

PHOTOGRAPHS

17 MAY 2012 LONDON



PHILLIPS
de PURY & COMPANY



Hunting cheetahs in the Tsimba Range, June 1960, for The End of the Game / Last week from Rhodesia / Peter Beard



But past who can recall a lion's
(Paradee 1900)



PHOTOGRAPHS

17 MAY 2012 4PM LONDON

LOTS 1–162

Viewing

Friday 11 May, 10am – 6pm
Saturday 12 May, 10am – 6pm
Sunday 13 May, 12pm – 6pm
Monday 14 May, 10am – 6pm
Tuesday 15 May, 10am – 6pm
Wednesday 16 May, 10am – 6pm
Thursday 17 May, 10am – 1pm

Front cover Horst P. Horst, *Still life, Oyster Bay, Long Island*, 1950, lot 77

Inside front cover Peter Beard, *Hunting Cheetahs on the Taru Desert, Kenya, June*, 1960, lot 108 (detail)

Opposite Walker Evans, *Alabama Tenant Farmer (Floyd Burroughs)*, 1936, lot 92 (detail)



1 HELMUT NEWTON 1920–2004

Sie Kommen (Naked), Paris, 1981

Gelatin silver print, printed 1983.

41.8 × 35.7 cm (16 1/2 × 14 in)

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

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400 ♣ ‡

LITERATURE

French Vogue, November 1981, p. 164

Helmut Newton: Private Property, Munich: Schirmer/Mosel, 1989, pl. 37

Helmut Newton: Big Nudes, Munich: Schirmer/Mosel, 1990, n.p.

M. Harrison, *Appearances: Fashion Photography since 1945*, New York: Rizzoli, 1991, p. 241

Helmut Newton: Pages from the Glossies: Facsimiles 1956–1998, Göttingen: Steidl, 1998, p. 460

M. Heiting, ed., *Helmut Newton: Work*, Cologne: Taschen, 2000, p. 189

2



2 HELMUT NEWTON 1920–2004

Upstairs at Maxim's Paris from *Private Property Portfolio, Suite II*, 1978

Gelatin silver print, printed 1984.

36 × 24 cm (14 1/8 × 9 1/2 in)

Signed in pencil by the photographer, numbered '20' in pencil in an unidentified hand and copyright credit portfolio stamp on the verso. Number 20 from an edition of 75.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400 ♠

PROVENANCE

Christie's, London, 31 May 2007, lot 115

LITERATURE

Vogue (Paris), March 1978, p. 224

Helmut Newton: Sleepless Nights, Charlottesville: Quartet Books, 1978, p. 81

Helmut Newton: Private Property, Munich: Schirmer/Mosel, 1989, pl. 18

Helmut Newton: Pages from the Glossies: Facsimiles 1956–1998, Zurich: Scalco, 1998, p. 380

3



3 HORST P. HORST 1906–1999

Hands, New York, 1941

Gelatin silver print, printed later.

30 × 20.8 cm (11 3/4 × 8 1/4 in)

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

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400 ♠

PROVENANCE

From the estate of the artist

Private Collection, Europe

LITERATURE

M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1995, pl. 49



4 HORST P. HORST 1906–1999

Mainbocher Corset, Paris, 1939

Gelatin silver print, printed later.

24 × 19 cm (9 1/2 × 7 1/2 in)

Signed in pencil in the margin; signed in pencil and copyright credit stamp on the verso.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400 ♠

PROVENANCE

Hamiltons Gallery, London

LITERATURE

Vogue (USA), 15 September 1939

Vogue (Paris), December 1939

N. Hall-Duncan, *The History of Fashion Photography*, New York: Alpine Book Co., 1979, p. 65

P. Devlin, *Vogue Book of Fashion Photography*, New York: Simon & Schuster, 1979, p. 46

V. Lawford, *Horst: His Work and his World*, Harmondsworth: Viking, 1984, p. 184

M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1991, pl. 8

K. Fraser, *On The Edge: Images from 100 Years of Vogue*, Ebury Press, 1992, p. 25

Chorus of Light: Photographs from the Sir Elton John Collection, exh. cat. Atlanta, High Museum of Art, 2001, p. 192

N. Angeletti, A. Oliva, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine*, Rizzoli, 2006, p. 18



5 JEANLOUP SIEFF 1933–2000

Harper's Bazaar, Palm Beach, 1964

Gelatin silver print, printed later.

29.9 × 20.3 cm (11 3/4 × 7 7/8 in)

Titled, dated in ink and copyright credit stamp on the verso.

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200 ♠

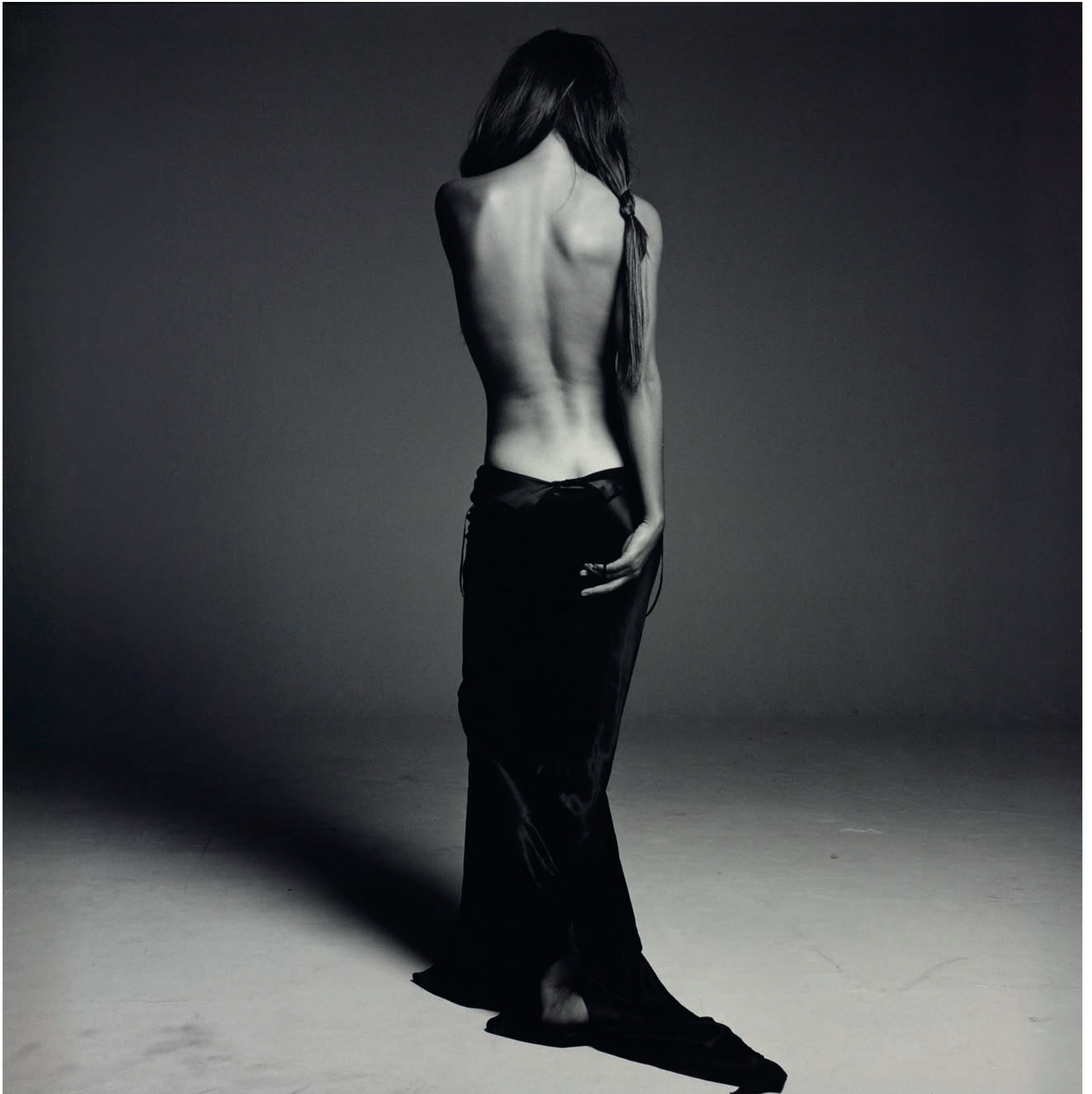
PROVENANCE

Private Collection, Europe

LITERATURE

Jeanloup Sieff: 40 years of photography, Cologne: Evergreen, 1996, cover (detail) and p. 139

Jeanloup Sieff, Taschen, 2010, cover (detail)



6 MICHEL COMTE b. 1954

Helena Christensen V, 1995

Digital colour coupler print, printed 2010 and flush-mounted.

174 × 174 cm (68 1/2 × 68 1/2 in)

Signed, titled and numbered 1/1 in pencil on a label accompanying the work.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400

PROVENANCE

Michel Comte Estate/I-Management

Private Collection, London

7 **HELMUT NEWTON** 1920–2004

Cyberwoman 3, 2000

Gelatin silver print.

33 × 25.3 cm (12 7/8 × 9 7/8 in)

Signed by the photographer, numbered 15/100 in an unidentified hand, all in pencil and copyright credit reproduction limitation stamp on the verso.

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

PROVENANCE

Private Collection, Europe

8 **HELMUT NEWTON** 1920–2004

Cyberwoman 7, 2000

Gelatin silver print.

33 × 25.3 cm (12 7/8 × 9 7/8 in)

Signed by the photographer, numbered 15/100 in an unidentified hand, all in pencil and copyright credit reproduction limitation stamp on the verso.

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

PROVENANCE

Private Collection, Europe

7



8



9 **DAVID BAILEY** b. 1938

Amanda Johnson, Songwriter | Performer | Contortionist | Bitch | Cunt, 2003

Gelatin silver print, printed 2005.

123.3 × 99 cm (48 1/2 × 38 7/8 in)

Signed, dated '05' and numbered 1/3 in pencil on the reverse of the flush-mount.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400 ♠ †

PROVENANCE

Faggionato Fine Arts, London

Private Collection, Europe

EXHIBITED

London, Faggionato Fine Arts, *Bailey's Democracy: Photographs by David Bailey*, 14 December 2005–27 January 2006

LITERATURE

D. Morris, *David Bailey: Bailey's Democracy*, Göttingen: Steidl, 2006



David Bailey's project 'Democracy' is concerned with nakedness, the concept of which excited him – people directly exposed with no clever lighting or sheen of make-up. He had, he claimed, no wish to contribute more images to the canon of the classical or traditional nude: "All that worrying about poncy lighting, making people look like landscapes or rocks ... If I wanted to photograph a fucking rock, I'd photograph a fucking rock."

He is loath to admit it, but the idea for a body of work entitled 'David Bailey's Democracy' came to him while reading Plato's *Republic*. From this he conjured up the idea of a cast of characters, not posed or composed, but instead literally standing in their own skins.

He advertised for naked models (over 100 applied), laying down a set of rules: everyone was to be photographed in the same surroundings with the same lighting, with each subject given six shots. Each volunteer was placed in front of a white backdrop under a single light, while Bailey shot them from 12 feet away. The photographer's own platonic utopia resulted, captured by a huge camera chosen for maximum detail and frame.

No one could be refused, and all 'species' of human applied; the key was the subject, not the photographer, and people 'being themselves'. Thus, instead of the usual *Vogue* habitués, Bailey was confronted by strangers and non-celebrities. To add a final seal of individualism, he gave each sitter the freedom to entitle their image however they wished.

10



10 MARIO TESTINO b. 1954
Renaud/Gucci Underwear #1, 1998
 Gelatin silver print.
 44 × 35.5 cm (17 3/8 × 13 7/8 in)
 Signed and dated in ink on a label affixed to the verso. Number 2 from an edition of 10.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400

PROVENANCE
 Galleria Raucci/Santamaria, Naples

11



11 MARIO TESTINO b. 1954
Renaud/Gucci Underwear #2, 1998
 Gelatin silver print.
 44 × 35.5 cm (17 3/8 × 13 7/8 in)
 Signed and dated in ink on a label affixed to the verso. Number 1 from an edition of 10.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400

PROVENANCE
 Galleria Raucci/Santamaria, Naples

12 HERB RITTS 1952–2002
Tony, Black Torso, Los Angeles, 1986
 Gelatin silver print.
 46.4 × 37.6 cm (18 1/4 × 14 3/4 in)
 Copyright credit blindstamp in the margin; signed, titled, dated and numbered 12/25 in pencil on the verso.

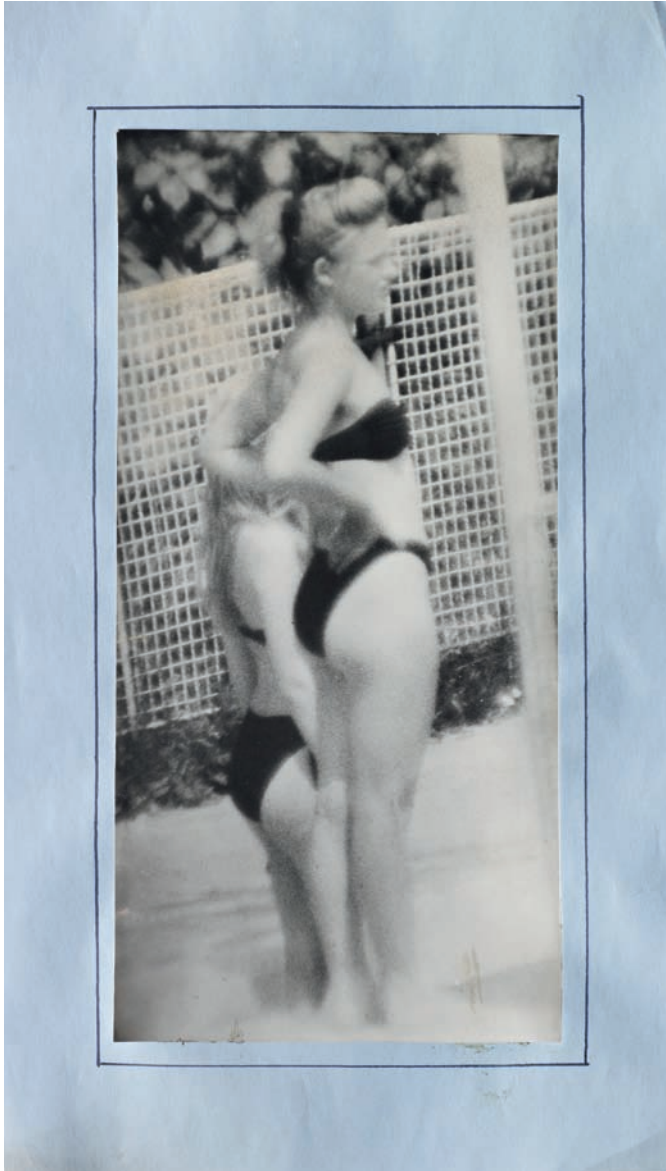
Estimate £2,500–3,500 \$4,000–5,600 €3,000–4,200

PROVENANCE
 Staley Wise Gallery, New York

LITERATURE
Herb Ritts: Men/Women, Twin Palms, 1989 (variant)



13



14



13 MIROSLAV TICHÝ 1926–2011

Untitled, 1950–80

Gelatin silver print, mounted.

22.3 × 11.2 cm (8 3/4 × 4 3/8 in)

Accompanied by a gallery certificate of authenticity.

Estimate £2,000–3,000 \$3,200–4,800 €2,400–3,600 ♣

PROVENANCE

Arndt and Partner, Berlin

EXHIBITED

Berlin, Arndt and Partner, *Miroslav Tichý*, 25 June–8 August 2005

14 MIROSLAV TICHÝ 1926–2011

Untitled, 1950–80

Gelatin silver print, mounted.

12.3 × 7.4 cm (4 7/8 × 2 7/8 in)

Accompanied by a gallery certificate of authenticity.

Estimate £2,000–3,000 \$3,200–4,800 €2,400–3,600 ♣

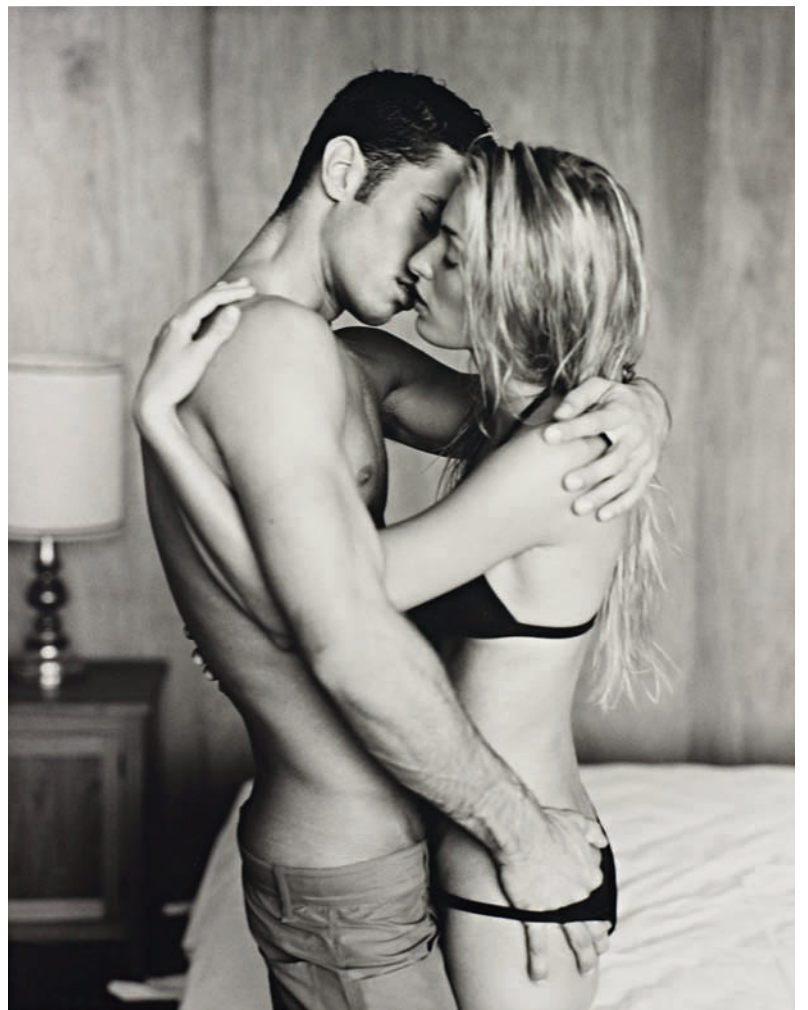
PROVENANCE

Arndt and Partner, Berlin

EXHIBITED

Berlin, Arndt and Partner, *Miroslav Tichý*, 25 June–8 August 2005

15





15 **MICHAEL DWECK** b. 1957

Jacqueline and Friend, Montauk, New York, 2002

Gelatin silver print, printed 2006.

48 × 38 cm (18 7/8 × 14 7/8 in)

Signed, titled, dated, numbered 7/30 and annotated 'What happens at East Deck Motel stays at the East Deck Motel.' in pencil on the verso.

Estimate £1,500–2,500 \$2,400–4,000 €1,800–3,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Michael Dweck – The End: Montauk, New York: Harry N. Abrams, 2004, p. 47

16 **GEORGE HOYNINGEN-HUENE** 1900–1968

Georgia Graves, swimwear by Lelong, Paris, 1929

Gelatin silver print, printed later by Horst P. Horst.

29.5 × 20.4 cm (11 5/8 × 8 in)

Hoyningen-Huene/ Horst copyright credit blindstamp in the margin; titled, annotated 'From the Collection of Horst' by Horst P. Horst in pencil on the verso.

Estimate £3,000–5,000 \$4,800–8,000 €3,600–6,000 ♠ ‡

PROVENANCE

Acquired directly from Horst P. Horst Studio

LITERATURE

W.A. Ewing, *The Photographic Art of Hoyningen-Huene*, London: Thames & Hudson, 1986, pl. 60

17 **DIANE ARBUS** 1923–1971

A family one evening in a nudist camp, PA, 1965

Gelatin silver print.

38 × 36 cm (14 7/8 × 14 1/8 in)

Stamped 'a diane arbus print', signed, dated '1972', numbered '#4090-12-6U-1620' by Doon Arbus, Administrator, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate £45,000–55,000 \$71,900–87,800 €54,000–66,000

PROVENANCE

Howard Greenberg Gallery, New York

LITERATURE

Diane Arbus, Aperture, 1972, n.p.

T. Southall, *Diane Arbus: Magazine Work*, Aperture, 1984, p. 68

H. Weski, T. Liesbrock, *How You Look at It: Photographs of the 20th Century*, 2000, p. 294

Arbus, Sussman, Phillips, Selkirk, Rosenheim, *Diane Arbus: Revelations*, New York: Random House, 2003, p. 295

"That woman, Arbus, had an ability – what do you call it? Uncanny – to take photographs of things you think are hidden or want to keep hidden. Forget that we thought we were naked. I was never really naked until that picture – do you see what I mean? She took pictures of the thoughts, feelings, things you might not even know existed inside yourself. It wasn't that she made you look one way or another, she made you look exactly like yourself. Horribly yourself, whoever you were. Is that beauty? If you can accept it, I think it might be."

(A.M. Homes, 'Nudist Exposed', *Modern Painters*, Spring 2004)

This image by Arbus was taken at Sunnyrest, a nudist colony in Pennsylvania, as part of the Washington Square project she was working on at the time. What is remarkable about this series of images – apart from the fact that at the time she was a lesser-known fashion photographer, used to assignments where clothes were the main focus – is the decade in which these brave, very 'naked' images were taken. During the 1960s, when genteel ladies still often wore hats and gloves daily, to be nude in an everyday situation was a radical act, and these people considered themselves pioneers. The naturalists came from all walks of life: accountants, schoolteachers, people working for huge corporations. Was this their mischievous way of acting out a desire to be free in what was otherwise a very regular existence?

Arbus had a strong sense of otherness, an unfailing talent for revealing the strangeness of the familiar, and the contradictions of human existence. Even though the people depicted here considered themselves perfectly ordinary, Arbus succeeds in bringing out the extraordinary in her subjects.

The work is also interesting on a technical level. In 1962 there was a marked shift in Arbus's technique, when she adopted 2 ¼ inch format film, printing her square pictures on 11 × 14 inch paper. In 1965 – the year this photograph was taken – there was a second notable change: she began printing her images with thick black irregular borders, as can be seen in this image. For many subsequent years the distinctive black border continued to be a feature of her oeuvre, leading us to believe that it struck Arbus as an important addition to the composition.



“If I had been born one or two hundred years ago, I might have been a sculptor, but photography is a very quick way to see, to make sculpture.”

ROBERT MAPPLETHORPE

18 ROBERT MAPPLETHORPE 1946–1989

Ken, Lydia and Tyler, 1985

Gelatin silver print.

38.5 × 38.5 cm (15 1/8 × 15 1/8 in)

Signed, dated and numbered 2/10 in ink in the margin; signed, dated in ink by the photographer, titled, dated, numbered in ink in an unidentified hand and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate £25,000–35,000 \$39,900–55,900 €30,000–42,000

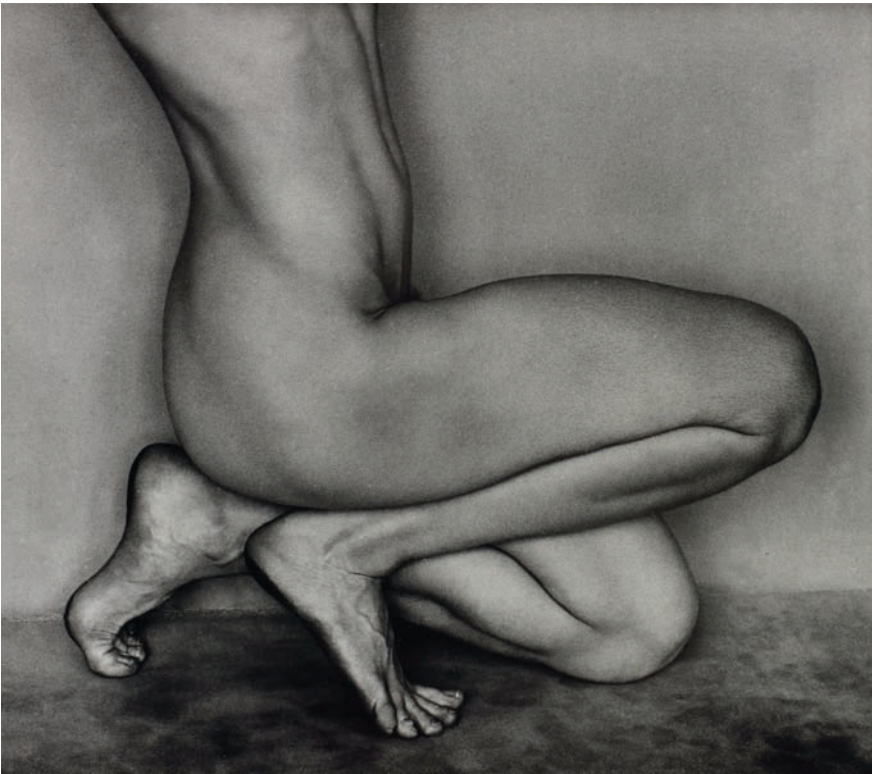
PROVENANCE

Galleria Photology, Milan

LITERATURE

Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist prints, exh. cat., Guggenheim Museum, Berlin, 2004, cover, p. 49 and pl. 100





19 EDWARD WESTON 1886–1958
Bertha, Glendale, 1927
Gelatin silver print, printed later by Cole Weston.
18.2 × 20.9 cm (7 1/8 × 8 1/4 in)
Signed, titled 'Nude', dated by Cole Weston, the photographer's son, in pencil and Edward Weston signature stamp on the reverse of the mount.

