



PHILLIPS

PHOTOGRAPHS

LONDON 8 MAY 2014







PHILLIPS

PHOTOGRAPHS

SALE INFORMATION

LONDON 8 MAY 2014 4PM

AUCTION & VIEWING LOCATION

7 Howick Place, London SW1P 1BB

AUCTION

8 May at 4pm

VIEWING

3–8 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as UK040114 or Photographs.

ABSENTEE AND TELEPHONE BIDS

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

bidslondon@phillips.com

PHOTOGRAPHS DEPARTMENT

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HEAD OF SALE

Lou Proud

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SENIOR DIRECTOR AND WORLDWIDE HEAD

Vanessa Kramer Hallett

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SPECIALISTS

Yuka Yamaji

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ADMINISTRATOR

Sophie Busby

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Front cover Erwin Blumenfeld, *Manina, Paris*, 1937, lot 108 (detail)

Back cover William Klein, *Cowhey Marine, New York*, 1955, lot 69 (detail)

Opposite Desiree Dolron, *Xteriors I*, 2001, lot 75 (detail)



1

HELMUT NEWTON 1920-2004

Hand in Shoe, Paris, 1991

Gelatin silver print.

49.2 x 47.5 cm (19³/₈ x 18³/₄ in.)

Signed, titled, dated by the artist in pencil and numbered 1/10 in an unidentified hand in pencil on the verso.

Estimate £5,000-7,000 \$8,400-11,700 €6,100-8,500

PROVENANCE

Private Collection, Belgium

2

WILLIAM KLEIN b. 1928

Smoke + Veil, Paris (Vogue), 1958

Gelatin silver print, printed later.

45.3 x 32.2 cm (17⁷/₈ x 12⁵/₈ in.)

Signed, titled and dated in pencil on the verso.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100

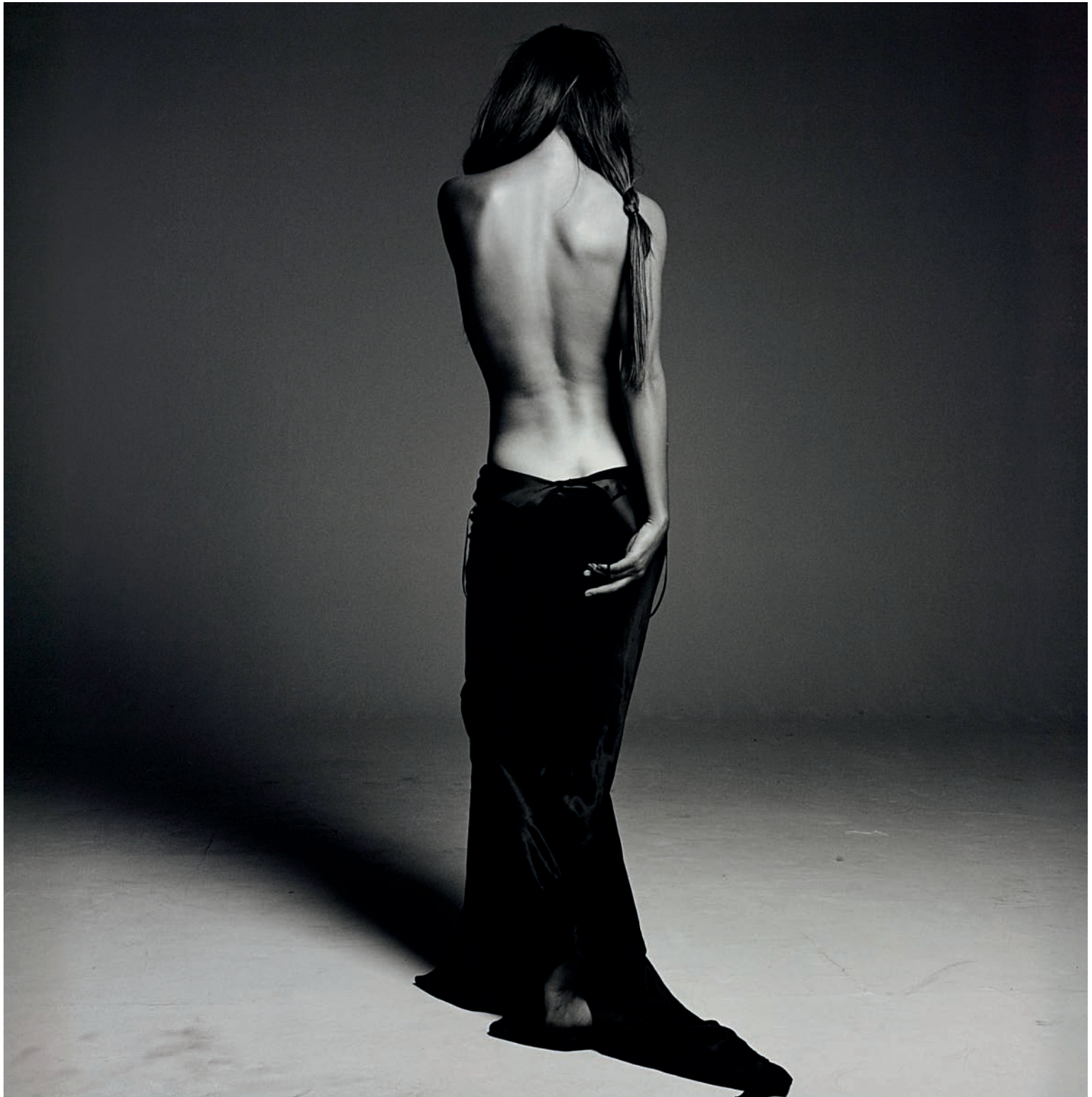
PROVENANCE

Peter Fetterman Gallery, Santa Monica
Sotheby's, New York, 13 April 2010, lot 195

