011 LONDON





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Beverly

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NO STAMPS
CHEVRON
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LOW LEAD **57.9**
UNLEADED **59.9**
SUPREME **61.9**

NO STAMPS
CHEVRON
GASOLINES
LOW LEAD
UNLEADED
SUPREME



Stone

TEXACO

Please
Keep Your Motor
Oil Changing

UNLEADED
4¢
per gallon
cheaper





PHOTOGRAPHS

19 **MAY** 2011 5PM **LONDON**

LOTS 1–188

Viewing

Friday 13 May – Saturday 14 May, 10am – 6pm

Sunday 15 May, 12pm – 6pm

Monday 16 May – Wednesday 18 May, 10am – 6pm

Thursday 19 May, 10am – 2pm

Front cover Dan Holdsworth, *Blackout 08*, 2010, Lot 138 (detail)

Inside front cover Stephen Shore, *Beverly Boulevard and La Brea Avenue, Los Angeles, California, June 21, 1975*, Lot 46 (detail)

Opposite Richard Avedon, *Marella Agnelli, New York Studio, December, 1953*, Lot 12 (detail)



1 **WILLIAM KLEIN** b. 1928

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

Gelatin silver print, printed later. 45.4 × 34 cm (17 7/8 × 13 3/8 in). Signed, titled and dated in pencil on the verso.

Estimate £2,200–2,800 \$3,600–4,500 €2,500–3,200

PROVENANCE Private Collection, London

LITERATURE *William Klein: Rome*, New York: Viking Press, 1959



2

2 **MARK SELIGER** b. 1959
Mod Fashion, NYC, 2006
 Digital colour coupler print, printed 2009. 100.6 × 146.7 cm (39 5/8 × 57 3/4 in). Signed, titled, dated, numbered 2/5 in ink and copyright credit reproduction limitation stamp on a label affixed to the reverse of the flush-mount.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Guy Hepner, London



3

3 **MICHEL COMTE** b. 1954
Carla Bruni I, Safe Sex Campaign, 1993
 Gelatin silver print. 49.5 × 49.5 cm (19 1/2 × 19 1/2 in). Signed, titled and numbered 4/20 in pencil on a label accompanying the work.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ±

PROVENANCE Acquired directly from the artist



4

4 **HERB RITTS** 1952–2002
"Mask", Hollywood, 1989
 Gelatin silver print, printed later. 46.8 × 47.8 cm (18 3/8 × 18 7/8 in). Copyright credit blindstamp in the margin; signed, titled, dated and numbered 22/25 in pencil on the verso. One from an edition of 25 plus 3 artist's proofs.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Private Collection, Europe
LITERATURE H. Ritts, *Men/Women*, Santa Fe: Twin Palms Publishers, 1989; *Herb Ritts*, London: Thames & Hudson, n.p.; T. Fairbrother, *Herb Ritts 'Work'*, exh. cat., Museum of Fine Arts, Boston, 1996, p. 17

5



5 **ALBERT WATSON** b. 1942

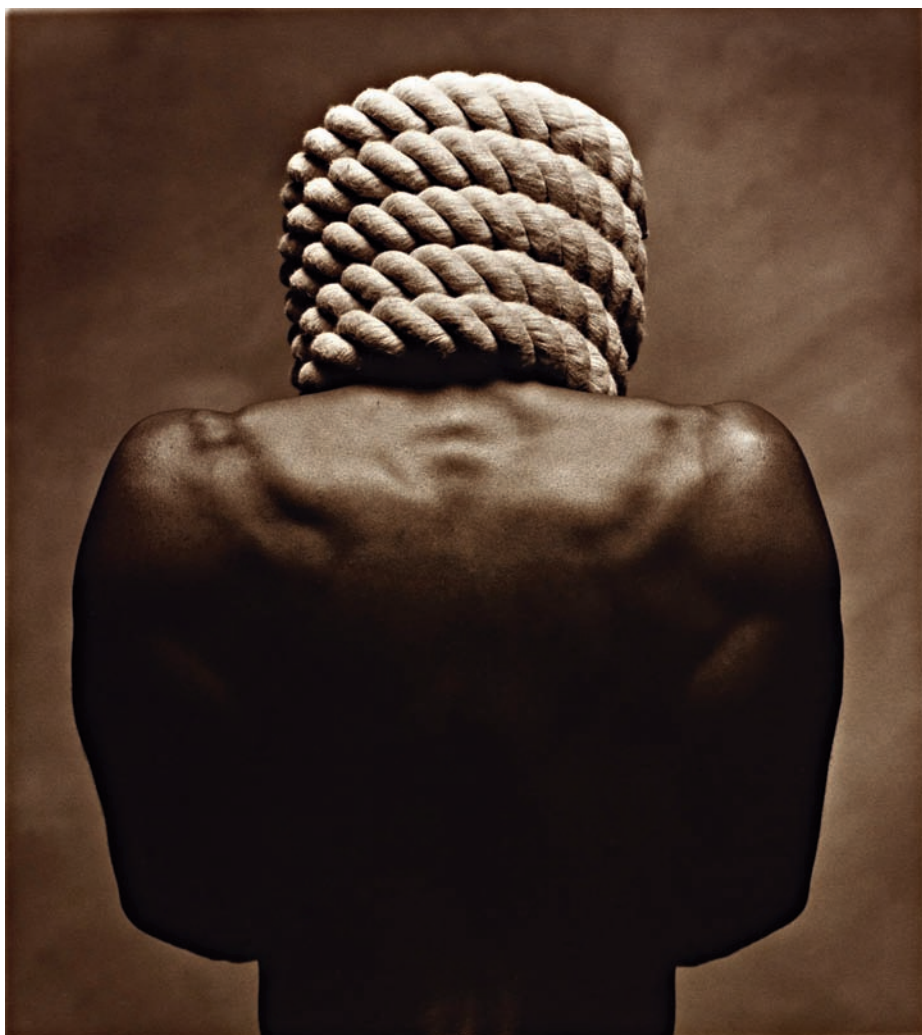
Yvette, Berlin, 7th July, 1990

Gelatin silver print. 59.8 × 49.8 cm (23 1/2 × 19 5/8 in). Signed, titled, dated and numbered 5/25 in pencil on the reverse of the mount.

Estimate £1,800–2,200 \$2,900–3,600 €2,100–2,500 ♣

PROVENANCE Private Collection, Europe

6



6 **STEPHANE GRAFF** b. 1965

Rope Head, 1991

Toned gelatin silver print, printed 1992. 49.2 × 43.8 cm (19 3/8 × 17 1/4 in).

Copyright credit blindstamp in the margin; signed, titled, dated, numbered 2/5 in pencil and copyright credit stamp on the verso.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700

PROVENANCE Acquired directly from the artist



7

7 **ERWIN BLUMENFELD** 1897–1969

Shadow Profile Behind Veil, 1943

Gelatin silver print. 34 × 26.5 cm (13 3/8 × 10 3/8 in). Signed, titled, dated by Maria Solice in pencil and estate stamp on the verso; initialled, titled, dated and annotated by Maria Solice in pencil on the reverse of the overmat.

Estimate £8,000–12,000 \$12,900–19,400 €9,100–13,700

PROVENANCE Witkin Gallery, New York; The Strauss Collection, USA; Phillips de Pury & Company, 28th April 2005, lot 130

EXHIBITED *Double Vision: Photographs from the Strauss Collection*, University Art Museum, Long Beach, and Museum of Photographic Arts, San Diego, 2001–02

LITERATURE C. W. Glenn, M-K. Lombino, A. Ollman, *Double Vision: Photographs from the Strauss Collection*, Long Beach, CA: University Art Museum/California State University, Long Beach, 2000, n.p.

8 **HELMUT NEWTON** 1920–2004

Veiled Woman in Venice (Mirella Petteni), Fashion study for Queen Magazine, 1966

Gelatin silver print, printed later. 56.7 × 38 cm (22 3/8 × 14 7/8 in). Signed, titled, dated, numbered 4/10 in pencil, copyright credit and reproduction limitation stamps on the verso.

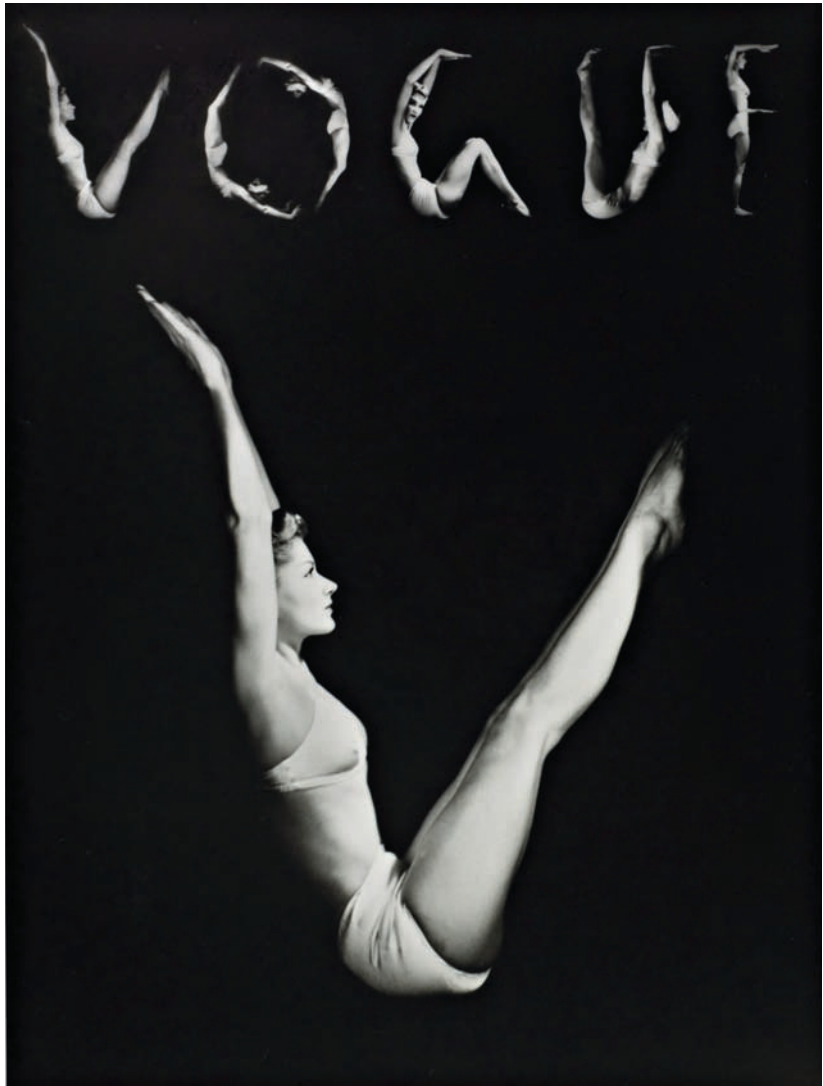
Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ₺

PROVENANCE Galerie Rudolf Kicken, Cologne; Private Collection, Germany; Phillips de Pury & Company, New York, 24 April 2004, lot 133

LITERATURE *Helmut Newton: World Without Men*, New York: Xavier Monceau, 1984, p. 137



8



9

9 HORST P. HORST 1906–1999
V.O.G.U.E. (Lisa Fonssagrives), New York, 1940
 Gelatin silver print, printed later. 30.5 × 23 cm (12 × 9 in). Blindstamp signature in the margin; signed, titled and dated in pencil on the verso.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ₺

PROVENANCE Acquired directly from the artist
LITERATURE R. Tardiff & L. Schirmer, eds., *Horst: Sixty Years of Photography*, London, 1991, p.17 (variant); D. Seidner & M. Harrison, *Lisa Fonssagrives: Three Decades of Classic Fashion Photography*, London & New York, 1996, p. 56 (study) and p. 14 (*Vogue* cover)

10 GEORGE HOYNINGEN-HUENE 1900–1968
Divers, Horst with Model, Paris, 1930
 Gelatin silver print, printed later by Horst P. Horst. 21 × 32.6 cm (8 1/4 × 12 7/8 in).
 Hoyningen-Huene/ Horst copyright credit blindstamp in the margin; signed, titled and annotated 'From the Collection of Horst' by Horst P. Horst in pencil on the verso.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300 ₺

PROVENANCE Acquired directly from the artist
LITERATURE N. Hall-Duncan, *The History of Fashion Photography*, 1979, p. 61; *The Folio Society Book of the 100 Greatest Photographs*, London: Haworth-Booth, 2006, p. 117; *Chorus of Light: Photographs from the Sir Elton John Collection*, exh. cat., Atlanta: High Museum of Art, Atlanta, 2000, p. 106

10





11 **HERB RITTS** 1952–2002

Man Holding Shell, Australia, 1986

Gelatin silver print. 47.5 × 38.7 cm (18 11/16 × 15 1/4 in). Copyright credit blindstamp in the margin; signed, titled, dated and numbered 6/25 in pencil on the verso.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Private Collection, UK

LITERATURE H. Ritts, *Men/Women*, Santa Fe: Twin Palms Publishers, 1989; C. Churchward, *Herb Ritts: The Golden Hour*, New York: Rizzoli, p. 96 (variant)

12 **RICHARD AVEDON** 1923–2004

Marella Agnelli, New York Studio, December, 1953

Gelatin silver print, printed 1981. 59.7 × 47.3 cm (23 1/2 × 18 5/8 in). Signed, numbered in ink, copyright credit reproduction limitation and edition stamps on the reverse of the linen flush-mount. One from an edition of 50.

Estimate £30,000–40,000 \$48,400–64,600 €34,200–45,600

PROVENANCE Private Collection, Europe

LITERATURE *Harpers Bazaar, Beauties of Our Time*, April 1954 (variant); T. Capote, *Richard Avedon: Observations*, New York: Simon and Schuster, 1959, p. 27; *Avedon Photographs 1947–1977*, New York: Farrar, Straus and Giroux, 1978, cover and p. 161; M. Shanahan, ed., *Richard Avedon: Evidence 1944–1994*, New York: Random House, 1994, pp. 14 and 160; A. Hollander, *Richard Avedon: Woman in the Mirror*, New York: Abrams, 2005, p. 79

Marella Agnelli is the half-American, half-Neapolitan princess who has long reigned as one of the charter members of what famed fashion editor Diana Vreeland called 'the Beautiful People'. Richard Avedon's stellar portrait of this aristocratic wife of late Fiat chairman Gianni Agnelli was taken at the photographer's New York studio in 1953. It first appeared in the April 1954 issue of *Harper's Bazaar* in a story entitled 'Beauties of Our Time'. The young Avedon worked closely with the *Bazaar's* influential art director Alexey Brodovitch who allowed his image to be flopped for publication with the portrait reproduced full-bleed on the left-hand page and the text at right, mirroring the sinuous curves of Agnelli's head and body which Avedon had elongated manually in the dark room. Agnelli was one of writer Truman Capote's famous 'swans' – well-married, international, best-dressed ladies who also included Mrs. William S. ('Babe') Paley and Mrs. Winston ('CZ') Guest. Capote once commented that if Agnelli and Paley "were both in a Tiffany's window, Marella would be more expensive".







14

14 **WILLIAM KLEIN** b. 1928

Serge Gainsbourg (Cover of Album 'Love on the Beat'), 1984
Digital colour coupler print, printed later. 59.7 × 50.2 cm
(23 1/2 × 19 3/4 in). Signed and titled in ink on the verso.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000

PROVENANCE Private Collection, France

15 **TERRY O'NEILL** b. 1938

Brigitte Bardot, Spain, 1971
Lambda print, printed later and flush-mounted. 144.5 × 102.5 cm
(56 7/8 × 40 3/8 in). Signed and numbered 19/50 in ink in the margin.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ♠

PROVENANCE Private Collection, London

LITERATURE *Terry O'Neill: The Art of Photography*, exh. cat.,
Chris Beetles Gallery, London, 2006, p. 27, pl. 16

13 **PETER LINDBERGH** b. 1944

Linda Evangelista, Harper's Bazaar US, 1992
Baryte print, printed later and flush-mounted. 100 × 80 cm (39 3/8 × 31 1/2 in).
Signed, titled, dated and numbered in pencil on a label affixed to the reverse
of the frame. One from an edition of 7.

Estimate £22,000–28,000 \$35,500–45,200 €25,100–31,900 †

PROVENANCE Private Collection, Europe

EXHIBITED *Images of Women & Invasion*, including: Hamburg, Museum für Kunst
und Gewerbe, 23 January–26 February 1998; Milan, Palazzo dell'Arte, 4 March–20
April 1998; Rome, Palazzo Delle Esposizioni, 15 July–15 August 1998; Vienna,
Kunsthau Wien, 10 September 1998–15 January 1999; Moscow, Pushkin Museum,
February–March 2002; Goslar, Mönchehaus Museum for Contemporary Art,
19 April–29 June 2008; Düsseldorf, Landesmuseum Kultur Forum, *Photographs*, 31
July–3 October 1999 (each another example exhibited)

LITERATURE *Odile Gilbert: Her Style*, Edition 7L, 2003, p. 48; *Images of Women &
Invasion*, Schirmer/Mosel, 2004, p. 255

15





16 **ALBERT WATSON** b. 1942

Kate Moss, Marrakech (Contact), 1993

Digital colour coupler print, printed 2008 and flush-mounted. 103.5 × 175.8 cm (40 3/4 × 69 1/5 in). Signed, titled, dated and numbered 6/10 in ink on a label accompanying the work.

Estimate £15,000–20,000 \$24,200–32,300 €17,100–22,800 ♣

PROVENANCE Private Collection, London

LITERATURE *Albert Watson Contact*, exh. cat., Hartmann Gallery, Barcelona, 2008, n.p.



17 **RICHARD AVEDON** 1923–2004

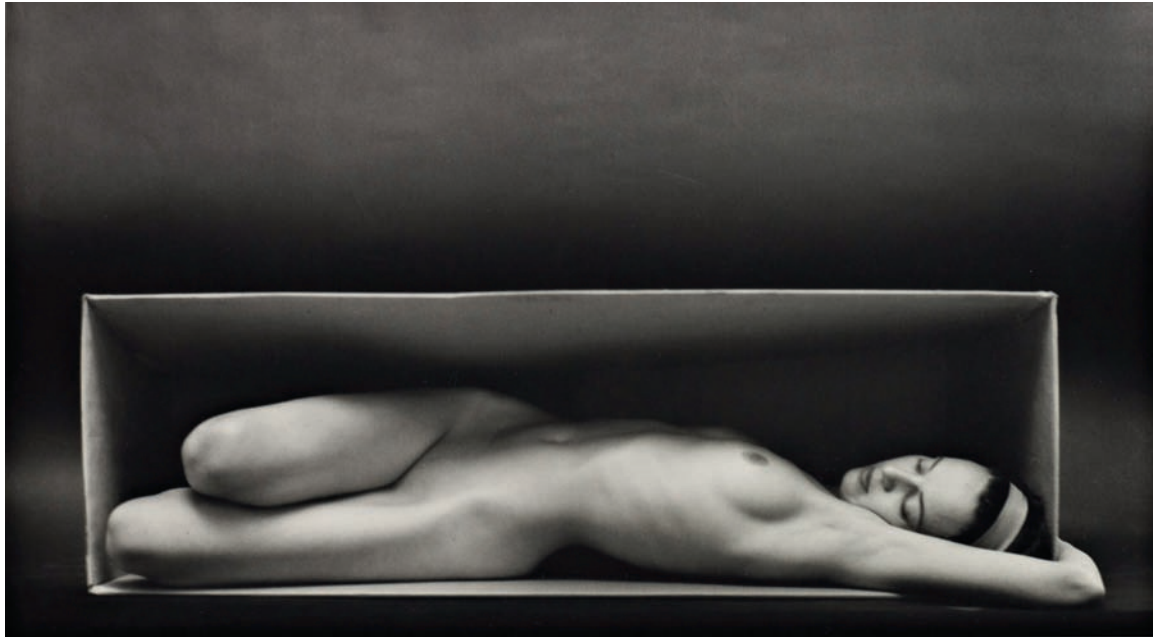
Veruschka, Wrap by Giorgio Armani di Sant'Angelo, New York studio, March, 1972

Gelatin silver print, printed 1981. 49 × 59 cm (19 1/4 × 23 1/4 in). Signed, numbered in ink, copyright credit reproduction limitation and edition stamps on the reverse of the linen flush-mount. One from an edition of 50.

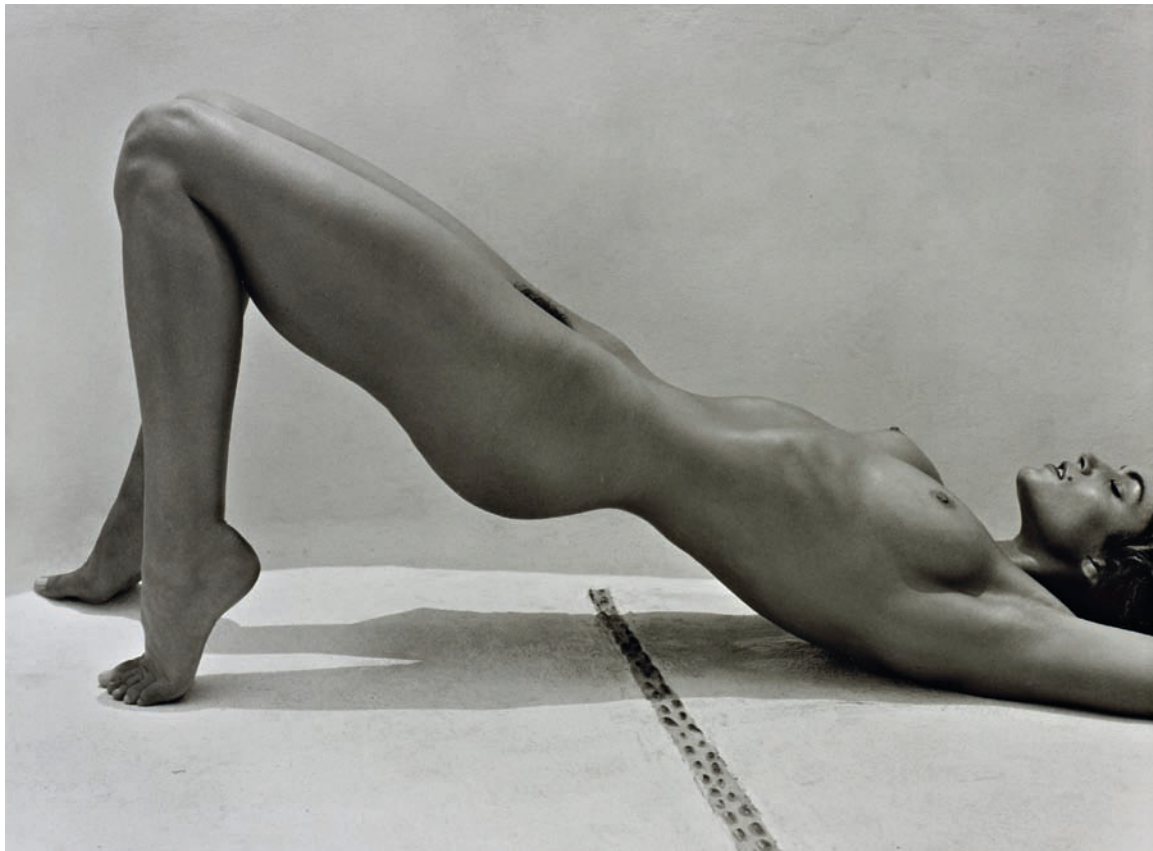
Estimate £12,000–18,000 \$19,400–29,100 €13,700–20,500

PROVENANCE Private Collection, Europe

LITERATURE *Richard Avedon: Evidence*, p. 155; *Avedon et Arbus, The Sixties*, New York: Random House, pp. 186–87



18



19

18 RUTH BERNHARD 1905–2006

In the Box (Horizontal), 1962

Gelatin silver print, printed later. 27 × 48.6 cm (10 5/8 × 19 1/8 in). Signed, titled and dated in pencil on the verso.