Estimate £3,000–5,000 \$4,800–8,000 €3,600–6,000 ₺

PROVENANCE
Private Collection, USA

LITERATURE
J.T. Smith, *Time of Exposure: Nancy Newhall's Unpublished Book of Edward Weston's Nudes*, London: Merrell, 2003, p. 82, there titled 'Knees of a Dancer'



20 JEANLOUP SIEFF 1933 – 2000
Portrait of a seated lady, c. 1972
Gelatin silver print.
39 × 25.5 cm (15 3/8 × 10 in)
Signed in pencil on the reverse of the flush-mount.

Estimate £3,500–4,500 \$5,600–7,200 €4,200–5,400 ♠

PROVENANCE
Acquired directly from the artist

21 JEANLOUP SIEFF 1933 – 2000
Homage to Seurat, New York, 1965
Gelatin siver print.
40 × 26 cm (15 3/4 × 10 1/4 in)
Signed, titled, dated in pencil and credit stamp on the reverse of the flush-mount.

Estimate £7,000–9,000 \$11,200–14,400 €8,400–10,800 ♠

PROVENANCE
Acquired directly from the artist

LITERATURE
Jeanloup Sieff: 40 Years of Photography, Cologne: Evergreen, 1996, p. 93





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

Christy Turlington, Panoramic View Hotel, Montauk, 1993

Gelatin silver print.

117.5 × 149.5 cm (46 1/4 × 58 7/8 in)

Signed, titled, dated, numbered 3/10 in pencil and copyright credit on the verso.

Estimate £10,000–15,000 \$16,000–24,000 €12,000–18,000

PROVENANCE

Private Collection, London

LITERATURE

D. Fahey, ed., *Sante D'Orazio: A Private View, Photographs and Diary*, Pavilion, 1998, pp. 32–33



23 **JOHN SWANNELL** b. 1946

Fine Lines, 1977

Gelatin silver print.

30 × 22.5 cm (11 3/4 × 8 7/8 in)

Signed, dated '1978', numbered 4/50 in pencil and credit stamp on the reverse of the flush-mount.

Estimate £3,000–5,000 \$4,800–8,000 €3,600–6,000 ‡ ♣

LITERATURE

John Swannell: Fine Lines, Salem House Publishers, 1982, cover

24 **MARIO TESTINO** b. 1954

Gisele II, *Vogue*, Paris, 2002

Unique lightjet print, flush-mounted.

230 × 179 cm (90 1/2 × 70 1/2 in)

Signed in ink on a label affixed to the reverse of the frame.

Estimate £25,000–35,000 \$39,900–55,900 €30,000–42,000

EXHIBITED

Paris, Phillips de Pury & Company, *Out of Fashion*, 2006





25 **GUY BOURDIN** 1928–1991

Nudes wearing Charles Jourdan shoes, c. 1965

Two gelatin silver prints.

(i) 24 × 14.5 cm (9 1/2 × 5 3/4 in); (ii) 24 × 15.7 cm (9 1/2 × 6 1/8 in)

Each credited in pencil in an unidentified hand.

Estimate £2,000–3,000 \$3,200–4,800 €2,400–3,600 ♠

PROVENANCE

Acquired directly from the artist

26 **LORENZO AGIUS** b. 1962

Jude and Ewan in bed, 2003

Lightjet print, printed later and Diassec mounted.

121.7 × 153 cm (47 7/8 × 60 1/4 in)

Signed and numbered in ink on the recto. One from an edition of 15 plus 2 artist's proofs.

Estimate £3,000–5,000 \$4,800–8,000 €3,600–6,000 ♠ †

PROVENANCE

Private Collection, London



26



27



28



27 MARK SELIGER b. 1959

Heidi Klum as Jayne Mansfield, NYC, 2002

Digital colour coupler print, printed later.

106 × 142 cm (41 3/4 × 55 7/8 in)

Signed, titled, dated and numbered 3/5 in ink and copyright credit reproduction limitation stamp on a label accompanying the work.

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200 ₺

PROVENANCE

Private Collection, New York

28 ROXANNE LOWIT b. 1970

Pamela Anderson and David LaChapelle, L.A., 2001

Archival pigment print.

61.5 × 86 cm (24 1/4 × 33 7/8 in)

Signed, titled, dated and numbered in pencil on the verso. One from an edition of 11.

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200 ₺

PROVENANCE

Acquired directly from the artist
Private Collection, New York



29 **MARILYN MINTER** b. 1948

Swarv, 2005

Colour coupler print.

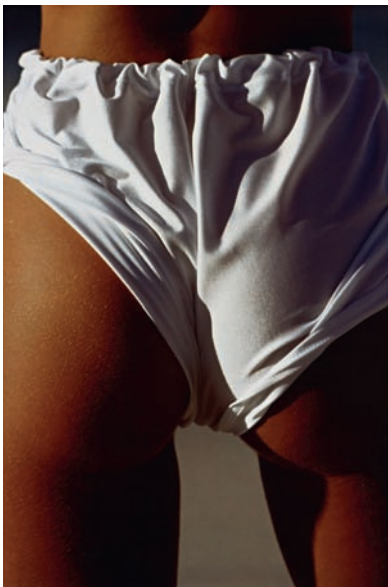
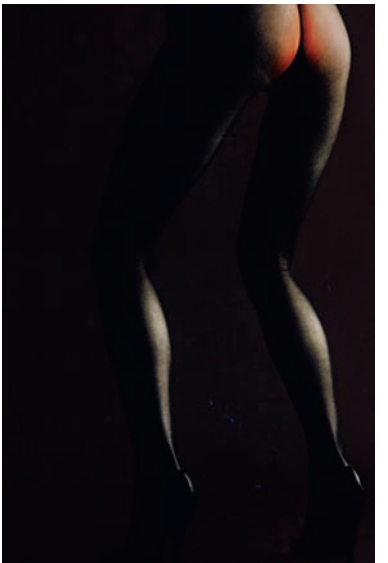
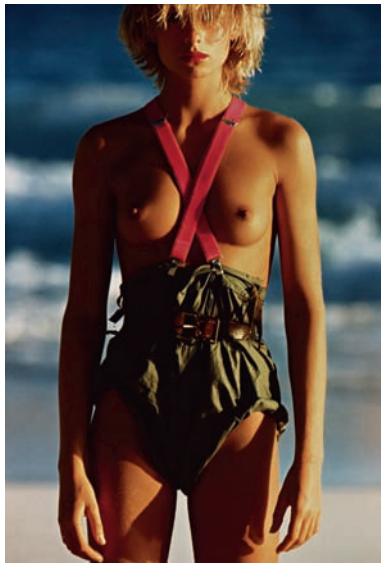
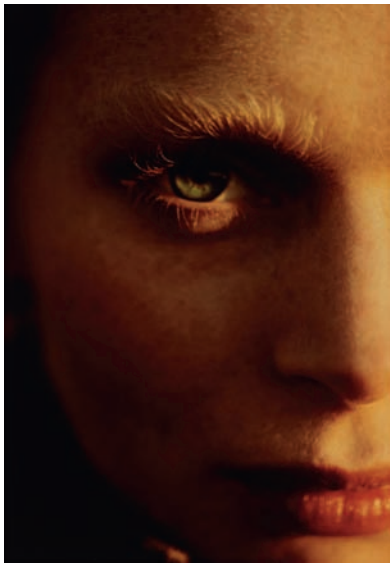
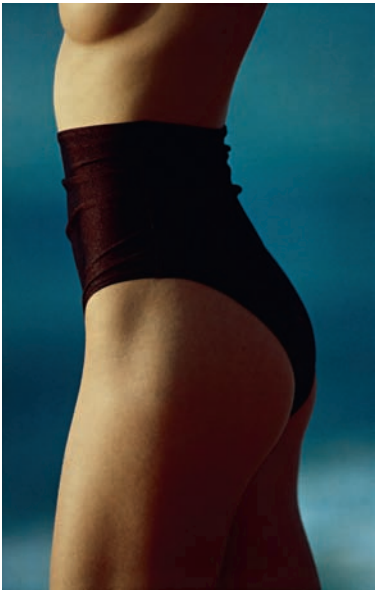
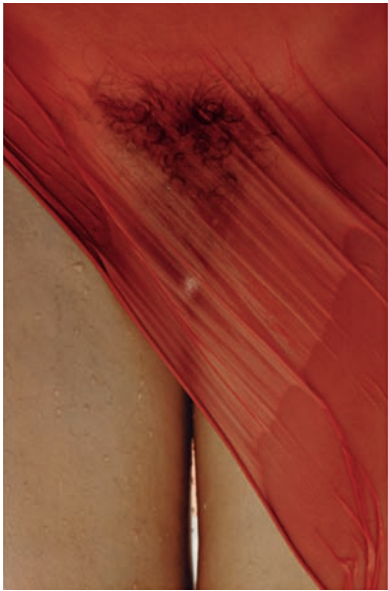
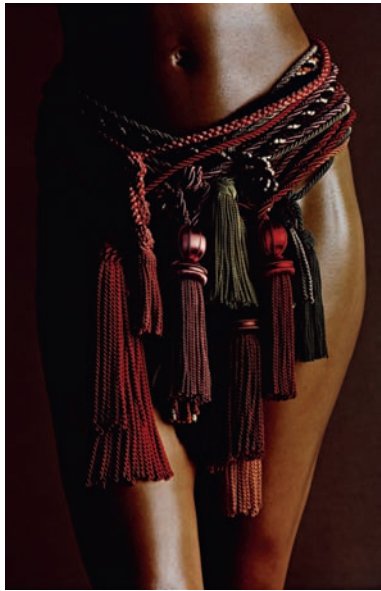
101.5 × 66 cm (39 7/8 × 25 7/8 in)

Signed, titled, dated and numbered 5/5 in ink on the verso. One from an edition of 5 plus 2 artist's proofs.

Estimate £15,000–20,000 \$24,000–31,900 €18,000–24,000 ₺

PROVENANCE

Private Collection, New York



30 **HANS FEURER** b. 1939

Selected Images, 1969–86

Eleven dye transfer prints, printed 1990s.

Varying sizes from 41.5 × 28.5 cm (16 3/8 × 11 1/4 in) to 48.5 × 29 cm (19 1/8 × 11 3/8 in)

Each signed in pencil on the mount; each credited, dated, ten annotated 'Portfolio' and sequentially numbered '1–10', all in pencil in an unidentified hand and each with collection stamp on the reverse of the mount. Contained in a leatherette portfolio case.

Estimate £10,000–15,000 \$16,000–24,000 €12,000–18,000

PROVENANCE

Acquired directly from the artist

31 **LILLIAN BASSMAN** 1917–2012

In This Year of Lace, Dovima, dress by Jane Derby, The Plaza Hotel, New York, 1951
Gelatin silver print, printed later.
56.5 × 43.7 cm (22 1/4 × 17 1/4 in)
Signed in ink on an artist's label affixed to the verso. Number 8 from an edition of 25.

Estimate £3,000–5,000 \$4,800–8,000 €3,600–6,000 ₺

PROVENANCE
Private Collection, New York

LITERATURE
D. Solomon, *Lillian Bassman: Women*, New York: Abrams, 2009, p. 57

32 **ERWIN OLAF** b. 1959

Irene (Portrait) from Grief, 2007
Lambda print.
79.5 × 59.5 cm (31 1/4 × 23 3/8 in)
Signed, titled, dated and numbered in ink on an artist's label affixed to the reverse of the flush-mount. One from an edition of 12.

Estimate £6,000–8,000 \$9,600–12,800 €7,200–9,600 ₪

PROVENANCE
Private Collection, Europe

LITERATURE
L. A. Martin, ed., *Erwin Olaf*, New York: Aperture, 2008, p. 83

31



32



33





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

Sean Connery, 1971

Lambda print, printed later and flush-mounted.

169.5 × 112.4 cm (66 3/4 × 44 1/4 in)

Signed and numbered 3/50 in ink in the margin.

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200 ♣ †

PROVENANCE

Private Collection, London

34 **PETER LINDBERGH** b. 1944

Linda Evangelista, Christy Turlington, Naomi Campbell, Brooklyn, New York, 1990

Baryte print, printed later.

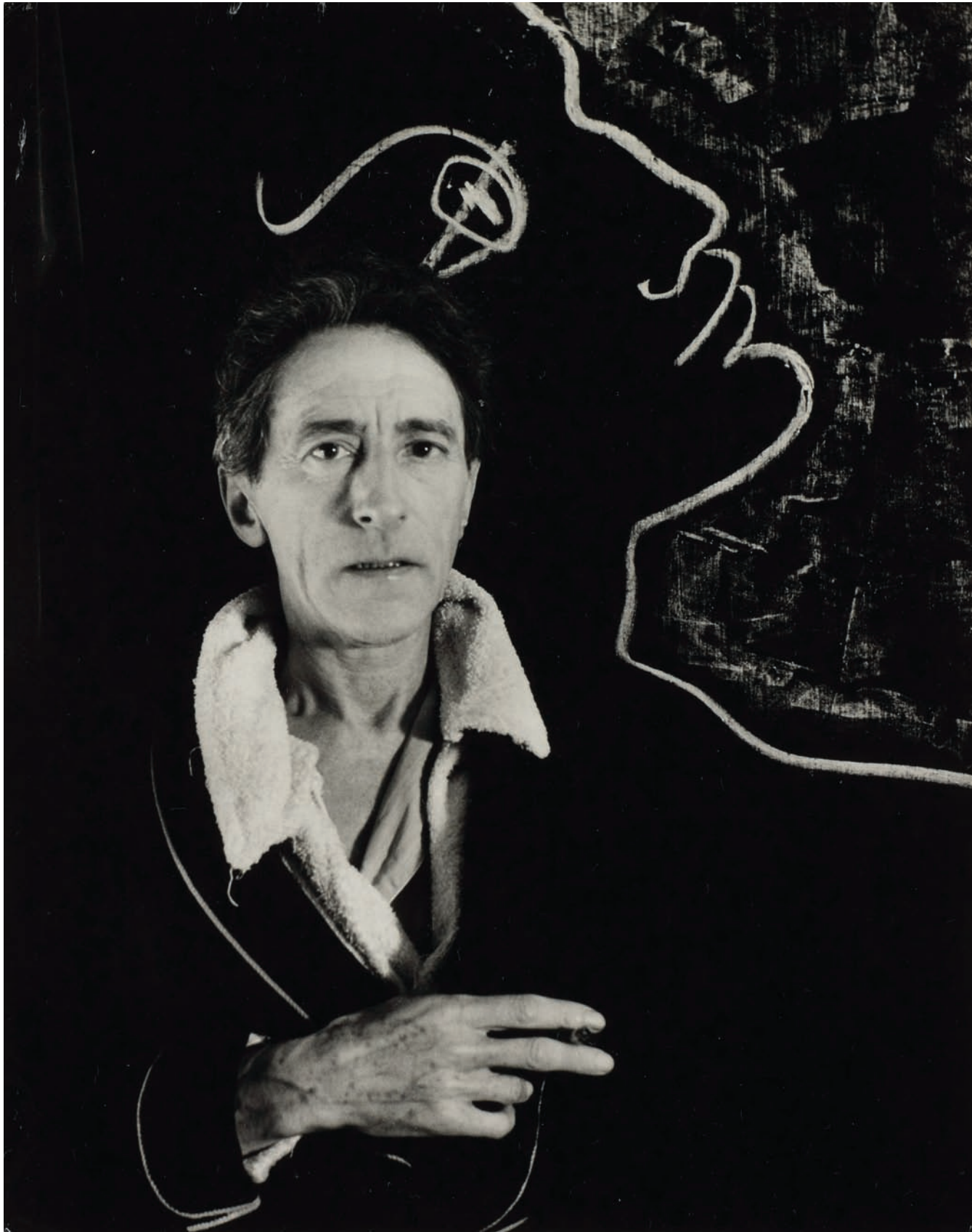
51 × 76.5 cm (20 1/8 × 30 1/8 in)

Signed, titled, dated and numbered in pencil on the verso. One from an edition of 25.

Estimate £15,000–20,000 \$24,000–31,900 €18,000–24,000

PROVENANCE

Private Collection, Europe



35 **HERBERT LIST** 1903–1975

Jean Cocteau I, Paris, 1948

Gelatin silver print.

29 × 23 cm (11 3/8 × 9 in)

Titled in ink, annotated 'Vintage Print' in pencil, all in an unidentified hand and credit stamp on the verso.

Estimate £2,500–3,500 \$4,000–5,600 €3,000–4,200 ♠

PROVENANCE

Acquired directly from the artist

LITERATURE

M. Scheler, M. Harder, *Herbert List: The Monograph*, New York: Monacelli, 2000, p. 205



36 **BRASSAI** 1899–1984

The quarrel, Bal des Quatre Seasons, Rue de Lappe, c. 1933–34

Gelatin silver print, printed later.

35.7 × 28.1 cm (14 × 11 1/8 in)

Signed in ink in the margin; dated, annotated 'Angry Couple' in French in pencil in an unidentified hand, copyright credit and 'Tirage de l'Auteur' stamps on the verso.

Estimate £3,000–5,000 \$4,800–8,000 €3,600–6,000 ♣

PROVENANCE

Alan Klotz Gallery, New York

LITERATURE

R.C. Miller, *Brassai: The secret Paris of the 30s*, London: Thames & Hudson, 1978, n.p.



(i)



38 **LOUIS FAURER** 1916–2001

Selected Images, 1942–48

Five gelatin silver prints, printed later.

Varying sizes from 18.5 × 28.4 cm (7 1/4 × 11 1/8 in) to 21.6 × 33 cm (8 1/2 × 12 7/8 in) or the reverse.

One signed, titled and dated in pencil on the recto; four signed, titled, dated, numbered 8/12, 9/20, 8/18, 14/20, respectively and copyright in pencil on the verso.

Estimate £6,000–8,000 \$9,600–12,800 €7,200–9,600

PROVENANCE

Deborah Bell Gallery, New York

LITERATURE

(i, v, iii) A. W. Tucker, *Louis Faurer*, London: Merrell in association with The Museum of Fine Arts, 2002, p. 77, p. 84, p. 102

Titles include: *Market Street, Philadelphia, 1944*; *El on Third Avenue, 1942*; *Father and Son, Times Square, 1947*; *Longchamps Restaurant, 1944*; *Pennsylvania Station, New York, 1948*

(ii)



(iii)



(iv)



(v)



37 **IRVING PENN** 1917–2009

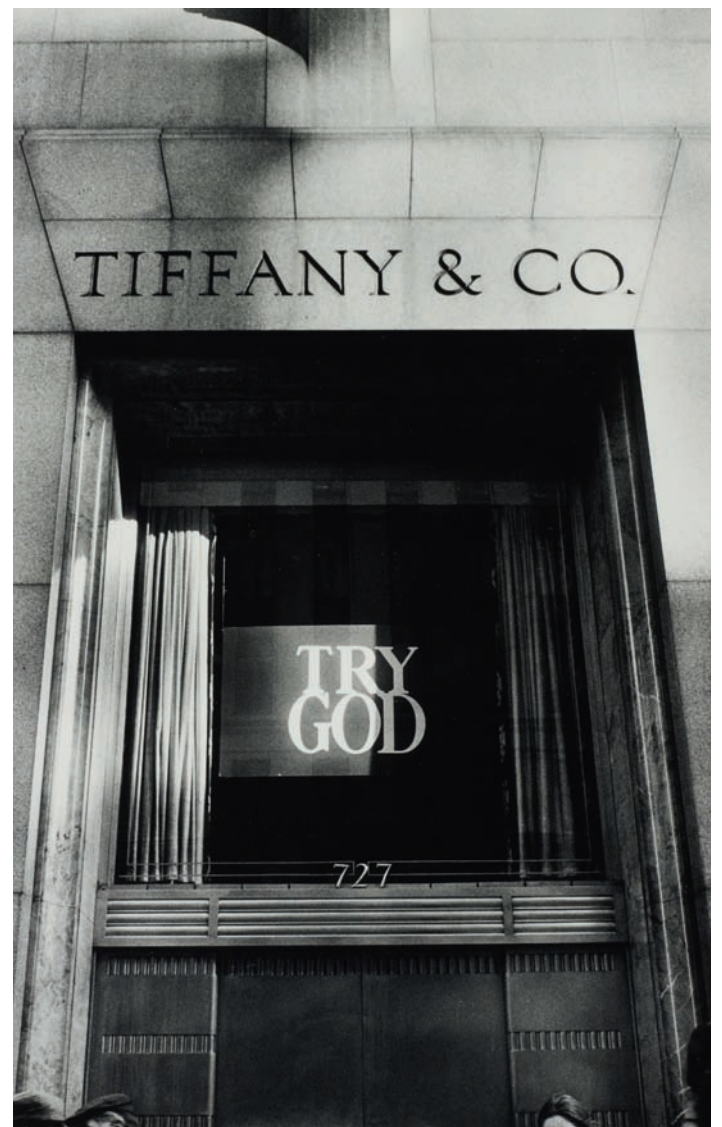
Dandelion/Taraxacum officinale, New York, c. 1973

Pigment print, printed 2006.

Sheet: 55.7 × 44.8 cm (21 7/8 × 17 5/8 in)

Signed, titled, dated, annotated 'Pigment Print made Sept. 2006' in ink and copyright credit reproduction limitation and edition stamps on the reverse of the flush-mount. One from an edition of 18.

Estimate £15,000–20,000 \$24,000–31,900 €18,000–24,000 ±



39 **LOUIS FAURER** 1916–2001

Selected Images, 1971–80

Three gelatin silver prints.

Varying sizes from 23.9 × 21 cm (9 3/8 × 8 1/4 in) to 33.4 × 22.7 cm (13 1/8 × 8 7/8 in)

Two signed in pencil, ink in the margin; each signed, titled, dated and copyright in pencil on the verso.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400

PROVENANCE

Deborah Bell Gallery, New York

LITERATURE

(iii) A. W. Tucker, *Louis Faurer*, London: Merrell in association with The Museum of Fine Arts, 2002, p. 178

Titles include: *Paris*, 1971; *Untitled, N.Y.*, 1979; *Carnegie Hall, N.Y.*, 1980



40 **UTA BARTH** b. 1958

Ground #55, 1995

Colour coupler print.

48 × 48 cm (18 7/8 × 18 7/8 in)

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

One from an edition of 8.

Estimate £2,000–3,000 \$3,200–4,800 €2,400–3,600 ♣

PROVENANCE

Tanya Bonakdar Gallery, New York



41 **STAN DOUGLAS** b. 1960

La Casa de la Moneda / Concert Hall, Habana Vieja, 2004

Colour coupler print.

79 × 98.5 cm (31 1/8 × 38 3/4 in)

Signed, dated and numbered 1/7 in ink on the reverse of the flush-mount.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400

PROVENANCE

David Zwirner, New York



42 **AXEL HÜTTE** b. 1951

London Battersea Powerstation, 2001

Duratrans flush-mounted to mirror.

99 × 131 cm (38 7/8 × 51 5/8 in)

Signed, titled, dated and numbered in ink on the reverse of the frame. One from an edition of 4.

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200 ♣

LITERATURE

Axel Hütte: As Dark as Light, Munich: Schirmer/Mosel, 2001, n.p.



43 **SAM TAYLOR-WOOD** b. 1967

Soliloquy IX, 2001

Two colour coupler prints, each flush-mounted in artist's frames.

(i) 179 × 246 cm (70 1/2 × 96 7/8 in); (ii) 33 × 246 cm (12 7/8 × 96 7/8 in); overall 119 × 246 cm (46 7/8 × 96 7/8 in)

Printed credit, title, date and number on a gallery label affixed to the reverse of the frame of print (i). One from an edition of 6.

Estimate £12,000–18,000 \$19,200–28,700 €14,400–21,600 ♣

PROVENANCE

White Cube, London



44 **SONJA BRAAS** b. 1968

Forces #8, 2002

Colour coupler print, Diasec mounted.

140 × 121 cm (55 1/8 × 47 5/8 in)

Signed in ink, printed credit, title, date and number on a gallery label affixed to the reverse of the flush-mount. One from an edition of 8 plus 2 artist's proofs.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400 ♣

PROVENANCE

Galerie Ulrich Fiedler, Cologne



45 **AXEL HÜTTE** b. 1951

Caño Harol, 2002

Colour coupler print, flush-mounted.

107 × 210 cm (42 1/8 × 82 5/8 in)

Signed, titled, dated and numbered in ink on the reverse of the frame. One from an edition of 4.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400 ▲

PROVENANCE

Galerie Wilma Tolksdorf, Frankfurt

"Hütte's compositions are now free from the duality of civilisation and nature and focus purely on cropped, frame-filling depictions of natural phenomena in which the horizon, as a structuring element of composition, has almost completely disappeared. In those photographs of Hütte's which have stretches of water as the theme, the transition between water and land is always vague, an indeterminate 'grey area' which, like sudden darkness, only gradually reveals its secrets. Characteristic of all of Hütte's photographs are their unusual viewpoints and perspectives, creating in many cases an atmosphere of mystery reminiscent of film stills. His photographs taken in the Brazilian rainforests are both exotic and full of suspense."

(G. de Werd, foreword to Axel Hütte, *Fecit*, Düsseldorf, Museum Kurhaus Kleve, Richter Verlag, 2000)



46 **MICHAEL REISCH** b. 1964

Landschaft (Landscape) 10/005, 2010

Digital colour coupler print, Diasc mounted.