LITERATURE

William Klein: In & Out of Fashion, London: Cape, 1994, cover, there titled *Evelyn Tripp, Paris*





3

MICHEL COMTE b. 1954

Helena Christensen V (Safe Sex Campaign), 1993

Baryte print, flush-mounted, printed later.

120 x 120 cm (47¼ x 47¼ in.)

Signed, titled, dated and numbered 2/3 in ink on a label accompanying the work.

Estimate £8,000-12,000 \$13,400-20,100 €9,700-14,600

PROVENANCE

Michel Comte Estate/I-Management

4

MICHEL COMTE b. 1954

Helena Christensen VII (Contact Sheet), 1993

Baryte print, flush-mounted, printed later.

152.4 x 120 cm (60 x 47¼ in.)

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

Estimate £8,000-12,000 \$13,400-20,100 €9,700-14,600

PROVENANCE

Michel Comte Estate/I-Management

5917





5

FRANK HORVAT b. 1928

Shoe and Eiffel Tower D, Paris, 1974

Archival pigment print, printed later.

82 x 119.2 cm (32¼ x 46⅞ in.)

Signed and numbered 3/12 in ink in the margin; signed in ink on a Certificate of Authenticity affixed to the reverse of the frame.

Estimate £5,000-7,000 \$8,400-11,700 €6,100-8,500 †

PROVENANCE

Acquired directly from the artist

6

HORST P. HORST 1906-1999

Round the Clock I, New York, 1987

Gelatin silver print, printed later.

36.4 x 28.6 cm (14⅜ x 11¼ in.)

Signed, titled and dated in pencil on the verso.

Estimate £7,000-9,000 \$11,700-15,100 €8,500-10,900

PROVENANCE

Private Collection, Europe

LITERATURE

Form/ Horst, Santa Fe: Twin Palms, 1992, p. 46

M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1995, pl. 195 there titled *Advertisement for stockings, New York*

Horst: Platinum, Jefferies Cowan, 2006, pl. 28





7

JIM LEE b. 1945

Ossie Clark/ Aeroplane, 1969

Gelatin silver print, flush-mounted, printed later.

76.5 x 152.5 cm (30 $\frac{1}{8}$ x 60 in.)

Signed, titled, dated and numbered 10/30 in ink on an artist's label affixed to the reverse of the frame.

Estimate £5,000-7,000 \$8,400-11,700 €6,100-8,500

PROVENANCE

Acquired directly from the artist

LITERATURE

Jim Lee: Arrested, Lewes: Ammonite Press, 2012, pp. 44-45



The image in the present lot has become the most important work from a series of shots made as posters for Ozzie Clarke's shop, *Quorum*, which at the time was just off the Kings Road. The model, Debbie Condon, wearing a Celia Birtwell print, appears to be flying due to the angle of her bend and the genius cut of Clarke's legendary clothes. The image was printed twice and then flipped to create the mirror effect and the plane in the corner was hung on fishing tackle by the photographer to reflect the bird-like flying aspect of the subject.

Another print of this image is held in the collection of the Victoria & Albert Museum, London.



8

WILLIAM KLEIN b. 1928

Hat + 5 Roses, Paris (Vogue), 1956

Gelatin silver print, printed later.

45.4 x 35.4 cm (17 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in.)

Signed, titled and dated in pencil on the verso.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100

PROVENANCE

Peter Fetterman Gallery, Santa Monica

Sotheby's, New York, 13 April 2010, lot 195

LITERATURE

N. Hall-Duncan, *The History of Fashion Photography*, New York: Alpine, 1979, p. 176

M. Harrison, *Appearances: Fashion Photography Since 1945*, New York: Rizzoli, 1991, p. 99

William Klein: In & Out of Fashion, London: Cape, 1994, pp. 8-9 there titled *Barbara Mullen, Paulette*



9

ALFRED EISENSTAEDT 1898-1995

Three young women from The Parisians, 1963

Gelatin silver print.

34.2 x 26 cm (13½ x 10¼ in.)

'Photo by Alfred Eisenstaedt', 'Print from the Office of Alfred Eisenstaedt', date, Time Inc. copyright reproduction limitation and LIFE stamps on the verso.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100 ₣ ♠

PROVENANCE

Time Life Picture Collection



10

HELMUT NEWTON 1920-2004

Sie Kommen, The Beginning of 'The Naked and Dressed', Paris, 1981

Polaroid print.

10.8 x 8.5 cm (4¼ x 3⅜ in.)

Signed in ink and annotated '220%' in pencil on the verso.