Estimate £10,000–15,000 \$16,100–24,200 €11,400–17,100

PROVENANCE Private Collection, Europe

LITERATURE Chronicle Books, *Ruth Bernhard: The Eternal Body*, back cover and pl. 19; M. Mitchell, *Ruth Bernhard: Between Art & Life*, San Francisco, 2000, p. 104

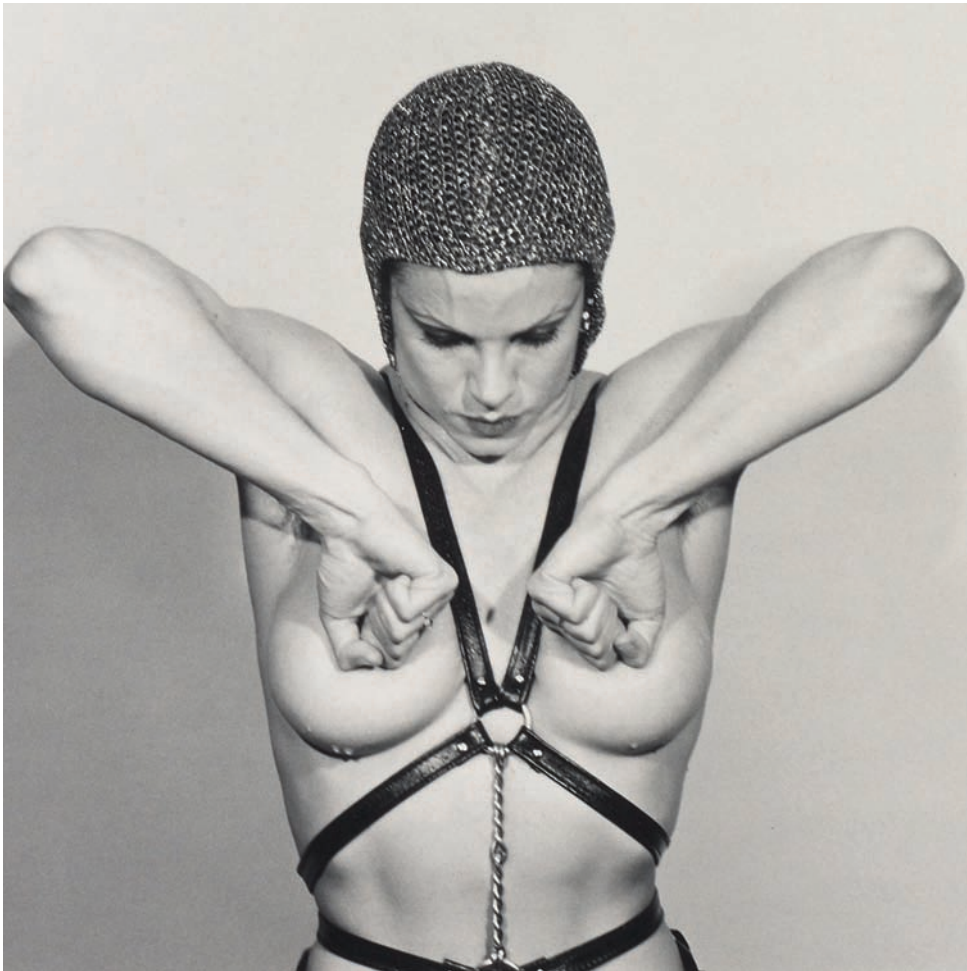
19 HERB RITTS 1952–2002

Cindy Crawford, Costa Careyes, 1998

Gelatin silver print. 35 × 47.2 cm (13 3/4 × 18 5/8 in). Signed by the photographer, titled, dated and numbered 6/25 in an unidentified hand in pencil on the reverse of the mount.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100

LITERATURE *Herb Ritts*, London: Thames and Hudson, 1999, n.p.; P. Roegiers, *Herb Ritts*, exh. cat., Fondation Cartier pour l'art contemporain, Paris, 1999, pp. 44–45



20

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

20 **ROBERT MAPPLETHORPE** 1946–1989

Lisa Lyon, 1981
Gelatin silver print. 21.6 × 21.6 cm (8 1/2 × 8 1/2 in). Signed and numbered AP 1/2 in ink in the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ± Δ

PROVENANCE Acquired directly from the artist
LITERATURE Robert Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's Press, 1991, p. 57

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

21 **ROBERT MAPPLETHORPE** 1946–1989

Lisa Lyon, 1982
Gelatin silver print. 48.6 × 38.7 cm (19 1/8 × 15 1/4 in). Signed and numbered AP 1/2 in ink on the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ± Δ

PROVENANCE Acquired directly from the artist
LITERATURE Robert Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's Press, 1991, p. 30

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

22 **ROBERT MAPPLETHORPE** 1946–1989

Lisa Lyon, 1982
Gelatin silver print. 38.4 × 38.7 cm (15 1/8 × 15 1/4 in). Signed and numbered AP 1/2 in ink in the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ± Δ

PROVENANCE Acquired directly from the artist
LITERATURE Robert Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's Press, 1991, p. 125



21



22



23

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

23 **ROBERT MAPPLETHORPE** 1946–1989

Lisa Lyon, 1982
Gelatin silver print. 38.4 × 48.6 cm (15 1/8 × 19 1/8 in). Signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount. Number AP 1 from an edition of 10 plus 2 artist's proofs.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ± Δ

PROVENANCE Acquired directly from the artist
LITERATURE Robert Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's Press, 1991, pp. 32–33

24 **PATRICK DEMARCHELIER** b. 1943

H.R.H. Diana, Princess of Wales, 1993

Platinum palladium print, printed 1998. 48.6 × 40.6 cm (19 1/8 × 16 in). Signed and annotated 'PP' in pencil in the margin. One from an edition of 25 plus printer's proof.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000 ♠ ‡

PROVENANCE Acquired directly from the artist

25 **EVE ARNOLD** b. 1912

Marilyn Monroe at the premiere of 'East of Eden', New York, 1950

Gelatin silver print, printed later. 95.5 × 95.5 cm (37 5/8 × 37 5/8 in). Facsimile signature on a printed label affixed to the reverse of the frame. One from an edition of 49 plus 5 artist's proofs.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300

PROVENANCE Private Collection, UK





26 **NAN GOLDIN** b. 1953

Misty at home, NYC, 1991

Dye destruction print. 65.7 × 99.1 cm (25 7/8 × 39 in). Signed, titled, dated and numbered 14/15 in ink on the reverse of the frame.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800

PROVENANCE Galerie 1900–2000, Paris

LITERATURE Nan Goldin, *The Other Side*, Manchester, 1993, p. 54





28

27 **WOLFGANG TILLMANS** b. 1968

Young Man, Chemistry, Summer, 1992

Inkjet print, printed 1997. 173 × 117.3 cm (68 1/8 × 46 1/8 in). Number 1 from an edition of 1 plus 1 artist's proof. Accompanied by the original colour coupler print, flush mounted, 40.5 × 30.5 cm (15 7/8 × 12 in), and a certificate of authenticity, signed, titled and dated in ink by the photographer.

Estimate £12,000–16,000 \$19,400–25,800 €13,700–18,200 ▲ ‡

PROVENANCE Galerie Ars Futura, Zurich; Private Collection, Switzerland

LITERATURE *Wolfgang Tillmans*, Cologne: Taschen, 1995, n.p.

28 **RYAN MCGINLEY** b. 1977

Sunrise, 2003

Colour coupler print. 95.9 × 70.8 cm (37 3/4 × 27 7/8 in). Signed in ink, printed title, date and number 6/6 on a label affixed to the reverse of the flush-mount. One from an edition of 6 plus 1 artist's proof.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Private Collection, Paris



29

29 BOB CARLOS CLARKE 1950–2006

Chocoholic from *Love Dolls Never Die*, 2004

Archival pigment print. 49.2 × 73.3 cm (19 3/8 × 28 7/8 in). Signed, dated and numbered 2/100 in pencil in the margin. Accompanied by a limited edition catalogue, *Love Dolls Never Die*, 2004, and presented in a specially designed case.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800

PROVENANCE Private Collection, Europe

LITERATURE *Love Dolls Never Die*, 2004, pp. 44–45

Please note that only 9 prints are known to have been signed from the edition of 100.

30 FERGUS GREER

Leigh Bowery, Session II: Look 7, July, 1989

Digital colour coupler print, printed later and flush-mounted. 150.8 × 120.3 cm (59 3/8 × 47 3/8 in). Accompanied by a signed label. Number 1 from an edition of 6.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Private Collection, London

LITERATURE *Fergus Greer: Leigh Bowery*, Violette Editions, 2005, p. 33

30



31 **SANTE D'ORAZIO** b. 1956

Pamela Anderson: Smiling #1, Hollywood, 2000

Digital colour coupler print. 76.2 × 62.2 cm (30 × 24 1/2 in). Signed in ink and copyright credit stamp on a label affixed to the reverse of the frame. Number 5 from an edition of 6.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300

PROVENANCE Acquired directly from the artist

32 **DAVID LACHAPPELLE** b. 1964

Gisele: The Face, New York, 2000

Fujicolor Crystal Archive print. 101.4 × 76 cm (39 7/8 × 29 7/8 in). Signed, titled, dated and numbered 6/25 in ink on a label affixed to the verso.

Estimate £10,000–15,000 \$16,100–24,200 €11,400–17,100

PROVENANCE Private Collection, Europe

LITERATURE *The Face*, London, May 2000, Volume 3, number 40, p. 105; David LaChapelle, *If you want reality, take the bus!*, Artmosphere, 2002, p. 67; *David LaChapelle*, Florence: Guinti, 2007, p. 376, pl. 240



33 MICHAEL DWECK b. 1957

Jacqueline at the Panoramic View Motel, Montauk, New York, 2002
Gelatin silver print, printed 2006. 37.8 × 47.9 cm (14 7/8 × 18 7/8 in). Signed, titled, dated, numbered 3/30 and annotated 'Those sweet wonderful captivating eyes I'll never forget' in pencil on the verso.

Estimate £1,500–2,500 \$2,400–4,000 €1,700–2,800

PROVENANCE Acquired directly from the artist

EXHIBITED Tokyo, Blitz Gallery, *The Surfing Life*, 30 May–15 July 2006; New York, Staley Wise Gallery, *Michael Dweck – Mermaids*, New York, 19 June–6 September 2008; San Francisco, Modernism Gallery, *Paradise Lost*, 24 June–28 August 2010 (each another example exhibited)

LITERATURE M. Dweck, *The End: Montauk*, New York: Harry N. Abrams, 2004, pp. 86–87



34 MICHAEL DWECK b. 1957

Jessica, Trailer Park, Montauk, New York, 2002
Gelatin silver print, printed 2006. 48.3 × 38.1 cm (19 × 15 in). Signed, titled, dated, numbered 9/30 and annotated 'To me, Jessica was the wild child of the beach. Never afraid to express herself. So charming. So Sexy' in pencil on the verso.

Estimate £1,500–2,500 \$2,400–4,000 €1,700–2,800

PROVENANCE Acquired directly from the artist

EXHIBITED Tokyo, Blitz Gallery, *The Surfing Life*, 30 May–15 July 2006; New York, Staley Wise Gallery, *Michael Dweck – Mermaids*, New York, 19 June–6 September 2008; San Francisco, Modernism Gallery, *Paradise Lost*, 24 June–28 August 2010 (each another example exhibited)

LITERATURE M. Dweck, *The End: Montauk*, New York: Harry N. Abrams, 2004, p. 55



35 GAVIN BOND b. 1970

Sweethearts, 2007
Colour coupler print, Diasec mounted. 152 × 116.3 cm (59 7/8 × 45 3/4 in). Accompanied by a signed certificate of authenticity. One from an edition of 1 plus 1 artist's proof.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100 ♠

PROVENANCE Acquired directly from the artist



36 **GAVIN BOND** b. 1970

Backstage: Volume III, 2009

Twelve digital colour coupler prints. Each 66 × 50.2 cm (26 × 19 3/4 in) or the reverse. Accompanied by a signed certificate of authenticity and enclosed in a leather clamshell box. Number 9 from an edition of 10.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100 ♣ ‡

PROVENANCE Acquired directly from the artist



37 **ANDRES SERRANO** b. 1950

Moses from Immersions, 1990

Dye destruction print. 152.4 × 101.6 cm (60 × 40 in). Signed, titled and numbered in pencil on the verso. One from an edition of 4.

Estimate £20,000–25,000 \$32,300–40,400 €22,800–28,500

PROVENANCE Acquired directly from the artist



38 DAVID LACHAPELLE b. 1964

Milk Maidens, Paris, 1996

Fujicolor Crystal Archive print. 43.2 × 58.4 cm (17 × 23 in). Signed, titled, dated and numbered 26/30 in ink on the verso.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100

PROVENANCE Private Collection, Europe

LITERATURE *Hotel LaChapelle*, Booth-Clibborn, 1999, pp. 86–87; *David LaChapelle*, Florence: Guinti, 2007, pp. 40 and 351



39 **ROBERT POLIDORI** b. 1951

Death of Marat, Rez-de-Chaussée, Château de Versailles, 1985

Fujicolor Crystal Archive print, printed later. 131.8 × 105 cm (51 7/8 × 41 3/8 in).

Signed in ink, printed title and number on a label affixed to the reverse of the flush-mount. One from an edition of 10.

Estimate £12,000–18,000 \$19,400–29,100 €13,700–20,500 ♣ ‡

PROVENANCE Private Collection, USA

LITERATURE P. de Montclos, *Robert Polidori: Versailles*, Abbeville Press, 1991, p. 373 (variant)



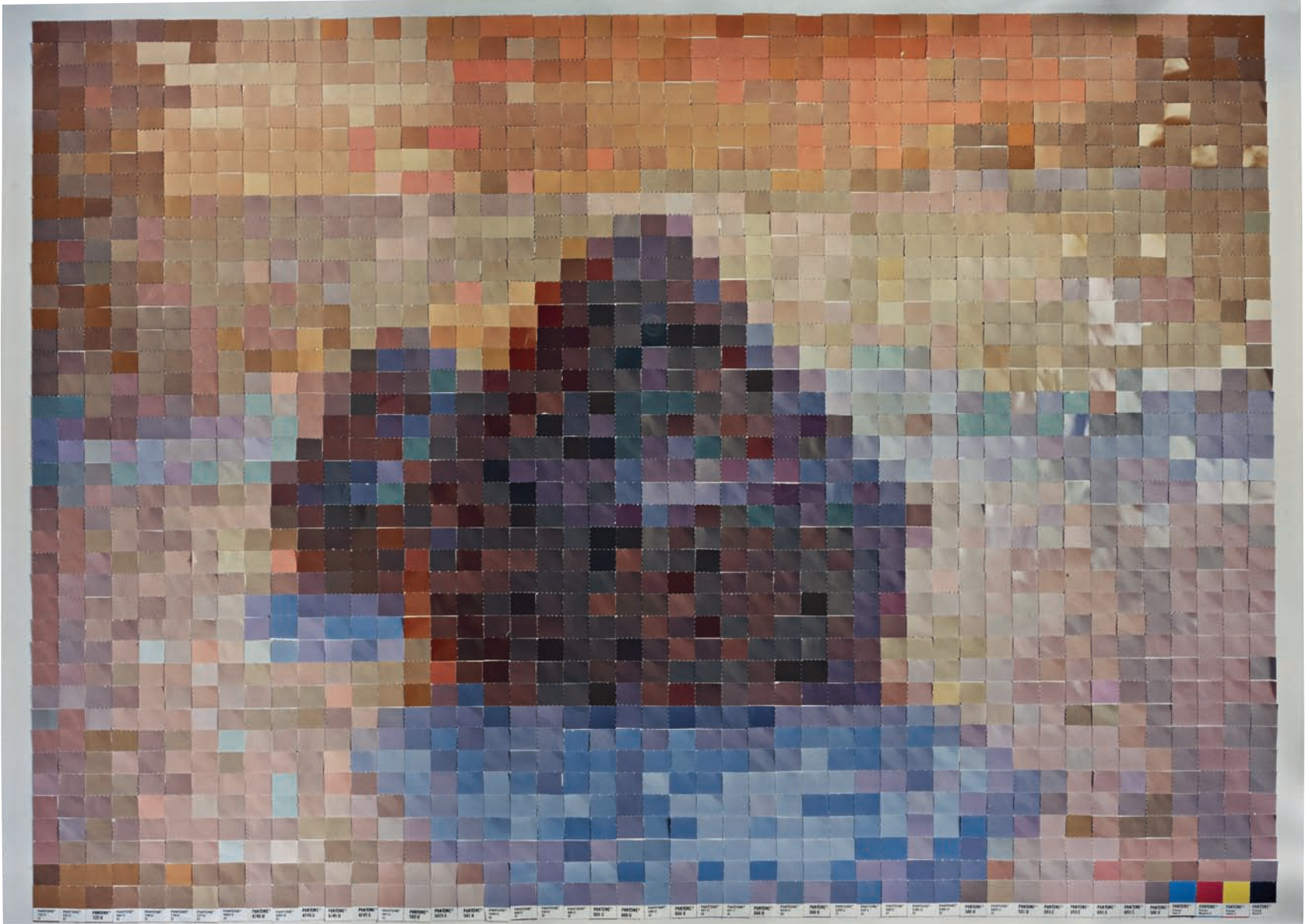
40 **VIK MUNIZ** b. 1961

Odalisque with a Turkish Chair, after Henri Matisse from *Pictures of Pigment*, 2006

Colour coupler print. 100 × 120 cm (39 3/8 × 47 1/4 in). Signed, dated in ink, printed title, date and number on a label affixed to the reverse of the flush-mount. One from an edition of 6.

Estimate £25,000–35,000 \$40,400–56,500 €28,500–39,900 ♣ ‡

PROVENANCE Private Collection, USA



41 **VIK MUNIZ** b. 1961

Haystack #5, after Claude Monet from Pictures of Colour, 2001

Dye destruction print. 136.2 × 172 cm (53 5/8 × 67 3/4 in). Signed in ink, printed title, date and number on a label accompanying the work. One from an edition of 10.

Estimate £18,000–22,000 \$29,100–35,500 €20,500–25,100 ♣

PROVENANCE Private Collection, USA



42 **TOM HUNTER** b. 1965

Reservoir #1, 2002

Dye destruction print, flush-mounted. 121.2 × 151.2 cm (47 3/4 × 59 1/2 in).

Printed credit, title, date and number 1/5 on a gallery label affixed to the reverse of the frame.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ♣ ●

PROVENANCE Fifty One Fine Art Photography, Antwerp

LITERATURE J. Wainwright et al., *White Cube*, eds., *Tom Hunter*, Ostfildern-Ruit: Hatje Cantz, 2003, n.p.



43 **VALÉRIE BELIN** b. 1964

Untitled (N° 01080610) from Black Women, 2001

Gelatin silver print, flush-mounted. 159.7 × 123.8 cm (62 7/8 × 48 3/4 in).

Signed, dated in ink, printed title and number 5/5 on a label affixed to the reverse of the frame.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ♣ ‡

PROVENANCE Brett Sikkema Gallery, New York

LITERATURE *Valérie Belin*, exh. cat., Huis Marseille Museum for Photography à Amsterdam, Paris, La Maison Européenne de la Photographie, Lausanne, Musée de L'Elysée Lausanne, 2007–09, p. 163



44 **LARRY SULTAN** b. 1946

Woman in Curlers, 2002

Colour coupler print, flush-mounted. 57.8 × 45.7 cm (22 3/4 × 18 in). Signed in ink, printed title, date and number 9/10 on a label affixed to the reverse of the frame.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100

PROVENANCE Stephen Wirtz Gallery, San Francisco

LITERATURE *Larry Sultan: The Valley*, Zurich: Scalo, 2004, p. 78; *Click Doubleclick: The Documentary Factor*, Walther Koenig, 2006, p. 124; W. A. Ewing, *Face: The New Photographic Portrait*, London and New York: Thames & Hudson, 2006, p. 95



45 **MITCHEPSTEIN** b. 1952

Flag, 2000

Colour coupler print. 90.8 × 72.1 cm (35 3/4 × 28 3/8 in). Signed, titled, dated and numbered 2/5 in ink on the reverse of the mount.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300

PROVENANCE Private Collection, France

EXHIBITED Los Angeles, J. Paul Getty Museum, *Where We Live: Photographs of America from the Berman Collection at the Getty Center*, 24 October 2006–25 February 2007 (another example exhibited)

LITERATURE *Blind Spot*, issue 17, 2001, cover; *Mitch Epstein: Family Business*, Steidl, 2003, p. 86; *Mitch Epstein: Work*, Steidl, 2006, p. 201



46



47

46 STEPHEN SHORE b. 1947

Beverly Boulevard and La Brea Avenue, Los Angeles, California, June 21, 1975
Colour coupler print, printed later. 43.5 × 54.6 cm (17 1/8 × 21 1/2 in). Signed in ink, printed title, date and number 4/8 on a label affixed to the reverse of the frame.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800

PROVENANCE Galerie Conrads, Düsseldorf

LITERATURE *Stephen Shore: Uncommon Places*, New York: Aperture, 1982, p. 39; *Stephen Shore*, London: Phaidon, 2007 p. 86; M. Fried, *Why Photography Matters As Art Now More Than Ever Before*, New Haven and London: Yale University Press, 2008, p. 21

47 STEPHEN SHORE b. 1947

Perrine, Florida, November 11, 1977
Colour coupler print, printed later. 44.5 × 55.9 cm (17 1/2 × 22 in). Signed, titled, dated and numbered 3/8 in ink on the verso.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100

PROVENANCE Galerie Kamel Mennour, Paris

LITERATURE S. Shore, *Uncommon Places: 50 Unpublished Photographs 1973–1978*, Paris: Edition Mennour, 2002, p. 107, *Stephen Shore: Uncommon Places – The Complete Works*, New York: Aperture, 2005, p. 151; M. Fried, C. Lange, and J. Sternfeld, *Stephen Shore*, London: Phaidon, 2007, p. 99



48



49

48 MITCHEPSTEIN b. 1952

Houston, Texas, 1974

Colour coupler print, printed 2005. 36.2 × 54 cm (14 1/4 × 21 1/4 in). Signed in pencil, printed title, date and number 1/10 on a label affixed to the reverse of the mount.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400

PROVENANCE Private Collection, France

LITERATURE M. Epstein, *Recreation: American Photographs 1973–1988*, Steidl, 2005, pl. 27

49 ED RUSCHA b. 1937

Parking Lots #9 (Good Year tires, 6610 Laurel Canyon, North Hollywood) from Thirty Four Parking Lots in Los Angeles, 1967

Gelatin silver print, printed 1999. 38.1 × 38.1 cm (15 × 15 in). Signed and numbered 9/35 in pencil on the verso. One from an edition of 35 plus 10 artist's proofs.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700

PROVENANCE Private Collection, France

LITERATURE S. Engberg and C. Phillpot, eds., *Edward Ruscha: Editions 1959–1999 Catalogue Raisonné, Volume 2*, Minneapolis, 1999, p. 120



50

50 **WALKER EVANS** 1903–1975

Untitled ('Now Open'), 1974

Unique Polaroid print. 8 × 7.8 cm (3 1/8 × 3 1/8 in).

Dated 'Aug. 6 1974' and annotated in ink on the verso.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Private Collection, Europe



51

51 **WALKER EVANS** 1903–1975

Untitled (Junk shop exterior), 1973-74

Unique Polaroid print. 8 × 7.8 cm (3 1/8 × 3 1/8 in).

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Private Collection, Europe



52



53

52 **DOUG AITKEN** b. 1968
Mirror #3, 1998
 Colour coupler print. 51 × 64 cm (20 1/8 × 25 1/4 in). Signed and numbered 3/10 in ink on the reverse of the flush-mount.
Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ₣
PROVENANCE Muse X, Los Angeles; Private Collection, Switzerland

53 **DOUG AITKEN** b. 1968
Mirror #7, 1998
 Colour coupler print. 51 × 64 cm (20 1/8 × 25 1/4 in). Signed and numbered 1/10 in ink on the reverse of the flush-mount.
Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ₣
PROVENANCE Muse X, Los Angeles; Private Collection, Switzerland



54



55

54 ERNST HAAS 1921–1986

Route 66, Albuquerque, New Mexico, USA, 1969

Dye transfer print, printed 2003. 44.5 × 67.3 cm (17 1/2 × 26 1/2 in). Signed, titled, dated, annotated 'AP' by Alexander Haas, the photographer's son, in pencil and Ernst Haas copyright credit stamp on the verso.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800 ‡

PROVENANCE Private Collection, USA

LITERATURE R. Peltason, ed., *Ernst Haas: A Colour Retrospective, 1952–1986*, London: Thames & Hudson, 1989, p. 127

55 STEPHEN SHORE b. 1947

West Fourth Street, Little Rock, Arkansas, October 5, 1974

Colour coupler print, printed later. 36 × 45.5 cm (14 1/8 × 17 7/8 in). Signed, titled and dated in ink on the verso.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000

PROVENANCE Private Collection, Europe

LITERATURE *Stephen Shore: Uncommon Places, The Complete Works*, Aperture, p. 84



56 **RICHARD MISRACH** b. 1949

Desert Fire #43, 1983

Colour coupler print. 46.4 × 58.6 cm (18 1/4 × 23 1/8 in).

Signed, titled, dated, numbered '5' and copyright in ink in the margin.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800

PROVENANCE Fraenkel Gallery, San Francisco



57 **SALLY MANN** b. 1951

Untitled #13 from Deep South, 1998

Gelatin silver enlargement print toned with tea, printed 2001. 95.9 × 120.7 cm (37 3/4 × 47 1/2 in). Signed, dated, numbered and copyright in pencil on the reverse of the flush-mount. One from an edition of 10.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300

PROVENANCE Private Collection, Europe



58 **ROBERT POLIDORI** b. 1951

2520 Deslondes, New Orleans, March, 2006

Fujicolor Crystal Archive print. 86.4 × 121.6 cm (34 × 47 7/8 in). Signed, numbered in ink, printed title and date on a label affixed to the reverse of the flush-mount. One from an edition of 10.