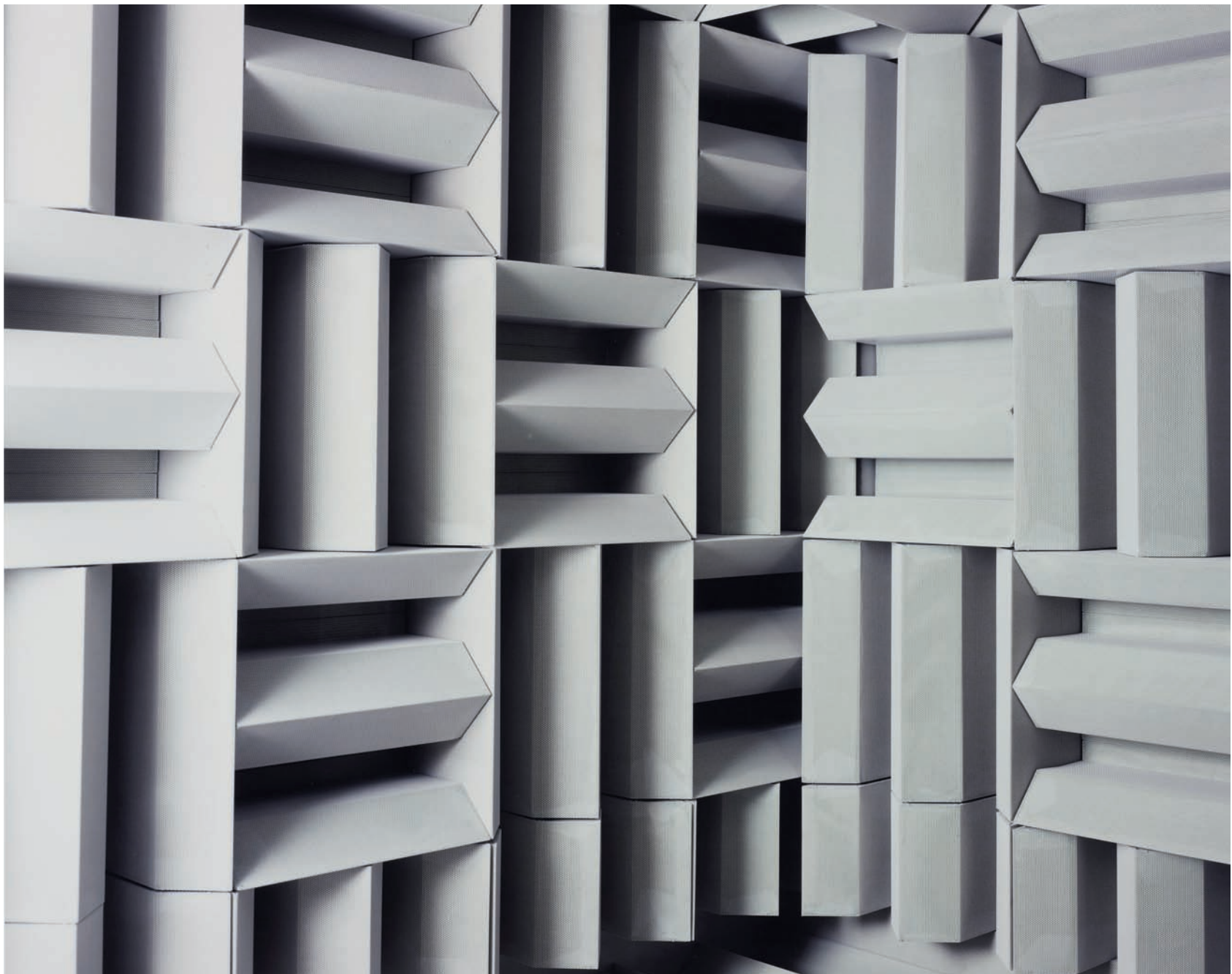
179.8 × 246 cm (70 3/4 × 96 7/8 in)

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 \$16,000–24,000 €12,000–18,000

PROVENANCE

Hengesbach Gallery, Berlin



47 **DAN HOLDSWORTH** b. 1974

Untitled 08 from *No Echo*, 2003

Colour coupler print.

76 × 95 cm (29 7/8 × 37 3/8 in)

Signed, dated and numbered in ink on the reverse of the flush-mount. One from an edition of 5.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400 ♣

PROVENANCE

Private Collection, London

EXHIBITED

Victoria Miro, London, *Photography 2005*, 18 January–12 February 2005 (another example exhibited)

LITERATURE

A. Carlyle, D. Chandler, *Dan Holdsworth Monograph*, Göttingen: Steidl, 2005, p. 88



48 **CANDIDA HÖFER** b. 1944

Bilderdepot Sammlung Essl Klosterneuburg I, 2003

Colour coupler print.

120 × 145 cm (47 1/4 × 57 1/8 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 £20,000–30,000 \$31,900–47,900 €24,000–36,000 ♣

PROVENANCE

Galleria Marabini, Bologna





49 STÉPHANE COUTURIER b. 1957

Pekin – Monument #3 from *Monuments*, 2001

Digital colour coupler print, Diassec mounted.

200 × 148 cm (78 3/4 × 58 1/4 in)

Signed, titled, dated and numbered in ink on a label affixed to the reverse of the frame. One from an edition of 5.

Estimate £15,000–20,000 \$24,000–31,900 €18,000–24,000 ♣

PROVENANCE

Private Collection, Italy

EXHIBITED

Paris, Bibliothèque Nationale de France, *Stéphane Couturier: Photographies*, 15 June–29 August 2004

Moscow, 6ème Biennale Internationale de la Photographie: Architecture Museum Chushev, *Stéphane Couturier*, 23 March – 15 May 2006
(each another example exhibited)

LITERATURE

Stéphane Couturier – Photographies, Paris: Editions Adam Biro, 2004, p. 117

50 THOMAS RUFF b. 1958

Haus Nr. 11 III, 1990

Colour coupler print, Diassec mounted.

134 × 185.5 cm (52 3/4 × 73 in)

Signed, dated and numbered in pencil on the reverse of the flush-mount. One from an edition of 4 plus 2 artist's proofs.

Estimate £15,000–20,000 \$24,000–31,900 €18,000–24,000 ♣

PROVENANCE

303 Gallery, New York; Christies, New York, 17 November 2000, lot 556

LITERATURE

M. Winzen, *Thomas Ruff: 1979 to the Present*, Cologne: König, 2001, p. 192

"Ruff seems to be playing off the technical and compositional precision of the take against the anonymity of the banal street scene, staging a clash between the anonymous placelessness of the view and a photographic precision that always suggests a concrete locality. Given that this inconspicuous side street could just as well be in Essen, Munich-Giesing or Cologne-Bickendorf, all we really have is its image, a general image of a particular banality."

(M. Winzen, *Thomas Ruff: 1979 to the Present*, Cologne: König, 2001, p. 137)

51 **VERA LUTTER** b. 1960

Palazzo Papadopoli Venice XIX: March 14, 2006

Unique gelatin silver diptych.

Each 239 × 143 cm (94 1/8 × 56 1/4 in); overall 239 × 286 cm (94 1/8 × 112 5/8 in)

Signed, titled, dated in ink on the reverse of the left panel flush-mount; initialled, dated in ink on the reverse of each flush-mount.

Estimate £40,000–60,000 \$63,900–95,800 €48,000–72,000 ♣

PROVENANCE

Gagosian Gallery, New York

“The first time I created a camera obscura, after I had realised how long I had to sit in there to adjust my eyes to the darkness, to see the projection, which is about 20 or 30 minutes – I thought I’d seen God.”

VERA LUTTER

Vera Lutter was first inspired to work with the camera obscura on arriving in New York and renting a sub-let in a high-rise commercial building, a move made possible by an artistic grant from the German academic body DAAD (Deutscher Akademischer Austausch Dienst) awarded in 1993. Trained as a sculptor in Munich, Lutter had now reached a crossroads as an artist: standing in this huge space with light flooding through the floor-to-ceiling windows, she felt as if she was part of the room, a figure melting in to the architecture. Inspired, she decided to record this sensation by using a camera obscura resting on the windowsill, with a piece of light-sensitive paper attached to the back wall. The intention was not to make a photograph but a conceptual piece of art, employing a type of elementary recording device dating back to the thirteenth century.

Lutter’s early experiments were very much trial and error. She spent hours in the darkened space waiting for each image to appear on the paper; the results were haphazard representations, more abstract than descriptive. Initially she used large sheets of single-weight paper, which tore easily when washed in the photographic chemicals, and were so huge they folded in the trays, producing an uneven and distorted image. These days she uses double-weight paper and has become adept at

rolling the work through large 60-inch troughs, being careful to maintain the precise speed necessary to avoid incurring developer marks on the finished piece.

Lutter now uses a customised shipping container as her modern-day camera obscura, with an exposure time lasting anything from weeks to months. The huge, enigmatic works which result capture the slow passing of time, with transient elements leaving faint traces as they come and go during the life of the image’s creation.

The subjects holding most fascination for Lutter are huge industrial buildings, commercial signs, planes, zeppelins, oil rigs, and intersections where travel begins and ends. Such scenes have a residue of human activity but are mainly devoid of mankind’s physical presence, although there is always the sensation of humanity hanging invisibly in the air. In this huge camera, the artist manifests the outside world’s grandiosity as a ghostly illusion of existence: some elements are expected, while others contradict what the viewer may imagine. All, however, are universal in that the finished ‘objects’ are born from Lutter’s fundamental interest in the medieval and the conceptual.



52 **ELGER ESSER** b. 1967

75 Saint-Jean de Luz, 2004

Digital colour coupler print, printed 2007 and Diassec mounted.

180 × 262.5 cm (70 7/8 × 103 3/8 in)

Signed in ink, printed title, date and number on an artist's label accompanying the work. One from an edition of 5.

Estimate £35,000–55,000 \$55,900–87,800 €42,000–66,000 ♣

PROVENANCE

Acquired directly from the artist

LITERATURE

Elger Esser: Views, Munich: Schirmer/Mosel, 2008, n.p.

“Elger Esser, who was born in 1967, grew up in Rome and studied under Becher, drew inspiration from his extensive collection of old postcards from the period around 1900: hand-painted images of beaches with bathers and boats, rocks, spray and white crest. By manipulating the pictures and enlarging sections, often far greater than the original size, he has created fascinating new images, coarse-grained ‘sea-pieces’ in matte, strange colours which invoke times gone by and the memories of seaside holidays associated with them. Here, Esser evokes an aesthetic which recalls the Old Masters – we are reminded of images by the French Impressionists and Pointillists. Employing the special alchemy of the medium, as magical today as it has always been, he breathes new life into his archive and emerges in this combination of two worlds as a present-day romantic avant-garde artist. His hymns to life and the elemental power of water are a silent protest against the gradual disappearance of nature from our thoughts and our daily lives.”

(*Elger Esser – Views*, Munich: Schirmer/Mosel, 2008)





- 53 **IRVING PENN** 1917–2009
Cigarette No. 123, New York, 1972
 Platinum palladium print, printed 1975.
 58.5 × 46.7 cm (23 × 18 3/8 in)
 Signed, dated, numbered 5/19, annotated 'Print made Fall 1975' in pencil and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate £18,000–22,000 \$28,700–35,100 €21,600–26,400

PROVENANCE
 Galleria Photology, Milan

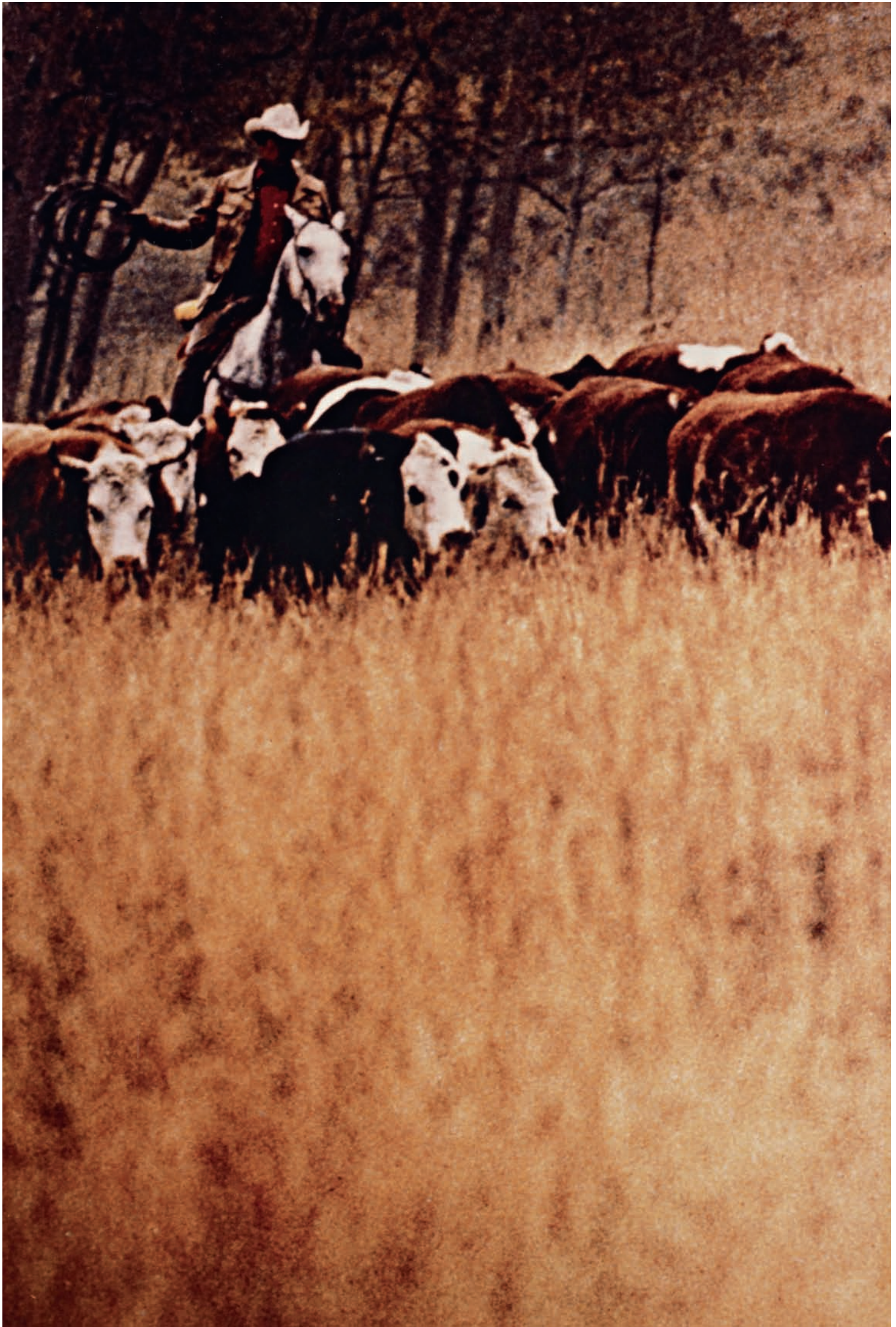
LITERATURE
 J. Szarkowski, *Irving Penn*, New York: The Museum of Modern Art, 1984, pl. 116
 J. Szarkowski, *Irving Penn Still Life*, London: Thames & Hudson, 2001, n.p.

- 54 **RICHARD PRINCE** b. 1949
Untitled (Cowboy), 1992
 Colour coupler print.
 58.5 × 39 cm (23 × 15 3/8 in)
 Initialled in ink on the verso. One from an edition of 26 plus 8 artist's proofs.

Estimate £15,000–20,000 \$24,000–31,900 €18,000–24,000

PROVENANCE
 Jürgen Becker, Hamburg

LITERATURE
Richard Prince: Photographs, exh. cat., Museum für Gegenwartskunst Basel, Kunsthalle Zürich, 2002, p. 88 (variant)





55 IRVING PENN 1917–2009

Moroccan Running Children, (Rabat), 1951

Gelatin silver print, printed before 1959.

52.3 × 50.3 cm (20 5/8 × 19 3/4 in)

Signed, titled, dated, annotated 'Print made before 1959' in ink and Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 37.

Estimate £25,000–35,000 \$39,900–55,900 €30,000–42,000 ₹

PROVENANCE

Private Collection, New York

LITERATURE

Irving Penn: Moments Preserved, New York: Simon & Schuster, 1960, p. 65

A. Arrowsmith, N. Majocchi, *Irving Penn: Passage, A Work Record*, New York: Alfred A. Knopf, 1991, p. 102

C. Westerbeck, *Irving Penn: A Career in Photography*, The Art Institute of Chicago, 1997, p. 72



56 **RICHARD AVEDON** 1923–2004

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

Gelatin silver print, printed 1982.

63.5 × 109.5 cm (25 × 43 1/8 in)

Signed, numbered in pencil on the mount; copyright credit reproduction limitation, title, date, edition stamps on reverse of the mount. One from an edition of 200.

Estimate £35,000–45,000 \$55,900–71,900 €42,000–54,000 Ω

PROVENANCE

Private Collection

LITERATURE

K. Fraser, *On the Edge: Images from 100 Years of Vogue*, New York: Random House, 1992, pp. 232–33

Richard Avedon: Evidence 1944–1994, New York: Random House, 1994, p. 163 (colour variant)

57 **IRVING PENN** 1917–2009

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

Selenium-toned gelatin silver print, printed 1992.

39.2 × 38.6 cm (15 3/8 × 15 1/4 in)

Signed, titled, dated, annotated 'Print made 1992' in ink and Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 40.

Estimate £60,000–80,000 \$95,800–128,000 €72,000–96,000

PROVENANCE

Pace MacGill Gallery, New York

Private Collection, Europe

LITERATURE

Vogue (USA), January 1952, pp. 132–33

N. Hall-Duncan, *The History of Fashion Photography*, Alpine Book Co., 1979, p. 146

M. Forest, W. Stapp, *Irving Penn: Master Images*, Smithsonian Institute Press, 1994, p. 42, pl. 29

M. Harrison, D. Seidner, *Lisa Fonssagrives: Three Decades of Classic Fashion Photography*, London: Thames & Hudson, 1996, p. 10

C. Westerbeck, *Irving Penn: A Career in Photography*, Art Institute of Chicago, 1997, p. 73, pl. 24

Irving Penn – A notebook at random, New York: Bulfinch, 2004, p. 103, there titled 'Mint Tea in a Moroccan Palace'

Lisa Fonssagrives has become one of the most recognised and admired models of the 20th century. Referred to as “a muse, a chameleon”, she collaborated with the photographic greats of her time such as George Hoyningen-Huene, Man Ray, Horst P. Horst, Erwin Blumenfeld and Richard Avedon. She also married two of them, her first husband being Fernand Fonssagrives and her second, Irving Penn.

Penn was thirty-four when he took this photograph of his wife in Morocco. It was subsequently published in American *Vogue* as part of the feature ‘Moroccan Handbook’, a travel story for the January 1952 issue. Because of the square format of the photograph made on a Rolleiflex camera, the image took over one-and-a-half pages of the article’s allocated four pages. Dominating the article in this way, the image confronted the viewer with a portrait, a still life and an interior all at once.

In this work, we see the fusion of Penn’s knowledge of art history (the odalisques of Ingres and Delacroix or perhaps Matisse) and his relationship with Lisa, which enhances and informs the image. The pair

had a unique and sizzling chemistry which, as some have commented, “burned on the page”; the images conjured by Penn were very much a partnership with his wife. “She taught me so much,” he has said, “and not just about fashion”. Thus what they created together, according to Penn, was “more substantial than either of us”.

This photograph is among the very last that Penn would take outdoors and apart from two other *Vogue* covers it was the last time that he photographed his wife for editorial use. The crisp line, impeccable clarity and rich tonality, combined with the placement of the main focus and objects in the style of Orientalist painting, produced a suitable homage to what one assumes were the greatest loves and concerns of his life: Lisa and the genre of photography.





58 **NOBUYOSHI ARAKI** b. 1940

Untitled, n.d.

Two gelatin silver prints with paint, unique.

Each 46 × 58 cm (18 1/8 × 22 7/8 in); overall 96.5 × 58 cm (37 7/8 × 22 7/8 in)

Signed in ink on the verso of the lower print.

Estimate £7,000–9,000 \$11,200–14,400 €8,400–10,800

PROVENANCE

Kamel Mennour, Paris



59 **NOBUYOSHI ARAKI** b. 1940

Untitled from Mythology, 2001

Four gelatin silver prints.

Each 57.8 × 44 cm (22 3/4 × 17 3/8 in)

Each signed in pencil in the margin.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400

PROVENANCE

Acquired directly from the artist



60 NOBUYOSHI ARAKI b. 1940

Flower Rondeau (Kakyoku), 1997

Dye destruction print, flush-mounted.

39.8 × 59.8 cm (15 5/8 × 23 1/2 in)

Signed in ink on a label affixed to the reverse of the frame.

Estimate £2,500–3,500 \$4,000–5,600 €3,000–4,200

PROVENANCE

Michael Hoppen Gallery, London

61 NOBUYOSHI ARAKI b. 1940

Kaori, 2004

Dye destruction print, mounted.

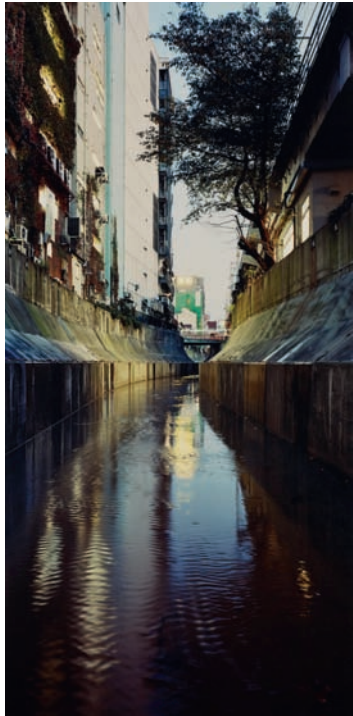
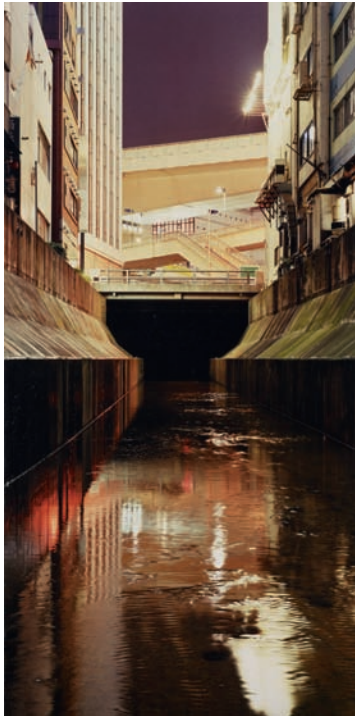
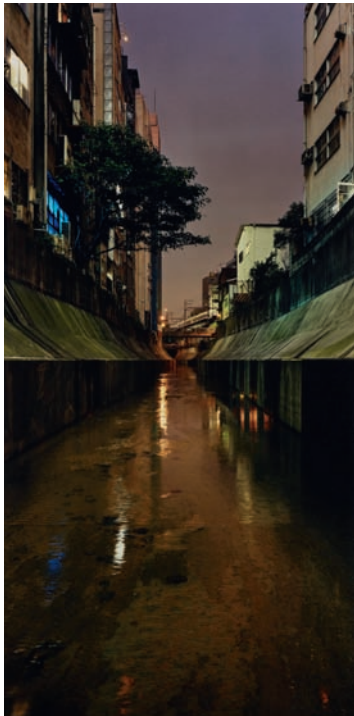
60 × 47.5 cm (23 5/8 × 18 3/4 in)

Signed in ink on a label affixed to the reverse of the frame.

Estimate £2,500–3,500 \$4,000–5,600 €3,000–4,200

PROVENANCE

Michael Hoppen Gallery, London



62 **NAOYA HATAKEYAMA** b. 1958

River Series, 1993–94

Nine colour coupler prints, printed 2000.

Each 54 × 26.5 cm (21 1/4 × 10 3/8 in)

Each signed, titled, dated, numbered and sequentially numbered '1–9' in ink on a label affixed to the reverse of the flush-mount. One from an edition of 15.

Estimate £20,000–30,000

\$31,900–47,900 €24,000–36,000 ₺

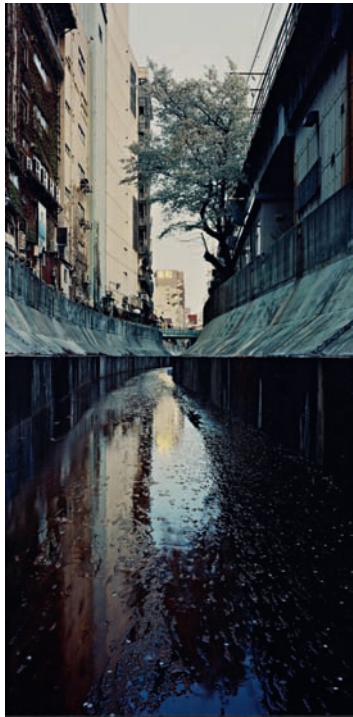
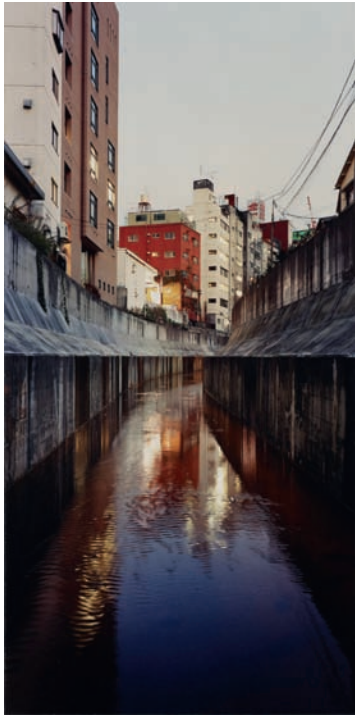
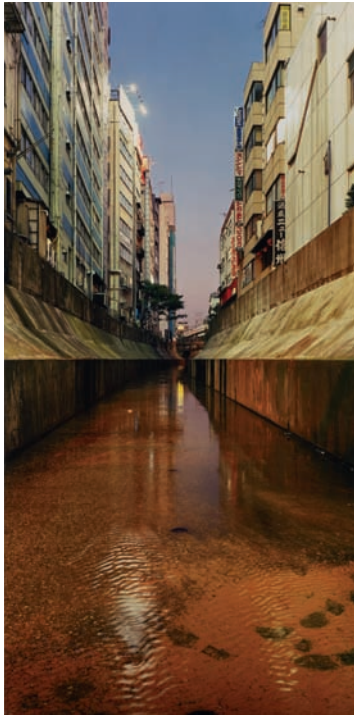
PROVENANCE

Private Collection, Japan

LITERATURE

(iv, v, vii, viii) *Photo Art: The New World of Photography*, London: Thames & Hudson, 2008, p. 179

(iv) *The History of Japanese Photography*, The Museum of Fine Arts: Houston, 2003, p. 266





63 **DAIDO MORIYAMA** b. 1938

Selected Images, 1997

Five Polaroid prints.