Estimate £5,000-7,000 \$8,400-11,700 €6,100-8,500 ±

PROVENANCE

Phillips de Pury & Company, New York, 2 October 2012, lot 65

LITERATURE

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

French Vogue, Paris, November 1981

for all, a variant

11

HERB RITTS 1952-2002

Male Nude with Tumbleweed, Paradise Cove, 1986

Toned gelatin silver print.

30.2 x 25.1 cm. (11⅞ x 9⅞ in.)

Copyright credit blindstamp in the margin; signed, titled, dated and numbered AP2 in pencil on the verso. One from an edition of 25 plus 3 artist's proofs.

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,200

PROVENANCE

Private Collection, Belgium

LITERATURE

Herb Ritts: Work, Boston: Little, Brown, 1996, n.p.





12

GUY BOURDIN 1928-1991*Untitled (Nude and egg)*, 1971

Gelatin silver print and contact sheet.

(i) 34.4 x 29.9 cm (13½ x 11¾ in.)

(ii) 26.9 x 21 cm (10⅝ x 8¼ in.)

Each credited, dated, (i) annotated 'Vintage', all in an unidentified hand in pencil on the verso.

Estimate £2,500-3,000 \$4,200-5,000 €3,000-3,600 ♠**PROVENANCE**

Acquired directly from the artist

LITERATUREC. Diener, *Meister der erotischen Fotografie: Guy Bourdin*, Hans Feuer, Guido Mangold, Christian Vogt, Munich: Heyne, 1972

13

GUY BOURDIN 1928-1991*Untitled (Nude on a table)*, 1971

Gelatin silver print and contact sheet.

(i) 34.4 x 29.7 cm (13½ x 11¾ in.)

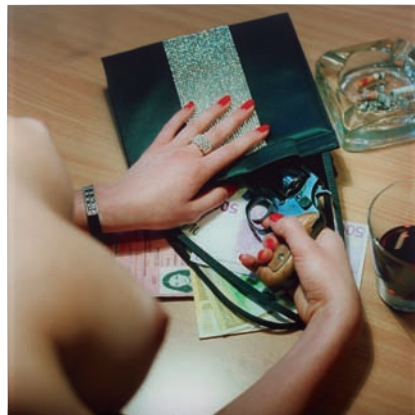
(ii) 26.9 x 21 cm (10⅝ x 8¼ in.)

Each credited, dated, (i) annotated 'Vintage', all in an unidentified hand in pencil on the verso.

Estimate £2,500-3,000 \$4,200-5,000 €3,000-3,600 ♠**PROVENANCE**

Acquired directly from the artist

LITERATUREC. Diener, *Meister der erotischen Fotografie: Guy Bourdin*, Hans Feuer, Guido Mangold, Christian Vogt, Munich: Heyne, 1972



14

SANTE D'ORAZIO b. 1956

Cindy Crawford, 1993

Selenium toned gelatin silver print.

39.3 x 49.3 cm (15½ x 19¾ in.)

Signed, titled, dated, numbered 5/25 in ink and copyright credit reproduction limitation stamp on the verso.

Estimate £3,500-4,500 \$5,900-7,500 €4,200-5,500

15

GUIDO ARGENTINI b. 1966

Selected Images, 2005-2009

Four Lambda prints, each Diasec mounted, printed 2010.

Each 50 x 50 cm (19¾ x 19¾ in.)

Each signed, dated and numbered 6/25 in ink on the reverse of the flush-mount.

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300 ± ♣

PROVENANCE

Acquired directly from the artist

Titles include: *Cherish on Black Velvet*, 2005; *Linda Playing with her Tongue*, 2005; *Belen and a Crystal Chandelier*, 2009; *Olga Pulling a Gun From her Handbag*, 2006



16

NORMAN PARKINSON 1913-1990

Wenda over the Rolls, Vogue, April, 1950

Dye transfer print, printed later.

44.1 x 35 cm (17 $\frac{3}{8}$ x 13 $\frac{3}{4}$ in.)

Signed and dated in ink in the margin.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100 ♠

PROVENANCE

Hamiltons Gallery, London

LITERATURE

M. Harrison, *Parkinson: Photographs 1935-1990*, London: Conran Octopus, 1994, pl. 96

L. Baring, *Norman Parkinson: A Very British Glamour*, New York: Rizzoli, 2009, p. 77

17



18



17

DAVID DREBIN b. 1970*The Girl in the Red Dress*, 2004

Digital chromogenic print, flush-mounted.

122 x 152.5 cm (48 x 60 in.)

Signed in ink, printed title, date and number 5/7 on a gallery label accompanying the work.

Estimate £7,000-9,000 \$11,700-15,100 €8,500-10,900 ±

PROVENANCE

Acquired directly from the artist

18

DAVID DREBIN b. 1970*I Love You with Girl*, 2006

Digital chromogenic print, flush-mounted.

122 x 152.5 cm (48 x 60 in.)

Signed in ink, printed title, date and number 1/7 on a gallery label accompanying the work.

Estimate £7,000-9,000 \$11,700-15,100 €8,500-10,900 ±

PROVENANCE

Acquired directly from the artist



19

HORST P. HORST 1906-1999

Tulips, Oyster Bay, New York, 1989

Platinum palladium print.