Estimate £8,000–10,000 \$12,900–16,100 €9,100–11,400 ♣

PROVENANCE Flowers, London

LITERATURE *Robert Polidori: After the Flood*, Göttingen: Steidl, 2006, p. 263



59 **ROBERT POLIDORI** b. 1951

Deslondes Street in the Vicinity of Jourdan and Surekote Streets, New Orleans, 2005
Fujicolor Crystal Archive print, flush-mounted. 86.6 × 120.6 cm (34 1/8 × 47 1/2 in). Signed in ink, printed title, date and number on a label accompanying the work. One from an edition of 10 plus 2 artist's proofs.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300 ♣

PROVENANCE Private Collection, Italy



60 **DIANE ARBUS** 1923–1971

Triplets in their bedroom, N.J., 1963

Gelatin silver print, printed later by Neil Selkirk. 37.8 × 38.1 cm (14 7/8 × 15 in).
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 £22,000–28,000 \$35,500–45,200 €25,100–31,900 ₺

PROVENANCE Alan Koppel Gallery, Chicago

LITERATURE *Diane Arbus*, Aperture, 1972, n.p.; Sussman, Phillips, Selkirk and
Rosenheim, *Diane Arbus: Revelations*, Random House, 2003, p. 85



61



62

61 O. WINSTON LINK 1914–2001

NW1103, Hot Shot Eastbound at the Jaeger Drive-in, West Virginia, 1956

Gelatin silver print, printed 1987. 39.4 × 49.2 cm (15 1/2 × 19 3/8 in). Signed, titled 'NW1103', dated '1-87' in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ‡

PROVENANCE Acquired directly from the artist

LITERATURE *An American Century of Photography: The Hallmark Photographic Collection*, Harry N. Abrams, p. 367; O. Winston Link, *Steam, Steel & Stars: America's Last Steam Railroad*, New York: Harry N. Abrams, 1998, back cover and pp. 124–25; *Chorus of Light: Photographs from the Sir Elton John Collection*, exh. cat., Atlanta: High Museum of Art, 2000, p. 104

62 O. WINSTON LINK 1914–2001

NW1634, Birmingham Special at Rural Retreat, Virginia, 1957

Gelatin silver print, printed 2000. 39.6 × 49 cm (15 5/8 × 19 1/4 in). Signed, titled 'NW 1634', dated '2-2000' in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ‡

PROVENANCE Acquired directly from the artist

LITERATURE O. Winston Link, *Steam, Steel & Stars: America's Last Steam Railroad*, New York: Harry N. Abrams, 1998, pp. 86–87



63



64

63 ELLIOTT ERWITT b. 1928

Wyoming, USA, 1954

Gelatin silver print, printed later. 75.2 × 101.5 cm (29 5/8 × 39 7/8 in). Signed in ink on the recto; signed, titled and dated in pencil on the verso.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Acquired directly from the artist

LITERATURE *Elliott Erwitt: Personal Best*, Munich: teNeues, 2010, p. 432

64 BRUCE DAVIDSON b. 1933

Marilyn's Dinner Party, 1960

Four gelatin silver prints. Each approximately 20.3 × 29.8 cm (8 × 11 3/4 in). Each with 'Bruce Davidson-Magnum Photos' credit stamp, various other stamps and annotations in an unidentified hand in pencil and ink on the verso.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000 ₺

PROVENANCE Magnum Photographs; Phillips de Pury & Company, New York, 24 April 2004, lot 54

An intimate view of a dinner party with Marilyn Monroe, Arthur Miller, Yves Montand and Simone Signoret.



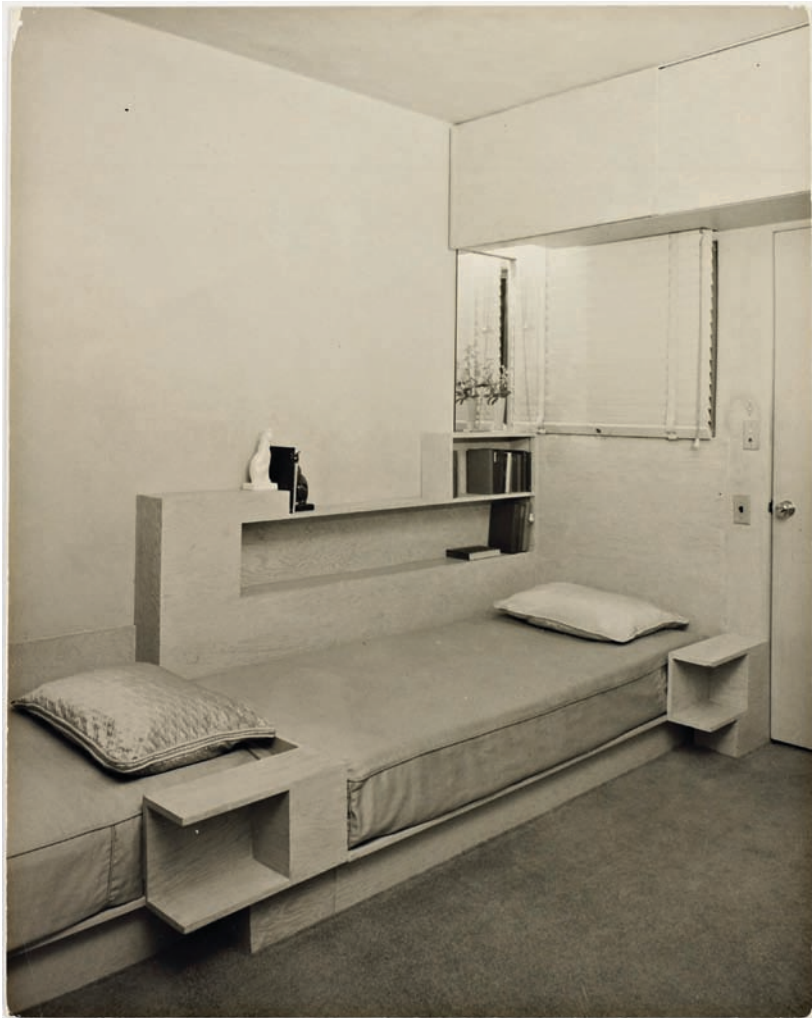
65 **ROBERT FRANK** b. 1924

New York City, 1947

Gelatin silver print, printed later. 28.6 × 27.6 cm (11 1/4 × 10 7/8 in). Signed, titled 'NYC' and dated in ink in the margin; titled, dated, annotated 'Lines of my hand 9' in an unidentified hand in pencil and Robert Frank Archive stamp on the verso.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100 ₣

PROVENANCE Private Collection, Japan



66 **JULIUS SHULMAN** 1910–2009

R.M. Schindler's Walker House, 1937

Four gelatin silver prints. Each approximately 25 × 20 cm (9 7/8 × 7 7/8 in) or the reverse. Each signed, dated in ink and three with credit stamp on the verso.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800

PROVENANCE Private Collection, Germany



67 HIROSHI SUGIMOTO b. 1948

Rietveld Schröder House, 1999

Gelatin silver print. 47 × 58.4 cm (18 1/2 × 23 in). Blindstamp number 3/25 945 in the margin; signed in pencil on the mount.

Estimate £8,000–12,000 \$12,900–19,400 €9,100–13,700

PROVENANCE Sonnabend Gallery, New York

EXHIBITED *Hiroshi Sugimoto, Architecture of Time*: Kunsthau Bregenz, 27 September 2001–6 January 2002; Kunsthalle Bielefeld, 17 February–21 April 2002; Fruitmarket and Stills Gallery, Edinburgh, 3 August–21 September 2002; Chicago, Museum of Contemporary Art, *Sugimoto–Architecture*, 22 February–1 June 2003, (each another example exhibited)

LITERATURE *Sugimoto: Architecture*, exh. cat., Chicago, Museum of Contemporary Art, 2003, p. 54



68 **CANDIDA HÖFER** b. 1944

Teatro Comunale di Bologna I, 2006

Colour coupler print. 179.4 × 229.2 cm (70 5/8 × 90 1/4 in). Signed in ink, printed title, date and number on a label affixed to the reverse of the mount. One from an edition of 6.

Estimate £28,000–32,000 \$45,200–51,700 €31,900–36,400 ♣ ‡

PROVENANCE Galleria Marabini, Italy



69 **HIROSHI SUGIMOTO** b. 1948

Beacon, New York, 1979

Gelatin silver print, printed later. 42 × 54 cm (16 1/2 × 21 1/4 in). Signed, titled, dated and numbered 1/25 in pencil on the verso.

Estimate £15,000–20,000 \$24,200–32,300 €17,100–22,800

PROVENANCE Hosomi Gallery, Tokyo; Sothebys, London, 15 October 2007, lot 362

LITERATURE *Hiroshi Sugimoto: Theaters*, New York, 2000, p. 65



70



71

70 **NOBUYOSHI ARAKI** b. 1940

Selected Images, n.d.

Seven Polaroid prints. Each 7.6 × 7.6 cm (3 × 3 in). Each signed in ink on the verso.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400

PROVENANCE Private Collection, Italy

71 **NOBUYOSHI ARAKI** b. 1940

Selected Images, (i) 1997; (ii) n.d.

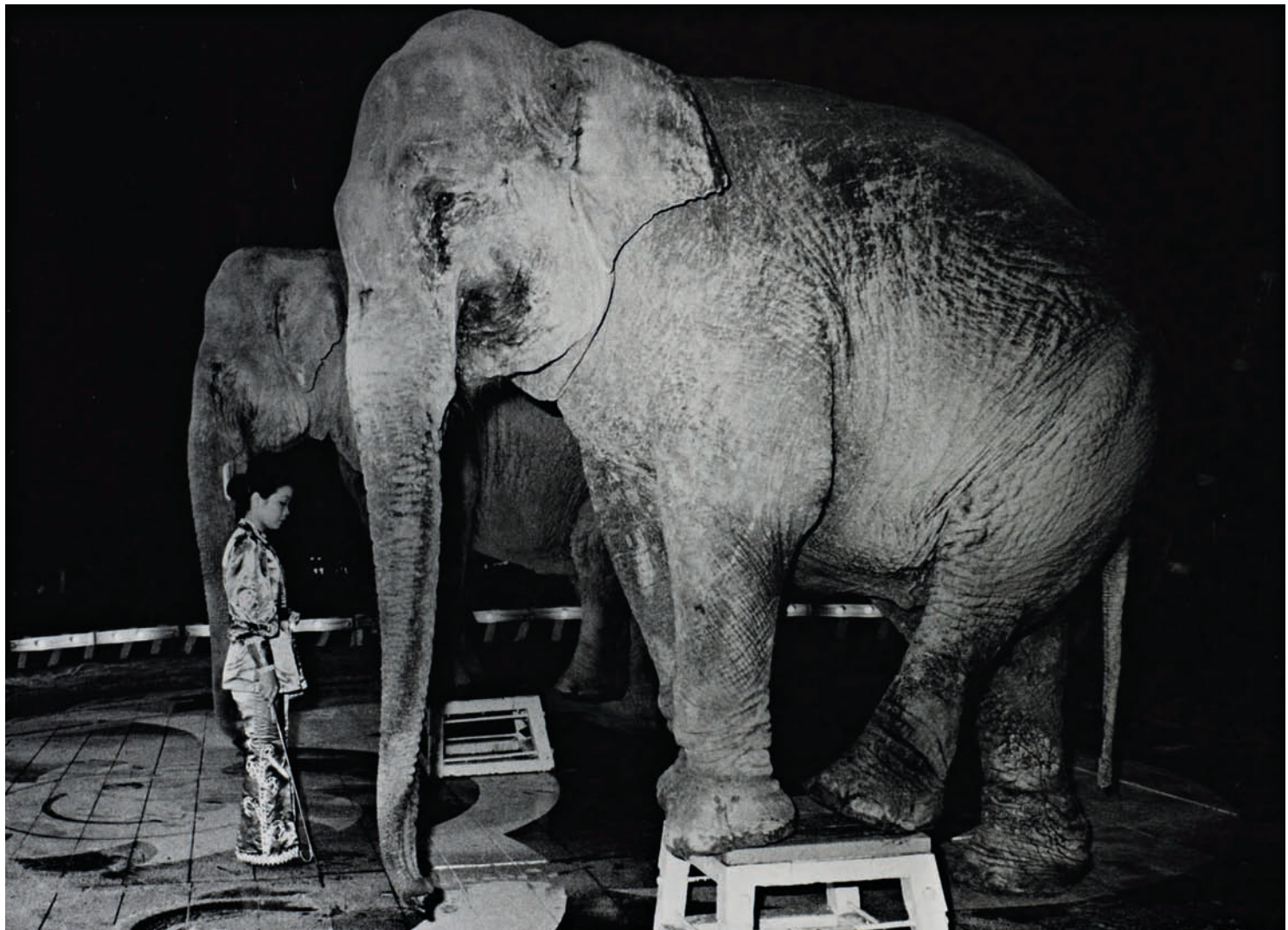
Two gelatin silver prints. (i) 19.1 × 28.3 cm (7 1/2 × 11 1/8 in); (ii) 33 × 25.1 cm (13 × 9 7/8 in). Each signed in pencil on the verso.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800

PROVENANCE Private Collection, Italy



72



73

72 IZIMA KAORU b. 1954

Otsuka Nene wears Tuzigahana, 1999

Four colour coupler prints, printed 2007 and flush-mounted. Each 29.2 × 36.8 cm (11 1/2 × 14 1/2 in). Signed in ink, printed title, date and number on four gallery labels accompanying the works. Each one from an edition of 10.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100

PROVENANCE Kudlek van der Grinten Galerie, Cologne

73 DAIDO MORIYAMA b. 1938

Circus, 1973

Gelatin silver print, printed later. 24.4 × 34 cm (9 5/8 × 13 3/8 in). Signed in Japanese in pencil on the verso.

Estimate £1,200–1,800 \$1,900–2,900 €1,400–2,100

PROVENANCE Private Collection, London



74

74 MIROSLAV TICHÝ b. 1926
Untitled, 1950-80
 Gelatin silver print. 17.8 × 12.7 cm (7 × 5 in). Accompanied by a Foundation Tichý Oceán label.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400 ♣

PROVENANCE Michael Hoppen Gallery, London

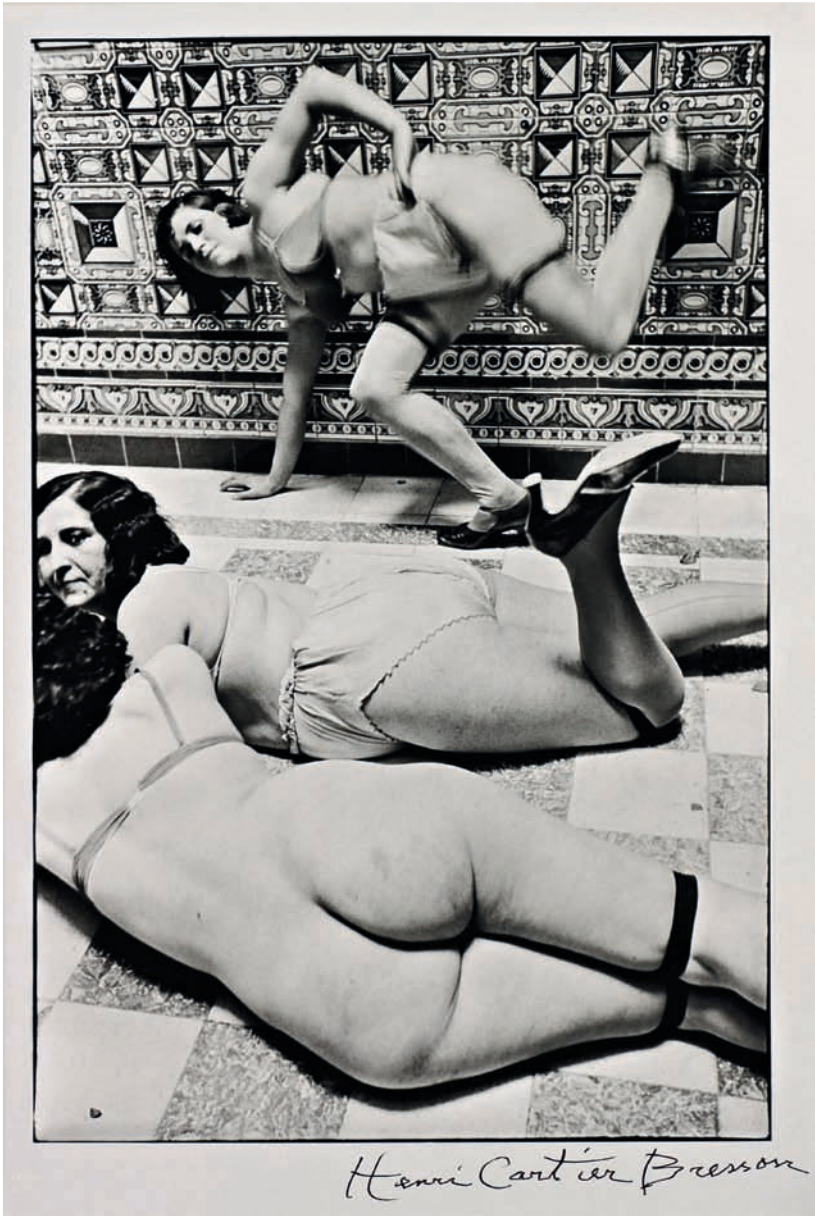


75

75 BETTINA RHEIMS b. 1952
Sarah I, Londres from *Modern Lovers*, December, 1989
 Gelatin silver print, printed 1990. 54.4 × 44.4 cm (21 3/8 × 17 1/2 in). Signed, titled, dated, annotated 'EA' in ink and reproduction limitation stamp on the reverse of the flush-mount. One from an edition of 18.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000 ♣

PROVENANCE Galerie Ludorff, Düsseldorf; Private Collection, Germany



76

76 HENRI CARTIER-BRESSON 1908–2004

Alicante, Spain, 1933
Gelatin silver print, printed later. 44.8 × 29.8 cm (17 5/8 × 11 3/4 in). Signed in ink and copyright credit blindstamp in the margin.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100

PROVENANCE Acquired directly from the artist
LITERATURE P. Galassi, *Henri Cartier-Bresson: The Early Work*, p. 134; Montier, *Henri Cartier-Bresson and the Artless Art*, p. 21; *Henri Cartier-Bresson: Europeans*, London: Thames and Hudson, 1999, p. 65



77

77 ROBERT DOISNEAU 1912–1994

Mademoiselle Anita, 1951
Gelatin silver print, printed 1974. 35.6 × 28.6 cm (14 × 11 1/4 in). Signed and inscribed 'It probably wasn't her real name but we called her: ANITA a dancing name of course. She was twenty years old. That's about all I know about her. Thirty years ago. Let's not get melancholy. For you Lee Witkin this pinned image, warmly yours' in French in ink in the margin; dated '16 October 1974' and numbered '1/3 AP' in pencil on the verso.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ‡

PROVENANCE Christie's, London, 18 May 2005, lot 107
LITERATURE *Robert Doisneau: Three Seconds of Eternity*, Munich: teNeues, 1997, pl. 94



78

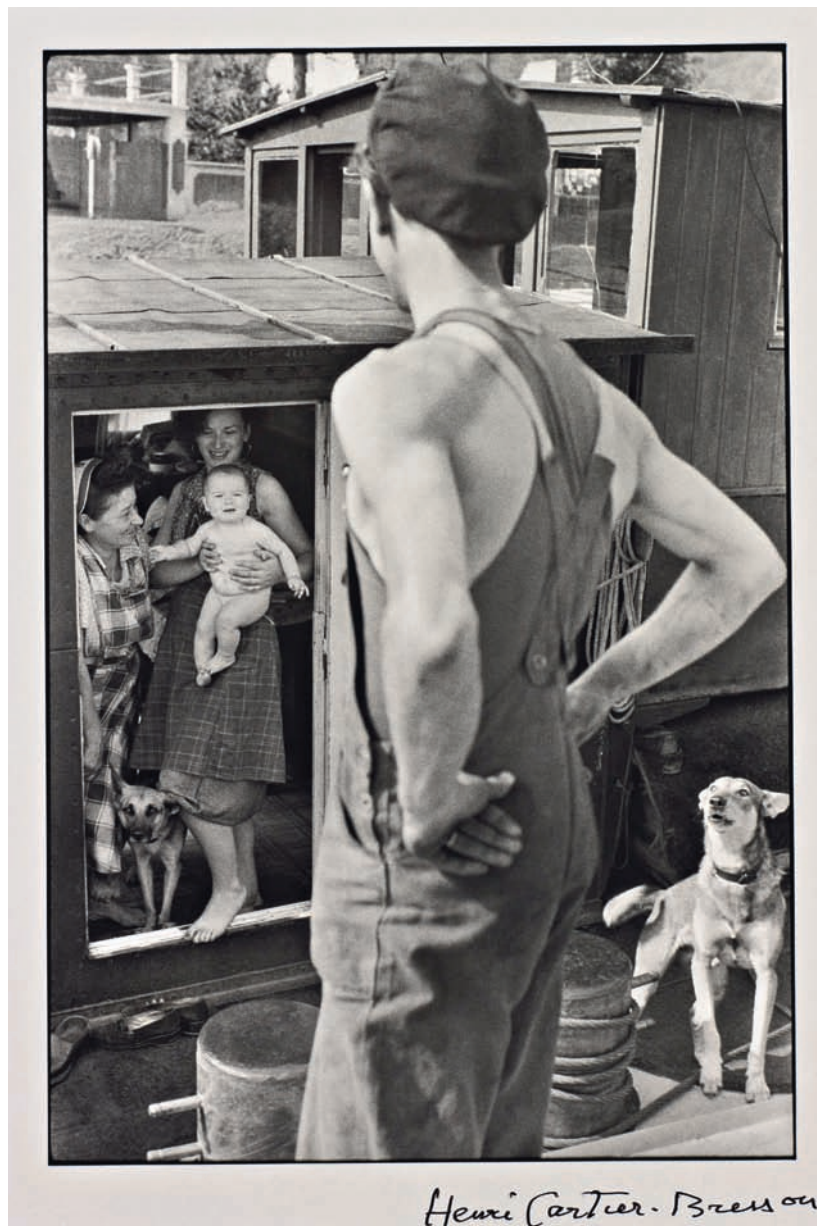
78 JOSEF KOUDELKA b. 1938

Portrait of a gypsy, Romania, 1968

Gelatin silver print, printed 1970s. 35.6 × 24.1 cm (14 × 9 1/2 in). Signed in ink in the margin.

Estimate £4,500–5,500 \$7,300–8,900 €5,100–6,300 ♣

PROVENANCE Hasted Hunt Krauetler, New York



79

79 HENRI CARTIER-BRESSON 1908–2004

Look at Bougival, France, 1955

Gelatin silver print, printed later. 35.6 × 23.8 cm (14 × 9 3/8 in). Signed in ink and copyright credit blindstamp in the margin.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Acquired directly from the artist

LITERATURE *Henri Cartier-Bresson: Europeans*, London: Thames and Hudson, 1999, cover and p. 20



80 **CHRIS KILLIP** b. 1946

Father and Son, West End, Newcastle-upon-Tyne, UK, 1980

Gelatin silver print, printed later. 49.8 × 39.4 cm (19 5/8 × 15 1/2 in). Signed, titled and dated in pencil on the verso.

Estimate £2,500–3,000 \$4,000–4,800 €2,800–3,400 ♣

PROVENANCE Acquired directly from the artist

LITERATURE C. Killip, *In Flagante*, London: Secker & Warburg, 1988, p. 81



81



Henri Cartier-Bresson

82

81 **E.O. HOPPÉ** 1878–1972

Stock Exchange, London, c. 1920s

Gelatin silver print. 10 × 9.4 cm (3 7/8 × 3 3/4 in). Stamps on the verso.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700

PROVENANCE Private Collection, Europe

82 **HENRI CARTIER-BRESSON** 1908–2004

Hyde Park in the Grey Drizzle, 1937

Gelatin silver print, printed later. 30.2 × 44.8 cm (11 7/8 × 17 5/8 in). Signed in ink and blindstamp credit in the margin.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100

PROVENANCE Acquired directly from the artist

LITERATURE *Henri Cartier-Bresson: Photographer*, London: Thames & Hudson, 1979, pl. 40;

Photofile: Henri Cartier-Bresson, London: Thames & Hudson, 1989, pl. 23



83



84

83 IAN BERRY b. 1934

Whitby, 1974

Gelatin silver print. 21.9 × 33.7 cm (8 5/8 × 13 1/4 in). 'Ian Berry – Magnum' copyright credit stamp on the verso.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ♠

PROVENANCE Magnum Photos, London

LITERATURE I. Berry, *The English*, London: Penguin Books, 1978, cover and pl. 1

84 ROGER MAYNE b. 1929

In the street, Burngreave, Sheffield, 1961

Gelatin silver print. 17.8 × 24.8 cm (7 × 9 3/4 in). Signed, titled, dated, variously numbered, annotated 'vintage press print' in pencil and ink and credit stamp on the verso.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000 ♠

PROVENANCE Stephen Daiter Gallery, Chicago



85



86

85 TONY RAY-JONES 1941–1972
Parent's Day, Eton, 1967
 Gelatin silver print. 17.1 × 26 cm (6 3/4 × 10 1/4 in). Annotated '20' and 'V 123' in ink on the verso.
Estimate £1,800–2,200 \$2,900–3,600 €2,100–2,500
PROVENANCE Anna Ray-Jones
LITERATURE T. Ray-Jones, *A Day Off*, London: Thames and Hudson, 1975, pl. 177

86 TONY RAY-JONES 1941–1972
Primadonna Club on Virginia Street, Reno, Nevada, 1971
 Gelatin silver print. 16.2 × 23.8 cm (6 3/8 × 9 3/8 in). Annotated in ink in the margin; annotated 'Printed by Tony Ray-Jones' by Anna Ray-Jones in pencil and titled in an unidentified hand in ink on the verso.
Estimate £1,800–2,200 \$2,900–3,600 €2,100–2,500
PROVENANCE Anna Ray-Jones



87 MARK NEVILLE b. 1966

Newborn Lamb from *Fancy Pictures*, 2008

Colour coupler print, flush-mounted. 101.6 × 127 cm (40 × 50 in). Signed and dated in ink on a label affixed to the reverse of the frame. Number 5 from an edition of 8 plus 2 artist's proofs.

Estimate £8,000–12,000 \$12,900–19,400 €9,100–13,700

PROVENANCE Private Collection, Europe

EXHIBITED Isle of Bute, Mount Stuart House, *Fancy Pictures*, 11 May – 30 September 2008; Yorkshire Sculpture Park, Longside Gallery, *The Gathering: Building the Arts Council Collection 1973–2009*, 5 March–18 April 2010; Newcastle upon Tyne, The Hatton Gallery, *Another Face: the genre of portraiture re-imagined*, 3 December 2010–19 February 2011 (each another example exhibited)

LITERATURE Interview with David Brittain, *Source*, Autumn 2009

Mark Neville was commissioned in 2008 to produce work for the Visual Arts Programme run by Mount Stuart, a grand nineteenth-century Gothic Revival house on the Isle of Bute on the west coast of Scotland. His project *Fancy Pictures* consisted of a 16mm film, an audio-slide installation of still photographic work, and a group of four photographic prints displayed in the main House, of which *Newborn Lamb* was one.