Each approximately 8 x 7.6 cm (3 1/8 x 2 7/8 in)

Four signed in ink in the margin; one signed in Japanese in ink on the verso.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400

PROVENANCE

Private Collection, Europe



64 **DAIDO MORIYAMA** b. 1938

A silhouette in the night, 2000

Gelatin silver print, printed later.

75.5 × 100.5 cm (29 3/4 × 39 5/8 in)

Signed in English and Japanese in pencil on the verso.

Estimate £3,500–4,500 \$5,600–7,200 €4,200–5,400

PROVENANCE

Private Collection, Europe

65



66



67



68



69



- Δ 65 **IWAO YAMAWAKI** 1898–1987
Van Nelle Factory, Rotterdam, Netherlands, 1933
 Gelatin silver print.
 29 × 24.3 cm (11 3/8 × 9 5/8 in)
 Credit stamp on the verso.

Estimate £1,000–2,000 \$1,600–3,200 €1,200–2,400 ₺

PROVENANCE
 Acquired directly from the artist

- Δ 66 **IWAO YAMAWAKI** 1898–1987
Porches and clock, c. 1930
 Gelatin silver print.
 8 × 11 cm (3 1/8 × 4 3/8 in)
 Variously annotated in Japanese in pencil and credit stamp on the verso.

Estimate £800–1,200 \$1,300–1,900 €960–1,400 ₺

PROVENANCE
 Acquired directly from the artist

- Δ 67 **IWAO YAMAWAKI** 1898–1987
Articulated mannequin and shadow, c. 1931
 Gelatin silver print.
 13.4 × 10.2 cm (5 1/4 × 4 in)

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

PROVENANCE
 Acquired directly from the artist

- Δ 68 **IWAO YAMAWAKI** 1898–1987
Articulated mannequin arm, c. 1931
 Gelatin silver print.
 10.6 × 9.8 cm (4 1/8 × 3 7/8 in)

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

PROVENANCE
 Acquired directly from the artist

- Δ 69 **IWAO YAMAWAKI** 1898–1987
Egg on rug, 1931
 Gelatin silver print.
 17 × 13.5 cm (6 3/4 × 5 3/8 in)
 Signed and dated in pencil on the verso.

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

PROVENANCE
 Acquired directly from the artist

70



71



Δ 70 **IWAO YAMAWAKI** 1898–1987
Pedestrians crossing the street, Ginza, Tokyo, c. 1938
 Two gelatin silver prints.
 Each approximately 11 × 8.3 cm (4 3/8 × 3 1/4 in)
 Each with credit stamp on the verso.

Estimate £800–1,200 \$1,300–1,900 €960–1,400 ₣

PROVENANCE
 Acquired directly from the artist

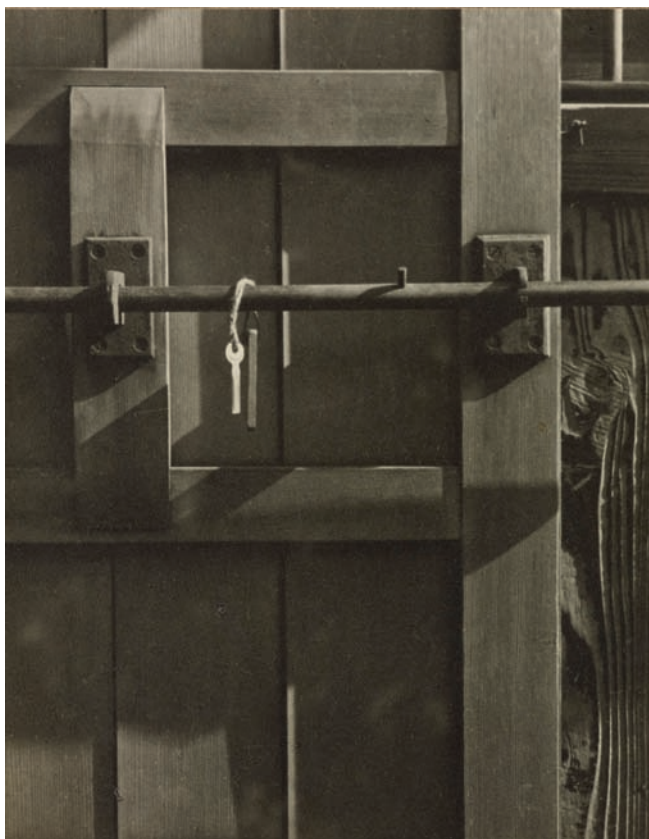
Δ 71 **KURT KRANZ** 1910–1997
No Solution, 1930–31
 Gelatin silver print.
 10.4 × 19.5 cm (4 1/8 × 7 5/8 in)
 Credited in pencil in an unidentified hand on the verso.

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

PROVENANCE
 Acquired directly from Iwao Yamawaki

LITERATURE
Kurt Kranz: Early Form Sequences, 1927–1932, Hamburg: H. Christians, 1975, p. 53

PROPERTY FROM THE JACOBSON/HASHIMOTO COLLECTION



Δ 72 **SHIKANOSUKE YAGAKI** 1897–1966

Selected Images, c. 1930s

Four gelatin silver prints.

Varying sizes from 19.5 × 25 cm (7 5/8 × 9 7/8 in) to 24.3 × 29 cm (9 5/8 × 11 3/8 in) or the reverse.

One signed, titled 'Quiet Abode' in Japanese in pencil and three with credit stamps on the verso.

Estimate £3,000–5,000 \$4,800–8,000 €3,600–6,000 ₺

PROVENANCE

Acquired directly from the estate of the artist

73 **ALBERT RENGER-PATZSCH** 1897–1966

Study of machine gear, c. 1925–28

Gelatin silver print.

23 × 17.2 cm (9 × 6 3/4 in)

Annotated in pencil in an unidentified hand, Essen credit stamp on the verso.

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200 ♠

PROVENANCE

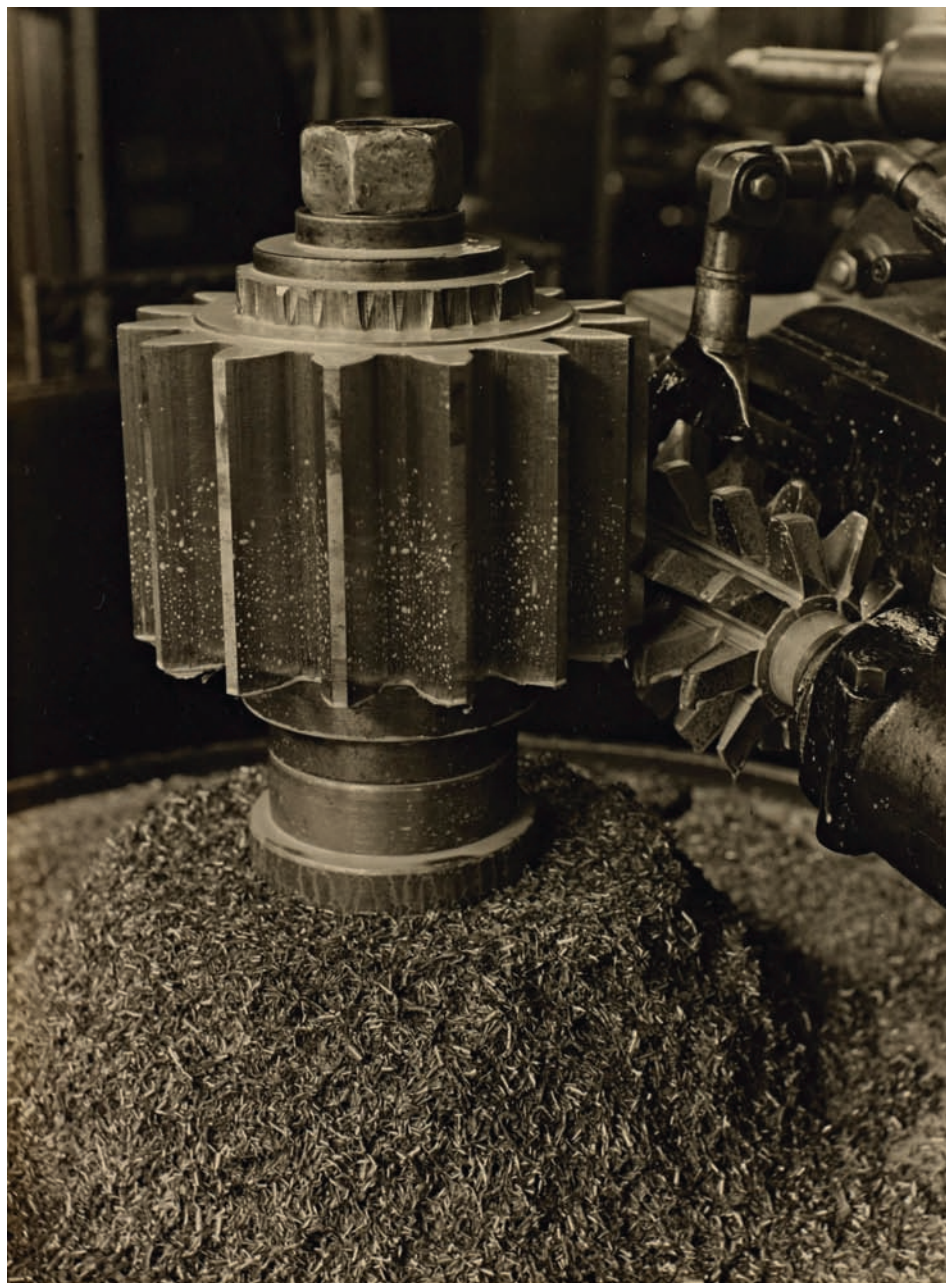
Galerie Michèle Chomette, Paris

Christie's, Paris, Photographie de la Collection Claude Berri,
19 November 2005, lot 119

LITERATURE

Icônes: Photographies de la collection Claude Berri, Éditions Léo Scheer,
2003, p. 135

73



74 **ALEXANDER RODCHENKO** 1891–1956

'La fille mal gardée' Ballet, Bolshoi Theatre, 1937

Gelatin silver print.

12 × 17.5 cm (4 3/4 × 6 7/8 in)

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

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400

PROVENANCE

Acquired directly from the estate of the artist

Private Collection, Germany

74



75 **EL LISSITZKY** 1890 – 1941

Runner in the City, c. 1926

Gelatin silver print.

12.4 × 10.3 cm (4 7/8 × 4 in)

Estimate £40,000–60,000 \$63,900–95,800 €48,000–72,000 Ω

PROVENANCE

Christie's, New York, Photographs from the Estate of Thomas T. Solley, 14 February 2007, lot 46

EXHIBITED

Montreal, The Montreal Museum, *The 1920s: The Age of Metropolis*, 20 June–10 November 1991

The Great Utopia, The Russian and Soviet Avant-Garde: 1915–1932, Guggenheim Museum,

New York; Schirn Kunsthalle, Frankfurt; Stedelijk Museum Amsterdam,

1 March–10 December 1992

Atlanta, High Museum of Art, *This Sporting Life 1878–1991*, 16 May–13 September 1993

Nationaljähre Berlin, *George Grosz: Berlin–New York*, December 1994–April 1995

Chicago, The Art Institute of Chicago, *Avant-Garde Art in Everyday Life*, 11 June–9 October 2011

(each another example exhibited)

LITERATURE

J. Clair, ed., *The 1920s: Age of the Metropolis*, 1991, pl. 307, p. 223

M. Tupitsyn, *El Lissitzky: Experiments in Photography*, Houk Friedman, 1991, pl. 12, p. 31

Other prints of this image are held in the collections of the Museum of Modern Art, New York, and the Metropolitan Museum of Art, New York.

El Lissitzky was always finding new ways to work and collaborate as an artist, driven by his virtuosic talent and insatiable need to create. Demonstrating his sheer versatility, the present lot was made during a period when he had become particularly influenced by important artists of the time such as Marc Chagall and Kazimir Malevich, and was personally devoting a lot of time to architectural design.

In 1926 Lissitzky joined colleagues from the Association of New Architects (ASNOVA) in designing a new sports club, his contribution being this kinetic representation of an urban athlete, intended as a model for a large frieze. He combined images of at least three separate elements – the runner, the track and hurdle, and a double exposure of Times Square – into a single print, creating a layered and buzzing composition that resembles a three dimensional 'object'. Almost scientifically, Lissitzky examines man as machine, calling to mind Eadweard J. Muybridge's *Animal Locomotion* (1887), with its regimented frames of human and animal movement captured on multiple cameras. The valiant figure fuses with the dynamic tapestry of his environment, striding forward as an emblem of human achievement, and acting as a metaphor for industrial progress. The running figure also, perhaps, symbolises freedom of expression – very much a concern within Lissitzky's diverse circle of artists and intellectuals at the time.

As well as enshrining Lissitzky's layered symbolism and any deeper messages he may have wished to convey, this piece is also a clear example of the way he liked to use photography as an artistic vehicle rather than acting as a 'photographer'. It is rare to find a straightforward shot by El Lissitzky; for him such things were quickly-snapped composites intended for piecing together later in the darkroom. There, employing the full possibilities of the photographic arts – sometimes making use of a double exposure, at others using a photogram as his starting base – Lissitzky practised his pioneering visual alchemy to conjure the final, definitive image.



Actual size



76 **KARL BLOSSFELDT** 1865–1932

Silaum Silaus, 1920s

Gelatin silver print.

29.5 × 23.5 cm (11 5/8 × 9 1/4 in)

Credited, titled, annotated in German in pencil in an unidentified hand and 'Nachlass Karl Blossfeldt/ Archiv Wilde Köln' stamp on the verso.

Estimate £35,000–45,000 \$55,900–71,900 €42,000–54,000

PROVENANCE

Archiv Wilde, Cologne



77 **HORST P. HORST** 1906–1999

Still life, Oyster Bay, Long Island, 1950

Dye transfer print, printed later.

59.4 × 46.3 cm (23 3/8 × 18 1/4 in)

Annotated '2' in red wax crayon in an unidentified hand in the margin; signed and titled in pencil on the verso.

Estimate £15,000–20,000 \$24,000–31,900 €18,000–24,000 ♣

PROVENANCE

From the estate of the artist

Private Collection, Europe

LITERATURE

M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1995, pl. 108

“If you take photography seriously you must also get interested in another art form. For me it is music. This listening to music shows up in my work like a reflection in a mirror. I relax and the world looks less unpleasant, and I can see that all around there is beauty, such as music.”

JOSEF SUDEK

The life and work of Josef Sudek manifest something remarkable: both in his steadfast philosophy of life, his spirit and determination to keep going no matter what, and in the wondrous visual legacy he left behind.

Despite being a person who lived a materially sparse existence, he gave much of himself to others. For several decades from the 1920s onwards, until moving just a few streets away to a former jeweller's shop, he occupied a shed-like atelier hidden in a run-down area of apartments in the Malá Strana district of Prague. The studio grew in to a benevolent hub and release valve for his circle of friends, painters and adoptees, as well as his devoted sister Božena, who was part house-keeper and part photographic technician. The studio, with its piles of records, papers and curiosities, was also a most unassuming venue for the weekly music nights so central to Sudek's existence. Within its walls, he nurtured both printed images and the people who contributed to them.

One such person was Vladimír Fuka, the Czech painter who assisted him during the years of the second world war, and whose paintings sometimes appear faintly in the backgrounds of Sudek's *Labyrinth* works. Another, possibly more internationally famous example, was Sonja Bullatý. An orphan of the concentration camps, after the war she returned to Prague to no-one. Wandering by Sudek's studio one day and being intrigued and enthralled, she was taken in by the photographer and became his assistant and friend. Eventually she achieved fame herself as a successful photographer, whilst ceaselessly championing Sudek's work in the wider world. Her beautifully written book, *Sudek* (New York: C.N. Potter, 1978), is a touching tribute to an extraordinary man who made exemplars of the simple components of everyday life.

Sudek's physical move to his first studio, and the subsequent period of commercial photography, was brought about by the loss of his right arm while serving as a soldier at the Italian front in the Austro-Hungarian army. He had previously made a living as a book-binder, but now with his means to live literally severed, he revived the interest he had had in photography before his experiences of the horrors of war. Then, in 1940, while photographing a private collection of paintings in an apartment, he came across a print from the early 1900s. Marvelling at the reproduction quality, he eventually realised it was a contact print; and thus began his habit, which lasted for many years to come, of rarely enlarging his images. Instead he preferred to work with direct contact copies which, if happy with the result, he would sign with a hard pencil in the lower right-hand corner. His cameras of choice were the 13 × 18 cm Linhof and a 24 × 30 cm wooden Zeiss from 1930 among others. In later years he was drawn to the Kodak panoramic camera with 10 × 30 cm flat films, the resulting

long panoramas being nick-named '*jitrnice*' by Sudek, after a popular type of Czech pork sausage.

An essential component of Sudek's work is light – sometimes tumbling down like linen around and through the subjects, or shafts of biblical illumination as if to summon angels. Sudek's earliest photographs of cathedrals (an image of St Vitus Cathedral can be seen in Lot 78) are taken at all times of day and from all angles: with his cumbersome wooden box he conjured from these pillars of Prague – a city he was devoted to – a vision of delicacy and eternal beauty.

After 1940, Sudek became obsessed and fascinated with both his internal world and what lay immediately outside his door. He captured visions mysteriously looming through the condensation of his window, materialising as if small heavenly gifts for him to immortalise through the technique of pigment printing. The window ledge and the glass surface became the stage for all the symbols and insights of Sudek's very personal world. Pieces of bread, a staple of his existence, were exalted; eggs, which of course were so rare in wartime, were honoured; delicious fruits became objects presented with almost religious significance; all vignettes which, taken as a whole, formed a poetic soliloquy on life. As a result of Sudek's pigment process technique, such images possess an ethereal quality and a texture like velour. Each photograph was developed using several steps, involving a silver gelatin image being transferred on to carbon tissue through exposure to light, and then finally transferred again to a high quality paper. Sudek reputedly only produced a certain number of pigment prints, probably due to the arduousness of the task. It was not uncommon for him to produce both silver prints and pigment prints of the same image, as each process brought very different qualities to the end result.

Towards the end of his life, Sudek embarked on the *Labyrinth* series (an example from which is seen in Lot 89), which clusters together minute allusions to his spiritual and physical existence. There is no specific entry or exit point, but instead a weaving through of experiences: clues to muses, prisms of Czech glass beautifully refracting light, keys to evenings of laughter and music, gifts from old friends, reflection and hierarchical placement – not so much images, as carefully constructed shrines to his inner life.

The photographs contained in this supremely special and significant group of works by Josef Sudek are a fraction of the number of prints which were sent as correspondence to a friend over a period of thirty years. The photographs were used to signify the coming of seasons, anniversaries and general communication between people who wanted to transcend the experience of personal life and nurture the fulfilment of humanity and the soul.





78 **JOSEF SUDEK** 1896–1976

St. Vitus Cathedral, 1924–28

Gelatin silver print.

25.5 × 23.5 cm (10 × 9 1/4 in)

Estimate £7,000–9,000 \$11,200–14,400 €8,400–10,800 ♣ ‡

PROVENANCE

Private Collection, Europe

EXHIBITED

Geneva, Canon Photo Gallery, *Sudek*, 5 September–4 October 1978

Philadelphia, Philadelphia Museum of Art, *Josef Sudek, Poet of Prague: A Photographer's Life*, 3 March–6 May 1990 (another example exhibited)

LITERATURE

A. Favors, *Josef Sudek: Poet of Prague – A Photographer's Life*, New York: Aperture, 1990, p. 39

Z. Kirschner, *Josef Sudek*, New York: Takarajima Books, 1993, pl. 53

79 **JOSEF SUDEK** 1896–1976

Relief of a sparrow, 1947

Pigment print.

16.3 × 11.7 cm (6 3/8 × 4 5/8 in)

Signed and dated in pencil on the overmat; collection stamp on the verso and reserve of the overmat.

Estimate £7,000–9,000 \$11,200–14,400 €8,400–10,800 ♣ ‡

PROVENANCE

Private Collection, Europe

EXHIBITED

Geneva, Canon Photo Gallery, *Sudek*, 5 September–4 October 1978

LITERATURE

Z. Kirschner, *Josef Sudek*, New York: Takarajima Books, 1993, pl. 97

80 **JOSEF SUDEK** 1896–1976

Mala Strana Cemetery, Prague, 1940

Pigment print.

11.7 × 17 cm (4 5/8 × 6 3/4 in)

Signed and dated in pencil on the overmat; annotated in Czech in pencil, stamp indicating the type of photographic paper and collection stamp on the verso; collection stamp on the reverse of the overmat.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400 ♣ ‡

PROVENANCE

Private Collection, Europe

EXHIBITED

Geneva, Canon Photo Gallery, *Sudek*, 5 September–4 October 1978

LITERATURE

Joseph Sudek: Pigment Prints, exh. cat., Salander-O'Reilly Galleries, New York, 1998, pl. 21 (variant)



80



81 **JOSEF SUDEK** 1896–1976

Leaf through a fogged window, 1942

Pigment print.

16.3 × 11.7 cm (6 3/8 × 4 5/8 in)

Signed and dated in pencil on the overmat; collection stamp on the verso and reverse of the overmat.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400 ♣ ‡

PROVENANCE

Private Collection, Europe

EXHIBITED

Geneva, Canon Photo Gallery, *Sudek*, 5 September–4 October 1978

81



82



83

**82 JOSEF SUDEK** 1896–1976*Pear on a plate*, 1951

Pigment print.

11 × 16 cm (4 3/8 × 6 1/4 in)

Signed and dated in pencil in the margin; collection stamp on the verso and reverse of the overmat.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400 ♣ ‡**PROVENANCE**

Private Collection, Europe

EXHIBITEDGeneva, Canon Photo Gallery, *Sudek*, 5 September - 4 October 1978**LITERATURE**Z. Kirschner, *Josef Sudek*, Prague: Museum of Decorative Arts, 1993, pl. 199 (variant)**83 JOSEF SUDEK** 1896–1976*Bread and egg*, 1951

Pigment print.

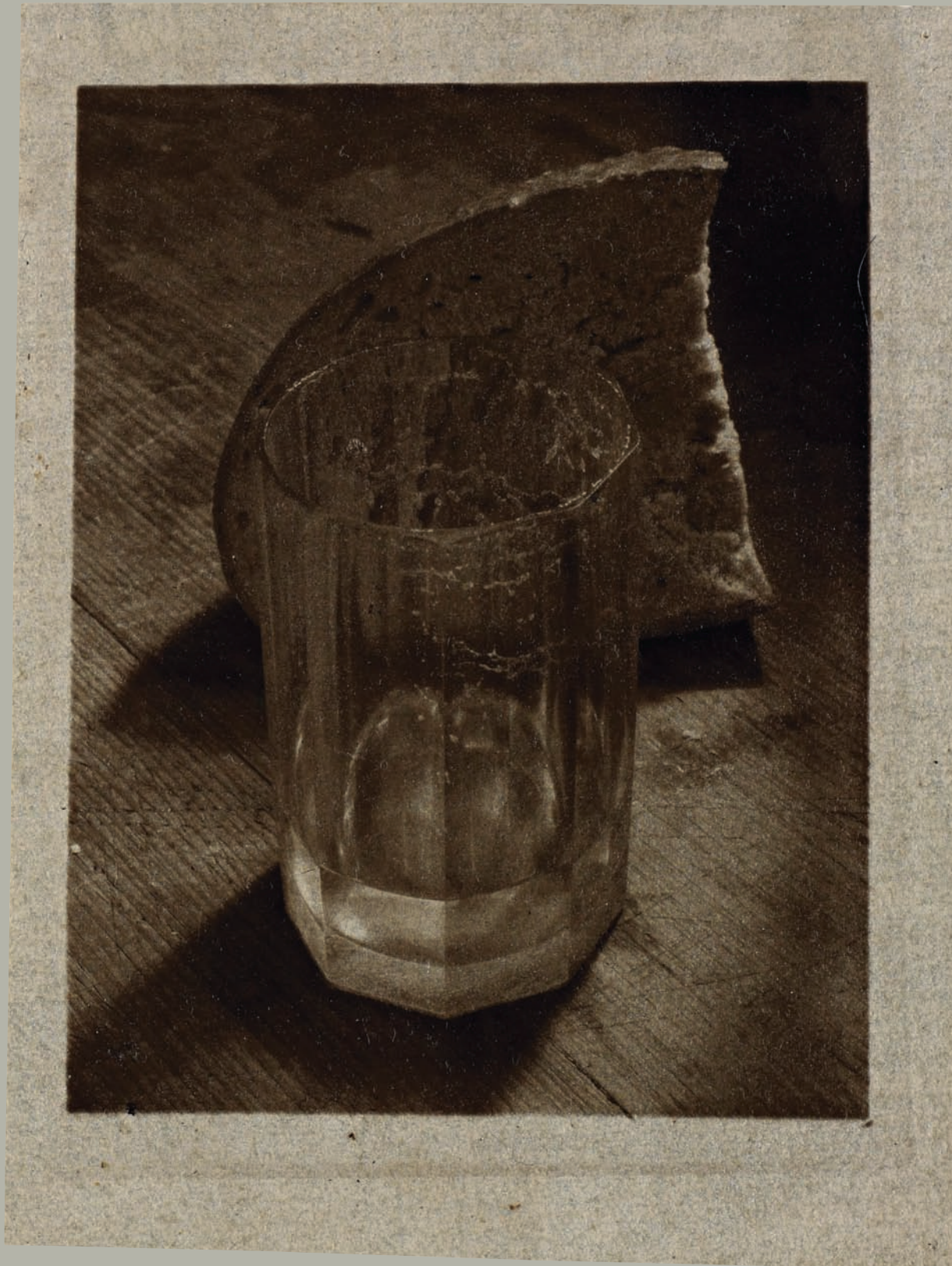
15.6 × 11.8 cm (6 1/8 × 4 5/8 in)

Signed and dated in pencil on the overmat; annotated in Czech in pencil and collection stamp on the verso.