43.8 x 39.1 cm (17¼ x 15½ in.)

Signed in pencil in the margin; signed by the artist, titled, dated, annotated 'AP' in an unidentified hand, all in pencil on the verso. One from an edition of 25 plus artist's proofs.

Estimate £12,000-18,000 \$20,100-30,100 €14,600-21,800 ₣

PROVENANCE

Acquired directly from the artist

EXHIBITED

Musée des Arts de la Mode, Palais du Louvre, Paris, 1991

Museum Ludwig, Cologne, 1992

Palazzo Pitti, Florence, 1993

LITERATURE

Form/ Horst, Santa Fe: Twin Palms, 1992 p. 62

M. Kazmaier, *Horst: Sixty Years of Photography*, London:

Thames & Hudson, 1995, pl. 169



20

ALBERT WATSON b. 1942

Kate Moss, Marrakech, 1993

Digital chromogenic print, printed later.

147.3 x 116.8 cm (57 $\frac{7}{8}$ x 45 $\frac{7}{8}$ in.)

Signed, titled, dated and numbered 1/10 in ink on the reverse of the flush-mount.

Estimate £12,000-18,000 \$20,100-30,100 €14,600-21,800 ♠

PROVENANCE

Guy Hepner Contemporary, Los Angeles

LITERATURE

Albert Watson: The Vienna Album, Munich: Schirmer/Mosel, 2005, n.p.

J. Crump, *Albert Watson*, London: Phaidon, 2007, cover and p. 87

21



21

GAVIN BOND b. 1970*Juste Parce Que Je Suis Belle: Numéro Trois (Plate 2)*, 2010

Digital chromogenic print, flush-mounted.

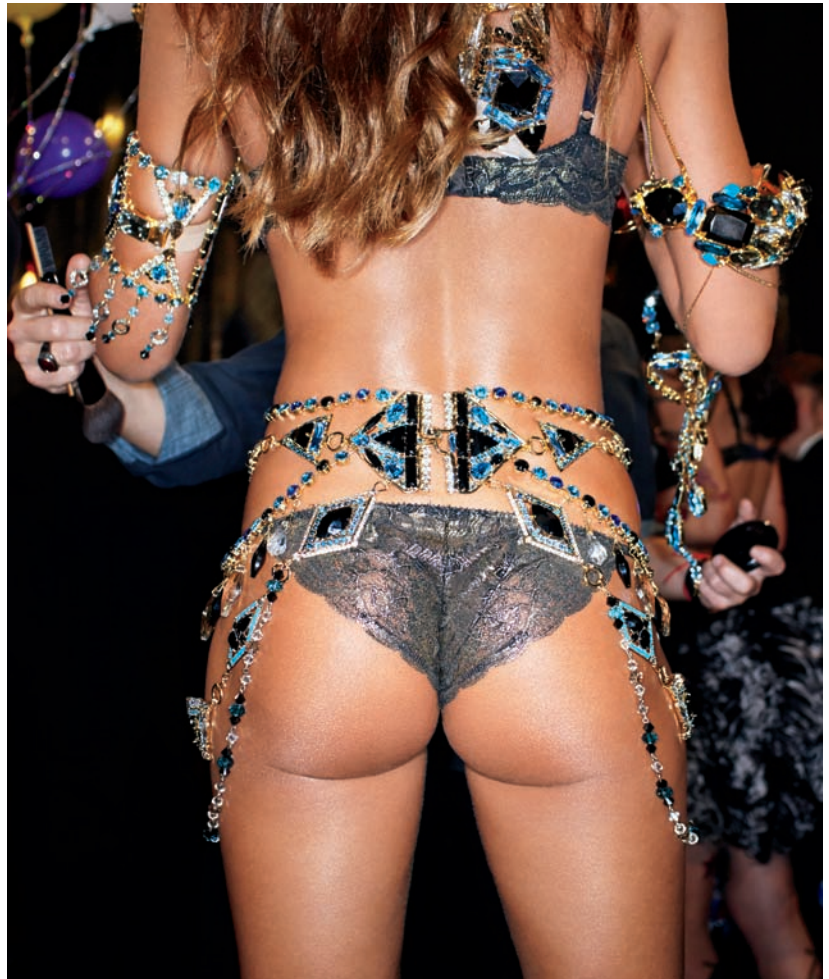
152.2 x 101.2 cm (59 $\frac{7}{8}$ x 39 $\frac{7}{8}$ in.)

Signed in ink, printed title and number 2/3 on an artist's label accompanying the work.

Estimate £5,000-7,000 \$8,400-11,700 €6,100-8,500 ♠**PROVENANCE**

Private Collection, Belgium

22



22

GAVIN BOND b. 1970*Iza (Goulart) from Backstage: Volume IV*, 2014

Digital chromogenic print, Diasac mounted.

152.4 x 101.6 cm (60 x 40 in.)

Signed in ink, printed title and number 2/3 on an artist's label accompanying the work.

Estimate £6,000-8,000 \$10,000-13,400 €7,300-9,700**PROVENANCE**

Acquired directly from the artist



23

MIROSLAV TICHÝ 1926-2011*Untitled*, 1950-1980

Gelatin silver print.