"[The] positioning of [the four photographic prints] within the House acts to question the role of social documentary photography, both its relation to context and dissemination, and how it at once celebrates and manipulates its subjects. The images reference the House's relationship to painting sometimes through the poses of its subjects, which may seem to echo Gainsborough's *Mr and Mrs. Andrews*, or sometimes through the lighting, which might quote Caravaggio's *Supper at Emmaus*. However, they simultaneously also refer to the impulse in 1920's social documentary photography, later common in Soviet pictorial types, to orchestrate its subjects into stylized compositions that glorify the relationship between people and the land. The suggestion being, that it is people, not machines, that are the source of a country's wealth. This message is counterbalanced with the contradictory references to painting genres which reinforce the idea that power is a result of land ownership, and that images should foremost be aesthetically pleasing in order to communicate. I hope the result is ambiguous." Mark Neville

Another print of this image is held in the collection of the Arts Council of England, and the Mount Stuart Trust, Isle of Bute, Scotland.





88 **JOSEF KOUDELKA** b. 1938

Invasion by Warsaw Pact Troops, Prague, August, 1968

Inkjet print, printed 2008. 34.3 × 50.5 cm (13 1/2 × 19 7/8 in). Signed and numbered '2' in ink on a label affixed to the reverse of the flush-mount. One from an edition of 20 plus 4 artist's proofs.

Estimate £5,000–6,000 \$8,100–9,700 €5,700–6,800 ♣

PROVENANCE Acquired directly from the artist

LITERATURE J. Koudelka, *Invasion 68: Prague*, Aperture, 2008, n.p.; E. Hobsbawm and M. Weitzmann, *1968: Magnum throughout the world*, Paris: Éditions Hazan, 1998, n.p.



89



90

89 SEBASTIÃO SALGADO b. 1944
Ethiopian Refugees, 1984
 Gelatin silver print, printed 1990. 40 × 51.4 cm (15 3/4 × 20 1/4 in). Copyright credit blindstamp in the margin; signed, titled 'Ethiopie' and dated in pencil on the verso.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800 ♣†

PROVENANCE Acquired directly from the artist
LITERATURE T. Matsumoto, *Sebastião Salgado: Human Effort*, exh. cat., The National Museum of Modern Art, Tokyo, 1993, p. 65; L. W. Salgado, *Photographs by Sebastião Salgado*, exh. cat., Gallery 32, London, 2002, p. 15; *Sebastião Salgado: An Uncertain Grace*, London: Thames & Hudson, 2004, cover; K. Light, *Witness in Our Time: Working Lives of Documentary Photographers*, Smithsonian Books, 2010, cover (detail)

90 DON McCULLIN b. 1935
Bangladesh, 1971
 Gelatin silver print, printed later. 34.9 × 48.9 cm (13 3/4 × 19 1/4 in). Signed and annotated 'Man crying with his family next to dead wife. These people are from Bangladesh', 'printed by me' in pencil on the verso.

Estimate £1,000–1,500 \$1,600–2,400 €1,100–1,700 ♣

PROVENANCE Private Collection, London
LITERATURE *Photofile: Don McCullin*, London: Thames and Hudson, 2007, pl. 62



Henri Cartier-Bresson

91 **HENRI CARTIER-BRESSON** 1908–2004

Games in a refugee camp at Kurukshetra, Punjab, India, 1947

Gelatin silver print, printed later. 25.1 × 35.6 cm (9 7/8 × 14 in). Signed in ink and copyright credit blindstamp in the margin.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Acquired directly from the artist

LITERATURE P. Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 257, there titled 'Refugees Performing Exercises, Kurukshetra, India'; J.-P. Montier, *Henri Cartier-Bresson and the Artless Art*, London: Thames and Hudson, 1996, pl. 199



92 **MARY ELLEN MARK** b. 1941

Ram Prakash Singh with his elephant, Shyama, Great Golden Circus, Ahmedabad, India, 1990

Platinum palladium print. 48.6 × 48.6 cm (19 1/8 × 19 1/8 in). Signed, titled, dated and numbered 5/25 in pencil on the verso.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000

PROVENANCE Private Collection, Europe

LITERATURE *Mary Ellen Mark: Exposure*, London: Phaidon, 2006, p. 260; M. Fulton, *Mary Ellen Mark: 25 Years*, New York: Little Brown and Company, 1992, cover and p. 177



93 **MARY ELLEN MARK** b. 1941

Selected Images from Falkland Road, 1979

Four dye destruction prints. Each 35.6 x 24.1 cm (14 x 9 1/2 in) or the reverse.

Each signed, titled, dated, numbered 1/75 and annotated 'Falkland Road, Bombay, India' in pencil on the verso.

Estimate £3,500–4,500 \$5,700–7,300 €4,000–5,100

PROVENANCE Private Collection, London

LITERATURE M. Mark, *Falkland Road: Prostitutes of Bombay*, Göttingen: Steidl, 2005, p. 100 (i), p. 1 (ii), pp. 42–43 (iii) and pp. 4–5 (iv)

Titles include: *Putla at the Mirror*; *Lata, View From Above a Bed*; *View of the Street at Night*; *Olympia Cafe*



94 **LENI RIEFENSTAHL** 1902–2003
Nuba Portfolio
 Berlin: Fine Art Photography, 2002. Thirty dye transfer prints. Each approximately 57.2 × 42.8 cm (22 1/2 × 16 7/8 in) or the reverse. Each signed, titled in German in pencil on the mount; each numbered 'AP' in pencil, copyright credit and reproduction limitation stamps on the reverse of the mount. Two colophons, one in English and one in German. Contained in two linen clamshell cases. One from an edition of 15 plus artist's proofs.

Estimate £60,000–80,000 \$97,000–129,000 €68,300–91,000

PROVENANCE Private Collection, Europe
LITERATURE *Leni Riefenstahl: Five Lives*, Cologne: Taschen, n.p.; Leni Riefenstahl and M. Krüger, *Nuba*, Schliersee: Fine Art Photography, [2002]

Titles include: *Tutu; Nuba Village; Dance of Love; Water Carrier; Mask; The Look-Outs; Mask; Morning Toilet; In the Village Square; Dance Of Love; Harvesting; Harp Players; Mask; In Deep Mourning; Gua; Kiki; Ceremony; Ascher Dances; Tattoo; Mask; Watering-Place; Tattoo; Death Consecration; Knife Fighters; The Loser; Dance of Love; Mask; In the Evening; Wake; Yamila*

Please note that only 7 copies plus 1 artist's proof from the edition of 15 plus artist's proofs were kept intact and have been offered for sale as complete sets.





95



96

95 BRITTA JASCHINSKI b. 1965

Out of the Ashes (Cheetah), 2007

Gelatin silver print. 76.2 × 116.8 cm (30 × 45 7/8 in). Signed, dated and numbered in pencil on a label affixed to the reverse of the frame. One from an edition of 5 plus 1 artist's proof.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 †

PROVENANCE Acquired directly from the artist

EXHIBITED London, Natural History Museum, *Wildlife Photographer of the Year 2010*, October 2010–April 2011; *European Wildlife Photographer of the Year 2010*, touring exhibition in Germany, October 2010–June 2011 (each another example exhibited)

LITERATURE *Wildlife Photographer of the Year*, London: BBC Books, 2010

96 NICK BRANDT b. 1966

Elephants Resting, Amboseli, 2007

Archival pigment print, flush-mounted. 72.4 × 147.3 cm (28 1/2 × 58 in). Signed and numbered in pencil in the margin. One from an edition of 15.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100 ♣

PROVENANCE Private Collection, Paris

LITERATURE N. Brandt, *On This Earth, A Shadow Falls*, Big Life Editions, 2010



97



98

97 PETER BEARD b. 1938

Cheetah cubs orphaned at Mweiga nr. Nyeri for The End of the Game, 1968
Gelatin silver print, printed later. 16 × 23.8 cm (6 1/4 × 9 3/8 in). Signed, titled and dated in ink on the recto.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300 ‡

PROVENANCE Acquired directly from the artist

LITERATURE *Peter Beard*, Cologne: Taschen, 2008, pl. 176 (variant)

98 PETER BEARD b. 1938

Giraffes in Mirage on the Taru Desert, Kenya, 1960
Gelatin silver print with ink, printed 1997. 31.8 × 48 cm (12 1/2 × 18 7/8 in). Signed, titled, dated and inscribed in ink on the recto.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300

PROVENANCE Private Collection, France

LITERATURE J. Bowermaster, *The Adventures and Misadventures of Peter Beard in Africa*, New York: Little, Brown and Company, 1994, pp. 34–35 (variant); *Peter Beard*, Cologne: Taschen, 2008, pl. 237 (variant)

99 **ZWELETHU MTHETHWA** b. 1960

Untitled from Sugar Cane, 2003

Colour coupler print, Diasc mounted. 124.5 × 166.4 cm (49 × 65 1/2 in).

Accompanied by a signed certificate of authenticity. Number 1 from an edition of 1 plus 1 artist's proof.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100

PROVENANCE Jack Shainman Gallery, New York; Andréhn-Schiptjenko, Stockholm

Since the end of apartheid in 1994 Mthethewa has completed several series of large-format colour portraits including *Interiors* (1995–2005), *Sugar Cane* (2003), *Miners* (2006–08), *Mozambique/The River* (2007), *Brick Workers* (2008) and *Common Ground* (2008). Influenced by memories of his mother's storytelling tradition, these works visualize the humanity of marginalized peoples in South Africa and examine an expanding exchange between neighbouring nations. Intent upon establishing relationships with his subjects and inserting himself within their communities, Mthethwa considers his portraits as collaborations, helping to expose the integral roles such subaltern people play in society.

Mthethwa's portraits reveal the realities of post-apartheid labour, trade and politics with portraiture that demonstrate pride rather than evoke pity. In doing so, they occupy a place in the canon between the belatedly recognized masters of studio photography such as Seydou Keita in Mali, and the South African documentary tradition of David Goldblatt. The current lot from the *Sugar Cane* series (2003) is typical in its placement of the subject within the environment directly relating to the individual's identity. This method confronts the viewer with a large scale image laden with a psychological intensity. In this particular instance, Mthethwa depicts a migrant worker in the rolling landscape which gives the worker his livelihood. Pausing from his backbreaking labour, this cane cutter, in his soiled garments, strikes an effortless pose and stares unapologetically at the viewer, asserting an intense pride in his work. Mthethwa elevates the cane cutter's stature with a monumental painterly composition and with a brilliant use of colour which draws upon his early practice as a painter.







100 **SEBASTIÃO SALGADO** b. 1944

Marine Iguana, Galápagos from *Genesis*, 2004

Gelatin silver print, printed 2007. 39.4 × 52.1 cm (15 1/2 × 20 1/2 in). Copyright credit blindstamp in the margin; signed, titled 'Ecuador' and dated in pencil on the verso.

Estimate £3,500–4,500 \$5,700–7,300 €4,000–5,100 ♣ †

PROVENANCE Acquired directly from the artist



101



103



102



104

101 ROGER BALLEEN b. 1950

Cat Catcher, 1998

Selenium-toned gelatin silver print, printed 2000. 36 × 36 cm (14 1/8 × 14 1/8 in).
Signed, titled, dated and numbered 14/35 in pencil on the verso.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000

PROVENANCE Private Collection, Europe

LITERATURE R. Ballen, *Outland*, London: Phaidon, 2001, n.p.

102 ROGER BALLEEN b. 1950

Excited Man, 2001

Toned gelatin silver print, printed 2003. 36 × 36 cm (14 1/8 × 14 1/8 in). Signed, titled,
dated and numbered 1/20 in pencil on the verso.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400

PROVENANCE Galerie Kamel Mennour, Paris

LITERATURE R. Sobieszek, *Roger Ballen: Shadow Chamber*, London: Phaidon, 2005, p. 87

103 ROGER BALLEEN b. 1950

Room of the Ninja Turtles, 2003

Toned gelatin silver print, printed 2006. 36 × 36 cm (14 1/8 × 14 1/8 in). Signed,
titled, dated and numbered 13/20 in pencil on the verso.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400

PROVENANCE Galerie Kamel Mennour, Paris

LITERATURE R. Cook, *Brutal, Tender, Human, Animal: Roger Ballen Photography*,
exh. cat., Art Gallery of Western Australia, Perth, 2008, p. 26

104 ROGER BALLEEN b. 1950

Security guard and puppy on staircase, 1997

Selenium-toned gelatin silver print, printed 2000. 36 × 36 cm (14 1/8 × 14 1/8 in).
Signed, titled, dated and numbered 14/35 in pencil on the verso.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000

PROVENANCE Private Collection, Europe

LITERATURE R. Ballen, *Outland*, London: Phaidon, 2001, n.p.



105



106

105 **MALICK SIDIBÉ** b. 1936

Toute la Famille en Moto, 1977

Gelatin silver print, printed 2010. 45.7 × 45.7 cm (18 × 18 in). Signed, initialled, titled and dated in ink in the margin. Accompanied by a gallery certificate of authenticity.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400 ♣

PROVENANCE Musée des Arts Derniers, Paris

106 **MALICK SIDIBÉ** b. 1936

Danse le Twist, 1963

Gelatin silver print, printed 2010. 21.6 × 21.6 cm (8 1/2 × 8 1/2 in). Signed, initialled, titled and dated in ink in the margin. Accompanied by a gallery certificate of authenticity.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400 ♣

PROVENANCE Musée des Arts Derniers, Paris

LITERATURE A. Magnin, *Malick Sidibé*, Zurich: Scalo, 1997, p. 98



107

107 **MALICK SIDIBÉ** b. 1936

Toute la Famille en Moto, 1962

Gelatin silver print, printed 2010. 36 × 35.8 cm (14 1/8 × 14 1/8 in). Signed, initialled, titled and dated in ink in the margin.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400 ♣

PROVENANCE Musée des Arts Derniers, Paris



108 **SEYDOU KEÏTA** 1923–2001

A working man and his adorable twins, 1952–55

Gelatin silver print, printed 2001. 53.3 × 38.1 cm (21 × 15 in). Signed and dated in ink in the margin.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Private Collection, Europe

LITERATURE A. Magnin, *Seydou Keïta*, Zurich: Scalco, 1998, p. 52



109 **IRVING PENN** 1917–2009

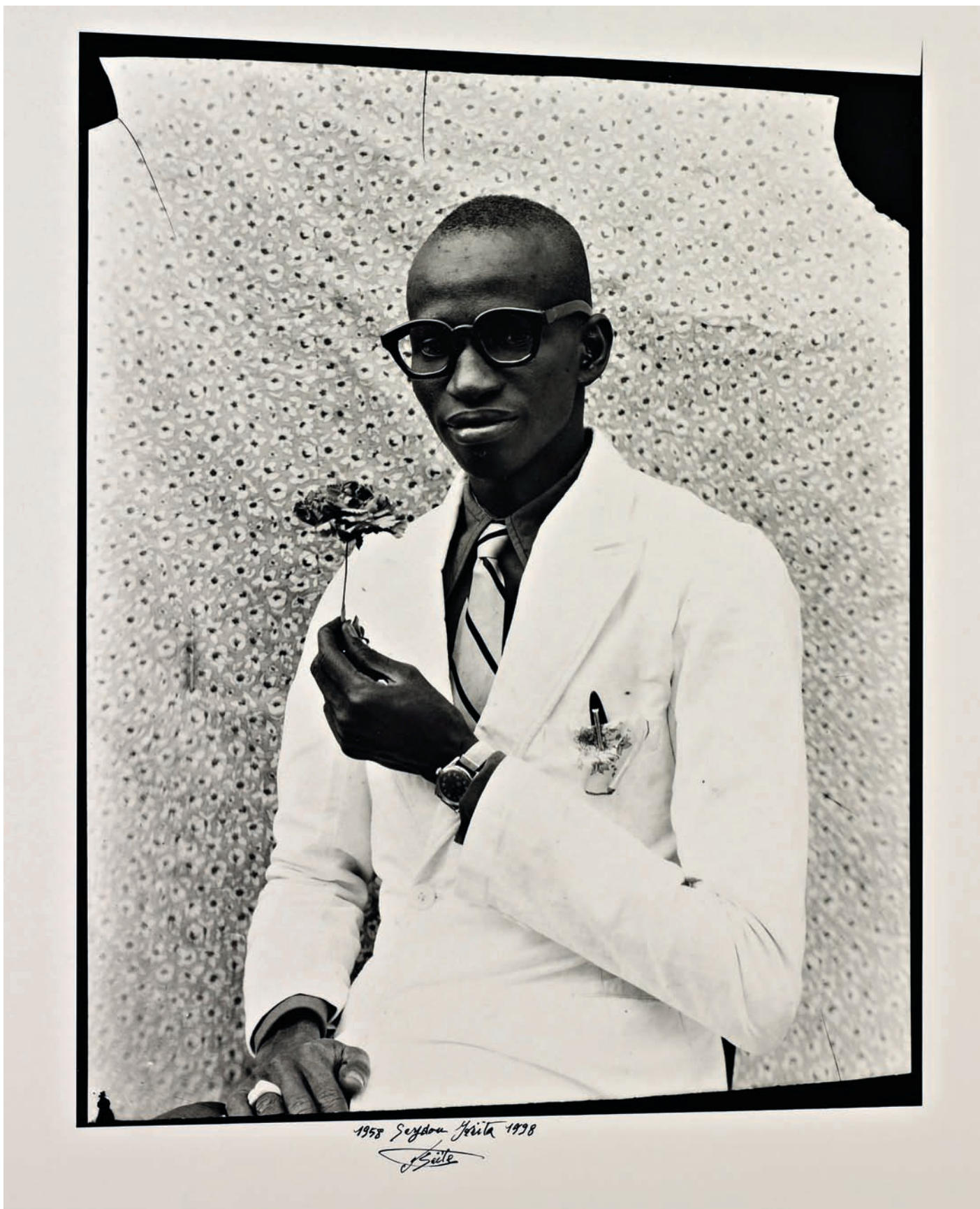
Daisy with Water Drops, New York, 1968–69

Pigment print, printed 2006. 46.7 × 43.5 cm (18 3/8 × 17 1/8 in). Signed, titled, dated in ink, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the flush-mount. One from an edition of 11.

Estimate £10,000–15,000 \$16,100–24,200 €11,400–17,100 ₺

PROVENANCE Private Collection, USA

EXHIBITED New York, Pace/MacGill Gallery, *Irving Penn In Flower*, 11 January–17 February 2007; London, Hamiltons Gallery, *Flower Power – Irving Penn*, 22 November 2007–12 January 2008 (each another example exhibited)



110 **SEYDOU KEÏTA** 1923–2001

Man with flower, 1958

Gelatin silver print, printed 1998. 52.1 × 40 cm (20 1/2 × 15 3/4 in). Signed and dated in ink in the margin.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Private Collection, Europe

LITERATURE *ArtForum*, February 1998, cover; A. Magnin, *Seydou Keita*, Zurich: Scalo, 1998, pl. 2; *Flash Afrique! Photography from West Africa*, Göttingen: Steidl, 2002, cover (detail)

111 **EL LISSITZKY** 1890 – 1941

Hans (Jean) Arp, 1924

Gelatin silver print. 17.1 × 12.1 cm (6 3/4 × 4 3/4 in). Variously numbered and annotated in an unidentified hand in pencil on the verso.

Estimate £15,000–20,000 \$24,200–32,300 €17,100–22,800 ₪

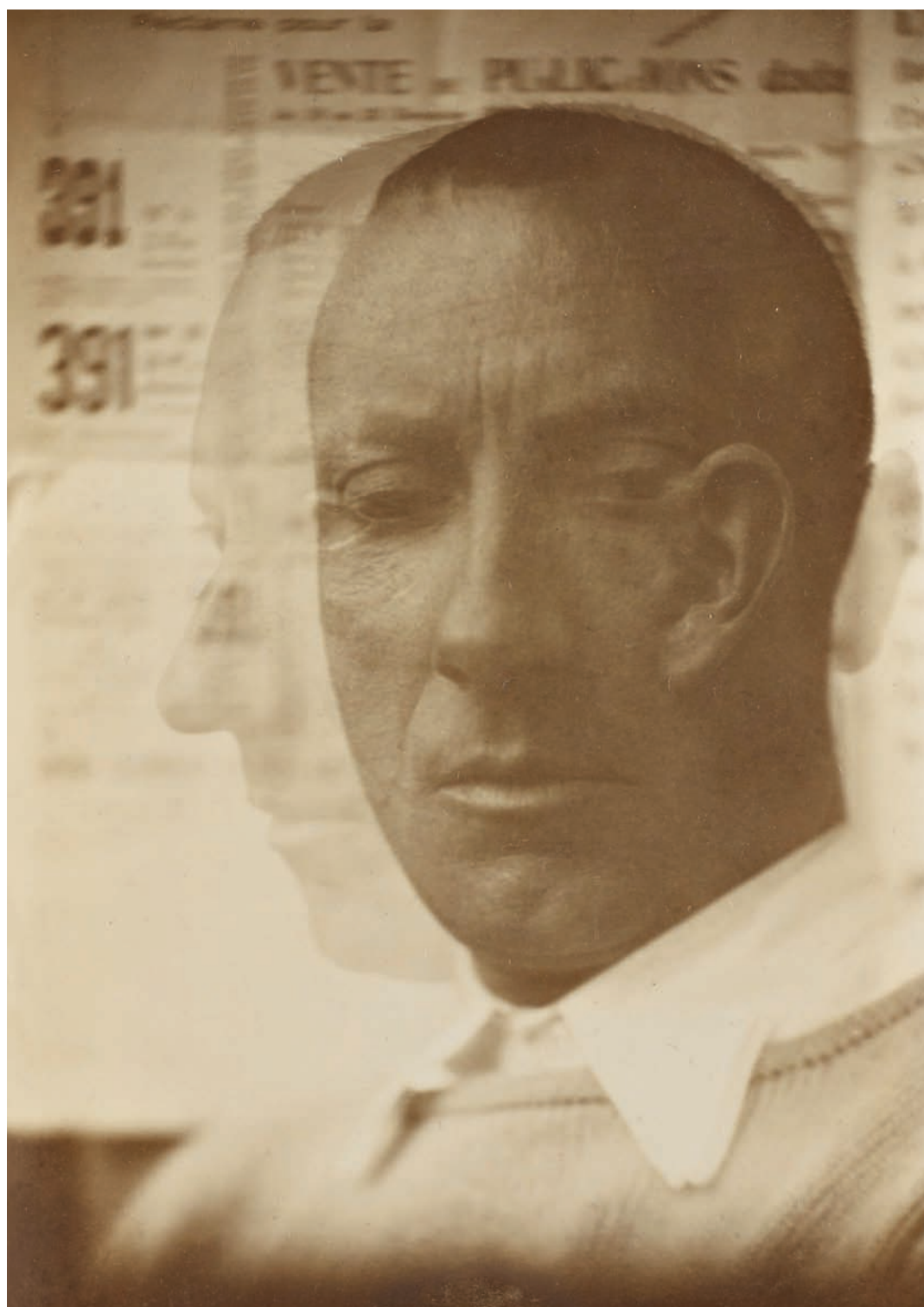
PROVENANCE Houk Friedman Gallery, New York

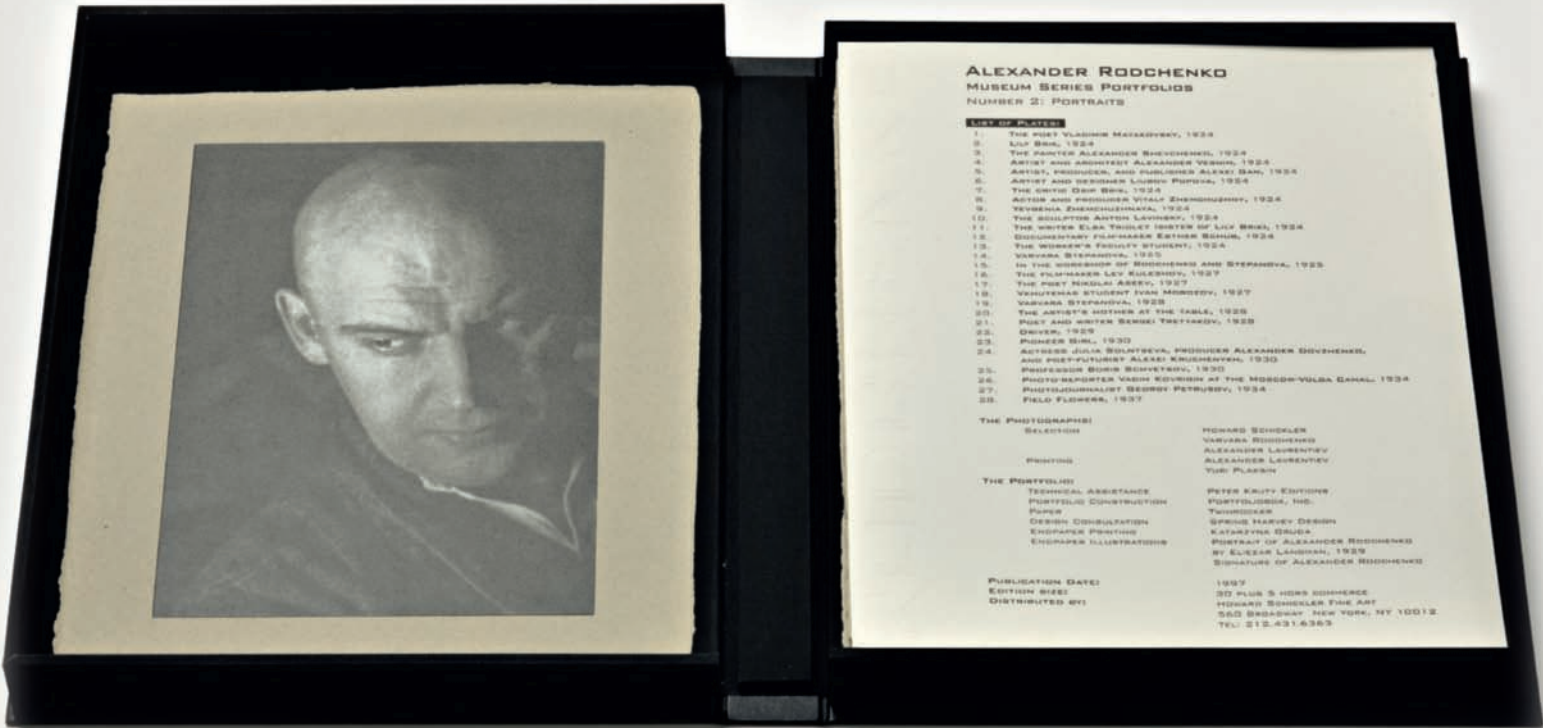
LITERATURE *El Lissitzky: Experiments in Photography*, New York: Houk Friedman, 1991, pl. 6; M. Tupitsyn, *El Lissitzky, Beyond the Abstract Cabinet: Photography, Design, Collaboration*, New Haven and London: Yale University Press, 1999, pp. 88–89

El Lissitzky (Eleazar Markovich Lisitskii) was undeniably an extremely versatile artist. During the 1920s he produced a number of abstract paintings influenced by his close connection to notable painters, including Marc Chagall and Kazimir Malevich, with whom he socialized and shared artistic ideas. As an artist he was interested in extending the functionalism of forms however and by whatever means he could by building, composing and exploring an idea.