Estimate £10,000–15,000 \$16,000–24,000 €12,000–18,000 ♣ ‡**PROVENANCE**

Private Collection, Europe

EXHIBITEDGeneva, Canon Photo Gallery, *Sudek*, 5 September–4 October 1978**LITERATURE**S. Bullaty, *Sudek*, New York: C.N. Potter, 1978, pl. 33



84 **JOSEF SUDEK** 1896–1976

Glass and slice of bread, 1951

Pigment print.

15 × 11.5 cm (5 7/8 × 4 1/2 in)

Annotated in Czech in pencil and collection stamp on the verso; collection stamp on the reverse of the overmat.

Estimate £10,000–15,000 \$16,000–24,000 €12,000–18,000 ♣ ‡

PROVENANCE

Private Collection, Europe

EXHIBITED

Geneva, Canon Photo Gallery, *Sudek*, 5 September–4 October 1978

New York, Salander-O'Reilly Galleries, *Josef Sudek: Pigment Prints*, 1–31 October 1998
(another example exhibited)

LITERATURE

Joseph Sudek: Pigment Prints, exh. cat., Salander-O'Reilly Galleries, New York, 1998, pl. 54

85 JOSEF SUDEK 1896–1976*Bud of a white rose, 1954*

Gelatin silver print.

26.7 × 20.8 cm (10 1/2 × 8 1/4 in)

Signed twice and inscribed in Czech in pencil in the margin; collection stamp on the verso.

Estimate £7,000–9,000 \$11,200–14,400 €8,400–10,800 ♠ ‡**PROVENANCE**

Private Collection, Europe

EXHIBITEDGeneva, Canon Photo Gallery, *Sudek*, 5 September–4 October 1978**LITERATURE**A. Favors, *Josef Sudek, Poet of Prague: A Photographer's Life*, New York: Aperture Foundation Inc., 1990, p. 95 (variant)*Josef Sudek: Die Pigmentdrucke, 1947–1954*, exh. cat., Rencontres Internationales de la Photographie, Arles, 1994, pl. 67 (variant)Z. Kirschner, *Josef Sudek*, New York: Takarajima Books, 1993, pl. 188**86 JOSEF SUDEK** 1896–1976*Flower and Leaf in a glass, 1963*

Gelatin silver print.

21.8 × 16 cm (8 5/8 × 6 1/4 in)

Signed in pencil in the margin; dated, annotated in Czech in pencil and collection stamp on the verso.

Estimate £6,000–8,000 \$9,600–12,800 €7,200–9,600 ♠ ‡**PROVENANCE**

Private Collection, Europe

EXHIBITEDGeneva, Canon Photo Gallery, *Sudek*, 5 September–4 October 1978**LITERATURE***Josef Sudek*, exh. cat., Canon Photo Gallery, Geneva, 1978, cover**87 JOSEF SUDEK** 1896–1976*Console Baroque, 1969*

Gelatin silver print.

23 × 17 cm (9 × 6 3/4 in)

Signed, titled, dated and inscribed in Czech in pencil in the margin; collection stamp on the verso.

Estimate £6,000–8,000 \$9,600–12,800 €7,200–9,600 ♠ ‡**PROVENANCE**

Private Collection, Europe

EXHIBITEDGeneva, Canon Photo Gallery, *Sudek*, 5 September–4 October 1978





88 JOSEF SUDEK 1896–1976
Five Panoramic landscapes of Prague, Spring, 1968
 Five gelatin silver prints.
 (i–iv) 6.1 × 14.5 cm (2 3/8 × 5 3/4 in); (v) 17.3 × 10.5 cm (6 3/4 × 4 1/8 in)
 Each signed, four dated, all in pencil in the margin; each annotated in pencil in an unidentified hand and collection stamp on the verso. Signed, dated and inscribed in Czech in pencil on a sleeve accompanying the works.
Estimate £6,000–8,000 \$9,600–12,800 €7,200–9,600 ♣ ‡
PROVENANCE
 Private Collection, Europe

89 **JOSEF SUDEK** 1896–1976

Labyrinth of Spring, 1968

Gelatin silver print.

22.5 × 28.7 cm (8 7/8 × 11 1/4 in)

Signed, titled, dated and inscribed in Czech in pencil in the margin; collection stamp on the verso.

Estimate £7,000–9,000 \$11,200–14,400 €8,400–10,800 ♣ ‡

PROVENANCE

Private Collection, Europe

EXHIBITED

Geneva, Canon Photo Gallery, *Sudek*, 5 September–4 October 1978

LITERATURE

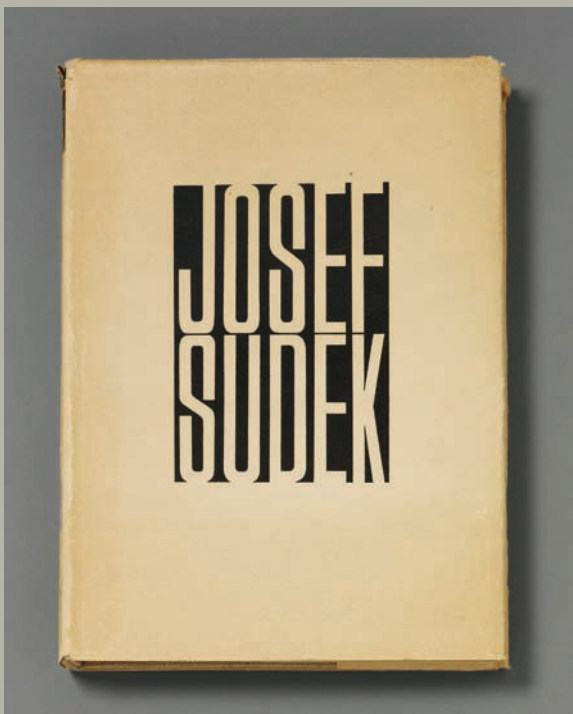
A. Favara, *J. Sudek, Poet of Prague: A Photographer's Life*, New York: Aperture, 1990, pp. 62–3, there titled 'Glass Labyrinths, 1968–74'

Z. Kirschner, *Josef Sudek*, New York: Takarajima Books, 1993, pl. 224

89



90



91



90 **JOSEF SUDEK** 1896–1976

Fotographie

Prague: Státní Nakladatelství Krásné Literatury, Hudby a Umění, 1956. First edition hardback book with 232 black and white plates and dust jacket.

24 × 18 cm (9 1/2 × 7 1/8 in)

Signed, dated, '6/ XII 59', annotated 'Praha' and inscribed in ink on the title page.

Estimate £1,000–2,000 \$1,600–3,200 €1,200–2,400

PROVENANCE

Private Collection, Europe

91 **JOSEF SUDEK** 1896–1976

Praha Panoramaticka – Prague Panorama

Prague: The State Press for Belles-Lettres, Music and Art, 1959. First edition hardback book with 284 black and white plates and dust jacket.

22.4 × 35.8 cm (8 7/8 × 14 1/8 in)

Signed, dated '10/ II 59', annotated 'Praha' and inscribed in ink on the title page.

Estimate £1,500–2,500 \$2,400–4,000 €1,800–3,000

PROVENANCE

Private Collection, Europe

LITERATURE

M. Parr and G. Badger, *The Photobook: A History Volume I*, London: Phaidon, 2007, p. 211

92 **WALKER EVANS** 1903–1975

Alabama Tenant Farmer (Floyd Burroughs), 1936

Gelatin silver print.

23.2 × 18.4 cm (9 1/8 × 7 1/4 in)

Signed, dated and inscribed in pencil on the mount.

Estimate £40,000–50,000 \$63,900–79,800 €48,000–60,000

PROVENANCE

From the artist: to Adam Lewis, assistant to Walker Evans, 1967–69

Christies, New York, 20 October 2003, lot 138

LITERATURE

J. Maddox, *Walker Evans: Photographs for the Farm Security Administration 1935–1938*, New York: Da Capo Press, 1975, pl. 249, there titled 'Floyd Burroughs, A Cotton Sharecropper, Hale County, Alabama, Summer 1936'

J. Thompson, *Walker Evans at Work*, London: Thames & Hudson, 1983, p. 126

J. Keller, *Walker Evans: The Getty Museum Collection*, London: Thames & Hudson, 1995, pl. 531

Walker Evans, exh. cat., Metropolitan Museum of Art, New York, 2000, pl. 88

J. Agee, Evans, *Let Us Now Praise Famous Men: Three Tenant Families*, London: Violette Editions, 2001 (variant)

G. Mora, B. Brannan, *FSA: The American Vision*, New York: Abrams, 2006, p. 86

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

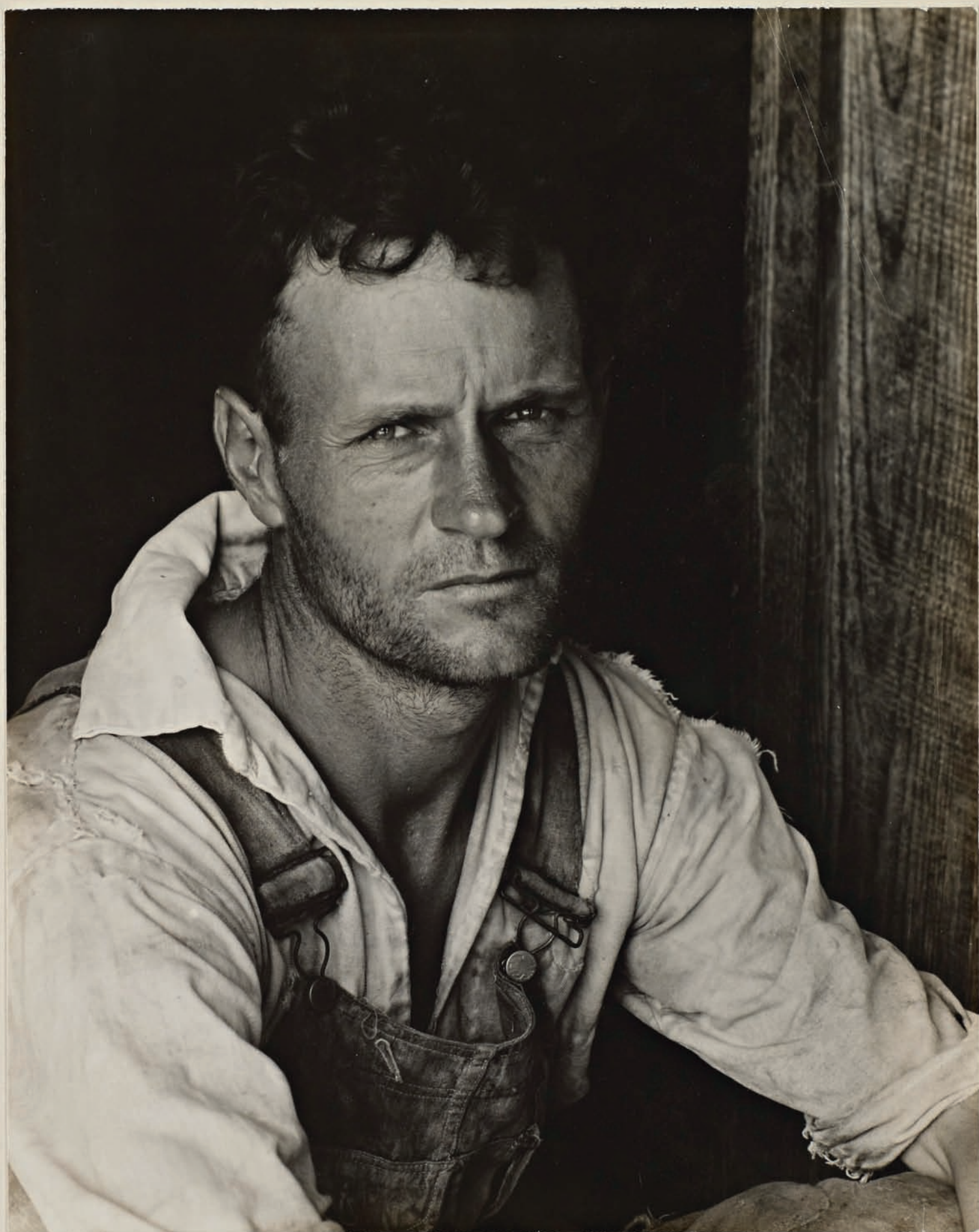
“There has been no need to for Evans to dramatize his material with photographic tricks, because the material is already, in itself, intensely dramatic ... the faces, even those tired, vicious or content, are past reflecting ... the power of Evans' work lies in the fact that he so details the effect of circumstances on familiar specimens that the single face, the single house, the single street strikes with the sense of overwhelming numbers ...”

(L. Kirstein, *Walker Evans: American Photographs*, The Museum of Modern Art, New York, p. 197)

The images of tenant farmers and their circumstances taken by the Missouri-born photographer, Walker Evans, have become for many synonymous with the Great American Depression. Evans was commissioned together with other notable photographers of the time – including Dorothea Lange, whose *Migrant Mother, Nipomo, California*, taken the same year, has become another icon of American history – to record the work of the Farm Security Administration's rehabilitation programme. The artists involved were also tasked with documenting the farmers' quotidian lives, by closely observing their activities over several weeks. Evans' commission areas for the project spanned the states of Alabama (where the current lot was taken), Georgia and South

Carolina. Also working on the article with Evans was James Agee, who wrote the unsparing words to accompany Evan's pictures; his resulting text is viewed as being heavily subjective and at some times even autobiographical. Eventually, after starting out as one in a series of articles on the working class for *Fortune* magazine, their collaboration culminated in the masterpiece, *Let Us Now Praise Famous Men*, published as a book in 1941.

In the present image we see a noble portrait of the cotton farmer Floyd Burroughs – the husband of Allie Mae Burroughs, who is often cited as the most recognisable symbol of this period in history. Even though they are both truly of that time, transporting us immediately and vividly to their struggling world on first sight, they also completely transcend that era. In the eyes of Floyd Burroughs is a fixed, intense integrity, his strength and unwavering determination magnified by the close crop of the frame, conveying almost a numbness to his current circumstances and a knowing willingness to survive. This seminal image, which has to be one of the most important taken by Evans, has also transformed Floyd Burroughs in to the ultimate farmer-patriarch.



To Leinola and Adam

Walter Evans 1936



93 ALEC SOTH b. 1969

F.L., Minnesota, 2007

Archival pigment print, flush-mounted.

76 × 61 cm (29 7/8 × 24 in)

Signed in ink, printed title, date and number 1/7 on a label accompanying the work. One from an edition of 7 plus 3 artist's proofs.

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200

PROVENANCE

Magnum Photos, London

LITERATURE

S. Engberg, *From Here to There: Alec Soth's America*, exh. cat. Walker Art Center, Minneapolis, 2010, p. 118

94 ALEC SOTH b. 1969

Helena, Arkansas from Sleeping by the Mississippi, 2002

Digital colour coupler print, printed 2009.

81 × 101.4 cm (31 7/8 × 39 7/8 in)

Signed in ink, printed title, date and number AP2 on a label affixed to the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs.

Estimate £7,000–9,000 \$11,200–14,400 €8,400–10,800 ₺

PROVENANCE

Weinstein Gallery, Minneapolis

Private Collection, Switzerland

LITERATURE

S. Engberg, *From Here to There: Alec Soth's America*, exh. cat. Walker Art Center, Minneapolis, 2010, p. 60



“‘I’m at war with the obvious’, William Eggleston has said, and he set out to prove it by showing the everyday and the ordinary in a startling new light. More than almost any other photographer in recent years, Eggleston has expanded the medium’s vocabulary to accept colour and include subjects disregarded by most photographers.”

GERRY BADGER*



95 WILLIAM EGGLESTON b. 1939

Near Greenwood, Mississippi, c. 1972

Dye transfer print, printed 1986.

28 × 43.4 cm (11 × 17 1/8 in)

Signed in ink in the margin; signed in ink, 'William Eggleston's Guide c. 1972, printed 1986' and edition stamps on the verso. Number 4 from an edition of 5.

Estimate £15,000–20,000 \$24,000–31,900 €18,000–24,000

PROVENANCE

Theoretical Events Gallery, Naples

LITERATURE

J. Szarkowski, *William Eggleston's Guide*, The Museum of Modern Art, New York, 1976, p. 49

E. Sussman, T. Weski, *William Eggleston: Democratic Camera, Photographs and Video, 1961–2000*, London: Yale University Press, 2008, pl. 10

* *The Genius of Photography*, London: Quadrille Publishing, 2007, p. 148



96 **SAUL LEITER** b. 1923

Taxi, 1957

Colour coupler print, printed later.

33 × 49.3 cm (12 7/8 × 19 3/8 in)

Signed in ink on the verso. One from an edition of 10.

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200

PROVENANCE

Fifty One Fine Art Photography, Antwerp

LITERATURE

Saul Leiter: Early Color, Göttingen: Steidl, 2006, n.p.

97 **JULIUS SHULMAN** 1910–2009

Harbor Savings, 1960s

Gelatin silver print.

20.5 × 25.5 cm (8 1/8 × 10 in)

Copyright credit and 'Work Print' stamps on the verso.

Estimate £800–1,200 \$1,300–1,900 €960–1,400





98 **TOM HUNTER** b. 1965

Eve of the Party, 2000

Dye destruction print, flush-mounted.

121.5 × 152 cm (47 7/8 × 59 7/8 in)

Printed credit, title, date and number on a gallery label affixed to the reverse of the frame. One from an edition of 5 plus 1 artist's proof.

Estimate £6,000–8,000 \$9,600–12,800 €7,200–9,600 ♣

PROVENANCE

Acquired directly from the artist

LITERATURE

Tom Hunter, Ostfildern-Ruit: Hatje Cantz, 2003, n.p.



99 YVES ULLENS b. 1960

The Theatre of Lights #1, Knokke, Belgium, 2003

Digital colour coupler print, Diasec mounted.

180 x 120 cm (70 7/8 x 47 1/4 in)

Signed, titled, dated and numbered in ink on the reverse of the flush-mount. One from an edition of 5 plus 2 artist's proofs.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400

PROVENANCE

Private Collection, Belgium



100 **ALEC SOTH** b. 1969

Untitled 49, Bogotá, 2003

Archival pigment print, printed 2007 and flush-mounted.

51 × 51 cm (20 1/8 × 20 1/8 in)

Signed in ink, printed title, date and number on label affixed to the reverse of the frame. One from an edition of 8 plus 2 artist's proofs.

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200

PROVENANCE

Weinstein Gallery, Minneapolis

EXHIBITED

Paris, Jeu de Paume, *Alec Soth The Space Between Us*, 15 April–15 June 2008 (another example exhibited)

LITERATURE

Alec Soth: Dog Days Bogotá, Göttingen: Steidl, 2007, pl. 49



101 EDWARD BURTYNSKY b. 1955

Shipbreaking #27 with cutter, Chittagong, Bangladesh, 2001

Colour coupler print.

68.7 × 86.5 cm (27 × 34 in)

Signed in ink, printed title, date and number on an artist's label affixed to the reverse of the mount. One from an edition of 10 plus 2 artist's proofs.

Estimate £7,000–9,000 \$11,200–14,400 €8,400–10,800

PROVENANCE

Acquired directly from the artist

EXHIBITIONS:

Manufactured Landscapes: The Photographs of Edward Burtynsky, including: Ontario, The National Gallery of Canada; The Art Gallery of Ontario; Musée d'art contemporain de Montréal; San Diego, The Museum of Photographic Arts; Stanford University, Cantor Center for Visual Arts; New York, The Brooklyn Museum of Art, January 2003–January 2006

Edward Burtynsky: Oil, including: Amsterdam, Huis Marseille; Stockholm, Fotografiska Museet; Hamburg, Altana Kulturstiftung; London, The Photographer's Gallery, November 2009–July 2012

(for all, another print exhibited)

LITERATURE

Edward Burtynsky: Manufactured Landscapes, New Haven & London: Yale University Press, 2003, p. 146

M. Mayer et al., *Burtynsky – China*, Göttingen: Steidl, 2005, p. 17

Burtynsky – Quarries, Göttingen: Steidl, 2007, p. 14

Burtynsky – Oil, Göttingen: Steidl, 2009, p. 193



102 EDWARD BURTYNSKY b. 1955

Silver Lake, Operation #12, Lake Lefroy, Western Australia, 2007

Digital colour coupler print, printed 2008.

99.5 × 124.5 cm (39 1/8 × 49 in)

Signed in ink, printed title, date and number on an artist's label affixed to the reverse of the flush-mount. One from an edition of 9 plus 2 artist's proofs.

Estimate £7,000–9,000 \$11,200–14,400 €8,400–10,800

PROVENANCE

Galeria Toni Tàpies, Barcelona

EXHIBITIONS:

Australian Minescapes, including: Brisbane, Brisbane Powerhouse; Ballarat, Sovereign Hill Gold Museum; Geraldton, Western Australian Museum; Melbourne, Australian Centre for Photography; Fremantle, Western Australian Maritime Museum, April 2008–September 2010 (each another example exhibited)

LITERATURE

Australian Minescapes by Edward Burtynsky, Museum of Western Australia, 2009, pl. 20



103 **VIK MUNIZ** b. 1961

Socrates from Aftermath, 1998

Colour coupler print, flush-mounted.

155 × 123 cm (61 × 48 3/8 in)

Signed and dated in ink, printed title, date and number 7/10 on an artist's label accompanying the work.

Estimate £10,000–15,000 \$16,000–24,000 €12,000–18,000

PROVENANCE

Galeria Camargo Vilaça, São Paulo

Private Collection, Europe

EXHIBITED

Lisbon, Berardo Museum, *VIK - Vik Muniz Retrospective*, 21 September 2011–29 January 2012
(another example exhibited)

LITERATURE

A. Amaral, B. Wilson, *Ver para crer*, exh. cat., Museu de Arte Moderna, São Paulo, 2001, p. 45

G. Celant, *Vik Muniz*, exh. cat., MACRO, Roma, 2003, p. 101



104 **VIK MUNIZ** b. 1961

Quathlamba after Frank Stella from *Pictures of Chocolate*, 1999

Dye destruction print.

122 × 154 cm (48 × 60 5/8 in)

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

Estimate £10,000–15,000 \$16,000–24,000 €12,000–18,000

PROVENANCE

Galeria Camargo Vilaga, São Paulo

Private Collection, Europe

105 **IDRIS KHAN** b. 1978

Wagner... Parsifal, 2007

Digital colour coupler print, flush-mounted.

246.5 × 117.5 cm (97 × 69 7/8 in)

Signed, dated in ink, printed title, date and number on a gallery label affixed to the reverse of the frame. One from an edition of 6.

Estimate £25,000–35,000 \$39,900–55,900 €30,000–42,000 

PROVENANCE

Private Collection, Europe





106 IRVING PENN 1917–2009

The Palm of Miles Davis, New York, 1986

Selenium-toned gelatin silver print, printed 1992.

49.9 × 49.5 cm (19 5/8 × 19 1/2 in)

Signed, titled, dated, annotated 'Print made 1992' in ink, copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 9.