24.3 x 11 cm (9 $\frac{5}{8}$ x 4 $\frac{3}{8}$ in.)

Foundation Tichý Oceán label affixed to the reverse of the frame.

Estimate £2,000-3,000 \$3,300-5,000 €2,400-3,600 ♠

PROVENANCE

Foundation Tichý Oceán, Zürich

24

MICHAEL DWECK b. 1957*Jacqueline and Friend*, Montauk, New York, 2002

Gelatin silver print, printed 2006.

48 x 37.8 cm (18 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in.)

Signed, titled, dated, numbered 7/30 and annotated in pencil on the verso.

Estimate £1,000-2,000 \$1,700-3,300 €1,200-2,400

PROVENANCE

Acquired directly from the artist

LITERATURE*M. Dweck, The End: Montauk*, New York: Abrams, 2004, p. 47

25

MIROSLAV TICHÝ 1926-2011*Untitled*, 1950-1980

Gelatin silver print, mounted.

14.1 x 20.9 cm (5 $\frac{1}{2}$ x 8 $\frac{1}{4}$ in.)

Foundation Tichý Oceán label affixed to the reverse of the frame.

Estimate £2,000-3,000 \$3,300-5,000 €2,400-3,600 ♠

PROVENANCE

Foundation Tichý Oceán, Zürich



26

GAVIN BOND b. 1970

Vicky from Backstage: Volume IV, 2014

Digital chromogenic print, Diasec mounted.

101.6 x 152.4 cm (40 x 60 in.)

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

Estimate £6,000-8,000 \$10,000-13,400 €7,300-9,700

PROVENANCE

Acquired directly from the artist



27

HELMUT NEWTON 1920-2004

Jerry Hall, Spitting, French Vogue, Paris, 1978

Gelatin silver print from *Helmut Newton Photographien*,
printed 1998.

25.5 x 37.3 cm (10 x 14 $\frac{5}{8}$ in.)

Signed, titled and dated in pencil on the verso.

Estimate £10,000-15,000 \$16,700-25,100 €12,100-18,200 ±

LITERATURE

H. Newton, *World Without Men*, New York: Xavier Moreau,
1984, pp. 164-165



28

HELMUT NEWTON 1920-2004

Selected Images, 1975-1979

Four gelatin silver prints from *Private Property Suites I, II, III*, printed 1984.

Each 24 x 36 cm (9½ x 14½ in.) or the reverse.

Each signed, numbered '4', '14', '15', '14', 6/75, respectively, in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate £12,000-18,000 \$20,100-30,100 €14,600-21,800 ±