Lissitzky shot and composed the photomontage of Arp in 1924 whilst recovering from tuberculosis in the Swiss village of Ambri-Sotto. He used a large plate camera described as 'a monstrosity with wooden plate-holders measuring 13 × 18 cm and a Zeiss lens'. Arp, or Pra as he was nick-named, came to Ambri-Sotto to work with Lissitzky on *The Isms of Art 1914–1924* (published in 1925).

As with Lissitzky's other portraits, in the present lot he alludes to the identity of the sitter by placing clues in the surroundings. In this case, behind Arp is the Dada periodical *391* with the partially visible line 'Here comes the great Pra...' There were a number of sittings before the portrait was finalized and it seems that their working experience was not as straightforward as Lissitzky had hoped – their troublesome relationship seems to have been on his mind when he used the photomontage of Arp with two faces in a design used to illustrate an untrustworthy character depicted in a volume of poems by Ilya Selvinsky, published in 1928.





112 **ALEXANDER RODCHENKO** 1891–1956

Rodchenko Museum Series Portfolio #2: Portraits

Rodchenko/Stepanova Archives, Moscow and Howard Schickler Fine Art, New York, 1997: twenty-eight gelatin silver prints, printed later by Alexander Lavrentiev and Yuri Plaksin. Varying sizes from 15.2 × 22.2 cm (6 × 8 3/4 in) to 24.1 × 18.4 cm (9 1/2 × 7 1/4 in). Each numbered Portfolio no. '14', '1–28' sequentially in an unidentified hand in ink on a label affixed to the reverse of the mount. Colophon. Contained in a leather clamshell case. Number 14 from an edition of 30 plus 5 hors de commerce. Including: *The poet Vladimir Mayakovsky*, 1924; *Lily Brik*, 1924; *The Painter Alexander Shevchenko*, 1924; *Artist and Architect Alexander Vesnin*, 1924; *Artist, Producer and Publisher Alexei Gan*, 1924; *Artist and Designer Liubov Popova*, 1924; *The critic Osip Brik*, 1924; *Actor and Producer Vitaly Zhemchuzhny*, 1924; *Yevgenia Zhemchuzhnaya*, 1924; *The Sculptor Anton Lavinsky*, 1924; *The writer Elsa Triolet (sister of Lily Brik)*, 1924; *Documentary Film-maker Esther Schub*, 1924; *The Worker's Faculty Student*, 1924; *Varvara Stepanova*, 1925; *In the workshop of Rodchenko and Stepanova*, 1925; *The Film-maker Lev Kuleshov*, 1927;

The poet Nikolai Aseev, 1927; *Vkhutemas Student Ivan Morozov*, 1927; *Varvara Stepanova*, 1928; *The Artist's mother at the Table*, 1928; *Poet and Writer Sergei Tretyakov*, 1928; *Driver*, 1929; *Pioneer Girl*, 1930; *Actress Julia Solntseva*, *Producer Alexander Dovzhenko and Futurist-poet Alexei Kruchenykh*, 1930; *Professor Boris Schvetsov*, 1930; *Photoreporter Vadim Kovrigin at the Moscow-Volga Canal*, 1934; *Photojournalist Georgy Petrusov*, 1934; *Field Flowers*, 1937.

Estimate £10,000–15,000 \$16,100–24,200 €11,400–17,100 ₺

PROVENANCE Private Collection, USA
LITERATURE G. Shudakov et al, *Pioneers of Soviet Photography*, London: Thames and Hudson, 1983; Sergei Morozov, *Soviet Photography 1917–1940: The New Photojournalism*, London: Orbis, c. 1984; S. O. Khan Magomedov, *Rodchenko: The Complete Work*, London: Thames and Hudson, 1986; C. Carrell & K. Young, *The Rodchenko Family Workshop*, Glasgow: New Beginnings, 1989; A. Lavrentiev, *Alexander Rodchenko: Photography, 1924–1954*, London: Konemann, 1996, p. 105



“My whole point is to transcend the subject...go beyond the subject somehow, so that the composition, the lighting, all around, reaches a certain point of perfection. That’s what I’m doing. Whether it’s a cock or a flower, I’m looking at it in the same way...in my own way, with my own eyes. It’s different from other people’s” **ROBERT MAPPLETHORPE**

113 **ROBERT MAPPLETHORPE** 1946–1989

Calla Lily, 1987

Gelatin silver print. 49 × 49 cm (19 1/4 × 19 1/4 in). Signed in ink by Michael Ward Stout, Executor, dated in pencil and Robert Mapplethorpe copyright credit reproduction limitation and signature stamp on the reverse of the flush-mount.

Estimate £40,000–60,000 \$64,600–97,000 €45,600–68,300

PROVENANCE Galerie Hufkens, Brussels





114 **ROBERT MAPPLETHORPE** 1946–1989

Selected Flowers, 1987

Five colour photogravures. Each approximately 47.9 × 48.6 cm (18 7/8 × 19 1/8 in). Each signed, dated '1988' and numbered 20/25 in pencil in the margin.

Estimate £20,000–30,000 \$32,300–48,400 €22,800–34,200 ±

PROVENANCE Sotheby's, New York, 23 April 2003, lot 276

LITERATURE Robert Mapplethorpe, *Pistils*, London: Jonathan Cape, 1996, p. 154 (i), p. 33 (ii), p. 156 (iii), p. 158 (iv), p. 159 and back cover (v); *Mapplethorpe: The Complete Flowers*, Munich: teNeues, 2006, pl. 160 (i), pl. 164 (iv) and pl. 162 (v)

Green Poppy, 1987; *Sepia Rose*, 1987; *Green Amaryllis*, 1987; *Blue Rose*, 1987; *Sepia Orchid*, 1987





115 **IRVING PENN** 1917–2009

Alfred Hitchcock, New York, May 23, 1947

Gelatin silver print. 24.3 × 19.5 cm (9 5/8 × 7 5/8 in). Signed, titled, dated, annotated 'early print' in ink, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 21.

Estimate £18,000–22,000 \$29,100–35,500 €20,500–25,100

PROVENANCE The Gert Elfering Collection

EXHIBITED London, National Portrait Gallery, *Irving Penn: Portraits*, 18 February–6 June 2010 (another example exhibited)

LITERATURE 'Alfred Hitchcock', *Vogue*, 15 February 1948, p. 109; Irving Penn, *Passage: A Work Record*, London, 1990, p. 36

“You are very talented; your Hitchcock portrait in *Vogue* this month is a fine piece of monstrosity, practically straight Goya”

(Janet Flanner, columnist of *The New Yorker*, 'Paris Letter', quoted in *Irving Penn: A Career in Photography*, exh. cat., Art Institute of Chicago, 1997, p. 130)



116 IRVING PENN 1917–2009

Woman with Handkerchief (Jean Patchett), New York, 1951

Selenium-toned gelatin silver print, printed 1984. 33.3 × 33.3 cm (13 1/8 × 13 1/8 in).

Signed, titled, dated in ink, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the flush-mount. One from an edition of 16.

Estimate £20,000–25,000 \$32,300–40,400 €22,800–28,500

PROVENANCE Private Collection, UK

LITERATURE J. Szarkowski, *Irving Penn*, New York: The Museum of Modern Art, 1984, pl. 55

Jean Patchett was the model who is said to have embodied the 1950s. She was part of the group of the most desirable models of the day, and who, like her peers Suzy Parker, Evelyn Tripp, Dorian Leigh and Lisa Fonssagrives-Penn, all possessed an enigmatic quality pliable enough to be positioned, posed and captured by the then current photographic legends.

Irving Penn described his images not as photographs but as 'Beatitudes' – perhaps epiphanies would be more appropriate, as

neither religious iconography nor historical context are present. If there was a type of 'religion' Penn followed unconditionally, it was his need for effortless simplicity – that of a stark arena stripped back to expose so brilliantly, almost viscerally, the meeting of style and form.

In this present, lot the model has been elevated from her role as a still-life component to becoming the central, dominant aspect of the image. She looks steadfastly through her creator and is the bastion onto which Penn could affix all his technical ambitions and wishes. As in the early *Vogue* portraits, he becomes again interested in the cloth of the dress and the folds in the rose-like handkerchief, we can see and touch the texture of the background but somehow it provides no intrusive discourse with the main subject. The model is isolated and seemingly without personality. Instead, she is a vessel for Penn's alchemy and fastidious positioning. She isn't free but purposefully shackled by obsessive calculation. As with many of Penn's portraits, we can layer them with our gaze, they do not jade us as their pictorial style escapes time's erosion.



117 **NORMAN PARKINSON** 1913–1990

Pamela Minchin, Isle of Wight for Harper's Bazaar, 1939

Gelatin silver print, printed later. 31.5 × 22.8 cm (12 3/8 × 8 7/8 in). Signed and dated in pencil in the margin; titled, dated in pencil and copyright credit stamp on the verso.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400

PROVENANCE Private Collection, Europe

LITERATURE R. Muir, *Norman Parkinson: Portraits in Fashion*, London: National Portrait Gallery, 2004, p. 31



118

118 **NORMAN PARKINSON** 1913–1990

Nena, Florence, 1961

Gelatin silver print, printed 1987. 22.9 × 23.2 cm (9 × 9 1/8 in). Signed in ink in the margin; titled, dated, numbered 1/25 in an unidentified hand in ink and copyright credit reproduction limitation stamps on the verso.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400

PROVENANCE Hamiltons Gallery, London



119

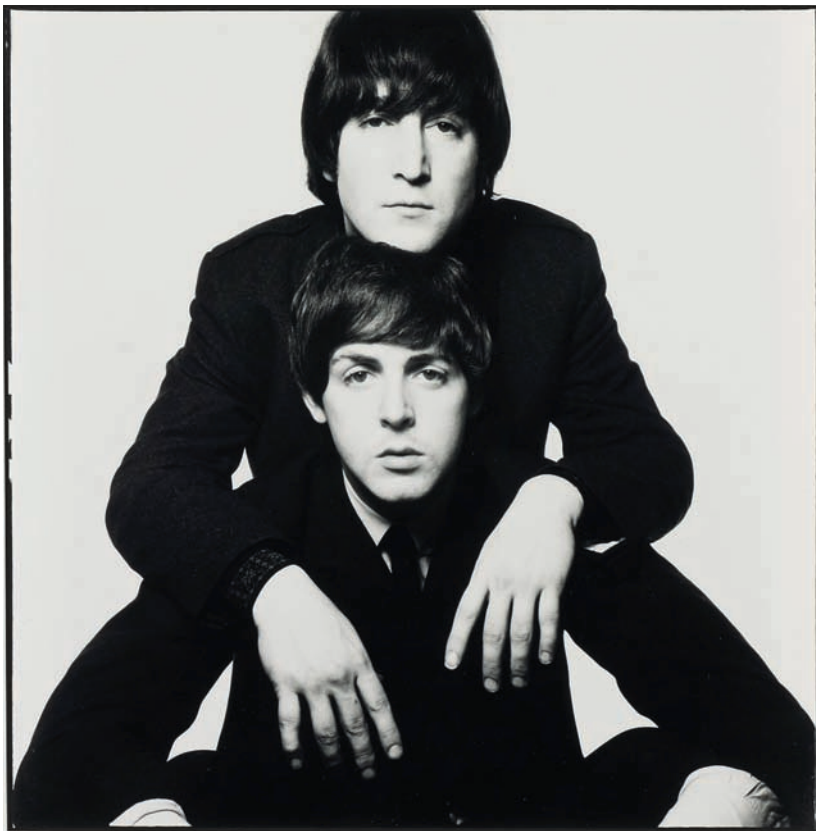
119 **LEN PRINCE** b. 1953

Ford Models V, New York City, 1991

Platinum palladium print, printed later. 60.2 × 48.3 cm (23 3/4 × 19 in). Copyright credit blindstamp in the margin; signed, titled, dated, numbered 20/25 and copyright in pencil on the verso.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000 ₺

PROVENANCE Acquired directly from the artist



120



121

120 **DAVID BAILEY** b. 1938

John Lennon and Paul McCartney, January, 1965

Gelatin silver print, printed 1988. 22.9 × 22.9 cm (9 × 9 in). Signed, dated and numbered in pencil on the verso. One from an edition of 21.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300 ♣

PROVENANCE Private Collection, UK

LITERATURE M. Harrison, *David Bailey: Archive One*, London: Thames and Hudson, p. 180

121 **BARRY LATEGAN** b. 1935

Twiggy, 1966

Platinum palladium print, printed 2009. 60.9 × 50.8 cm (23 7/8 × 20 in). Signed, titled, dated and numbered in pencil in the margin. One from an edition of 35.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ♣ ‡

PROVENANCE Acquired directly from the artist

LITERATURE *Twiggy: A Life in Photographs*, exh. cat., National Portrait Gallery, London, 2009, cover (detail) and p. 29



122

- 122 BURT GLINN** 1925–2008
Sammy Davis Jr., New York City, 1959
 Gelatin silver print, printed later. 47.9 × 32.7 cm (18 7/8 × 12 7/8 in). Signed in pencil on the verso.

Estimate £1,800–2,200 \$2,900–3,600 €2,100–2,500

PROVENANCE Magnum Photos, London

LITERATURE Jean Lacouture et al., *In Our Time: The World as Seen by Magnum Photographers*, New York & London: Norton, 1989, p. 393

- 123 BURT GLINN** 1925–2008
Andy Warhol with Edie Sedgwick and Chuck Wein, 1965
 Gelatin silver print, printed later. 47.5 × 31.5 cm (18 3/4 × 12 3/8 in). Signed in pencil on the verso.

Estimate £1,800–2,200 \$2,900–3,600 €2,100–2,500 ₺

PROVENANCE Acquired directly from the artist

LITERATURE Kennedy, 'New Photos, On the Move, Make News', *The New York Times*, 2 February 2010, section C1; D. Weisman, M. Painter, *Edie: Girl on Fire*, San Francisco: Chronicle Books, 2007, n.p.



123



124

- 124 ARNOLD NEWMAN** 1918–2006
Truman Capote, New York City, 1977
 Gelatin silver print, printed later. 21 × 32.6 cm (8 1/4 × 12 7/8 in). Signed, titled, dated and copyright in pencil in the margin; copyright credit reproduction limitation stamp on the verso.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000 ₺

PROVENANCE Acquired directly from the artist



125

- 125 **ANTON CORBIJN** b. 1955
Keith Richards I, Toronto, 1994
 Lith print, printed later. 45.5 × 45.5 cm (17 7/8 × 17 7/8 in). Signed, titled and numbered 1/20 in pencil on the overmat.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800 ♣

PROVENANCE Private Collection, Europe

- 126 **ETHAN RUSSELL** b. 1945
John Lennon Listening to the 'White Album', London, 1968
 Platinum palladium print, printed later. 46 × 38.4 cm (18 1/8 × 15 1/8 in). Signed, titled, dated and numbered 21/35 in ink in the margin.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400 ‡

PROVENANCE Acquired directly from the artist



126



127

- 127 **ANTON CORBIJN** b. 1955
Bruce Springsteen, Cleveland, 1995
 Lith print, printed later. 45.5 × 45.5 cm (17 7/8 × 17 7/8 in). Signed, titled and numbered 15/20 in pencil on the overmat.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800 ♣

PROVENANCE Private Collection, Europe



128 **DAVID LACHAPELLE** b. 1964

Madonna with Sacred Heart, New York, 1998

Colour coupler print. 43.2 × 58.4 cm (17 × 23 in). Signed, titled, dated and numbered 15/30 in ink on the verso.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100

PROVENANCE Private Collection, Europe

LITERATURE *David LaChapelle*, Florence: Guinti, 2007, p. 426, pl. 289



129 **GUIDO MOCAFICO** b. 1960

Trimeresurus Stejnegeri from *Serpens*, 2003

Dye destruction print. 71.1 × 95.9 cm (28 × 37 3/4 in). Signed, titled, dated, numbered 4/4 in ink and copyright credit on a label affixed to the reverse of the flush-mount. One from an edition of 4 plus 2 artists' proofs.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ♣

PROVENANCE Galerie Kamel Mennour, Paris



130 **CINTHYA SOTO** b. 1969

Pooles La Central, 2006

Fifteen colour coupler prints, each flush-mounted. Each 74.9 × 74.3 cm (29 1/2 × 29 1/4 in), overall 241.9 × 403.2 cm (95 1/4 × 158 3/4 in). Accompanied by a signed certificate of authenticity. This work is unique.

Estimate £12,000–18,000 \$19,400–29,100 €13,700–20,500 ♣ ‡

PROVENANCE Karpio + Facchini Gallery, Miami



131 **CANDIDA HÖFER** b. 1944

Rijksmuseum Amsterdam III, 2004

Colour coupler print. 153.7 × 120 cm (60 1/2 × 47 1/4 in). Signed in ink, printed title, date and number on a label affixed to the reverse of the flush-mount. One from an edition of 6.

Estimate £25,000–35,000 \$40,400–56,500 €28,500–39,900 ♣

PROVENANCE Private Collection, Europe

LITERATURE *Candida Höfer: Libraries*, London: Thames & Hudson, 2003, cover (variant)



132 **MICHAEL WOLF** b. 1954

Architecture of Density, Night #16, 2005

Lambda print, printed later and flush-mounted. 120.5 × 151.5 cm (47 1/2 × 59 5/8 in). Signed in ink, printed title, date and number AP2 on a label affixed to the reverse of the frame. One from an edition of 9 of plus 2 artist's proofs.

Estimate £10,000–15,000 \$16,100–24,200 €11,400–17,100 ₪

PROVENANCE Private Collection, Hong Kong



133 **STÉPHANE COUTURIER** b. 1957

Grand Palais, Paris 8, 2003

Colour coupler print, Diasec mounted. 194.3 × 162.6 cm (76 1/2 × 64 in). Signed, titled, dated and numbered 1/5 in ink on the reverse of the flush-mount.

Estimate £12,000–15,000 \$19,400–24,200 €13,700–17,100 ♣

PROVENANCE Galerie Polaris, Paris

LITERATURE M. Poirier, *Stéphane Couturier: Photographies*, Paris: Vilo, 2004, p. 37



134 **FRANK THIEL** b. 1966

Stadt 2/63/B (Berlin), 2002

Colour coupler print, printed 2005 and Diasec mounted. 210.5 × 146.4 cm (82 7/8 × 57 5/8 in). Signed, titled, dated and numbered in ink on the reverse of the backing board and stretcher. One from an edition of 4 plus 2 artist's proofs.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300 ♣

PROVENANCE Galerie Krinzinger, Vienna

LITERATURE *Frank Thiel: A Berlin Decade 1995–2005*, Ostfildern-Ruit: Hatje Cantz, 2006, p. 127



135

136



135 **FRANK THIEL** b. 1966

Stadt 12/52 (Berlin), 2006

Colour coupler print, Diasc mounted. 80 × 107 cm (31 1/2 × 42 1/8 in). Signed, titled, dated and numbered 1/4 in ink on the reverse of the backing board and stretcher.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800 ♣

PROVENANCE Private Collection, Vienna

136 **STÉPHANE COUTURIER** b. 1957

Samaritaine, Rue de la Monnaie, Paris 1, 2002

Ilfoflex print, Diasc mounted. 106.7 × 90.8 cm (42 × 35 3/4 in). Signed and titled on the verso. Number 6 from an edition of 8.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ♣

PROVENANCE Galerie Polaris, Paris



137 **VIK MUNIZ** b. 1961

Race Riot, after Andy Warhol from *Pictures of Ink*, 2001

Dye destruction print. 123.2 × 135.9 cm (48 1/2 × 53 1/2 in). Signed and dated in ink, printed title and number on a label affixed to the reverse of the flush-mount. One from an edition of 6.

Estimate £12,000–15,000 \$19,400–24,200 €13,700–17,100 ♣

PROVENANCE Galerie Xippas, Paris

EXHIBITED Santiago de Compostela, Centro Galego de Arte Contemporánea-CGAC, *Vik Muniz*, 18 December 2003–7 March 2004 (another example exhibited)

LITERATURE *Vik Muniz – Incomplete Works*, Rio de Janeiro: Editions de la Bibliothèque Nationale, 2003, n.p.; *Vik Muniz*, exh. cat., Centro Galego de Arte Contemporánea, Santiago de Compostela, 2003, p. 145

138 **DAN HOLDSWORTH** b. 1974

Blackout 08, 2010

Colour coupler print. 175.3 × 224.2 cm (69 × 88 1/4 in). Signed, dated and numbered in ink on the reverse of the flush-mount. One from an edition of 3 plus 2 artist's proofs.