Estimate £25,000–35,000 \$39,900–55,900 €30,000–42,000

PROVENANCE

Hamiltons Gallery, London

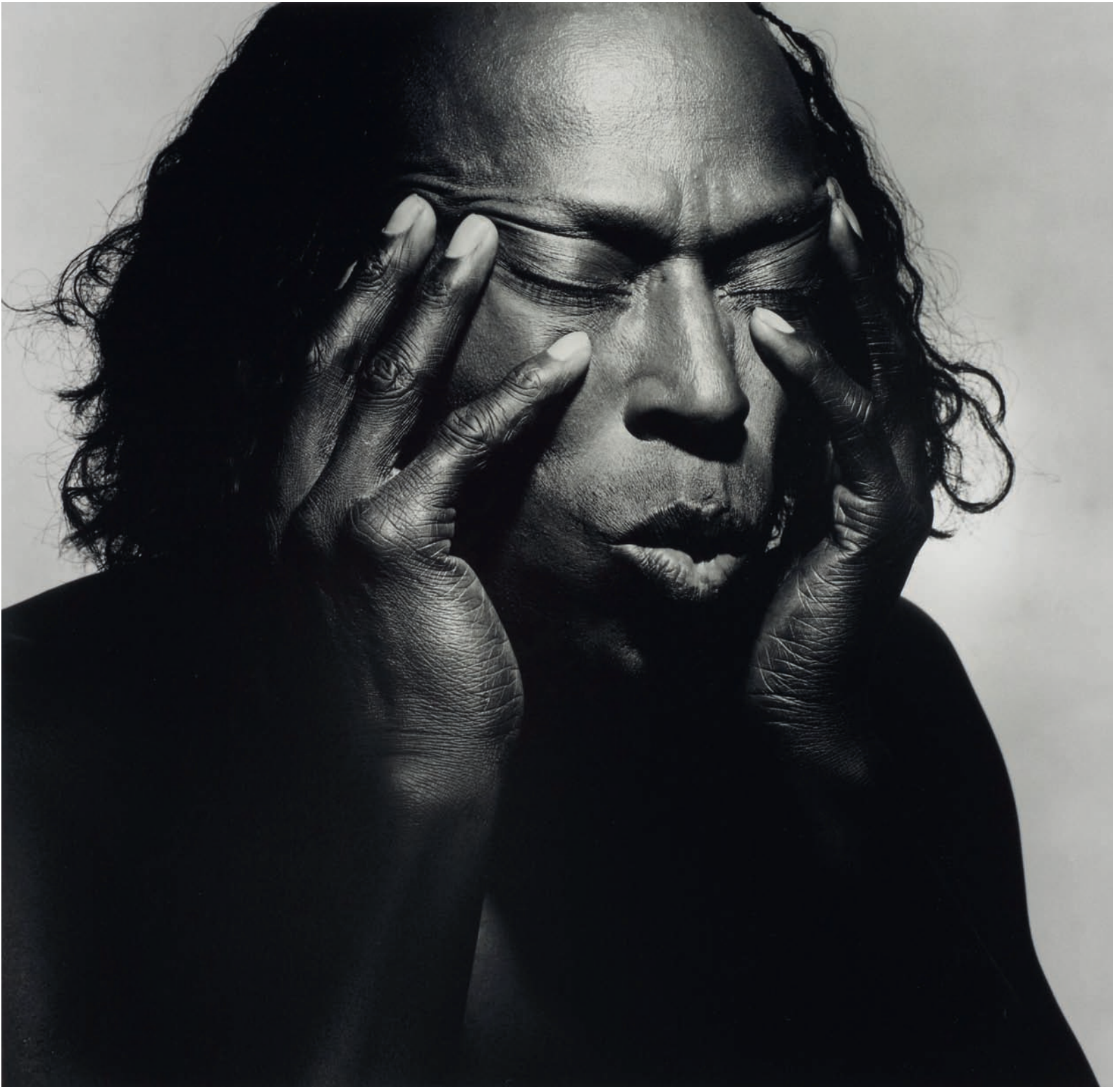
Private Collection, London

LITERATURE

Westerbeck, ed., *Irving Penn: A Career in Photography*, Art Institute of Chicago & Little, Brown and Company, 1997, p. 78 (variant)

"As we spoke, his mood brightened at the sight of Miles Davis's hand, etched with spidery wrinkles. Penn was hired to do the jazz great's photograph for the cover of his 1986 album, *Tutu*. Davis showed up with a hairdresser and his notorious attitude. 'I tried to talk to him when he walked in, but he completely ignored me,' he recalls. Once Davis had finished primping, he stepped in front of the camera." Penn continued, "'I bet you want me to take this shirt off?' he said. 'Yep,' I replied. 'I bet you want me to take all these gold chains off, too?' 'Yep,' I said again. Then, for about an hour, we went to work. At the end, I said, 'Thank you very much'. He got up, came over to me, and kissed me on the mouth. I didn't know what to say. We shook hands, and he left. Later, I got the chance to know his music, and it struck me as being visual art of a most profound kind. How terrible I couldn't share that with him then.' Penn rested a finger across his mouth, as he often does when thinking. 'This is one of the heartbreaks of the profession,' he added. 'I have only the kiss to remember'."

(J. Fielden, 'The Stranger Behind the Camera', *Vogue*, November 2004)



107 **IRVING PENN** 1917–2009

Miles Davis, New York, 1986

Selenium-toned gelatin silver print, printed 1991.

37 × 38 cm (14 5/8 × 14 7/8 in)

Signed, titled, dated, annotated 'Courtesy of Warner Brothers', 'Print made 1991' in ink, copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 12.

Estimate £25,000–35,000 \$39,900–55,900 €30,000–42,000

PROVENANCE

Hamiltons Gallery, London

Private Collection, London

'Passion' is a word which could be applied to the artist Peter Beard on a myriad of levels. A man described as "half Tarzan, half Byron" by Bob Colacello (the author of *Holy Terror*, a biographical memoir of Andy Warhol), to others he is a Darwinian rock star who wields the instruments of photography and collage as his weapons of choice. Creating heightened representations of nature, he incorporates its raw and majestic brutality, but also employs narrative and sometimes literature to convey an urgent message about how we humans exist in our environment, causing both personal and global catastrophe. Beard's bond with nature is almost shamanistic and is never far from his thoughts: he has been reported to deliver almost apocalyptic statements of disgust at mankind's denigration of the environment. The artist's life-changing realisation of the importance of nature dawned early on, when studying medicine at Yale in 1957; to Beard, humans seemed the main disease, so he turned his back on their aid and switched instead to art history, studying under eminent figures such as Josef Albers and Vincent Scully.

Peter Beard himself has become a celebrity of sorts, both among his peers and those who adore his art. Whispers of his behaviour drift through every space his work is shown: his fabled good looks, seductive charm and insatiable love of all forms of beauty – all come dripping in to the conversation whenever one discusses his work. It is all too delicious not to mention. But, when this incidental music melts away, what becomes vividly apparent is that Beard's work is an epitaph to noble beasts. His images are scientific documents decoratively wrapped with picture clues and conundrums, riddles, notations, quotes – visual keys to a very real puzzle of survival and fading longevity. Karen Blixen, his neighbour in Africa, is almost his ideological doppelganger regarding the preservation of Kenya. His collaborations with her are referenced time and again in his work, with portraits of this Danish icon looming from the hieroglyphics. Familiar greats such as Truman Capote, Francis Bacon (who painted him more than 30 times) and Andy Warhol also stroll in and out of his productions, letting us know that it would be foolish not to delve beneath any seemingly superficial veneers, no matter how garish.

In the 1990s, Beard began to make larger works as featured here, using his trademark combination of collage and photography, blood (one of his favourite mediums), ink, paint and affixed objects. The drawings are intricate and cartoon-like, slightly naïve but with an edge of darkness and a resonant meaning. Such works are a cabinet for the outpouring of Beard's mind, overstuffed with the detritus of life: a viewer might wonder whether their maker was insane or a genius.

In content, Beard's works resemble a time capsule. Aided by the recording medium of photography, they are littered with portraits of the rich and famous, the beautiful people who have populated his life; everyone from the Kennedys to the Rockefellers has visited the now-fading Hog Ranch in Kenya, which Beard acquired in the 1960s.

Peter Beard's works are his life, fragmentary moments pieced together with the natural species that he so reveres. To be in the company of a work by Beard is somehow to acquire a 'texture' of him: to attain a small part of his addictive personality, to escape from reality as he seems to have done all his life, to be suspended in a magical dream for a moment – only to have our eco-conscience abruptly awoken from the initial euphoric rush.

108 **PETER BEARD** b. 1938
Hunting Cheetahs on the Taru Desert, Kenya, June, 1960
Gelatin silver print with ink, paint, blood, affixed snake skin and drawings by the African artists in residence at Hog Ranch, printed 1998, in a driftwood frame made to the photographer's specifications.
Overall: 204.5 × 333.5 cm (80 1/2 × 131 1/4 in)
Signed, titled, dated and annotated in ink in the margin; 'The Time is Always Now' label affixed to the reverse of the frame.

Estimate £140,000–180,000 \$224,000–287,000 €168,000–216,000 ₺

PROVENANCE
The Time is Always Now Gallery, New York

LITERATURE
Peter Beard, Cologne: Taschen, 2008, pl. 268 (variant)



"one undo"
(lost)







109



110



109 **GUIDO MOCAFICO** b. 1962
Spilotes Pullatus from *Serpens*, 2003
 Dye destruction print, printed later.
 70 × 90 cm (27 1/2 × 35 3/8 in)
 Signed, titled, dated, numbered 2/4 in ink and copyright credit on a label affixed to the reverse of the flush-mount. One from an edition of 4 plus 2 artist's proofs.

Estimate £6,000–8,000 \$9,600–12,800 €7,200–9,600 ♣

PROVENANCE
 Hamiltons Gallery, London

LITERATURE
 P. Remy, ed., *Serpens: Guido Mcafico*, Göttingen: Steidl, 2007, n.p.

110 **GUIDO MOCAFICO** b. 1962
Trimeresurus Stejnegeri from *Serpens*, 2003
 Dye destruction print, printed later.
 71.1 × 95.9 cm (28 × 37 3/4 in)
 Signed, titled, dated, numbered 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 £6,000–8,000 \$9,600–12,800 €7,200–9,600 ♣

PROVENANCE
 Kamel Mennour, Paris

LITERATURE
 P. Remy, ed., *Serpens: Guido Mcafico*, Göttingen: Steidl, 2007, n.p.

111



111 GEORGE RODGER 1908–1995

Bari Schoolgirls, near Yei, Southern Sudan, 1948

Gelatin silver print, printed 1988.

36.4 × 27.3 cm (14 3/8 × 10 3/4 in)

Signed by the photographer, titled, dated in an unidentified hand, all in ink and 'Magnum Photos' copyright credit stamp on the verso.

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

LITERATURE

B. Bernard, *Humanity and inhumanity: the photographic journey of George Rodger*, London: Phaidon, 1994, p. 234

112 GEORGE RODGER 1908–1995

Korongo Nuba Women, Kordofan, Southern Sudan, 1949

Gelatin silver print, printed 1975.

32 × 25.1 cm (12 5/8 × 9 7/8 in)

Signed by the photographer, titled, dated in an unidentified hand, all in pencil, 'Magnum Photos' copyright credit and copyright credit stamps on the verso.

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

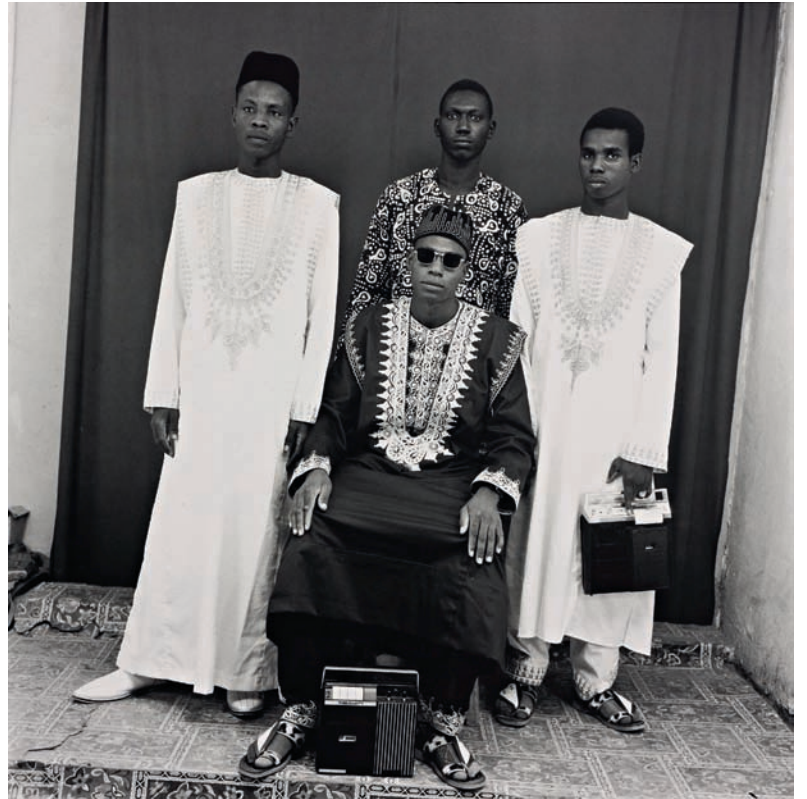
LITERATURE

George Rodger: a photographic voyager, exh. cat., Barry Singer Gallery, Petaluma, 1999, p.70, there titled 'Nuba girls with tribal regalia'

112



113



113 MALICK SIDIBÉ b. 1936

Les amis Peulhs, jour de fête, 1972

Gelatin silver print, printed 2011.

89.5 × 87.4 cm (35 1/4 × 34 3/8 in)

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

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200

114

114 **SEBASTIÃO SALGADO** b. 1944*Antarctica, 2005*

Gelatin silver print.

36.8 × 50.8 cm (14 1/2 × 20 in)

Copyright credit blindstamp in the margin; signed, titled 'Antartica' and dated in pencil on the verso.

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200 †**PROVENANCE**

N.B. Pictures, London

115



116

115 **PETER BRÜCHMANN** b. 1932*Untitled, Italy, 1956*

Gelatin silver print, printed later.

117 × 120 cm (46 1/8 × 47 1/4 in)

Signed in pencil on a label affixed to the reverse of the frame.

Estimate £2,500–3,500 \$4,000–5,600 € 3,000–4,200 ♠116 **BRITTA JASCHINSKI** b. 1965*Polar Bears Underwater, 2002*

Gelatin silver print, printed later.

122 × 183 cm (48 × 72 in)

Signed, dated and numbered in pencil on a label affixed to the reverse of the flush-mount.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400 †**PROVENANCE**

Acquired directly from the artist

At the present time, this is the only print to exist of this image in this size.



117 ELLIOTT ERWITT b. 1928

New York City, 1974

Gelatin silver print, printed later.

61.2 × 91.3 cm (24 1/8 × 35 7/8 in)

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

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200 ‡

PROVENANCE

Acquired directly from the artist

Private Collection, New York

LITERATURE

Jean Lacouture, et al., *In our Time: The World as Seen by Magnum Photographers*, New York & London: Norton, 1989, p. 216

Elliott Erwitt: Snaps, London: Phaidon, 2003, p. 205

Elliott Erwitt: Personal Best, Kempen: teNeues, 2009, pp. 406–07

118 SEBASTIÃO SALGADO b. 1944

Cemetery of the Town of Huautla de Jiménez, Mexico from Other Americas, 1980

Gelatin silver print, printed later.

29.7 × 44 cm (11 3/4 × 17 3/8 in)

Copyright credit blindstamp in the margin; signed, titled 'Mexique' and dated in pencil on the verso.

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200 ‡

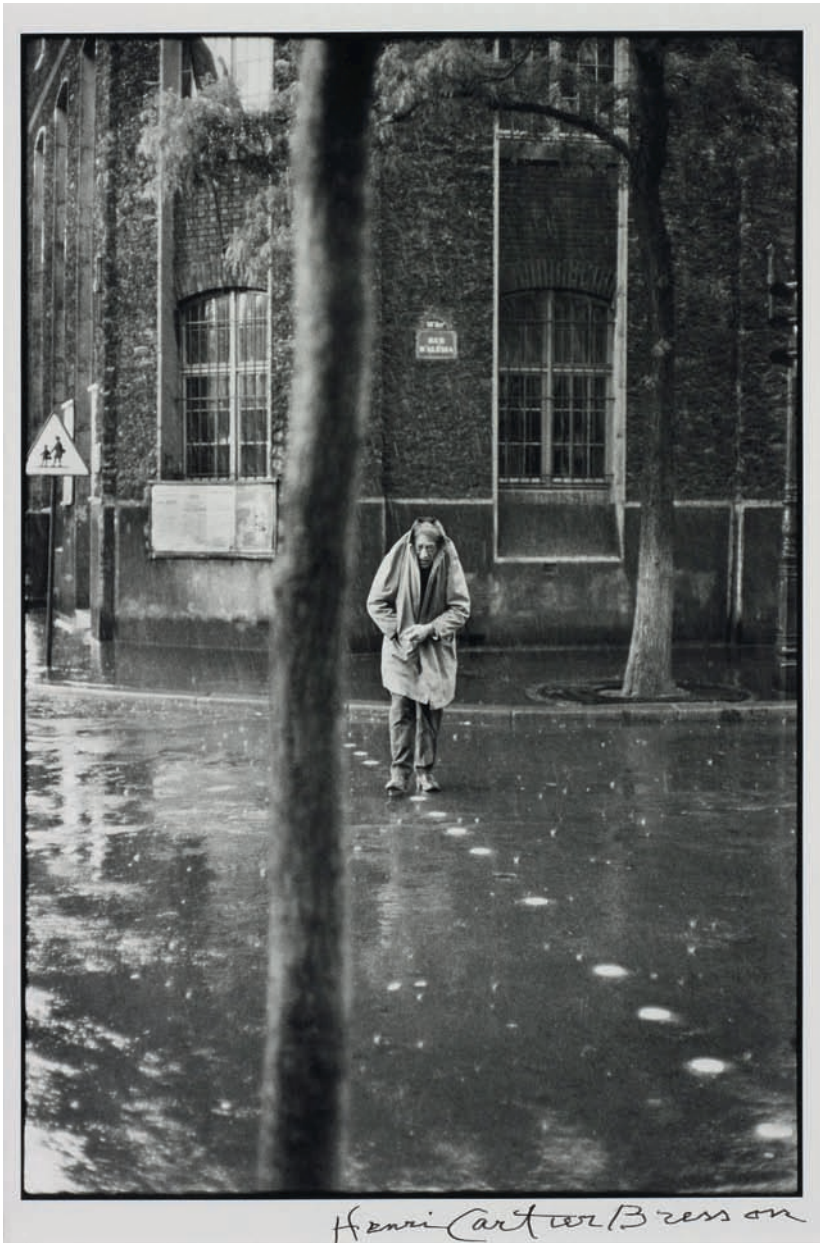
PROVENANCE

N.B. Pictures, London

LITERATURE

Sebastião Salgado: Other Americas, New York: Pantheon Books, 1986, n.p.

Jean Lacouture et al., *In Our Time: The World As Seen by Magnum Photographers*, New York and London: Norton, 1989, p.308



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

Alberto Giacometti, Rue d'Alésia, Paris, 1961
Gelatin silver print, printed later.
44.8 × 25 cm (17 5/8 × 9 7/8 in)
Signed in ink and copyright credit blindstamp in the margin.

Estimate £7,000–9,000 \$11,200–14,400 €8,400–10,800 ♣

PROVENANCE
Galerie Claude Benard, Paris

LITERATURE
Henri Cartier-Bresson: Photographer, London: Thames & Hudson, 1999, pl. 11
P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, London: Thames & Hudson, 2003, p. 108, pl. 212



120 **FERGUS GREER**

Damien Hirst, 1994
Lightjet print, printed later.
152.4 × 121.9 cm (60 × 48 in)
Signed, titled and dated in ink on the reverse of the flush-mount.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400

PROVENANCE
Private Collection, London

Another print of this image is held in the collection of the National Portrait Gallery, London

121



122



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

Francis Bacon, London, 1971

Gelatin silver print, printed later.

24 × 35.5 cm (9 1/2 × 13 7/8 in)

Signed in ink and copyright credit blindstamp in the margin.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400 ♣

PROVENANCE

Acquired directly from the artist

LITERATURE

P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, London: Thames & Hudson, 2003, p. 183, pl. 239

122 **RENÉ BURRI** b. 1933

Ernesto Che Guevara, Havana, Cuba, 1963

Gelatin silver print, printed later.

35 × 51.8 cm (13 3/4 × 20 3/8 in)

Signed, titled and dated in ink in the margin.

Estimate £2,000–3,000 \$3,200–4,800 €2,400–3,600

PROVENANCE

Private Collection, Europe

LITERATURE

Jean Lacouture, et al., *In our Time: The World as Seen by Magnum Photographers*, New York & London: Norton, 1989, p. 287

René Burri Photographs, London: Phaidon, 2004, pp. 226–27

123 **JOSEF KOUDELKA** b. 1938

Pop Festival, Buxton, Derbyshire, 1973

Gelatin silver print, printed later.

35.5 × 54 cm (13 7/8 × 21 1/4 in)

Signed in ink in the margin.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400 ♣

PROVENANCE

Private Collection, London

LITERATURE

Josef Koudelka, Photo Poche, Centre Nationale de la Photographie, 1984, pl. 37





124 **WILL McBRIDE** b. 1931

Selected Images, 1959–97

Berlin: Camera Work, 2001. Sixteen gelatin silver prints, each mounted.

Varying sizes from 20.5 × 30.5 cm (8 1/8 × 12 in) to 26.5 × 33.5 cm (10 3/8 × 13 1/4 in) or the reverse.

Each signed, dated and annotated in pencil on the album page. One print per page with linen covers. Signed, dated '2002', numbered 'AP' and inscribed in pencil on the colophon. Index page. Contained in a black linen case. One from an edition of 10 plus artist's proofs.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400

PROVENANCE

Acquired directly from the artist

Titles Include: *Barbara Smoking*, Munich, 1963; *Street Scene in New York*, 1976; *Full House, for Twen*, Munich, 1970; *Uli in the Leonardo-Da-Vinci Circle*, Casoli, 1978; *Bernauer Strasse*, Berlin, 1961; *Girl in the Excavator Shovel*, Frankfurt, 1997; *Michael and Cathy*, Les Baux, 1975; *Barbara in Bed*, Berlin, 1959; *The Embrace*, Munich, 1964; *Barbara Pregnant, for Twen*, Berlin, 1960; *Hand with Two Stones*, 1972; *Uli*, Casoli, 1978; *Mike in the Shower*, Salem, 1963; *Boy with Dog*, 1957; *Konrad Adenauer*, Berlin, 1965

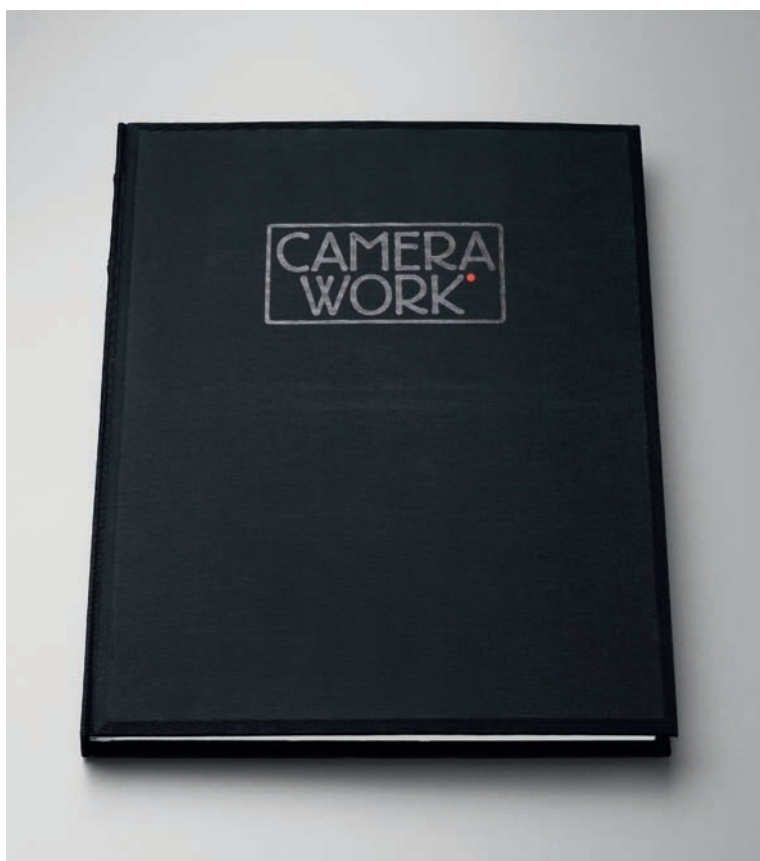


The opening quote from Will McBride's website, reprinted right, conveys the feeling which seems to float tenderly from his images. Rather than for the scope of its subjects – such as photographic portraits of John F. Kennedy, Romy Schneider, Willy Brandt and Konrad Adenauer, plus sculpture, painting and book illustration – McBride's work is etched in the subconscious for its fierce ambiguity, which resulted in his photographs of nudes being rejected in the United States. When one really looks and digests their careful, energetic beauty, one wonders if this is due to tacit assumption rather than a deliberate intent of the artist.

Ever since its invention, photography has been seen as a commentary on and a documentation of social change: images chosen with moral sense and conscience. McBride himself saw his images in many ways as a moral response to a country that was re-thinking its position after the second world war. Although born in St Louis, Missouri, in 1955 he eventually settled permanently in Germany, a country he had originally visited while serving with the United States Army.

What we see in McBride's photographs are the subjects being placed imaginatively and emotionally in a world of their own. There is a sensual link between the fabric of their clothes, the placement and proximity of their bodies, the textures which surround them and the elements of nature which are used to construct this fantasy. To McBride, clothes are a metaphor for our commercial culture – garments identifying both our place in society and our era in history. In his perception, shedding such costumes represents escaping society's consumerist constraints for a more tranquil and sublime existence, the return to a happy age of innocence and freedom.

By viewing his oeuvre in its entirety, what emerges is a picture of a coming-of-age for humanity: beings in transition from one century to another, a society moving away from the wars of the 20th century and towards one which, at the time, seemed more hopeful. It's a hopefulness encompassing couples and pregnant mothers, children, students and young families – all carefully studied and presented with the utmost tenderness, the utmost respect.





“A photographer has only one thing to give to his photography. His whole being.
 The photographs should be the result of this involvement with the life around him.”

WILL McBRIDE





125 **SALLY MANN** b. 1951

Jessie Bites, 1985

Gelatin silver print.

50.5 × 60 cm (19 7/8 × 23 5/8 in)

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

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400

PROVENANCE

Phillips de Pury & Company, New York, Photographs & Property from the Collection of Alain-Dominique Perrin, 25 April 2007, lot 360

LITERATURE

R. Price, *Sally Mann: Immediate Family*, New York: Aperture, 1992, n.p.



126 **ROBERT FRANK** b. 1924

Mary and Pablo, c. 1953

Gelatin silver print.