PROVENANCE

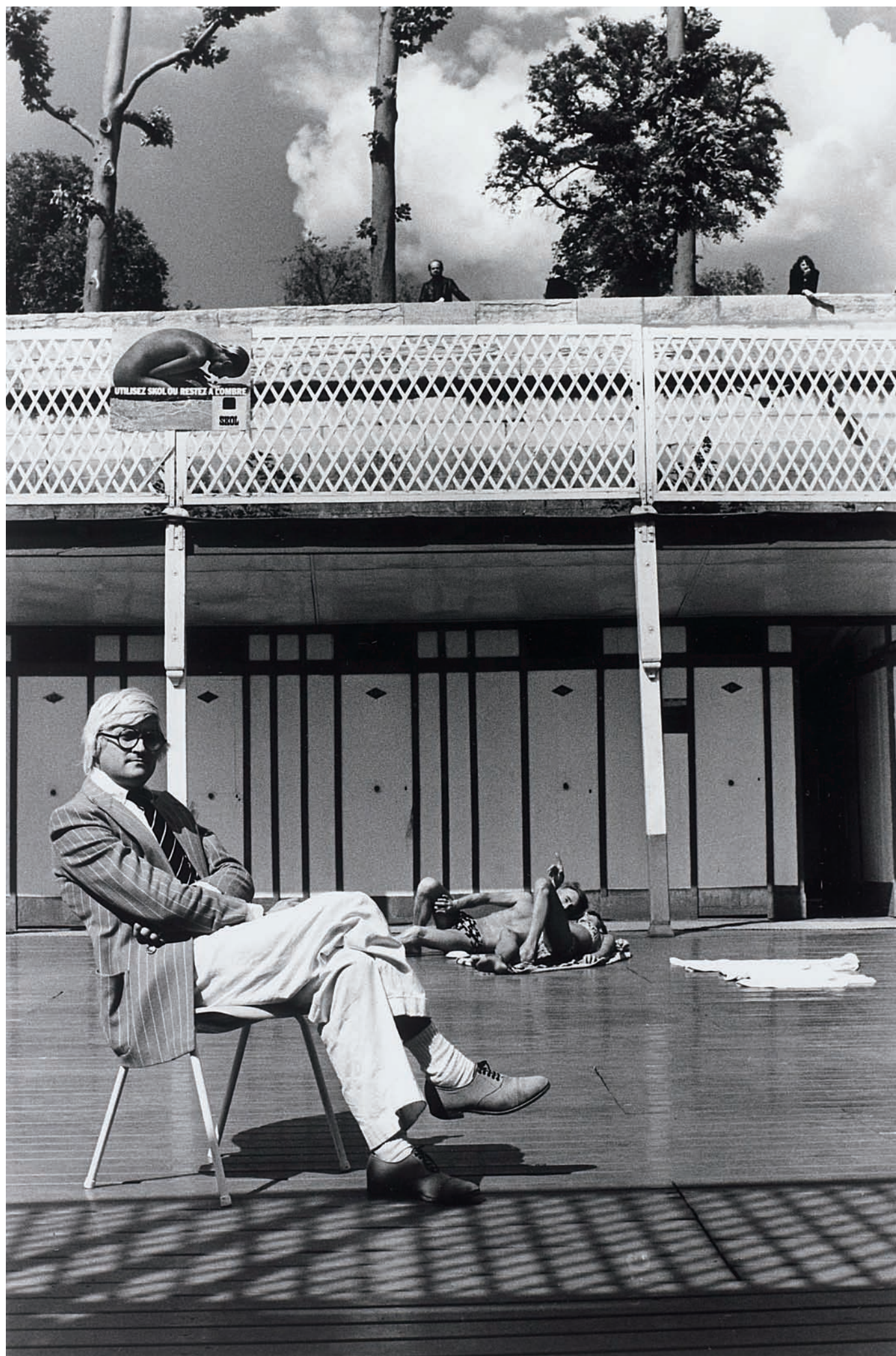
Private Collection, New York

Christie's, New York, 23-24 April 2007, lot 227

LITERATURE

Helmut Newton: Private Property, Munich: Schirmer/ Mosel, 2003, pl. 14, pl. 19, pl. 30, pl. 44

Titles include: *Paloma Picasso, Paris*, 1978; *Woman and gardener, Lake Como, Italy*, 1979; *Woman with Snake, Berlin*, 1979; *David Hockney, Piscine Royale, Paris*, 1975



29

DAVID BAILEY b. 1938

Box of Pin-Ups

London: Weidenfield and Nicolson, 1965.

Thirty-six half-tone prints.

Each approximately 36.7 x 31.8 cm (14½ x 12½ in.)

or the reverse.

Biographical details of each sitter printed on the reverse of each print. Contained in the original card box.

Estimate £5,000-7,000 \$8,400-11,700 €6,100-8,500 ♠

LITERATURE

M. Harrison, *David Bailey: archive one, 1957-1969*, London: Thames and Hudson, 1999, p. 157, 169, 175, 177, 179 and 181

Sitters include: Mick Jagger; John Lennon and Paul McCartney; Susan Murray; David Hockney; Gerald McCann; Terence Stamp; Jean Shrimpton; Michael Caine; Susan Murray; Lord Snowdon; Michael Cooper; Cecil Beaton and Rudolf Nureyev; Mick Jagger and Max Maxwell; Terence Donovan

David Bailey's *Box of Pin-Ups* was published in 1965 as a loose portfolio of 36 portraits of the fashionable elite that, as the cover description states, 'belong to Bailey's own world of fashion, pop music and the Ad Lib [nightclub]'. Each portrait is accompanied by notes from Francis Wyndham (author, literary editor and journalist). Together, they constitute a celebration of the growing celebrity culture of the Sixties, and many of them have become the definitive images of key figures of cultural life in London during the Swinging Sixties. Surprisingly, only four of the pin-ups are women, among these is Jean Shrimpton who was one of the most internationally famous models of the decade and worked almost exclusively with Bailey.