Estimate £9,000–11,000 \$14,500–17,800 €10,300–12,500 †

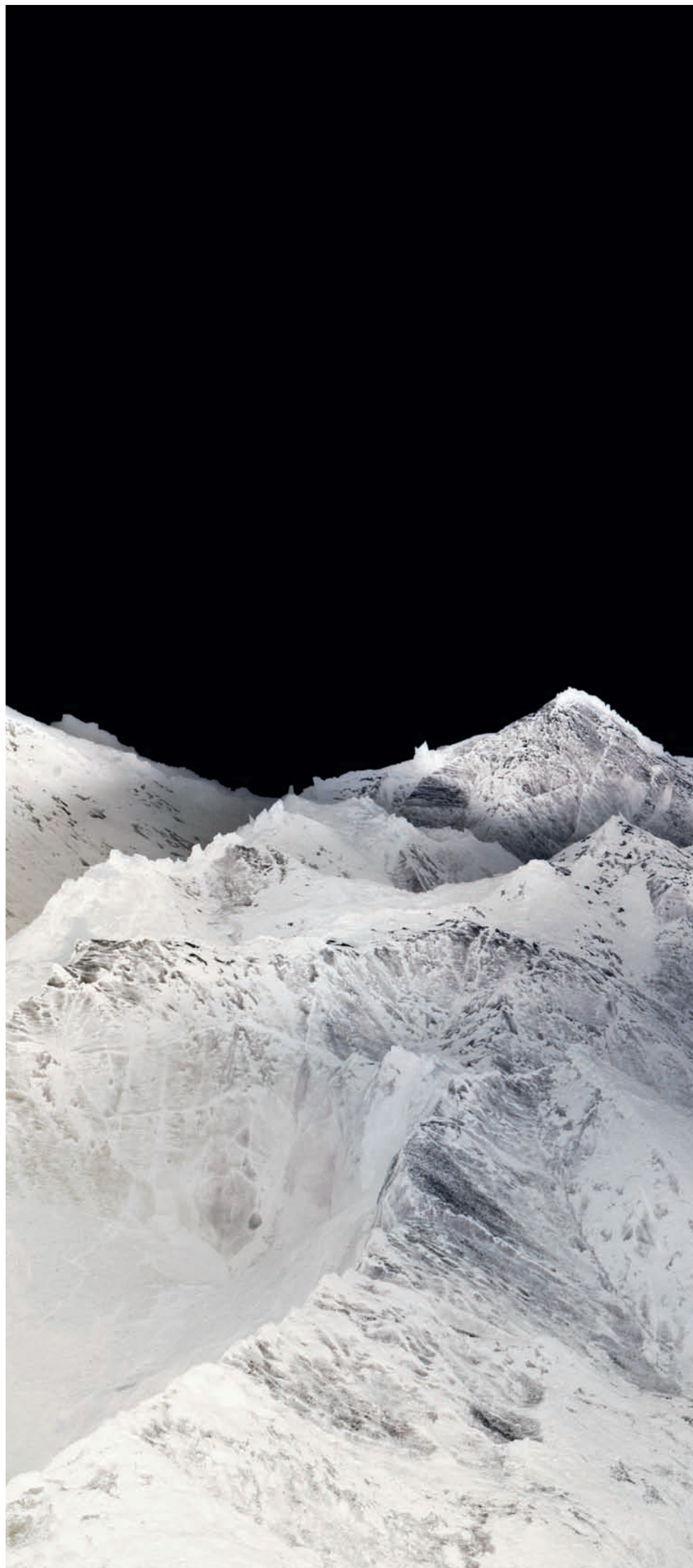
PROVENANCE Acquired directly from the artist

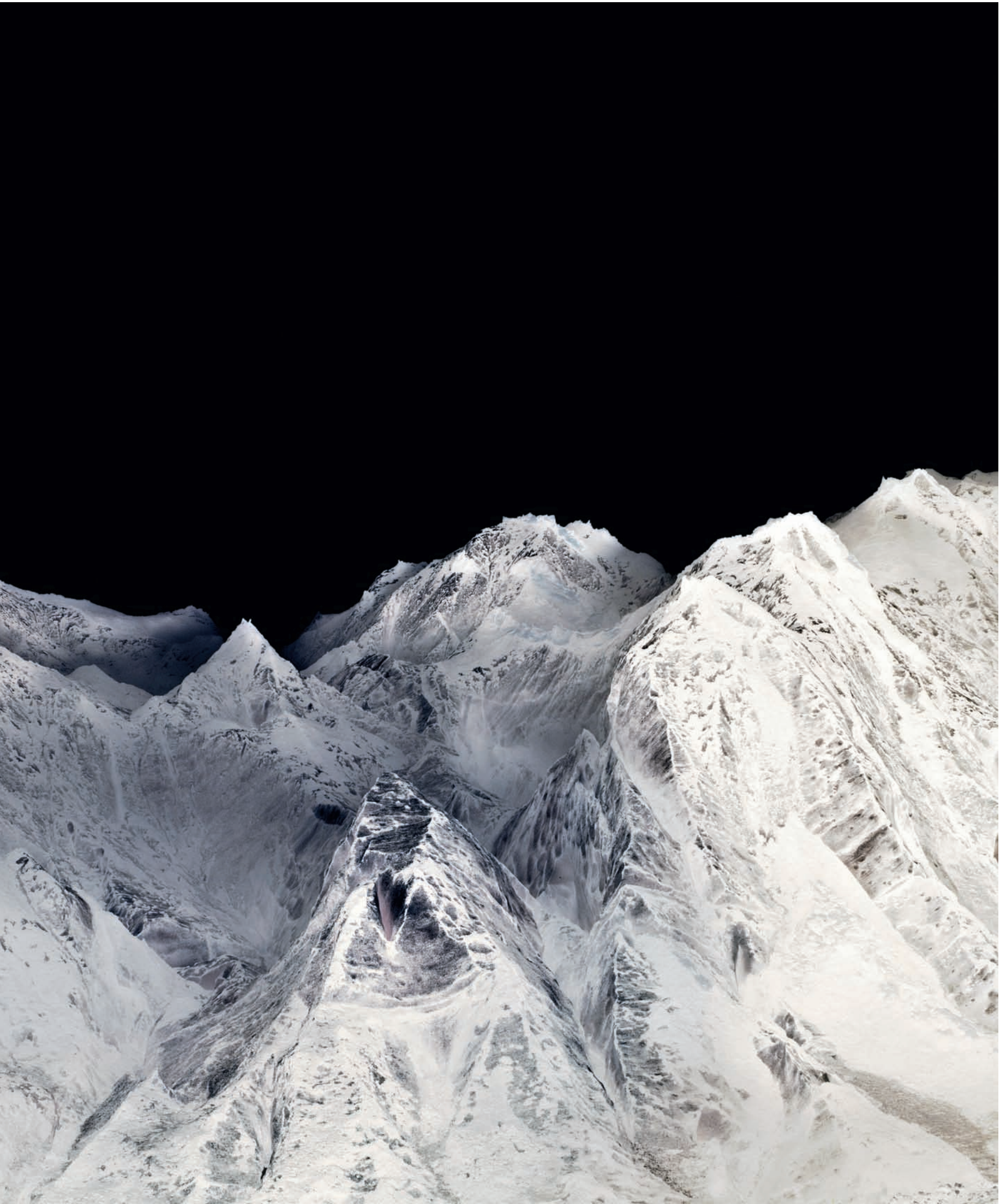
EXHIBITED Gateshead, Baltic Centre for Contemporary Art, *Dan Holdsworth: Blackout*, 12 November 2010–20 February 2011

LITERATURE This work will be included in the forthcoming *Dan Holdsworth: Blackout*, published by Mack Books, 2011

"Holdsworth's latest series *Blackout* (2010) is inspired by the infamous power failures in 1960s New York, an event which threw millions of people into darkness and prompted panic of nuclear attack. Holdsworth's enormously scaled prints, however, are of mountains dazzling with crystalline allure, refracting not in light, but rather its total absence. Taken in Iceland, a volcanic netherworld where day is night and ice is sooty pitch, Holdsworth's negative images are literal double inversions; their black and white clarity negates all natural logic. Their effect is sheer magic, the sublime made modular and spectacularly tangible: glaciers transform with sculpted solidity, as if they could fit in the palm of a hand, escarpments buckle with the scratchy translucency of glass, containing prisms of spectral hues, and expanses of atrementaceous sky bear down, suffocating as all consuming voids. The actualisation of Holdsworth's images is made no less delusive; in reproduction his photographs appear as digitalised ideals, however in the flesh they are more suggestive of hand-crafted media. Sharp mountain-scape peaks or geometric architectural structures often convey a gem-cutters draughtsmanship, their strange aesthetics, like diagrammatical etching, merges ideas of mapping, engineering and futurism; while most others delve into the realm of almost pure abstraction, as illusively textured and gestural as painting, conceiving terrain as a palpable geo-psyche surface, a synaesthetic confusion between sight and touch. Holdsworth's photographs recast the world with renewed mystifying power: as liminal spaces between reality and its dissolve. Each one a stolen moment, captured in the momentary blink of a shutter: beautiful, mesmerising, larger than life, and absolutely inexplicable."

(Patti Ellis, in *Dan Holdsworth: 'Blackout'*, exh. cat., Stockholm, Nordin Gallery, 2011)







139



140

139 YTO BARRADA b. 1971

Container 1 – Rust holes in the top of a shipping container, Tangier, 2001
Colour coupler print. 59.7 × 59.7 cm (23 1/2 × 23 1/2 in). Accompanied by a signed label. Number 2 from an edition of 5.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400 ♣

PROVENANCE Galerie Polaris, Paris

LITERATURE M. Sealy, T. O'Mara, eds., *Yto Barrada: A Life Full of Holes – The Strait Project*, London: Autograph ABP, 2005, p. 55; T. J. Demos, *Ph Vitamin: New Perspectives in Photography*, London: Phaidon, 2006, p. 24

140 CHRISTOPHER WILLIAMS b. 1956

Landscape for P.M., 1996
Colour coupler print. 22.9 × 35.2 cm (9 × 13 7/8 in). Signed, titled, dated and numbered 22/25 in pencil on the verso.

Estimate £1,800–2,200 \$2,900–3,600 €2,100–2,500

PROVENANCE Private Collection



141



142

141 YTO BARRADA b. 1971
Wallpaper, Tangier, 2001
 Colour coupler print. 59.7 × 59.7 cm (23 1/2 × 23 1/2 in). Signed in ink, printed title, date and number 4/5 on two labels affixed to the reverse of the flush-mount.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400 ♣

PROVENANCE Galerie Polaris, Paris
LITERATURE M. Sealy, T. O'Mara, eds., *Yto Barrada: A Life Full Of Holes – The Strait Project*, London: Autograph ABP, 2005, p. 33; T. J. Demos, *Ph Vitamin: New Perspectives in Photography*, London: Phaidon, 2006, p. 25

142 YTO BARRADA b. 1971
Vacant Plot, Tangier, 2001
 Colour coupler print. 59.7 × 59.7 cm (23 1/2 × 23 1/2 in). Signed, titled in English and French, dated and numbered 1/5 in ink on a label affixed to the reverse of the flush-mount.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400 ♣

PROVENANCE Galerie Polaris, Paris
LITERATURE M. Sealy, T. O'Mara, eds., *Yto Barrada: A Life Full Of Holes – The Strait Project*, London: Autograph ABP, 2005, p. 45



143



144

143 **JAMES NACHTWEY** b. 1948

Iraq (Women in Black Veils), 2003

Colour coupler print, printed 2005. 67.8 × 101 cm (26 3/4 × 39 3/4 in). Signed in ink, printed title, date and numbered 11/30 on a label affixed to the reverse of the mount.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000

PROVENANCE Private Collection, Europe

144 **GOHAR DASHTI** b. 1980

Untitled from Today's Life and War, 2008

Inkjet print. 70 × 105 cm (27 1/2 × 41 3/8 in). Signed and numbered 7/7 in ink on the recto.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000


PROVENANCE Acquired directly from the artist



145 **DESIREE DOLRON** b. 1963

Cerca Muralla from *Te dí todos mis sueños*, 2002–03

Dye destruction print, printed 2004 and Diasec mounted. 120 × 120 cm (47 1/4 × 47 1/4 in). Signed, titled, dated and numbered in ink on the reverse of the flush-mount. One from an edition of 6.

Estimate £18,000–22,000 \$29,100–35,500 €20,500–25,100 

PROVENANCE Michael Hoppen Gallery, London; Private Collection, London



146



147

146 EDWARD BURTYNSKY b. 1955

Rock of Ages #25, Abandoned Section, Adam-Pirie Quarry, Barre, Vermont, 1991
Colour coupler print, printed 1999. 67.9 × 86.4 cm (26 3/4 × 34 in). Signed in ink, printed title, date and number 10/10 on a label affixed to the reverse of the mount.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100

PROVENANCE Torch Gallery, Amsterdam

LITERATURE *Manufactured Landscapes: The Photographs of Edward Burtynsky*, exh. cat., National Gallery of Canada, Ottawa, 2003, pl. 25

147 HARRY CORY WRIGHT b. 1963

Dark Cliff, 2010

Colour coupler print, flush-mounted. 128 × 159.1 cm (50 3/8 × 62 5/8 in). Signed and numbered in ink on a certificate of authenticity accompanying the work. One from an edition of 3.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800 ♣

PROVENANCE Eleven Fine Art, London



148 **EDWARD BURTYNSKY** b. 1955

Shipbreaking #24, Chittagong, Bangladesh, 2000

Colour coupler print, printed 2004. 67.9 × 86.4 cm (26 3/4 × 34 in). Signed in ink, printed title, date and number 4/10 on a label affixed to the reverse of the mount.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300

PROVENANCE Private Collection, Vienna



149 **MICHAEL REISCH** b. 1964

Landschaft, 9/001, 2011

Digital colour coupler print, Diasc mounted. 205.1 × 133.4 cm (80 3/4 × 52 1/2 in). Signed, titled, dated and numbered in ink on the reverse of the flush-mount. One from an edition of 8 plus 2 artist's proofs.

Estimate £10,000–15,000 \$16,100–24,200 €11,400–17,100 ♣

PROVENANCE Private Collection, Europe



150 **SUSAN DERGES** b. 1955

Atlantic Ocean, 3 June, 1997

Unique gelatin silver photogram diptych. Each 175.9 × 103.5 cm (69 1/4 × 40 3/4 in); 175.9 × 207 cm (69 1/4 × 81 1/2 in) overall. Printed credit, title and date on a label affixed to the reverse of each frame. Accompanied by a certificate of authenticity.

Estimate £10,000–15,000 \$16,100–24,200 €11,400–17,100 ♣

PROVENANCE Michael Hue Williams Fine Art, London

LITERATURE M. Kemp, *Susan Derges: Liquid Form 1985–99*, exh. cat., London, Michael Hue-Williams Fine Art, 1999, p. 77



151



152

151 OLAFUR ELIASSON b. 1967

Untitled from Iceland, 2002

Unique colour coupler print. 59.4 × 90.2 cm (23 3/8 × 35 1/2 in). Signed in ink, printed title and date on a label affixed to the reverse of the flush-mount.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300 ♣

PROVENANCE Private Collection, Europe

152 SUSAN DERGES b. 1955

Shoreline, 7 October, 1998

Unique dye destruction photogram. 241.9 × 101.6 cm (95 1/4 × 40 in). Accompanied by a certificate of authenticity.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300 ♣

PROVENANCE Michael Hue Williams Fine Art, London

LITERATURE *Susan Derges: Woman, Thinking, River*, exh. cat., Fraenkel Gallery, San Francisco, and Danziger Gallery, New York, 1999, pl. 27



153 **MASSIMO VITALI** b. 1944

A Portfolio of Figures and Landscapes

Fifty-two colour offset lithographs, printed by Steidl, 2006. Each approximately 66 × 85.1 cm (26 × 33 1/2 in) or the reverse; sheet 70 × 90 cm (27 9/16 × 35 7/16 in). Each numbered sequentially '1–52' in an unidentified hand in ink, credit and edition stamp on the verso. Title page signed and numbered in ink. Contained in a linen clamshell case. AP from an edition of 120 plus 20 artist's proofs.

Estimate £10,000–15,000 \$16,100–24,200 €11,400–17,100 ♣

PROVENANCE Private Collection, London



154

155



154 **FRANK BREUER** b. 1963

Untitled, 1996
 Colour coupler print, Diasec mounted. 37.1 × 151.1 cm (14 5/8 × 59 1/2 in).
 Signed in ink, printed title, date and number 3/8 on a label affixed to the
 reverse of the flush-mount. One from an edition of 8 plus 1 artist's proof.

Estimate £1,000–1,500 \$1,600–2,400 €1,100–1,700 ♣

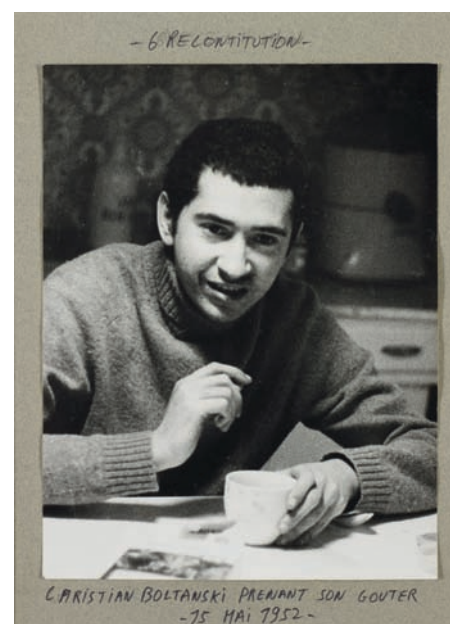
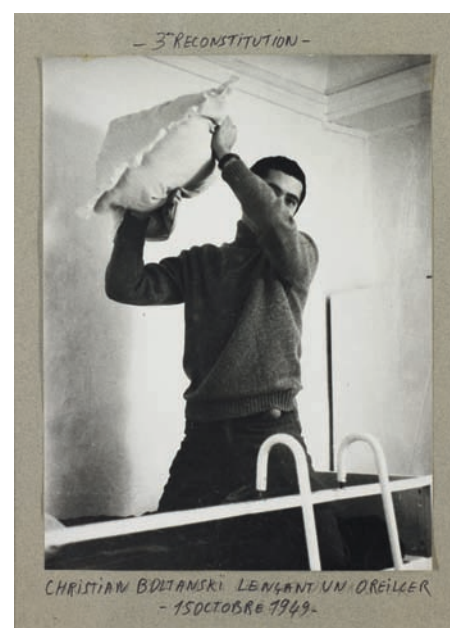
PROVENANCE Private Collection, Vienna
LITERATURE *Frank Breuer: Logos, Warehouses, Containers*, Cologne: Schaden,
 2005, cover

155 **ERWIN WURM** b. 1954

Sleep for two months, 2001
 Colour coupler print. 65.2 × 43 cm (25 5/8 × 16 7/8 in). Signed, dated and
 numbered 5/5 in ink on the reverse of the flush-mount.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400 ♣

PROVENANCE Private Collection, Vienna



156 **CHRISTIAN BOLTANSKI** b. 1944

Reconstitution des gestes effectués par Christian Boltanski entre 1948 et 1954, 1970
Seven gelatin silver prints. Each approximately 23.8 x 17.8 cm (9 3/8 x 7 in). Each titled and annotated in French in ink on the mount.

Estimate £15,000–20,000 \$24,200–32,300 €17,100–22,800 ▲

PROVENANCE Private Collection, Germany

Christian Boltanski, known for his sculpture, photography, painting and film making, is a self-taught artist who began painting in his teenage years. In the 1970s his main concern was the medium of photography, he used the camera to record and convey his expression of early action, reaction and consciousness. With these pictorial presentations and accompanying texts he created the Reconstitution Series. During these formative years he was fascinated by the autobiographical, preserving in time his childhood endeavours. By re-living them as an adult they become more obscure and seem ridiculous when performed by an adult. Each pastiche is meticulously placed in time, noted and described as though the exercise is part of a scientific study. The reason for fixating on these particular experiences is not clear as the actions are seemingly mundane and average. It is almost as though he literally practices recording, indicating his said fascination with forensic science and preparing us for further works which serve as faux documents and refer to his own personal history or that of others.





157 **BEATE GÜTSCHOW** b. 1970

S#27, 2008

Lightjet print. 62.2 × 50.2 cm (24 1/2 × 19 3/4 in). Signed, titled, dated and numbered 2/5 in ink on the reverse of the flush-mount.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800 🏆

PROVENANCE Acquired directly from the artist



158



159

158 BEATE GÜTSCHOW b. 1970

LS#5, 2000

Lambda print, printed 2005. 116.7 × 200.5 cm (45 7/8 × 78 7/8 in). Signed in ink, printed title, date and number 8/10 on a label affixed to the reverse of the flush-mount.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800 ▲ ●

PROVENANCE Galerie Fifty One Fine Art Photography, Antwerp

159 LORETTA LUX b. 1969

The Dove, 2006

Dye destruction print. 22.2 × 33 cm (8 3/4 × 13 in). Signed, titled, dated and numbered in pencil on the verso. One from an edition of 20.

Estimate £6,000–8,000 \$9,700–12,900 €6,800–9,100 ▲

PROVENANCE Private Collection, Europe



160

160 LORETTA LUX b. 1969

Keisuke, 2001

Dye destruction print. 22.9 × 22.9 cm (9 × 9 in). Signed, titled, dated and numbered AP 1/5 in pencil on the verso. One from an edition of 20 plus 5 artist's proofs.

Estimate £3,000–4,000 \$4,800–6,500 €3,400–4,600 ♣

PROVENANCE Torch Gallery, Amsterdam

LITERATURE N. Grubb, ed., *Loretta Lux*, New York: Aperture, 2005, p. 39



161

161 LORETTA LUX b. 1969

Megumi, 2001

Dye destruction print. 22.9 × 22.9 cm (9 × 9 in). Signed, titled, dated and numbered AP 1/5 in pencil on the verso. One from an edition of 20 plus 5 artist's proofs.

Estimate £3,000–4,000 \$4,800–6,500 €3,400–4,600 ♣

PROVENANCE Torch Gallery, Amsterdam

LITERATURE N. Grubb, ed., *Loretta Lux*, New York: Aperture, 2005, p. 37



162

162 ZHANG PENG b. 1981

Red No.1, 2007

Colour coupler print. 94 × 200 cm (37 × 78 3/4 in). Accompanied by a signed certificate of authenticity. One from an edition of 8.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300

PROVENANCE Private Collection, London



163



164

163 **TIM WHITE-SOBIESKI** b. 1976

Closer To Fall, 2008

Digital colour coupler print, Diasac mounted. 152.7 × 121.9 cm (60 1/8 × 48 in).

Signed in ink and credit stamp on a certificate of authenticity accompanying the work. One from an edition of 5 plus 1 artist's proof.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ♣

PROVENANCE Private Collection, London

164 **NEIL LIEFER** b. 1942

Muhammad Ali vs. Sonny Liston, St. Dominick's Arena, Lewiston, Maine, May 25, 1965

Colour coupler print, printed later. 49.7 × 49.5 cm (19 5/8 × 19 1/2 in). Signed and numbered in ink in the margin. One from an edition of 350.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800 ‡

PROVENANCE Acquired directly from the artist



165

165 MARTINE FRANCK b. 1938

Beach laid out by the Club Méditerranée, Agadir, Morocco, 1976

Gelatin silver print, printed later. 29.8 × 45.1 cm (11 3/4 × 17 3/4 in). Signed in ink and blindstamp credit in the margin.

Estimate £1,500–2,000 \$2,400–3,200 €1,700–2,300 ♣

PROVENANCE Acquired directly from the artist

LITERATURE M. Franck, *One Day To The Next*, London: Thames & Hudson, 1998, pp. 32–33

166 HIROSHI SUGIMOTO b. 1948

Mechanical Form 0046, Material Testing Machine, 2005

Gelatin silver print. 24.8 × 19.7 cm (9 3/4 × 7 3/4 in). Signed in ink and blindstamp number 13/25 0046 on the recto. Accompanied by a silk cloth bound edition of the book 'Hiroshi Sugimoto, Hatje Cantz' in an aluminium box. One from an edition of 25 plus 5 artist's proofs.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,800

PROVENANCE Private Collection, Germany

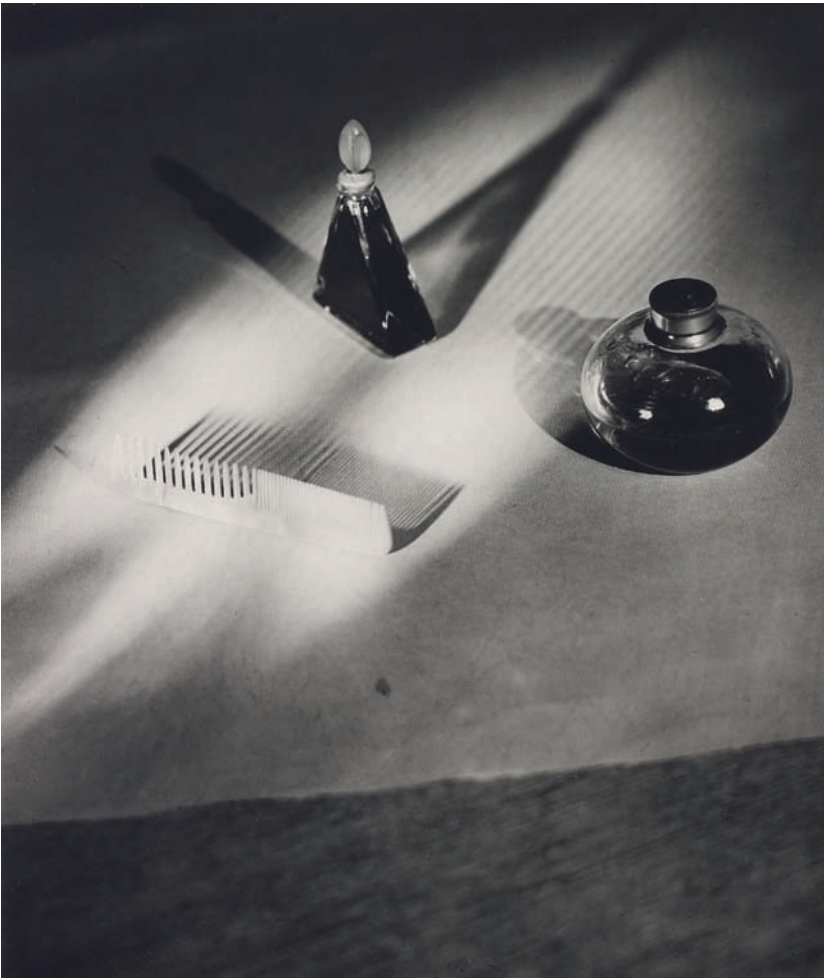
166





167

167 MAURICE TABARD 1897–1984
Notre-Dame, Paris, 1946–48
 Gelatin silver print, printed later. 21.6 × 17.1 cm (8 1/2 × 6 3/4 in). Credit stamp on the verso.
Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ‡
PROVENANCE Private Collection, Japan



168

168 JACQUES-ANDRÉ BOIFFARD 1902–1961
Untitled (Still life), n.d.
 Gelatin silver print, printed 1960s. 28.4 × 24.1 cm (11 3/16 × 9 1/2 in). Credit stamp on the verso.
Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400 ‡
PROVENANCE Private Collection, Japan



169

169 JACQUES-ANDRÉ BOIFFARD 1902–1961
Untitled (Pipes), n.d.
 Gelatin silver print, printed 1960s. 33.7 × 21.9 cm (13 1/4 × 8 5/8 in). Credit stamp on the verso.
Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400 ‡
PROVENANCE Private Collection, Japan

SUBJECTIVE PHOTOGRAPHY

The late 1940s and early 1950s, the years following World War II, was the time of new beginnings. An international movement in photography that drew upon the principles of the pre-war avant-garde was also growing a significant reputation during this era. Its goals: to go beyond the mimetic representation of the visible and to create creative, artistic images by purely photographic means and experimental techniques. Abstract shapes and graphic structures, black-and-white contrasts, and radical cropping emphasised the primacy of pictorial photography and pursued the goal of achieving a self-contained and autonomous image.

The movement, which came together between circa 1948 and 1963, included members from Germany and France, the Netherlands and Sweden, Italy and England. They displayed their works in 1951, 1954/55 and 1958 in three extensive exhibitions titled *subjektive fotografie* (subjective photography). Each exhibition comprised several international stations: a selection from the first show, for example, was shown not only in Cologne and Munich but also in the George Eastman House in Rochester, NY. The subsequent shows were on view in Paris (1955) and Tokyo (1956), among other cities.

It was German photographer Otto Steinert, the instructor of artistic photography at the Staatliche Schule für Kunst und Handwerk (State School for Art and Crafts) in Saarbrücken and from 1959 at the renowned Folkwangschule für Gestaltung in Essen, who concentrated the various efforts and originated the title *subjektive fotografie* under which the creative photographic minds could converge. Steinert stated that the name stands for “the creative impulse of the individual photographer, in contradistinction to ‘applied’ utilitarian and documentary photography.” Steinert’s goal was nothing short of forming “the visual consciousness of our time; a contribution to the creative development of the international language of photography.”

Members of the group drew explicitly from the work of pre-war avant-garde artists such as László Moholy-Nagy, Man Ray, and Herbert Beyer, whose works were also displayed in the 1951 subjective photography exhibition in Saarbrücken. The international photographic visual language that Steinert posited naturally also encompassed simultaneous developments in America; examples include the works by Harry Callahan and Aaron Siskind at the Chicago Institute of Design, which Moholy-Nagy founded as the “New Bauhaus” in 1937, and Minor White, a significant teacher and publisher of *Aperture* magazine (founded in 1952 and still running today). Callahan and White – as well as William Klein and Irving Penn – were shown with other American photographers alongside their European counterparts in the second subjective photography exhibition in 1954/55.