34 × 23 cm (13 3/8 × 9 in)

Signed by Mary Frank in pencil and credit stamp on the verso.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400

PROVENANCE

From the artist; to Mary Frank;

Howard Greenberg Gallery, New York

127



128



127 CHRIS KILLIP b. 1946
Rocker and Rosie going home, Seacoal beach, Lynemouth, Northumberland, 1984
 Gelatin silver print, printed later.
 40.3 × 50.7 cm (15 7/8 × 19 7/8 in)
 Signed, titled and dated in pencil on the verso.

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

PROVENANCE
 Acquired directly from the artist

LITERATURE
Chris Killip: In Flagrante, London: Secker & Warburg, 1988, cover and pp. 14–15

128 GRAHAM SMITH b. 1947
No tickets taken, Middlesbrough Road, South Bank, Middlesbrough, 1982
 Gelatin silver print, printed later.
 37.7 × 46.9 cm (14 7/8 × 18 1/2 in)
 Signed, titled, dated and extensively annotated in pencil on the verso.

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

PROVENANCE
 Acquired directly from the artist

129



130



129 WILLIAM KLEIN b. 1928
Dance in Brooklyn II, 1955
 Gelatin silver print, printed 1977.
 37.5 × 47 cm (14 3/4 × 18 1/2 in)
 Signed, titled, dated and annotated 'New York no. 24' in pencil on the verso.

Estimate £2,000–3,000 \$3,200–4,800 €2,400–3,600

PROVENANCE
 Phillips de Pury & Company, New York, 2005, lot 849

LITERATURE
 William Klein, *Life is good & good for you in New York: Trance Witness Revels*, Manchester:
 Dewi Lewis, 1995, n.p.

130 NOBUYOSHI ARAKI b. 1940
Satchin and his brother Mabo, 1963
 Gelatin silver print, printed later.
 39 × 58 cm (15 3/8 × 22 7/8 in)
 Signed in pencil on the verso.

Estimate £2,000–3,000 \$3,200–4,800 €2,400–3,600

PROVENANCE
 Michael Hoppen Gallery, London

LITERATURE
Satchin = Nobuyoshi Araki, Tokyo: Foto Myuze, 1994, n.p.



131 WILLIAM KLEIN b. 1928

Four heads, New York, 1955

Gelatin silver print, printed later.

45.3 × 34.5 cm (17 7/8 × 13 5/8 in)

Signed, titled and dated in pencil on the verso.

Estimate £1,000–1,500 \$1,600–2,400 €1,200–1,800

PROVENANCE

Sotheby's, London, 20 May 2010, lot 41

LITERATURE

William Klein: New York 1954–55, Manchester: Dewi Lewis Publishing, 1999, n.p.



132 **ROBERT FRANK** b. 1924

Mary, Andrea, Barbara Forst and Dody Miller, 1960s

Gelatin silver print.

34.2 × 25.1 cm (13 1/2 × 9 7/8 in)

Signed by Mary Frank in pencil on the verso.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400

PROVENANCE

Howard Greenberg Gallery, New York

LITERATURE

S. Greenough et al., *Robert Frank*, exh. cat., National Art Gallery, Washington, 1994, p.208 (variant)

133



134



133 JEFF WIDENER b. 1956
Tankman, Beijing, 1989
 Pigment print, printed later.
 58 × 85 cm (22 7/8 × 33 1/2 in)
 Signed, titled, dated in pencil and credit stamp on the verso.
Estimate £3,000–5,000 \$4,800–8,000 €3,600–6,000

LITERATURE

T. Mantoani, *Behind Photographs: Archiving Photographic Legends*, Channel Photographics, 2012

134 SIMON NORFOLK b. 1963
Bullet-scarred apartment building and shops in the Karte Char district of Kabul, 2003
 Digital colour coupler print.
 61.5 × 76.5 cm (24 1/4 × 30 1/8 in)
 Signed and numbered in ink on the verso. One from an edition of 10 plus 3 artist's proofs.

Estimate £6,000–8,000 \$9,600–12,800 €7,200–9,600 ♣

PROVENANCE

Galeria Martin Kudlek, Cologne
 Sotheby's, London, 13 May 2008, lot 200
 Private Collection, London

LITERATURE

Simon Norfolk, *Afghanistan Chronotopia*, Stockport: Dewi Lewis Publishing, 2005, n.p.



135 HENRI CARTIER-BRESSON 1908–2004

Cardinal Pacelli in Montmartre, Paris, France, 1938

Gelatin silver print, printed 1970s.

24 × 36.3 cm (9 1/2 × 14 1/4 in)

Signed in ink in the margin.

Estimate £6,000–8,000 \$9,600–12,800 €7,200–9,600 ♣

PROVENANCE

Acquired directly from the artist

LITERATURE

P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, London:

Thames & Hudson, 2003, p. 69, pl. 64

136 PIERRE GONNORD b. 1963

Los Salazares, Sevilla, 2007

Digital colour coupler print.

123 × 163.5 cm (48 3/8 × 64 3/8 in)

Signed, titled, dated and numbered in ink on the verso. One from an edition of 5 plus 1 artist's proof.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400

PROVENANCE

Private Collection, Europe



137 ROBERT MAPPLETHORPE 1946–1989

Terrae Motus, 1983

Pentptych comprising five gelatin silver prints.

(i) and (v) 48.5 × 38.5 cm (19 1/8 × 15 1/8 in); (ii), (iii) and (iv) 38.5 × 38.5 cm (15 1/8 × 15 1/8 in)

Each signed, dated in ink by the photographer, titled, dated, numbered 2/10 in ink in an unidentified hand and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate £50,000–70,000 \$79,800–112,000 €60,000–84,000

PROVENANCE

Galleria Lucio Amelio, Naples

EXHIBITED

Naples, Fondazione Amelio, *Terrae Motus*, 6 July–31 December 1984

Lausanne, Musée d'Art Contemporain, Fondation Edelman, *Robert Mapplethorpe*, 1991

Florence, Galleria dell'Accademia, Lugano, Museo de Arte, *Robert Mapplethorpe: Perfection in Form*, 26 May 2009–13 June 2010

(each another example exhibited)

LITERATURE

G. C. Argan et al., *Terrae Motus*, exh. cat., Naples, Fondazione Amelio, 1984

C. Mihetti, C.A. Riley, *Mapplethorpe*, exh. cat., Lausanne, Musée d'Art Contemporain, Fondation Edelman, 1991

Robert Mapplethorpe: Perfection in Form, exh. cat., Florence, Galleria dell'Accademia, 2009

Titles include: *Dennis with thorns*; *Jack with Crown*; *Skull and Crossbones*; *Jill Chapman*; *Dennis with flowers*



Robert Mapplethorpe was among the artists commissioned for Lucio Amelio's *Terrae Motus* project, which responded to the devastating aftermath of an earthquake in Naples on 23 November 1980. Robert's emotional reaction to this natural disaster is conveyed in these five panels. Here, two black male nudes stand in for Renaissance angels. They draw the viewer's eye inward, toward an unconventional image of a black Christ and a Mary Magdalene, who together frame a detail of a carved skull and knife from the façade of a church in Naples.

While each panel can stand alone as an artwork, those donated to support the *Terrae Motus* project were intended to be displayed together. It is indeed remarkable that the five panels have remained together as one work for nearly thirty years and are presented only now for sale.

"Though Mapplethorpe transcended his subjects, he also focused our attention on them. He played on the edge of sacrilege, forcing us to ask if a religious figure can be depicted as a black eroticized male. In its daring depiction of Christ, and even in its presentation, the *Terrae Motus* piece recalls *The Seven Words*, 1898, by F. Holland Day. But here, and in all his works, Mapplethorpe used a highly personal visual language, utterly different from that of earlier artists."

(J. Nelson, 'Mapplethorpe's search for Intense, Ordered Beauty', *Robert Mapplethorpe: Perfection in Form*, 2009, p. 52)



138 ANDY WARHOL 1928–1987

Keith Haring and Juan Dubose, 1983

Colour Polaroid print.

9.5 × 7.3 cm (3 3/4 × 2 7/8 in)

'Estate of Andy Warhol' and 'Andy Warhol Foundation' credit stamps on the verso.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400 ₺

PROVENANCE

The Andy Warhol Foundation, New York

LITERATURE

Andy Warhol, *Polaroids: Celebrities and Self-Portraits*, exh. cat., Starmach Gallery, Krakow, 2000, pl. 65 (variant)

139 ANDY WARHOL 1928–1987

Joan Collins, c. 1985; *Jane Fonda*, c. 1980; *Carly Simon*, c. 1970s; *Karen Kain*, c. 1983

Five colour Polaroid prints.

Each 9.5 × 7.3 cm (3 3/4 × 2 7/8 in)

Four with copyright credit blindstamp in the margin; each with 'Estate of Andy Warhol' and 'Andy Warhol Foundation' credit stamps on the verso.

Estimate £18,000–22,000 \$28,700–35,100 €21,600–26,400 ₺

PROVENANCE

The Andy Warhol Foundation, New York

LITERATURE

(i, ii, iv, v) *Andy Warhol Photography*, exh. cat., The Andy Warhol Museum, Pittsburgh, Hamburg Kunsthalle, 1999, pp. 182–83 (variants)

(iv, v) *Andy Warhol, Polaroids: Celebrities and Self-Portraits*, exh. cat., Starmach Gallery, Krakow, 2000, pl. 51 and 52 (variants)



(i)



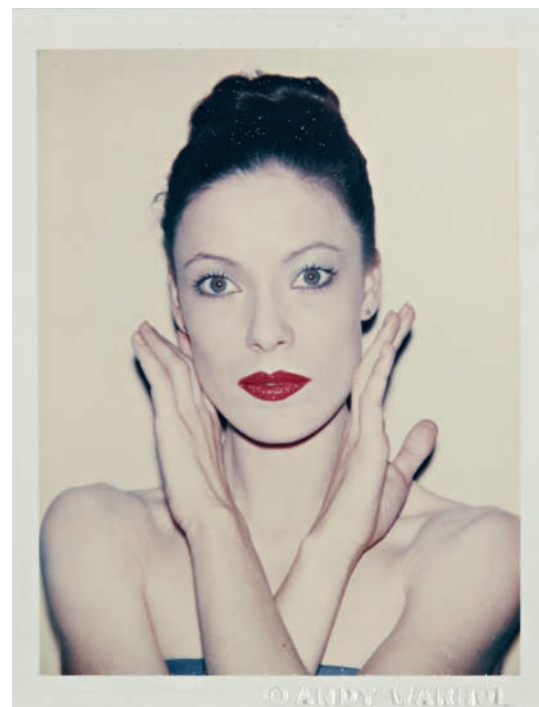
(ii)



(iii)



(iv)



(v)

"Mr Land invented this great camera called a Polaroid. And it just takes the face of the person. There is something about the camera that makes the person look just right. They usually come out great. I take at least 200 pictures and then I choose. Sometimes I take half a picture and a lip from another picture. Sometimes it's hard, sometimes it's easy."

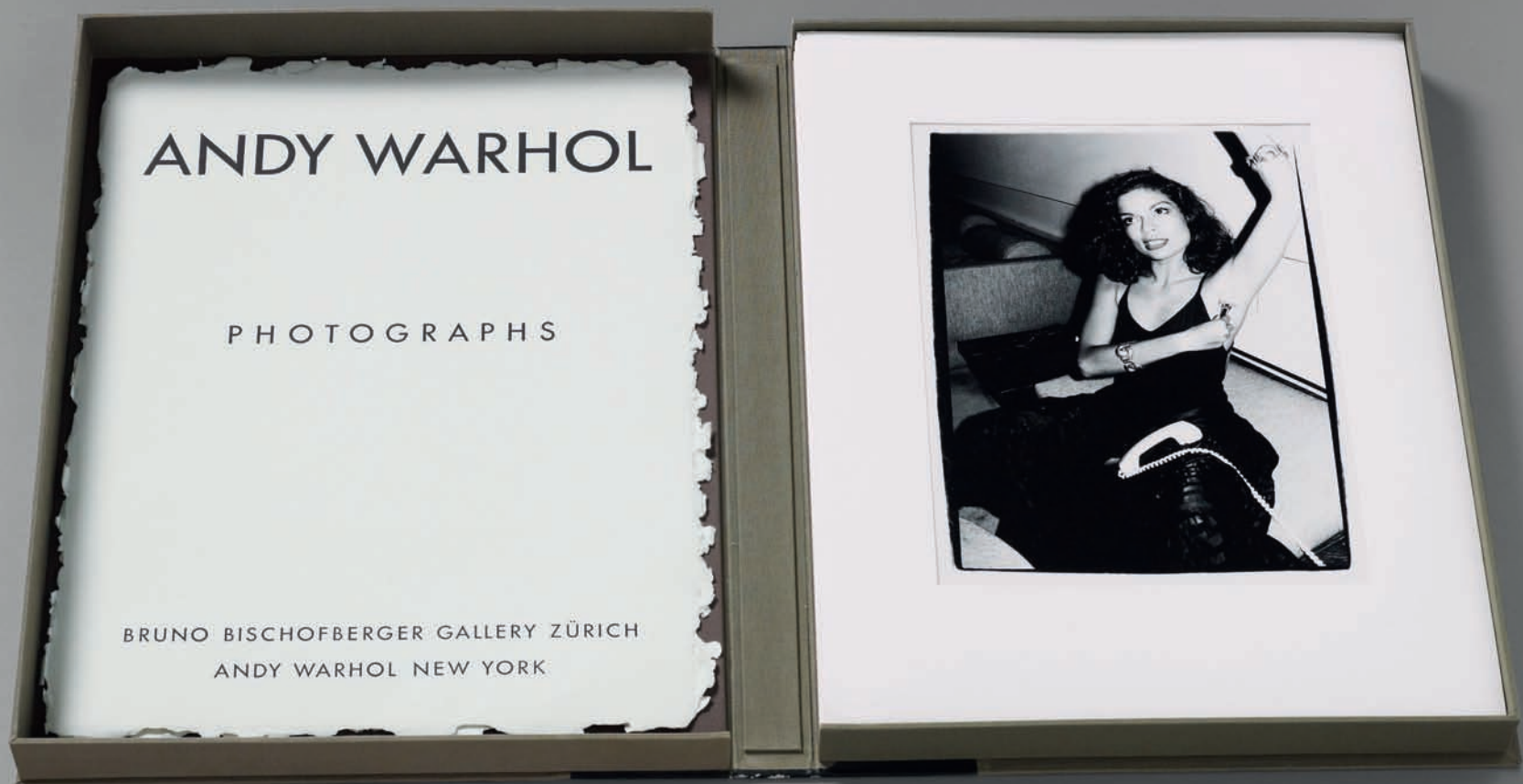
(Andy Warhol)

Photography was central to Andy Warhol's life and work. In 1970 he purchased a Big Shot camera that accompanied him everywhere as he relentlessly and obsessively documented his illustrious social circle. The Polaroids were often used as the basis for his silkscreen portraits, their distinctive saturation directing the stark contrasts of the canvases. Andy Grundberg has noted, however, they are far more than mere ephemera to the working process: "They are also evidence of Warhol's lifelong fascination with the camera's own transformative powers. For him, a photograph was more than a record of whatever reality lay on front of

the lens; it was no less than a fictionalising tool that embodied the very aspiration on which he staked his career: it could actively manufacture celebrity and, ultimately, identify itself."

(A. Grundberg and V. Fremont, *Andy Warhol Polaroids, 1971–1986*, New York: Pace/MacGill, 1992)

At odds with the determinedly machine-like production of the canvases, the appeal of the Polaroids lies in their unique, tangible quality. They are at once disarmingly honest and curiously unrevealing – the sitter is confronted by the camera's stark gaze, but distanced by their celebrity. As seen in the current group lot, in which the women's immaculately prepared make-up contrasts with the snatched intimacy of the Polaroid, Warhol perfectly captures the polarities of the glamorous and the real, the vulnerable and the knowing, that demonstrate his inimitable understanding of the cult of celebrity.



140 **ANDY WARHOL** 1928–1987

Photographs

Zurich: Bruno Bischofberger Gallery/New York: Andy Warhol, 1980.

Twelve gelatin silver prints, printed by Chris Makos.

Each approximately 30 × 40 cm (11 3/4 × 15 3/4 in)

Each signed and numbered 14/250 in pencil on the verso; sequentially embossed number '1–12' on the reverse of each mount. Numbered in ink in an unidentified hand on reverse of the title page. Colophon. Contained in a linen and leatherette clamshell case.

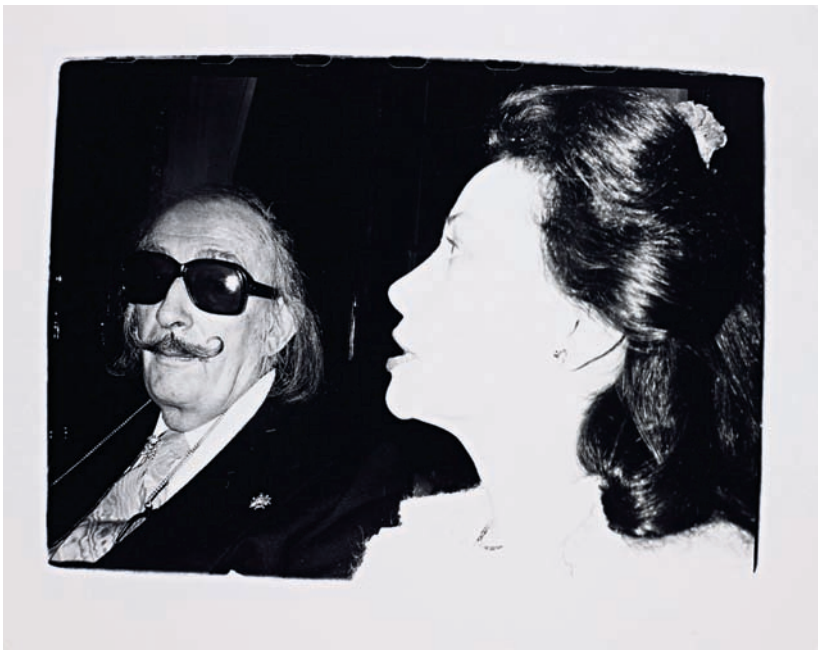
Estimate £45,000–55,000 \$71,900–87,800 €54,000–66,000 Ω

PROVENANCE

Galerie Bruno Bischofberger, Zurich

Private Collection, Switzerland

Titles include: *Bianca Jagger at Halston's House, New York*; *His Holiness Pope John Paul II, St. Peter's Square, Rome*; *Henry Kissinger & Elisabeth Taylor Warner, Washington, D.C.*; *Truman Capote at Home, New York*; *Salvador Dali & Ultra Violet, New York*; *Diana Vreeland, "Empress of Fashion", New York*; *Halston at Home, New York*; *Tennessee Williams & Producer Lester Persky, New York*; *Liza Minnelli at Halston's House, New York*; *Andy Warhol, Self Portrait, Montauk, Long Island*; *Peter Malatesta & Monique van Vooren, Washington, D.C.*; *Bianca Jagger, Liza Minnelli, & Jacqueline Onassis in Liza's dressing Room, New York*





141 NAN GOLDIN b. 1953

Guy at Wigstock, NYC, 1991

Dye destruction print.

97.5 × 65 cm (38 3/8 × 25 5/8 in)

Signed, titled, dated and numbered 8/25 in ink on the verso.

Estimate £8,000–12,000 \$12,800–19,200 €9,600–14,400

PROVENANCE

Guido Costa Projects, Turin

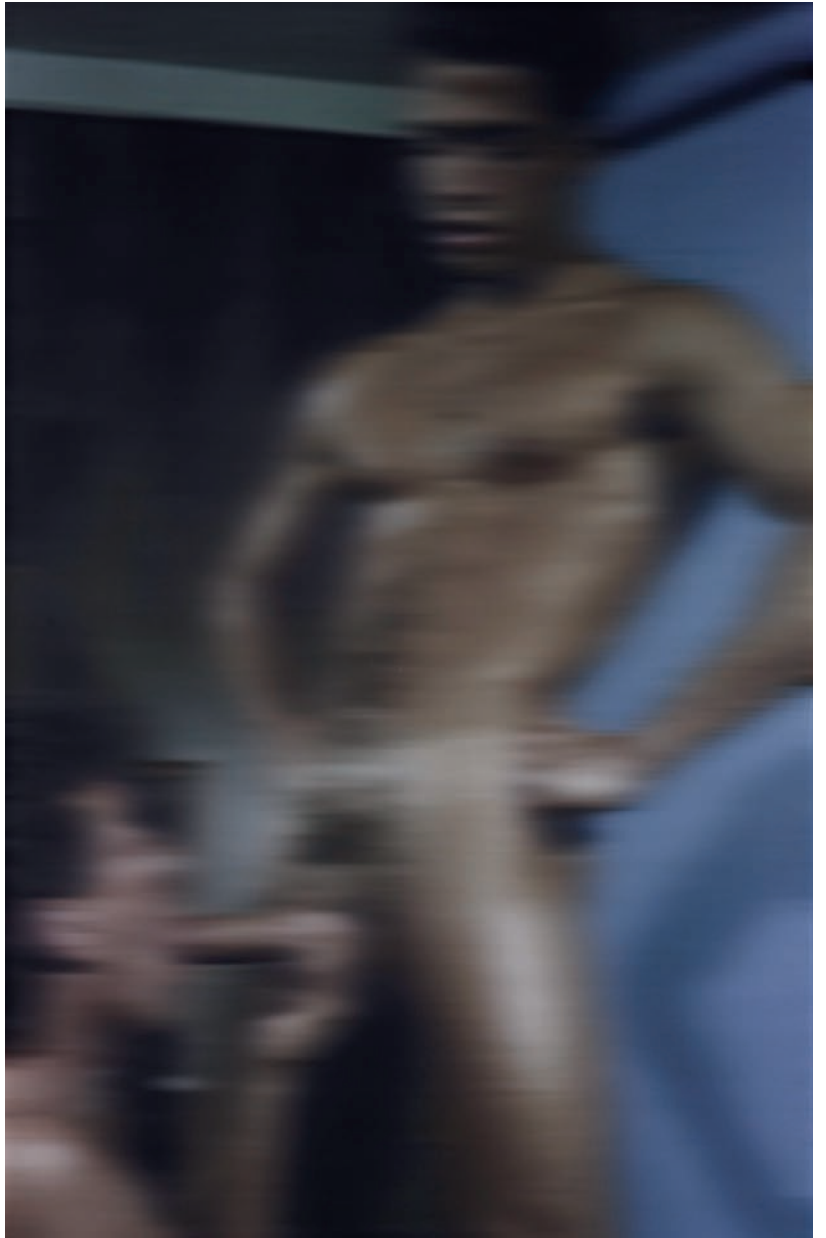
EXHIBITED

Roma, Galleria Nazionale d'Arte Moderna, *XIV Quadriennale di Roma, Fuori Tema/Italian Feeling*, 9 March–31 May 2005

LITERATURE

Nan Goldin, *The Other Side*, Manchester, 1993, p. 6

XIV Quadriennale di Roma. Fuori Tema/Italian Feeling, exh. cat., Galleria Nazionale d'Arte Moderna, Roma, 2005, p. 149



142 THOMAS RUFF b. 1958

Nudes mn 12, 1999

Digital colour coupler print, Diasac mounted.

138 × 90 cm (54 3/8 × 35 3/8 in)

Signed, dated and numbered in pencil on the reverse of the backing board. One from an edition of 5.

Estimate £15,000–25,000 \$24,000–39,900 €18,000–30,000 ♣

PROVENANCE

Johnen + Schöttle, Cologne

LITERATURE

M. Winzen, *Thomas Ruff: 1979 to the Present*, Cologne: König, 2001, p. 237

M. Houellebecq, *Thomas Ruff Nudes*, Munich: Schirmer/Mosel, 2003, p. 75



143 **RICHARD PRINCE** b. 1949

Untitled (Publicity), 1999

Five colour coupler prints, mounted together in the artist's frame.

Varying sizes from 21 × 14.5 cm (8 1/4 × 5 3/4 in) to 25 × 20.5 cm (9 7/8 × 8 1/8 in) or the reverse; overall 84.1 × 104.1 cm (33 1/8 × 41 in)

Signed, dated and annotated in ink on labels affixed to the reverse of the frame.

Estimate £30,000–40,000 \$47,900–63,900 €36,000–48,000

PROVENANCE

Barbara Gladstone Gallery, New York

Jablonka Gallery, Cologne



144 **DAVID LACHAPELLE** b. 1963

Pieta with Courtney Love, 2006

Digital colour coupler print, flush-mounted.

59.5 × 46.5 cm (23 3/8 × 18 1/4 in)

Signed in ink, printed title, date and number 2/10 on an artist's label accompanying the work.

Estimate £6,000–8,000 \$9,600–12,800 €7,200–9,600

PROVENANCE

Private Collection, Europe

LITERATURE

David LaChapelle, Florence: Guinti, 2007, p. 147, pl. 21

145 **ANDRES SERRANO** b. 1950

Frozen Semen With Blood, 1990

Dye destruction print, Diasec mounted.

152 × 102 cm (59 7/8 × 40 1/8 in)

Signed, titled and numbered in pencil on the reverse of the flush-mount. One from an edition of 4.