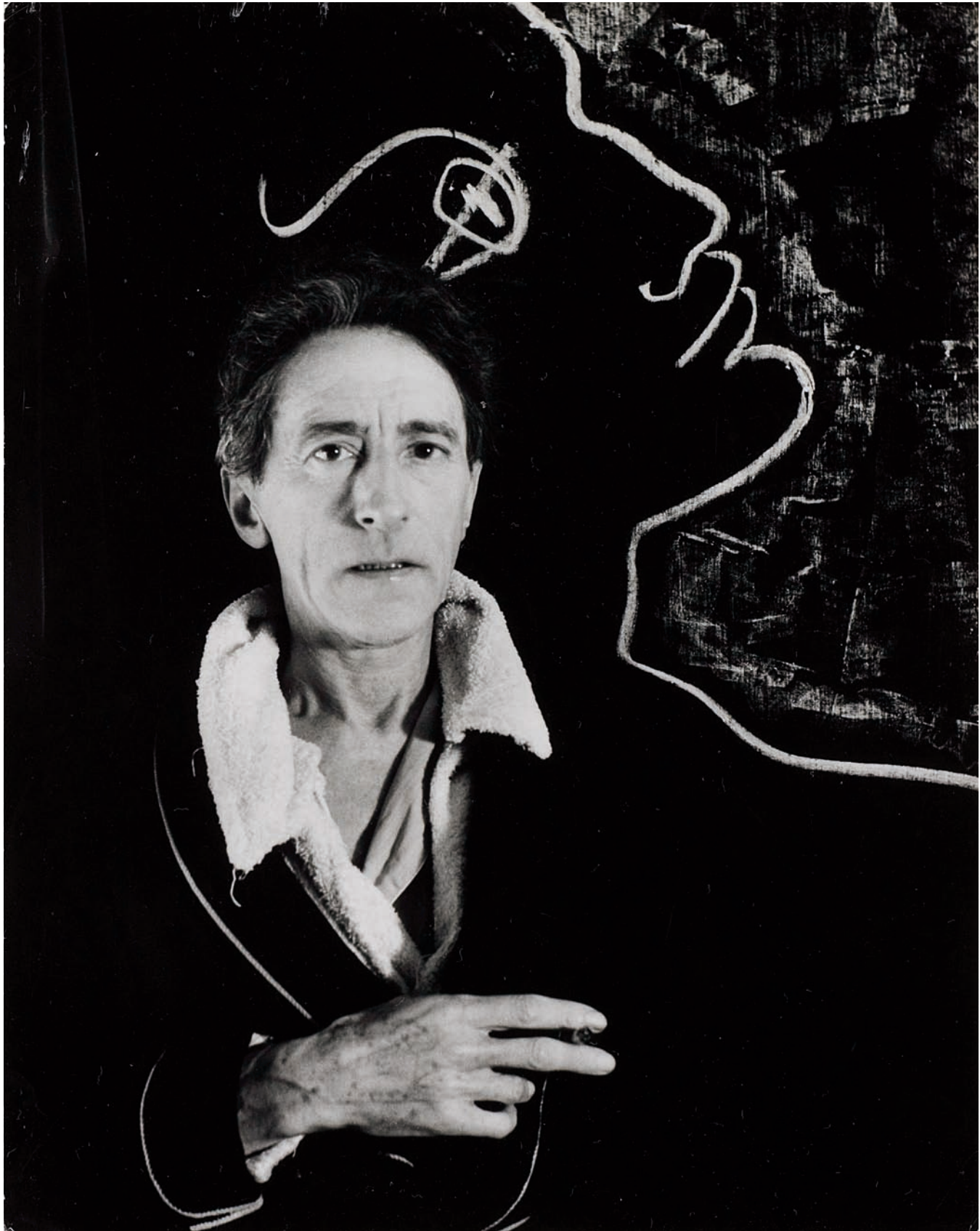
This lot is accompanied by one duplicate half-tone print and ten postcards contained in the original card box, published by FNAC Galleries, Paris, 1984.





“Irving Penn’s studio is like a cathedral.
David Bailey’s studio is like a nightclub.”

DIANA VREELAND



30

HERBERT LIST 1903-1975

Jean Cocteau I, Paris, 1948

Gelatin silver print.

29 x 22.8 cm (11 $\frac{3}{8}$ x 8 $\frac{7}{8}$ 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 \$4,200-5,900 €3,000-4,200 ♠

PROVENANCE

Phillips de Pury & Company, London, 17 May 2012, lot 35

LITERATURE

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



31

PAUL STRAND 1890-1976

Man in a Derby, New York, 1916

Gelatin silver print, printed 1960s.

22.5 x 16.8 cm (8 $\frac{7}{8}$ x 6 $\frac{5}{8}$ in.)

Signed, titled, dated in ink and LIGHT Gallery stamp on the reverse of the flush-mount; artist's printing notations on the verso, visible through the flush-mount.

Estimate £8,000-12,000 \$13,400-20,100 €9,700-14,600 ₣

PROVENANCE

The Paul Strand Foundation, New York

LIGHT Gallery, New York

Private Collection, New York

Private Collection, California

LITERATURE

Camera Work, number 49/50, June 1917, pl. II

Paul Strand: A Retrospective Monograph, The Years 1915-1946, New York: Aperture, 1971, p. 17

Paul Strand, Zurich: Galerie Zur Stockeregg, 1987, pl. 12

S. Greenough, *Paul Strand: An American Vision*, New York: Aperture, 1991, p. 14

M. M. Hambourg, *Paul Strand: Circa 1916*, New York: Abrams, 1997, pl. 41



32

LUTZ DILLE 1922-2008

Selected Images, 1961

Two gelatin silver prints, printed 2005.

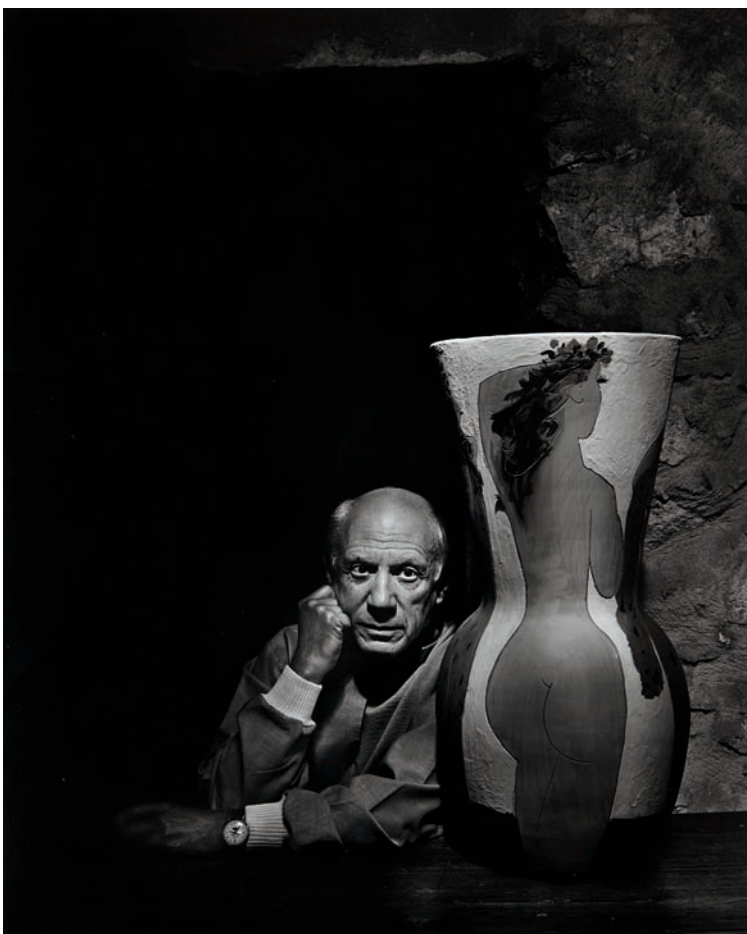
Each approximately 29 x 37.5 cm (11 $\frac{3}{8}$ x 14 $\frac{3}{4}$ in.)