The current selection of works by Heinz Hajek-Halke, Siegfried Lauterwasser and Toni Schneiders represents a collection from the German group fotoform, which was at the forefront of the subjective movement. Hajek-Halke maximized experimental potential in an incomparable manner, from the carefully staged table-top photos to the macro-perspective images of imaginative fairy-tale figures (in fact, various liquids pressed between glass plates).

Sandwich or photomontage techniques (such as those of Siegfried Lauterwasser) and long exposures (such as in the works of Wolf Strache and the photograms of Dutch artist Pim van Os) are the trademarks of subjective photography’s artistic expression. Wolf Strache, long-time publisher of the annual *Deutsche Lichtbild*, employed the principles of subjective photography in his 1953 book *Schöpferische Kamera* even though he had not exhibited with the group.

Ranging from surrealist everyday objects to the starkly contrasted lines of a tree’s structure, the exceedingly multifaceted works of Japanese artist Kiyoshi Niiyama, who was already in contact with Otto Steinert in the 1950s, are a good example of the international appeal and influence of subjective photography. Images by Christer Strömholm of Sweden – already a member, under the pseudonym Christer Christian, of the preceding group fotoform – made manifest the consistency of a visual language thus capable of capturing the phenomena of nature and the urban environment with emblematic precision over the decades.

The current compilation of works of subjective photography and its greater circle has been assembled by a European collector over a span of 25 years.



170 **HEINZ HAJEK-HALKE** 1898–1983

Der Gong, 1960

Gelatin silver print. 37.8 × 28.7 cm (14 7/8 × 11 5/16 in). Signed and dated in ink and credit stamp on the verso.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000

PROVENANCE Private Collection, Europe

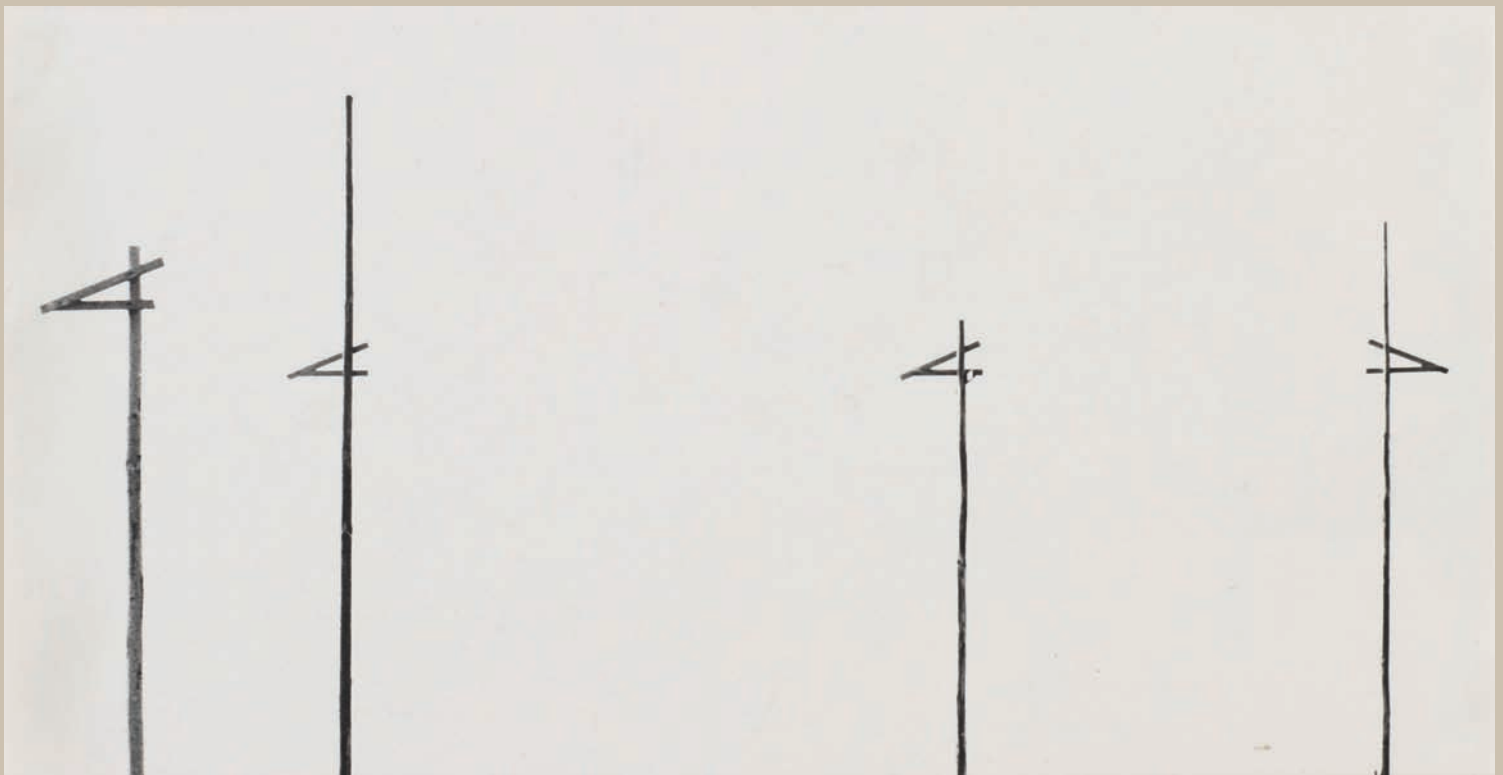
LITERATURE *Subjective photography: The German contribution 1948–1963*, exh. cat., Institut für Auslandsbeziehungen, Stuttgart, 1989, p. 42; *Heinz Hajek-Halke. Fotografie, Foto-Grafik, Licht-Grafik*, exh. cat., Galerie Werner Kunze, Berlin, p. 29



171



172



173

171 HEINZ HAJEK-HALKE 1898–1983

Verknocherte Lyrik, 1950s

Gelatin silver print, printed 1950s. 38.7 × 29.2 cm (15 1/4 × 11 1/2 in). Numbered in an unidentified hand in ink and credit stamp on the verso.

Estimate £1,500–2,500 \$2,400–4,000 €1,700–2,800

PROVENANCE Private Collection, Europe

LITERATURE *Subjective photography: The German contribution 1948–1963*, exh. cat., Institut für Auslandsbeziehungen, Stuttgart, 1989, p. 45

172 HEINZ HAJEK-HALKE 1898–1983

Entstehung eines Märchens (Formation of a fairy tale), 1956

Bromide print. 39.1 × 28.7 cm (15 3/8 × 11 5/16 in). Titled in German, numbered in ink, dated in pencil and copyright credit stamp on the verso.

Estimate £1,500–2,500 \$2,400–4,000 €1,700–2,800

PROVENANCE Private Collection, Europe

LITERATURE *Subjective photography: The German contribution 1948–1963*, exh. cat., Institut für Auslandsbeziehungen, Stuttgart, 1989, p. 44; *Heinz Hajek-Halke: The Great Unknown, Photographs 1925–1965*, Göttingen: Steidl, 1997, p. 12



174

173 **CHRISTER STRÖMHOLM** 1918–2002

Lago di Maggiore, 1950

Gelatin silver print. 17.8 × 23.9 cm (7 × 9 3/8 in). Signed in ink on the mount.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700

PROVENANCE Private Collection, Europe

LITERATURE L. Hall, G. Knape, *The Hasselblad Award 1997: Imprints by Christer Strömholm*, Hasselblad Center Göteborg, 1998, p. 102 (variant); *Christer Strömholm 1918–2002, We'll see*, Stockholm, 2002, p. 18 (variant)

174 **PIM VAN OS** 1910–1954

Untitled (Luminogramm), 1949-52

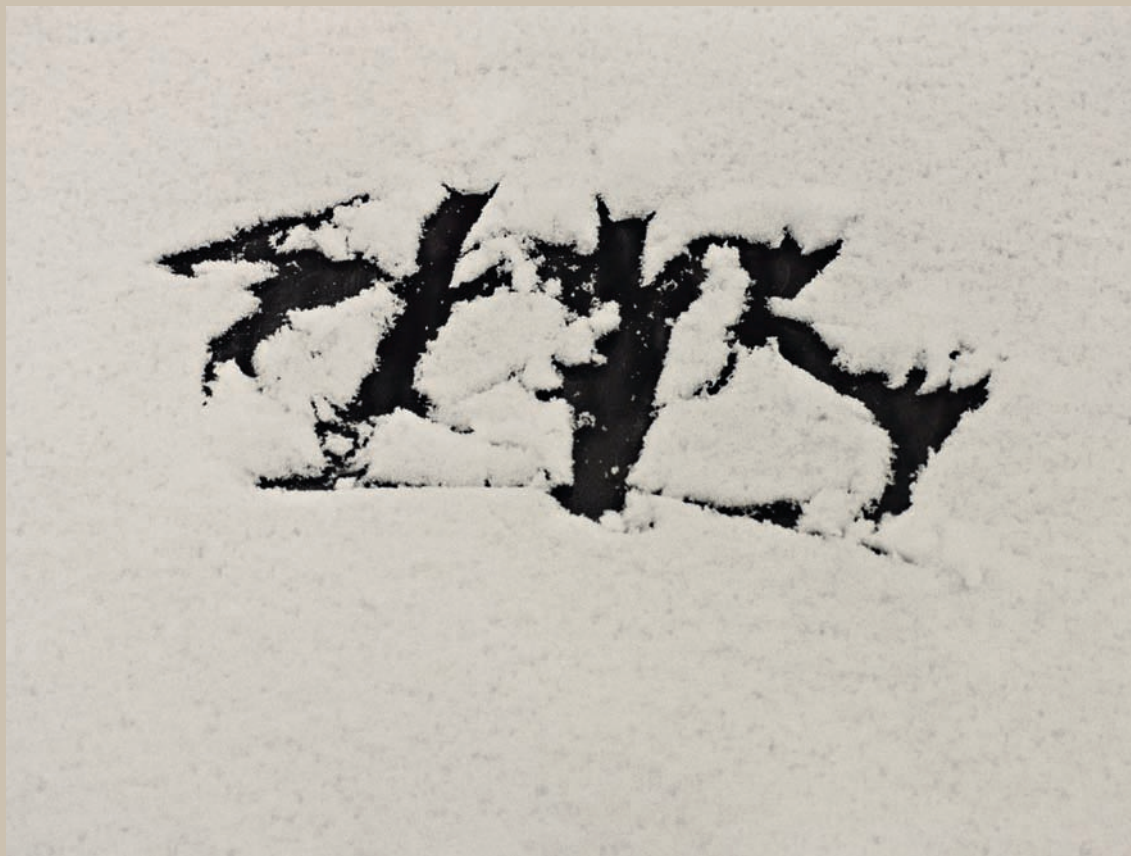
Gelatin silver print. 23.7 × 17.8 cm (9 3/8 × 7 in). Copyright credit stamp on the verso.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000

PROVENANCE Private Collection, Europe



175



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175 CHRISTER STRÖMHOLM 1918–2002
Untitled, late 1940s
 Gelatin silver print, printed late 1970s. 27.1 × 20.6 cm (10 5/8 × 8 1/8 in).
 Monogram in ink and photographer's fingerprint on the verso.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400

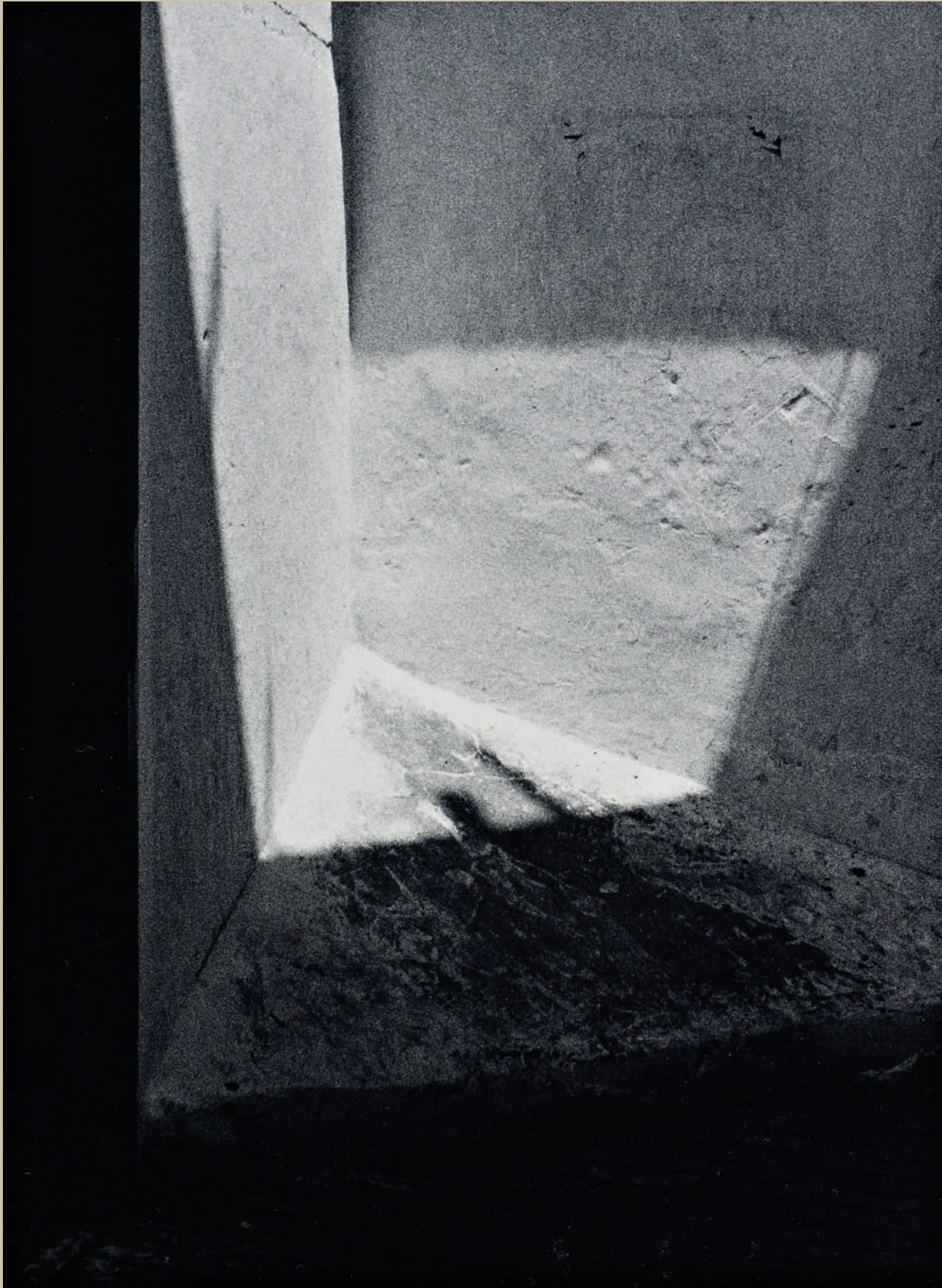
PROVENANCE Private Collection, Europe

176 CHRISTER STRÖMHOLM 1918–2002
Bollarp, 1984
 Gelatin silver print. 21 × 27.9 cm (8 1/4 × 10 7/8 in). Monogram in ink, variously
 annotated in pencil and photographer's fingerprint on the verso.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400

PROVENANCE Private Collection, Europe

LITERATURE *Christer Strömholm: The Art of Being There*, Stockholm: Norstedts, 1991, p. 169; *Christer Strömholm: Fotografias 1930–1990*, exh. cat., Fotoporto-Photography Biennial, Fundação de Serralves, Porto, 1990, n.p.



177 **CHRISTER STRÖMHOLM** 1918–2002

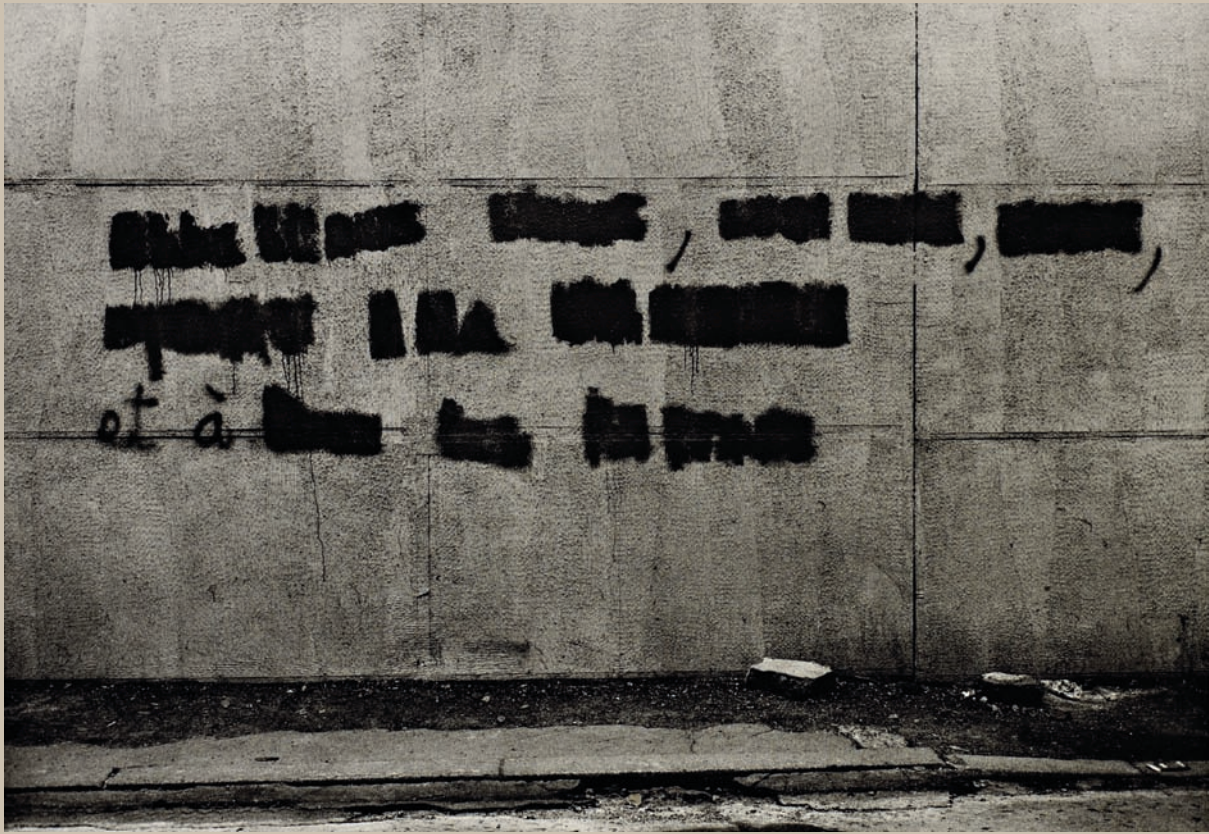
Tangier, c. 1951

Gelatin silver print, printed late 1970s. 27.9 × 20.5 cm (10 7/8 × 8 1/8 in). Signed in ink and photographer's fingerprint on the verso.

Estimate £1,500–2,500 \$2,400–4,000 €1,700–2,800

PROVENANCE Private Collection, Europe

LITERATURE O. Steinert, *Subjective Photography*, Bonn, 1952, p. 100; *Christer Strömholm: Fotografias 1930–1990*, exh. cat., Fotoporto-Photography Biennial, Fundação de Serralves, Porto, 1990, n.p.; *Strömholm: The Art of Being There*, Stockholm: Norstedts, 1991, p. 62; L. Hall, G. Knape, *The Hasselblad Award 1997: Imprints by Christer Strömholm*, Hasselblad Center Göteborg, 1998, p. 113; *Christer Strömholm 1918–2002: We'll see*, exh. cat., Bildverksamheten Strömholm & Färgfabriken, Stockholm, 2002, p. 21



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179

178 CHRISTER STRÖMHOLM 1918–2002
Paris, 1978
 Gelatin silver print. 19.9 × 27.6 cm (7 7/8 × 10 7/8 in). Monogram in ink and photographer's fingerprint on the verso.
Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400
PROVENANCE Private Collection, Europe
LITERATURE *Christer Strömholm: The Art of Being There*, Stockholm: Norstedts, 1991, p. 162

179 CHRISTER STRÖMHOLM 1918–2002
Paris, 1950
 Gelatin silver print, printed late 1970s. 17.8 × 20.3 cm (7 × 7 7/8 in). Monogram in ink and photographer's fingerprint on the verso.
Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400
PROVENANCE Private Collection, Europe
LITERATURE *Christer Strömholm: The Art of Being There*, Stockholm: Norstedts, 1991, p. 165



180 CHRISTER STRÖMHOLM 1918–2002

Paris, 1958

Gelatin silver print, printed late 1970s. 18.2 × 21 cm (7 1/8 × 8 1/4 in). Monogram in ink and photographer's fingerprint on the verso.

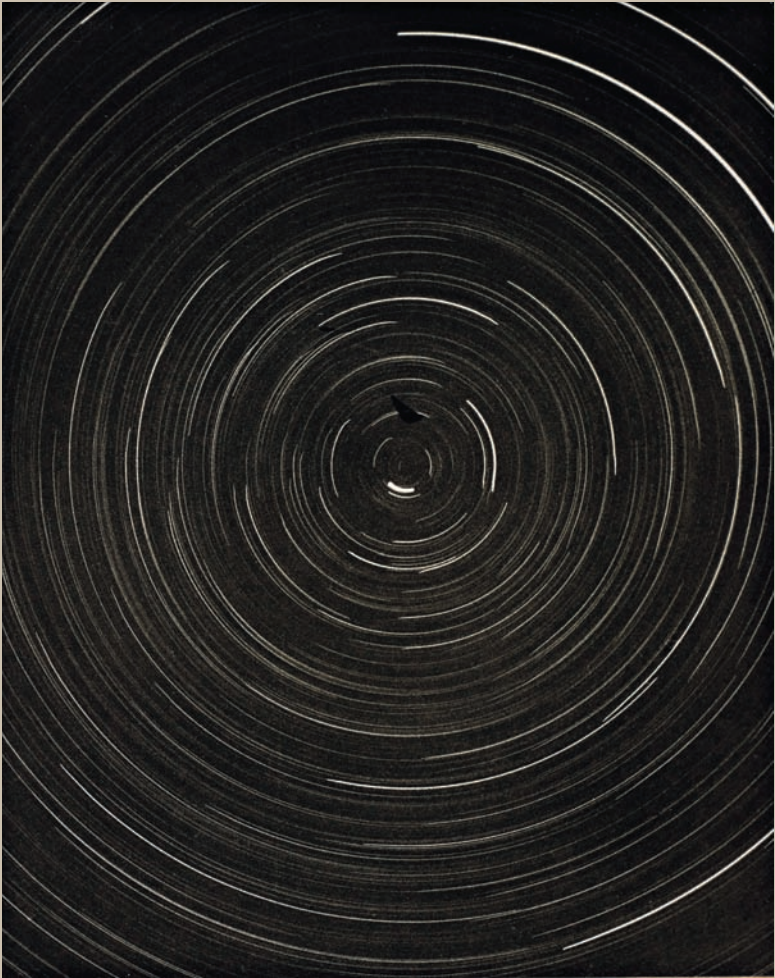
Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400

PROVENANCE Private Collection, Europe

LITERATURE *Picture Show No. 1. Christer Strömholm*, Stockholm 1986, n.p.; *Christer Strömholm: Fotografias 1930–1990*, exh. cat., Fotoporto-Photography Biennial, Fundação de Serralves, Porto, 1990, n.p.; *Christer Strömholm: The Art of Being There*, Stockholm: Norstedts, 1991, p. 145; L. Hall, G. Knappe, *The Hasselblad Award 1997: Imprints by Christer Strömholm*, Hasselblad Center Göteborg, 1998, p. 83; *Christer Strömholm 1918–2002: We'll see*, exh. cat., Bildverksamheten Strömholm & Färgfabriken, Stockholm, 2002, p. 61; *Christer Strömholm*, Collection Photopoché, Arles, 2006, pl. 31



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181 **WOLF STRACHE** 1910–2001

Baum Studie (Tree Study), c. 1950s

Gelatin silver print, printed c. 1950s. 30.6 × 24 cm (12 × 9 1/2 in). Titled in German in pencil and copyright credit stamp on the verso.