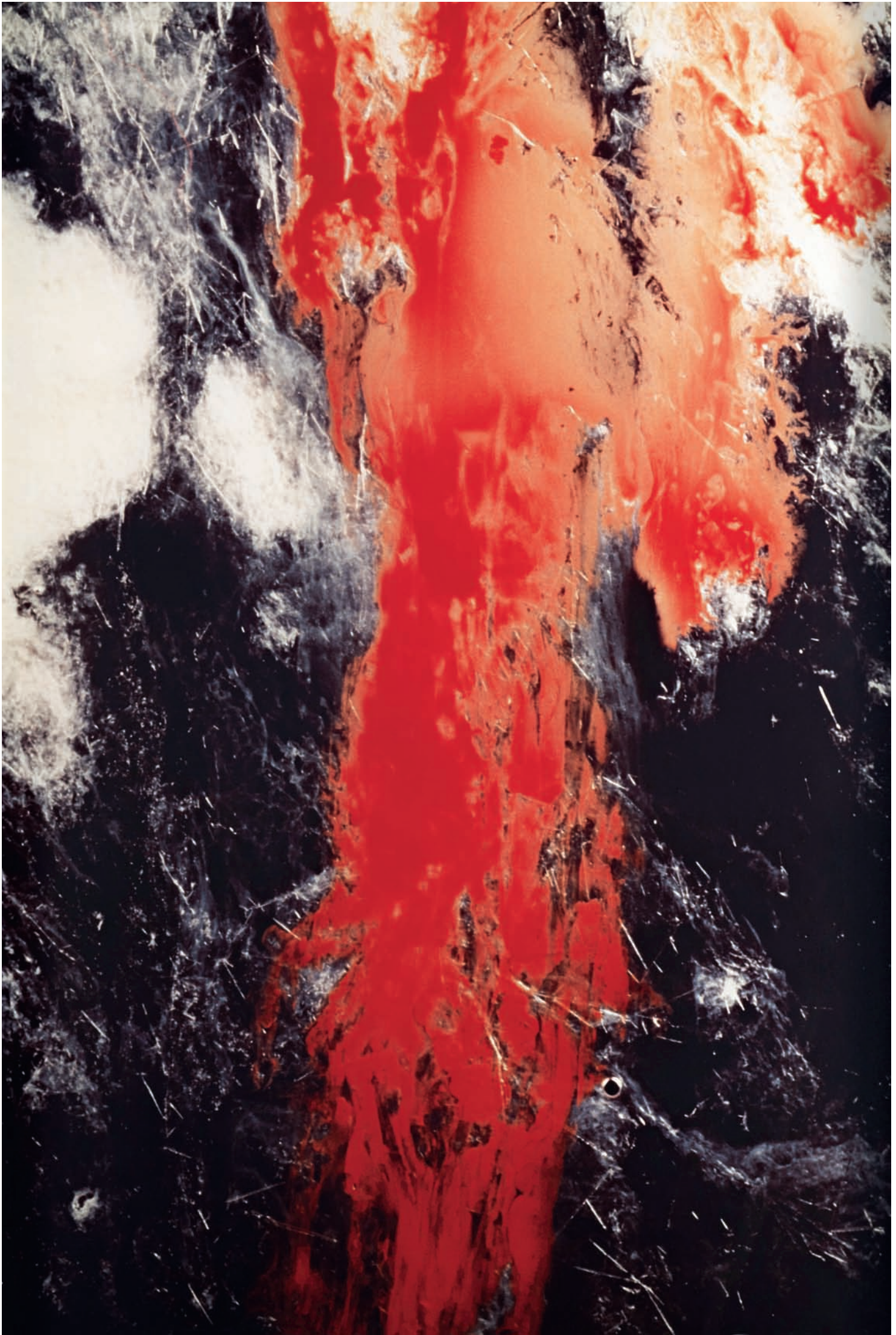
Estimate £12,000–18,000 \$19,200–28,700 €14,400–21,600

PROVENANCE

Stux Gallery, New York

LITERATURE

Andres Serrano, Body and Soul, New York: Takarajima Books, 1995, n.p.



146 **DAVID LACHAPELLE** b. 1963

Deluge, 2006

Three digital colour coupler prints, each Diasec mounted.

Each 180 × 234.5 cm (70 7/8 × 92 3/8 in); overall 180 × 703.5 cm (70 7/8 × 276 in)

Signed in ink, printed title, date and number on an artist's label affixed to the reverse of the flush-mount of print (iii). One from an edition of 5 plus 2 artist's proofs.

Estimate £50,000–70,000 \$79,800–112,000 €60,000–84,000

PROVENANCE

LaChapelle Studio, New York

EXHIBITED

Milan, Palazzo Reale, *David LaChapelle*, September 2007–January 2008

Tel Aviv Museum of Art, *David LaChapelle: Postmodern Pop Photography*, 23 July–20 November 2010

Bratislava, Galeria Mesta, *Lost and Found*, 14 September–31 October 2011

San Juan, Museo Arte Contemporaneo de Puerto Rico, *Nosotros La Humanidad Al Borde*, 23 October 2011–25 March 2012

Seoul, Hangaram Design Museum, November 2011–March 2012

Prague, Galerie Rudolfinum, *Thus Spoke LaChapelle*, 7 December 2011–26 February 2012 (each another example exhibited)

LITERATURE

David LaChapelle, Florence: Giunti, 2007, pl. 1, pp. 122–123



"For me, *Deluge* is about the craziness of being faced with danger, with imminent death, when every material thing is taken away. You have to find some sort of enlightenment when everything you value suddenly becomes worthless. Michelangelo's *Deluge* in the Sistine Chapel shows humanity at its best, people helping each other."

(David LaChapelle, interview by Mary Barone, *Artnet Magazine*)

Inspired by his experience of living through three months of rain in Maui, David LaChapelle's *Deluge* series ended his hiatus from photography and, as the first work that he had produced for a gallery in over twenty years,

marks a pivotal moment in his career. Mirroring the sense of renewal and rebirth that came at this time in his life, this particular work from the series is a contemporary take on the biblical story of the flood, illustrating the consequences of modern society's desires and decadence. Throughout his career, LaChapelle has explored such themes of excess – the glamour, the sex, the endless quest for perfection that embodies pop culture. Here, he depicts a society grasping for survival amidst the detritus of consumerism: a modern day allegory executed through the high-octane, elaborate sets and glorious too-muchness for which he is renowned.





147 **MARTIN PARR** b. 1952

#1508, 1997 and #1511, 1998 from *Common Sense*

Two colour coupler prints.

Each approximately 49.5 × 75 cm (19 1/2 × 29 1/2 in)

Each signed, titled, dated, numbered 5/10, 4/10, respectively in ink on the verso.

Estimate £2,000–3,000 \$3,200–4,800 €2,400–3,600 ♣

PROVENANCE

Studio Trisorio, Naples

LITERATURE

Martin Parr: Common Sense, London: Dewi Lewis Publishing, 1999, n.p.



148 **GERARD RANCINAN** b. 1953

Batman Family (girls), 2011

Digital colour coupler print, Diasac mounted.

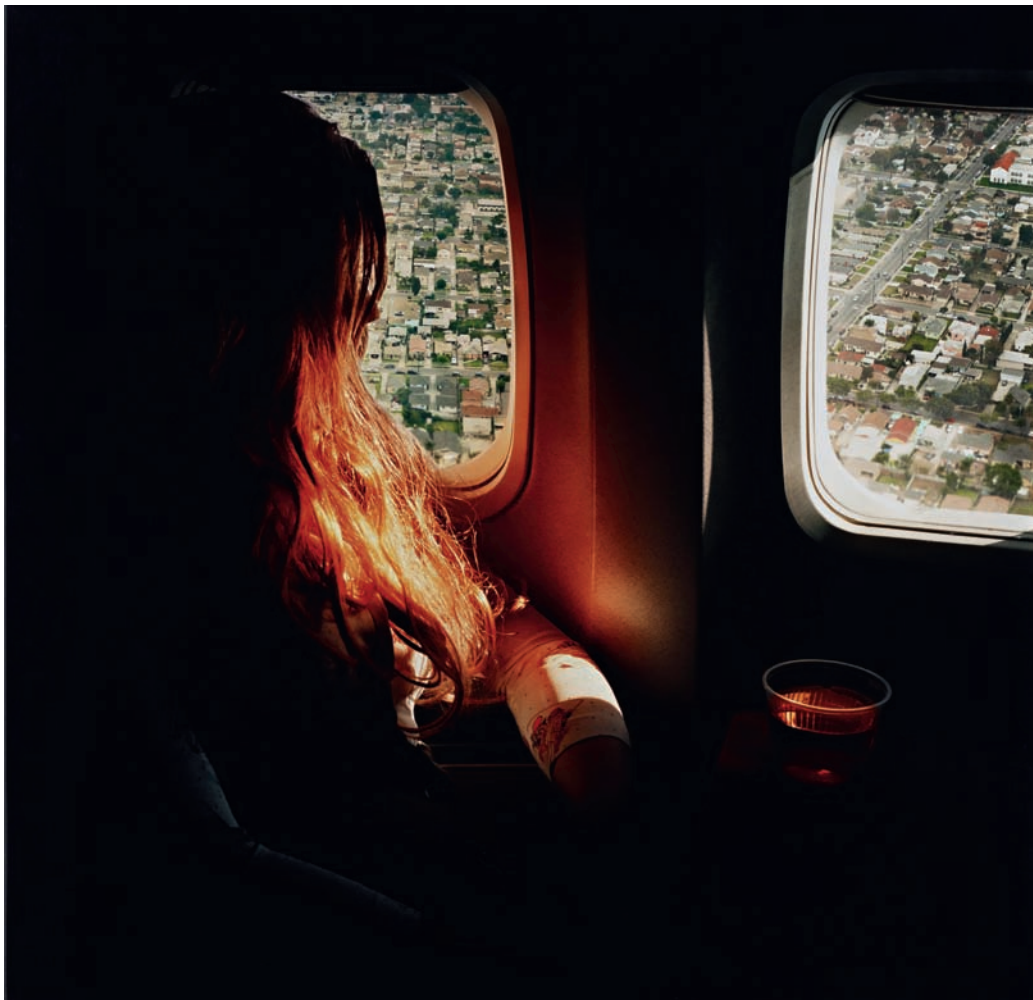
179 × 264 cm (70 1/2 × 103 7/8 in)

Signed, titled, dated and numbered 1/3 in ink on a certificate of authenticity accompanying the work.

Estimate £12,000–18,000 \$19,200–28,700 €14,400–21,600

PROVENANCE

Private Collection, Europe



149 **MARILYN MINTER** b. 1948

Crisco, 2002

Colour coupler print.

32 × 48.5 cm (12 5/8 × 19 1/8 in)

Signed, titled, dated and numbered 7/25 in ink on the verso.

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200

PROVENANCE

Private Collection, Italy

150 **ALEX PRAGER** b. 1979

Nancy from The Big Valley, 2008

Colour coupler print.

121 × 124 cm (47 5/8 × 48 7/8 in)

Signed, titled, dated and numbered in ink on an artist's label affixed to the reverse of the flush-mount. One from an edition of 3.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400

PROVENANCE

Michael Hoppen Gallery, London



- 151 TERRY RICHARDSON** b. 1965
Untitled (Model squirted with cow milk), Outtake from Sisley Campaign, 2002
 Fujicolor Crystal Archive print.
 73 × 101.5 cm (28 3/4 × 39 7/8 in)
 Signed in ink on a gallery label accompanying the work.

Estimate £1,500–2,500 \$2,400–4,000 €1,800–3,000 ₺

PROVENANCE
 Private Collection, Japan

LITERATURE
Terry Richardson: Terryworld, Cologne: Taschen, 2008, n.p.

- 152 MONA KUHN** b. 1969
Clara, 2004
 Colour coupler print, flush-mounted.
 76 × 76 cm (29 7/8 × 29 7/8 in)
 Accompanied by a signed label. Number 2 from an edition of 8.

Estimate £3,000–5,000 \$4,800–8,000 €3,600–6,000 ♠

PROVENANCE
 Charles Cowles Gallery, New York

LITERATURE
 G. Baldwin, *Mona Kuhn: Evidence*, Göttingen: Steidl, 2007, p. 44



153 RYAN McGINLEY b. 1977

Silhouette, 2004

Colour coupler print, Diassec mounted.

120.8 × 180.4 cm (47 1/2 × 71 in)

Accompanied by a gallery certificate of authenticity. One from an edition of 6.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400

PROVENANCE

Marella Gallery, Milan

LITERATURE

Ryan McGinley: You and I, Santa Fe: Twin Palm Publishers, 2011, p. 30

154 OLEG DOU b. 1983

Vera from *Sketches*, 2007

Lambda print, Diassec mounted.

119.5 × 119.5 cm (47 × 47 in)

Signed in green crayon, printed credit, title, date, number 3/8 and copyright on an artist's label affixed to the reverse of the flush-mount. One from an edition of 8 plus 2 artist's proofs.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400

PROVENANCE

Private Collection, Brussels



155 LORETTA LUX b. 1969

Boy in a Blue Raincoat 2, 2001

Dye-destruction print.

38 × 38 cm (14 7/8 × 14 7/8 in)

Signed, titled, dated, numbered 7/7 in ink and blindstamp credit on a label affixed to the reverse of the flush-mount.

Estimate £4,000–6,000 \$6,400–9,600 €4,800–7,200 ♣

PROVENANCE

Yossi Milo Gallery, New York

LITERATURE

N. Grubb, *Loretta Lux*, New York: Aperture, 2005, p. 25

156 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 £4,000–6,000 \$6,400–9,600 €4,800–7,200 ♣

PROVENANCE

Private Collection, Europe



157

157 **CINDY SHERMAN** b. 1954

Untitled #383 (the maid) from *Murder Mystery People*, 1976

Gelatin silver print, printed 2000.

19 × 12.7 cm (7 1/2 × 5 in)

Signed, dated and numbered 13/20 in pencil on the verso.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400 ₺

PROVENANCE

Metro Pictures, New York

LITERATURE

Cindy Sherman, exh. cat., Flammarion and Jeu de Paume, Paris, 2006, p. 25

158

158 **NATALIA MALI** b. 1971

Untitled from *Warriors of Turan*, 2007

Digital colour coupler print.

98.4 × 147.3 cm (38 3/4 × 57 7/8 in)

Signed on the reverse of the flush-mount. One from an edition of 1.

Estimate £2,000–3,000 \$3,200–4,800 €2,400–3,600

PROVENANCE

Private Collection, Europe



159 **HANNAH STARKEY** b. 1971

Untitled – June, 2007

Colour coupler print.

122 × 155.5 cm (48 × 61 1/4 in)

Signed in ink, printed title, date and number on a gallery label affixed to the reverse of the flush-mount. One from an edition of 5 plus 1 artist's proof.

Estimate £2,000–3,000 \$3,200–4,800 €2,400–3,600 

PROVENANCE

Private Collection, Europe

LITERATURE

Hannah Starkey Photographs 1997 – 2007, Göttingen: Steidl, 2007, pl. 40



160 **BAHMAN JALALI** 1944–2010

Image of Imagination, 2000–03

Colour coupler print.

41.5 × 41.5 cm (16 3/8 × 16 3/8 in)

Signed and numbered 3/10 in ink on the recto.

Estimate £3,000–5,000 \$4,800–8,000 €3,600–6,000

PROVENANCE

Silk Road Gallery, Tehran

161 **SHADI GHADIRIAN** b. 1974

Qajar #2, 1998

Colour coupler print.

95 × 64.5 cm (37 3/8 × 25 3/8 in)

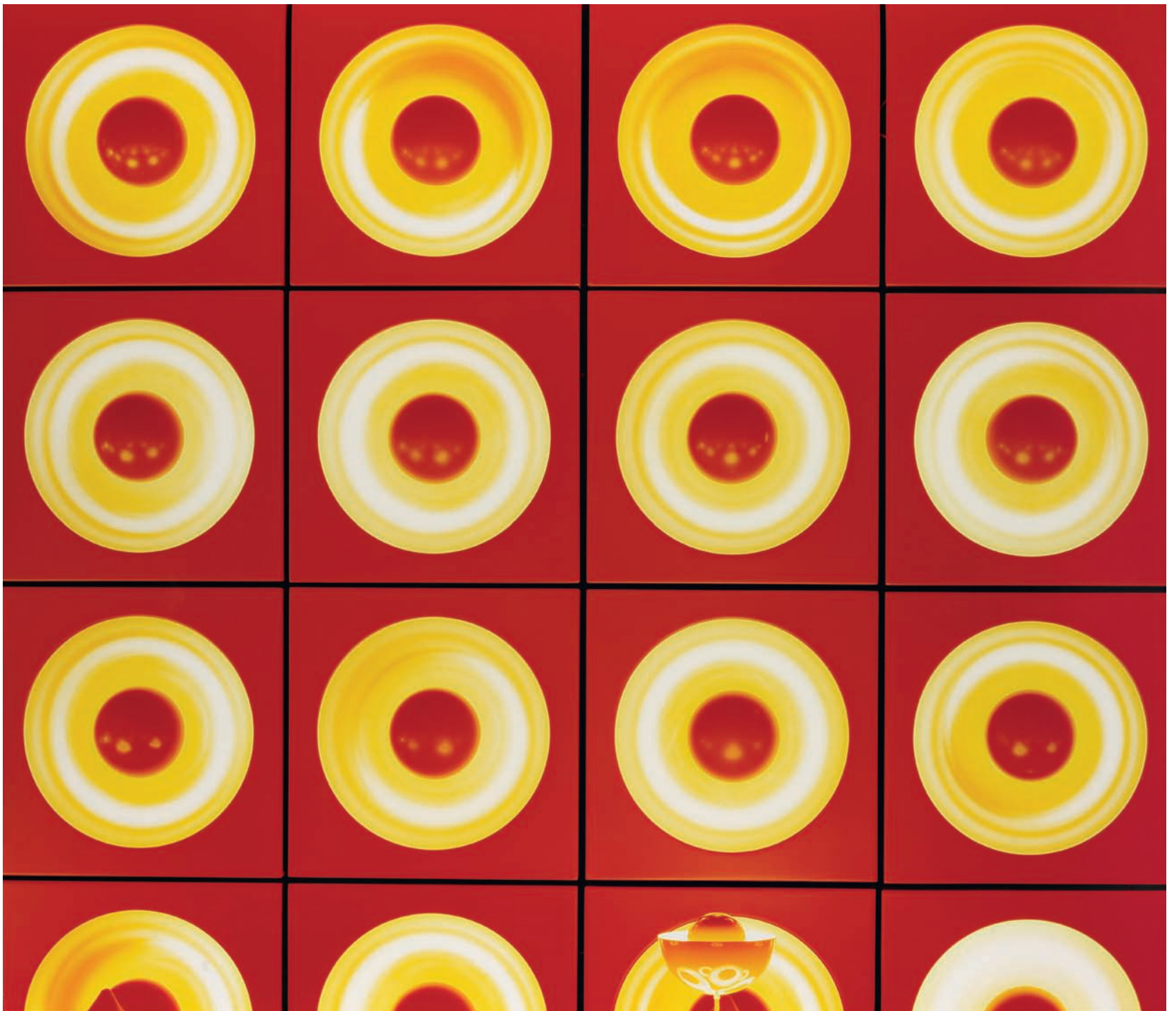
Signed and numbered 5/10 in ink on the recto.

Estimate £6,000–8,000 \$9,600–12,800 €7,200–9,600

LITERATURE

R. Issa, *Shadi Ghadirian: Iranian photographer*, London and San Francisco: Saqi, 2008, p. 26





162 **OLA KOLEHMAINEN** b. 1964

Untitled (Panton Vol. I), 2005

Colour coupler print, Diasec mounted.

180 × 207 cm (70 7/8 × 81 1/2 in)

Signed in ink, printed title, date and number AP1 on a certificate of authenticity affixed to the reverse of the flush-mount. One from an edition of 5 plus 1 artist's proof.

Estimate £5,000–7,000 \$8,000–11,200 €6,000–8,400 ♣

PROVENANCE

Private Collection, Europe

LITERATURE

Ola Kolehmainen: Fraction, Abstraction, Recreation, Ostfildern: Hatje Cantz, 2007, p. 63

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Pre-Sale Estimates

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

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.

Catalogue Entries

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.

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

The seller of lots 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.

Δ Property in which Phillips de Pury & Company has an Ownership Interest

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:

Portion of the Hammer Price (in EUR)	Royalty Rate
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 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.

Σ Endangered Species

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

†, §, ‡, 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.

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.

Bidding by Telephone

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.

Employee Bidding

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.

Bidding Increments

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

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 (eg. 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; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements 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. **Payment must be made by the invoiced party only.**

Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept American Express, 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 premises at Howick Place, London SW1P 1BB, 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 seven 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. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips de Pury & Company does not accept liability for errors or for failing to mark lots containing protected or regulated species.

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 EU 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 refer to the section entitled **VAT and Other Tax Information for Buyers** below.

Identification of Business or Trade Buyers

As of January 2010, Her Majesty's Revenue & Customs ("HMRC") has 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, Phillips de Pury & Company requires 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, Phillips de Pury & Company requires 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/refund any applicable VAT.**

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

(f) Arranging absentee and telephone bids is a free service provided by Phillips 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.

(g) 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. Phillips de Pury & Company shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive.

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

(d) The sale will be conducted in 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. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) 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 American Express, 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 seven 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) seven 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.



PHILLIPS
de PURY & COMPANY

CONTEMPORARY ART

DAY SALE

AUCTION 29 JUNE 2012 LONDON

Phillips de Pury & Company Howick Place London SW1P 1BB

Enquiries +44 20 7318 4010

PHILLIPSDEPURY.COM

CARSTEN HÖLLER

Dandelion, 1995 (detail)

Estimate £60,000–80,000

(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. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips 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 seven 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; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) 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. As a courtesy to clients, Phillips de Pury & Company has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

(a) In connection with the 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 fulfill 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 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

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and, subject to the provisions of the Copyright, Designs and Patents Act 1988, such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

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

(b) Notices to Phillips 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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SALE INFORMATION

AUCTION

Thursday 17 May 2012, 4pm

VIEWING

Friday 11 May, 10am – 6pm
Saturday 12 May, 10am – 6pm
Sunday 13 May, 12pm – 6pm
Monday 14 May, 10am – 6pm
Tuesday 15 May, 10am – 6pm
Wednesday 16 May, 10am – 6pm
Thursday 17 May, 10am – 1pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

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

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When sending in written bids or making enquiries, please refer to this sale as UK040112 or Photographs

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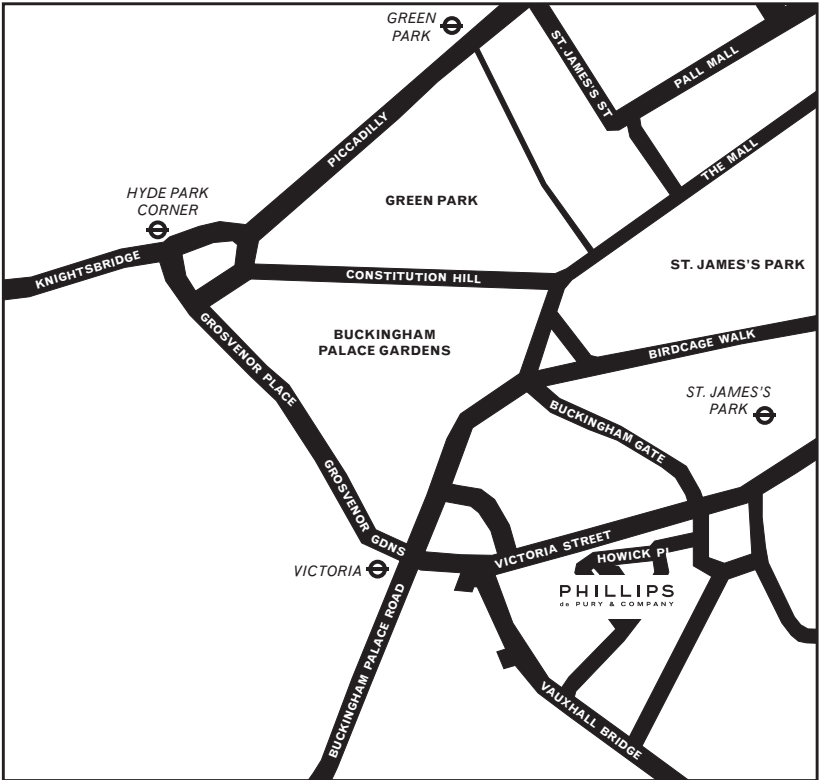
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WAREHOUSE & SHIPPING

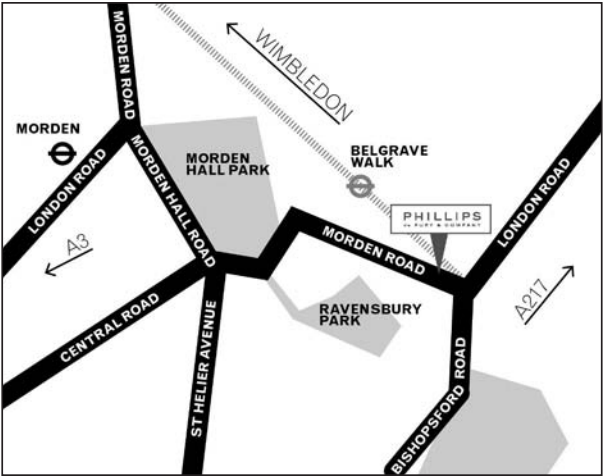
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Viewing and auction location



Warehouse and collection location

Back cover Karl Blossfeldt, *Silaum Silaus*, 1920s, lot 76 (detail)
Inside back cover Elger Esser, *75 Saint-Jean de Luz*, 2004, lot 52 (detail)

PHILLIPS
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DESIGN



AUCTION 15 JUNE 2012 NEW YORK

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FRANÇOIS-XAVIER LALANNE *Set of four sheep*, designed 1979 **Estimate** \$350,000–500,000