Estimate £1,200–1,800 \$1,900–2,900 €1,400–2,100

PROVENANCE Private Collection, Europe

LITERATURE 'Wolf Strache', *Creative Camera*, Munich, 1953, pl. 78 (variant)

182 **WOLF STRACHE** 1910–2001

Star Tracks, 1956

Gelatin silver print. 29.5 × 23.5 cm (11 5/8 × 9 1/4 in). Signed, titled, dated and annotated 'The train of the stars, the circling sky around Polaris' in German in pencil and copyright credit stamp on the verso.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400

PROVENANCE Private Collection, Europe

LITERATURE Wolf Strache, *Baumeister Natur*, Stuttgart, 1953, pl. 1; W. Strache, *Forms and patterns in nature*, New York: Pantheon, 1956, pl. 1

183 **TONI SCHNEIDERS** 1920–2006

Weichen, 1957

Gelatin silver print. 29.8 × 23 cm (11 3/4 × 9 in). Signed, titled in German in pencil and copyright credit stamp on the verso.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400

PROVENANCE Private Collection, Europe

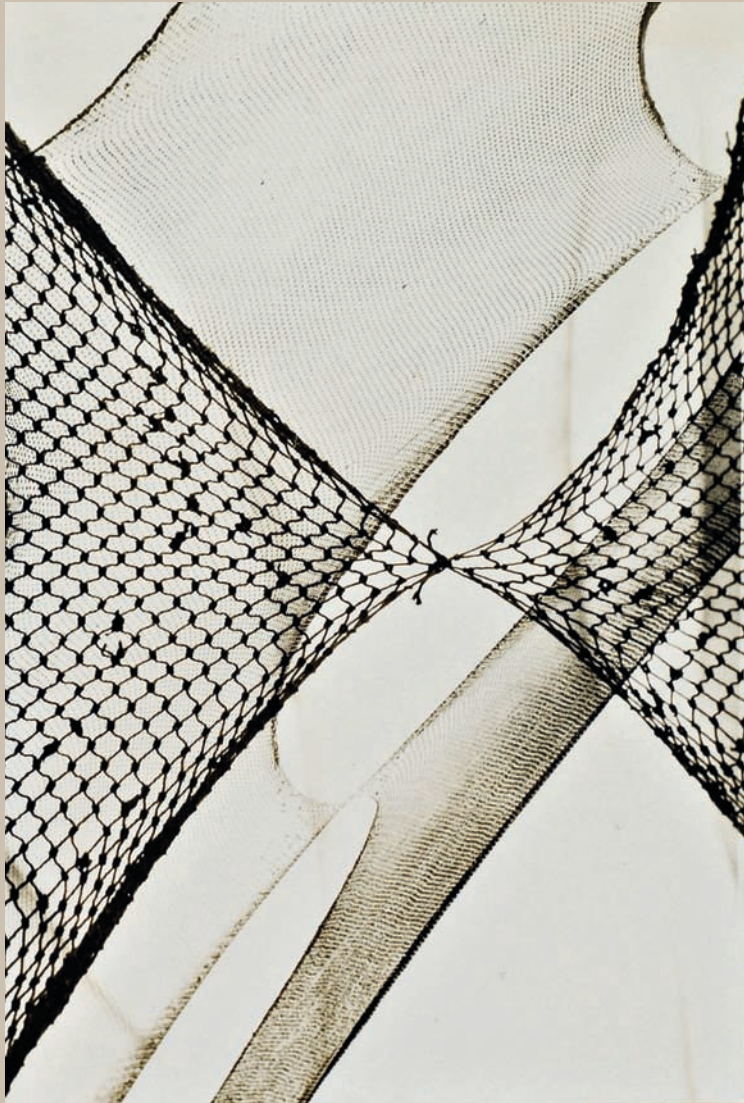
LITERATURE *Toni Schneiders: Photographs 1946–1980*, exh. cat., Fotomuseum im Münchner Stadtmuseum, Munich, 1999, p. 42; *Toni Schneiders: Photography*, Ostfildern-Ruit: Hatje Cantz, 2006, p. 49



185



186



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- 185

KIYOSHI NIIYAMA 1911–1969

Clothes and Shoes, c. 1950

Gelatin silver print. 42.5 × 31.4 cm (16 3/4 × 12 3/8 in). Signed by Youichi Niiyama, the photographer's son, in pencil on the verso.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400

PROVENANCE Private Collection, Europe
- 186

KIYOSHI NIIYAMA 1911–1969

Untitled, c. 1950

Gelatin silver print. 30.5 × 22.5 cm (12 × 8 7/8 in). Signed by Youichi Niiyama, the photographer's son, in pencil on the verso.

Estimate £3,500–4,500 \$5,700–7,300 €4,000–5,100

PROVENANCE Private Collection, Europe

LITERATURE *Kiyoshi Niiyama's World of Photography*, vol. 2, *The Thornton-Pickard-Age 1947–1969*, Tokyo, 2010, p. 107 (detail)
- 187

KIYOSHI NIIYAMA 1911–1969

Untitled, 1945–52

Gelatin silver print. 15.9 × 10.8 cm (6 1/4 × 4 1/4 in). Signed by Youichi Niiyama, the photographer's son, in pencil on the verso.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000

PROVENANCE Private Collection, Europe



188 **SIEGFRIED LAUTERWASSER** 1913–2000

Fischernetze (Fishing nets), c. 1950

Gelatin silver print. 23.5 × 17.8 cm (9 1/4 × 7 in). Titled, annotated 'Nr. 207' in pencil and copyright credit stamp on the verso.

Estimate £2,500–3,500 \$4,000–5,700 €2,800–4,000

PROVENANCE Private Collection, Europe

LITERATURE *Subjective photography: Images of the 50s*, exh. cat., San Francisco Museum of Modern Art, Museum Folkwang Essen, 1984, p. 57; *Subjective photography: The German contribution 1948–1963*, exh. cat., Institut für Auslandsbeziehungen, Stuttgart, 1989, p. 59; B. Auer, *Between Abstraction and Reality: Photography of the 50s*, Kunstverein Ludwigshafen am Rhein e.V., 1998, p. 46

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GUIDE FOR PROSPECTIVE BUYERS

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

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

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Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000, and 12% of the portion of the hammer price above £500,000.

VAT

Value added tax (VAT) may be payable on the hammer price and/or the buyer's premium. The buyer's premium may attract a charge in lieu of VAT. Please read carefully the 'VAT AND OTHER TAX INFORMATION FOR BUYERS' section in this catalogue.

1 PRIOR TO AUCTION

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Pre-Sale Estimates in US Dollars and Euros

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

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

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Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our

specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

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

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

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

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

In this catalogue, if property has O◊ next to the lot number, the guarantee of minimum price has been fully financed by third parties.

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

● No Reserve

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

♣ Property Subject to the Artist's Resale Right

Lots marked with ♣ are subject to the Artist's Resale Right calculated as a percentage of the hammer price and payable as part of the purchase price as follows:

<i>Portion of the Hammer Price (in EUR)</i>	<i>Royalty Rate</i>
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right applies where the hammer price is EUR 1,000 or more, subject to a

IMPORTANT NOTICES

Items sold under temporary admission

We wish to draw your attention to changes recently made to items sold under temporary admission (originally called temporary importation). The cancelling or refunding of applicable VAT is now subject to items being exported from the European Union within 30 days of payment, rather than 90 days from the date of sale as previously required. For up-to-date information on this matter, please see the 'VAT and Other Tax Information for Buyers' section below.

Identification of business or trade buyers

As of January 2010 in the UK, HMRC have made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

• Where the buyer is a Non-EU business, we require evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association, or government-issued documents showing that the company exists.

• Where the buyer is an EU VAT registered business, we require the above as well as the business's VAT registration number in the form of a government-issued document or paperwork from the local EU tax/VAT office showing the VAT number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed.

If these requirements are not met, we will be unable to cancel or refund any applicable VAT.

maximum royalty per lot of EUR 12,500. Calculation of the Artist's Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

†, §, ‡, or Ω **Property Subject to VAT**

Please refer to the section entitled 'VAT AND OTHER TAX INFORMATION FOR BUYERS' in this catalogue for additional information.

Σ **Endangered Species**

This property may require an export, import or endangered species license or permit. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

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If you cannot attend the auction, you may bid live on the telephone with one of our multilingual 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 £500. 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 VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips de Pury & Company 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 VAT. 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.

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Employees of Phillips de Pury & Company 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.

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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.

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (i.e., UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000s, 5,000, 8,000
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at the 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 de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding

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.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements have been agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in pounds sterling either by cash, cheque drawn on a UK 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 the local currency equivalent of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept Visa, MasterCard and UK-issued debit cards to pay for invoices of £50,000 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 de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

Transport and Shipping

As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We do not provide packing, handling or shipping services directly. However, we will coordinate with shipping agents instructed by you in order to facilitate the packing, handling and shipping of property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licences

Before bidding for any property, prospective bidders are advised to make independent enquiries as to whether a licence is required to export the property from the United Kingdom 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 licences or permits. The denial of any required licence 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 licence or certificate prior to exportation and additional licences or certificates upon importation to any country outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence 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 licences or certificates as well as any other required documentation. The denial of any required licence 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.



DESIGN

AUCTION 25 MAY 2011 **450 PARK AVENUE**

Viewing 19 – 24 May 450 West 15 Street

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1268 **Catalogues** +1 212 940 1240

PHILLIPSDEPURY.COM

STEVEN MONTGOMERY *"Hybrid Teapot #3,"* 1990 **Estimate** \$6,000 – 9,000

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs provide general information to buyers on the VAT and certain other potential tax implications of purchasing property at Phillips de Pury & Company. This information is not intended to be complete. In all cases, the relevant tax legislation takes precedence, and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Phillips de Pury & Company is not usually treated as agent and most property is sold as if it is the property of Phillips de Pury & Company. In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending saleroom addendum).

1 PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Phillips de Pury & Company is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price.

Phillips de Pury & Company must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

2 PROPERTY WITH A † SYMBOL

These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium.

Where the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips de Pury & Company being provided with evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided then VAT will be charged on the buyer's premium.

3 PROPERTY WITH A § SYMBOL

Lots sold to buyers whose registered address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol. However, if an EU buyer advises us that the property is to be exported from the EU, Phillips de Pury & Company will re-invoice the property under the normal VAT rules.

Lots sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules. Although the hammer price will be subject to VAT, the VAT will be cancelled or refunded upon export. The buyer's premium will always bear VAT unless the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country, subject to Phillips de Pury & Company receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These lots have been imported from outside the EU to be sold at auction under temporary admission. Property subject to temporary admission will be offered under the Auctioneer's Margin Scheme and will be subject to import VAT of either 5% or 20%, marked by ‡ and Ω respectively, on the hammer price and an amount in lieu of VAT at 20% on the buyer's premium. Anyone who wishes to buy outside the Auctioneer's Margin Scheme should notify the Client Accounting Department before the sale.

Where lots are sold outside the Auctioneer's Margin Scheme and the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips de Pury & Company receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

5 EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Phillips de Pury & Company on exports made within three months of the sale date if strict conditions are met:

- The amount in lieu of VAT charged on the buyer's premium for property sold under the Auctioneer's Margin Scheme (i.e., without a VAT symbol).
- The VAT on the hammer price for property sold under the normal VAT rules (i.e., with a † or a § symbol).

The following type of VAT may be cancelled or refunded by Phillips de Pury & Company on exports made within 30 days of payment date if strict conditions are met:

- The import VAT charged on the hammer price and an amount in lieu of VAT on the buyer's premium for property sold under temporary admission (i.e., with a ‡ or a Ω symbol) under the Auctioneer's Margin Scheme.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips de Pury & Company to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made.

Where the buyer carries purchases from the EU personally or uses the services of a third party, Phillips de Pury & Company will charge the VAT amount due as a deposit and refund it **if the lot has been exported within the timelines specified below** and either of the following conditions are met:

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips de Pury & Company is provided with appropriate documentary proof of export from the EU **within three months of the date of sale**. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips de Pury & Company is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue & Customs which shows the property has been exported from the EU via the UK **within 30 days of payment date**. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HM Revenue & Customs insist that the correct customs procedures are followed and Phillips de Pury & Company will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

Buyers carrying their own property must obtain hand-carry papers from the Shipping Department, for which a charge of £20 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Phillips de Pury & Company. Phillips de Pury & Company is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary admission and the property is exported from the EU **within 30 days of payment date**. Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary admission should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Phillips de Pury & Company being unable to refund the VAT charged on deposit.

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

Where VAT charged cannot be cancelled or refunded by Phillips de Pury & Company, it may be possible to seek repayment from HM Revenue & Customs ('HMRC'). Repayments in this manner are limited to businesses located outside the UK and may be considered for example for Import VAT charged on the hammer price for lots sold under temporary admission.

All claims made by customers located in another member state to the UK will need to be made under a new mechanism from 1 January 2010. The process prior to 1 January 2010 is no longer in operation.

If you are located in an EU member state other than the UK you will now need to apply for a refund of UK VAT directly to your local tax authority. This is done via submission of an electronically based claim form which should be accessed through the website of your local tax authority. As a result, your form may include VAT incurred in a number of member states. Furthermore, from 1 January 2010 you should only submit one form per year, rather than submitting forms throughout the year.

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a **calendar year basis** but must now be made no later than **30 September** following that calendar year. This effectively extends the time by which claims should be made by three months (e.g. for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts.

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only

available from the HMRC website. Go to <http://www.hmrc.gov.uk/index.htm>, and follow Quick Links, then Find a Form. The relevant form is VAT65A. Completed forms should be returned to:

HM Revenue & Customs
VAT Overseas Repayment Directive
Foyle House
Duncreggan Road
Londonderry
Northern Ireland
BT48 7AE

(tel) +44 2871 305100
(fax) +44 2871 305101

You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (e.g. claims for the period 1 July 2009 to 30 June 2010 should be made no later than 31 December 2010).

Please note that refunds of VAT will only be made where VAT has been incurred for a business purpose. Any VAT incurred on articles bought for personal use will not be refunded.

7 SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of lots following purchase. Buyers should consult their own tax advisors.

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 de Pury & Company 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 de Pury & Company 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 de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or 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 de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company 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 de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company. 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 de Pury & Company at our absolute discretion. Neither Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company 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 de Pury & Company. 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 value added tax (VAT). 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 de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

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

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company 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 wilful misconduct.

(f) Employees of Phillips de Pury & Company 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 de Pury & Company 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.

(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.

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars 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, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000 and 12% of the portion of the hammer price above £500,000.

(b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol ♣ next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.

(d) 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 licence or other permit for such lot. Payments must be made by the invoiced party in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as follows:

- (i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US\$10,000.
- (ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to "Phillips de Pury & Company Limited". If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at Howick Place, London SW1P 1BB and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.
- (iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details will be provided on the Invoice for purchased lots.

(e) As a courtesy to clients, Phillips de Pury & Company will accept Visa, MasterCard and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

(f) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within five days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) five days after the auction, whichever is the earlier. Until risk passes, Phillips de Pury & Company 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 de Pury & Company will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips de Pury & Company, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips de Pury & Company. Any such instruction 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.

(d) Phillips de Pury & Company 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 £50, storage charges of £10 per day

and pro rated insurance charges of 0.1% of the Purchase Price per month on each uncollected lot. Additional charges may apply to oversized lots.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company'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 de Pury & Company 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 five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense; (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 de Pury & Company 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 de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) 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.

(b) The buyer irrevocably authorizes Phillips de Pury & Company to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips de Pury & Company will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips de Pury & Company, upon notification by any of our affiliated companies that the buyer is in default of payment, 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 de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips de Pury & Company to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips de Pury & Company to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company 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 de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, 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 de Pury & Company and the seller with respect to such rescinded sale.

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom 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 licences or permits. Failure to obtain a licence 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.

12 DATA PROTECTION

(a) In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as 'sensitive', they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +44 20 7318 4010. If you would prefer not to receive details of future events please call the above number.

(b) In order to fulfil the services clients have requested, Phillips de Pury & Company may disclose information to third parties such as shippers. Some countries do not offer equivalent legal protection of personal information to that offered within the European Union (EU). It is Phillips de Pury & Company's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for client information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Sale, clients agree to such disclosure.

13 LIMITATION OF LIABILITY

(a) Subject to sub-paragraph (e) below, the total liability of Phillips de Pury & Company, 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 de Pury & Company, 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to sub-paragraph (e) below, none of Phillips de Pury & Company, 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 sub-paragraph (a) above, whether such loss or damage is characterised 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 de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

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15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company 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 de Pury & Company.

(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.

(e) No term of these Conditions of Sale shall be enforceable under the Contracts (Rights of Third Parties) Act 1999 by anyone other than the buyer.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with English law.

(b) For the benefit of Phillips de Pury & Company, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction 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. All parties agree that Phillips de Pury & Company shall retain the right to bring proceedings in any court other than the Courts of England.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted at the last address of the bidder or seller known to Phillips de Pury & Company.

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

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

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INTERNATIONAL SPECIALISTS

Berlin	Shirin Kranz, Specialist, Contemporary Art +49 30 880 018 42
Brussels	Olivier Vrankenne, International Senior Specialist +32 486 43 43 44
Buenos Aires & London	Brooke de Ocampo, International Specialist, Contemporary Art +44 777 551 7060
Geneva	Katie Kennedy Perez, Specialist, Contemporary Art +41 22 906 8000
London	Dr. Michaela de Pury, International Senior Director, Contemporary Art +49 17 289 73611
Los Angeles	Maya McLaughlin, Contemporary Art +1 323 791 1771
Milan	Laura Garbarino, International Senior Specialist, Contemporary Art +39 339 478 9671
Moscow	Svetlana Marich, Specialist, Contemporary Art +7 495 225 88 22

GENERAL COUNSEL

Patricia G. Hambrecht

MANAGING DIRECTORS

Finn Schouenborg Dombernowsky, London/Europe
Sean Cleary, New York

WORLDWIDE OFFICES

NEW YORK

450 Park Avenue, New York, NY 10022, USA
tel +1 212 940 1300 fax +1 212 940 1227

NEW YORK

450 West 15 Street, New York, NY 10011, USA
tel +1 212 940 1200 fax +1 212 924 5403

LONDON

Howick Place, London SW1P 1BB, United Kingdom
tel +44 20 7318 4010 fax +44 20 7318 4011

PARIS

6 avenue Franklin D. Roosevelt, 75008 Paris, France
tel +33 1 42 78 67 77 fax +33 1 42 78 23 07

MOSCOW

TSUM, Petrovskaya str., 2, office 524, 125009 Moscow, Russia
tel +7 495 225 88 22 fax +7 495 225 88 87

BERLIN

Auguststrasse 19, 10117 Berlin, Germany
tel +49 30 8800 1842 fax +49 30 8800 1843

GENEVA

23 quai des Bergues, 1201 Geneva, Switzerland
tel +41 22 906 80 00 fax +41 22 906 80 01

SPECIALISTS AND DEPARTMENTS

CONTEMPORARY ART

Michael McGinnis, Senior Director +1 212 940 1254
and Worldwide Head, Contemporary Art

LONDON

Peter Sumner, Head of Sales, London +44 20 7318 4063
George O'Dell, Head of Day Sale +44 20 7318 4093

Judith Hess +44 20 7318 4075
Matt Langton +44 20 7318 4074
Raphael Lepine +44 20 7318 4078
Ivgenia Naiman +44 20 7318 4071

Paul de Bono +44 20 7318 4070
Henry Highley +44 20 7318 4061
Helen Rohwedder +44 20 7318 4042
Charlotte Salisbury +44 20 7318 4058

NEW YORK

Zach Miner, Head of Evening Sale +1 212 940 1256
Sarah Mudge, Head of Day Sale +1 212 940 1259

Roxana Bruno +1 212 940 1229
Jeremy Goldsmith +1 212 940 1253
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Jean-Michel Placent +1 212 940 1263

Peter Flores +1 212 940 1223
Alexandra Leive +1 212 940 1252
Winnie Scheuer +1 212 940 1226
Alyse Serrell +1 212 940 1303
Amanda Stoffel +1 212 940 1261
Roxanne Tahbaz +1 212 940 1292

PARIS

Edouard de Moussac +33 1 42 78 67 77

DESIGN

Alexander Payne, Director +44 20 7318 4052
and Worldwide Head, Design

LONDON

Domenico Raimondo +44 20 7318 4016
Ben Williams +44 20 7318 4027
Marine Hartogs +44 20 7318 4021

Marcus McDonald +44 20 7318 4014
Megan McGee +44 20 7318 4023

NEW YORK

Alex Heminway, New York Director +1 212 940 1269

Marcus Tremonto +1 212 940 1268
Meaghan Roddy +1 212 940 1266

Alexandra Gilbert +1 212 940 1266
Allison Condo +1 212 940 1268

PARIS

Johanna Frydman +33 1 42 78 67 77

BERLIN

Christina Scheublein +49 30 886 250 57

MODERN AND CONTEMPORARY EDITIONS

NEW YORK

Cary Leibowitz, Worldwide Co-Director +1 212 940 1222
Kelly Troester, Worldwide Co-Director +1 212 940 1221

Joy Deibert +1 212 940 1333
Jannah Greenblatt +1 212 940 1332

PHOTOGRAPHS

Vanessa Kramer +1 212 940 1243
Worldwide Director, Photographs

LONDON

Lou Proud, Head of Photographs, London +44 20 7318 4018
Sebastien Montabonel +44 20 7318 4025
Alexandra Bibby +44 20 7318 4087

Rita Almeida Freitas +44 20 7318 4062
Emma Lewis +44 20 7318 4092

NEW YORK

Shlomi Rabi +1 212 940 1246
Caroline Shea +1 212 940 1247

Deniz Atac +1 212 940 1245
Carol Ehlers, Consultant +1 212 940 1245
Sarah Krueger +1 212 940 1245

BERLIN

Christina Scheublein +49 30 886 250 57

JEWELS

Nazgol Jahan, Worldwide Director +1 212 940 1283

NEW YORK

Carmela Manoli +1 212 940 1302
Sharla Phernetton +1 212 940 1365

LONDON

Ardavan Ghavami, Head of Jewelry, Europe +44 20 7318 4064

Rose Curran +44 20 7318 4032
Lane McLean +44 20 7318 4032
Stephen Gilbert +44 20 7318 4104

THEME SALES

Henry Allsopp, Worldwide Director +44 20 7318 4060

LONDON

Arianna Jacobs +44 20 7318 4054
Lisa de Simone +44 20 7318 4090
Eleanor Crabtree +44 20 7318 4040
Tamila Kerimova +44 20 7318 4085

NEW YORK

Corey Barr +1 212 940 1234
Steve Agin, Consultant +1 908 475 1796

Stephanie Max +1 212 940 1301

PRIVATE SALES

LONDON

Matt Langton +44 20 7318 4074

OFFICE OF THE CHAIRMAN

Anna Furney, New York +1 212 940 1238
Harmony Johnston, London +44 20 7318 4099

ART AND PRODUCTION

Mike McClafferty, Consultant Art Director

LONDON

Mark Hudson, Deputy Art Director
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Tom Radcliffe, Production Director

NEW YORK

Andrea Koronkiewicz, Studio Manager
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SALE INFORMATION

AUCTION

Thursday 19 May 2011, 5pm

VIEWING

Friday 13 May, 10am – 6pm

Saturday 14 May, 10am – 6pm

Sunday 15 May, 12pm – 6pm

Monday 16 May – Wednesday 18 May, 10am – 6pm

Thursday 19 May, 10am – 2pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

110–112 Morden Road, Mitcham, Surrey CR4 4XB

SALE DESIGNATION

When sending in written bids or making enquiries, please refer to this sale as UK040111 or Photographs

SPECIALISTS

Vanessa Kramer, Worldwide Director, Photographs, +1 212 940 1243

Lou Proud, Head of Photographs, London +44 20 7318 4018

Sebastien Montabonel, London +44 20 7318 4025

Alexandra Bibby, London +44 20 7318 4087

CATALOGUER

Rita Almeida Freitas, London +44 20 7318 4062

SALE ADMINISTRATOR

Emma Lewis, London +44 20 7318 4092

PROPERTY MANAGER

Ian Bell +44 20 7318 4098

CATALOGUES

tel +44 20 7318 4039 +1 212 940 1240

catalogues@phillipsdepury.com

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ABSENTEE AND TELEPHONE BIDS

tel +44 20 7318 4045 fax +44 20 7318 4035

bids@phillipsdepury.com

CLIENT ACCOUNTS

Buyer and seller account enquiries +44 20 7318 4010

CLIENT SERVICES

Natalie McFarlane +44 20 7318 4010

WAREHOUSE & SHIPPING

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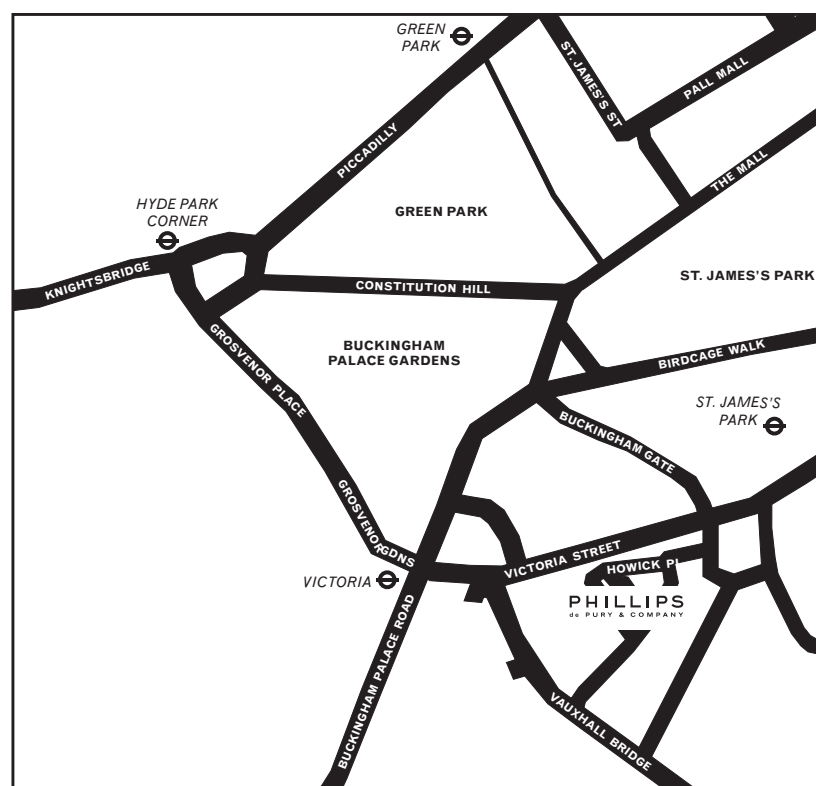
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Back cover Larry Sultan, *Woman in Curls*, 2002, Lot 44 (detail)

Inside back cover Vik Muniz, *Odalisque with a Turkish Chair, after Henri Matisse*, 2006, Lot 40 (detail)

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