Each initialled, dated in ink on the recto; signed, dated in pencil and copyright credit stamp on the verso.

Estimate £1,500-2,500 \$2,500-4,200 €1,800-3,000 ♣

PROVENANCE

Acquired directly from the artist



33

RICHARD AVEDON 1923-2004

His Holiness The Fourteenth Dalai Lama, Gyume Tantric Monastery, Kamataka, India, January 6, 1998

Gelatin silver print.

46.4 x 58.3 cm (18¼ x 22⅞ in.)

Signed, numbered AP 1/2 in ink in the margin, signed by the Dalai Lama in ink on the recto; signed, numbered AP 1/2 in pencil, copyright credit reproduction limitation, title, date and edition stamps on the verso. One from an edition of 12 plus 2 artist's proofs.

Estimate £10,000-15,000 \$16,700-25,100 €12,100-18,200 ₣

PROVENANCE

The Dalai Lama Foundation, Redwood City

34

YOUSUF KARSH 1908-2002

Pablo Picasso, 1954

Gelatin silver print, printed later.

50.1 x 40 cm (19¾ x 15¾ in.)

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

Estimate £2,000-3,000 \$3,300-5,000 €2,400-3,600 ₣

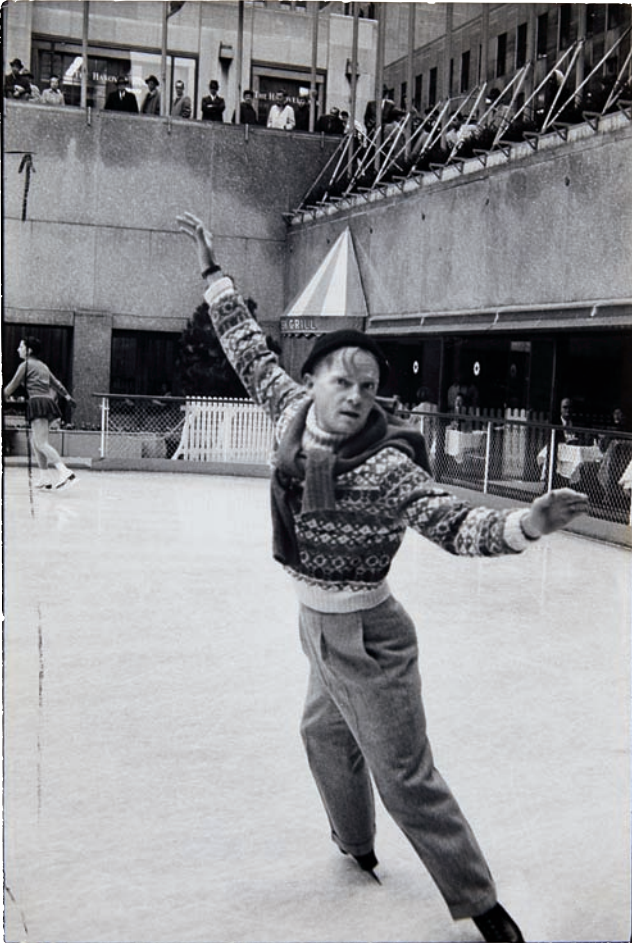
PROVENANCE

Douglas Kenyon Inc., Chicago

LITERATURE

D. Vorsteher, J. Yates, *Yousuf Karsh: Heroes of Light and Shadow*, Stoddart, 2001, p. 79

Karsh: A Biography In Images, Boston: MFA Publications, 2003, cover and p. 95



35

ALFRED EISENSTAEDT 1898-1995*Author Truman Capote ice-skating, Rockefeller Center rink, New York, 1959*

Gelatin silver print.

33.6 x 22.8 cm (13¼ x 8⅞ in.)

'Print from the Office of Alfred Eisenstaedt', Time Inc.
copyright reproduction limitation and LIFE stamps on
the verso.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100 ± ♠

PROVENANCE

Time Life Picture Collection

LITERATURE

Alfred Eisenstaedt: Witness to Our Time, New York: Viking,
1966, p. 239



36

MARTIN MUNKÁCSI 1896-1963*Dance instructor Arthur Murray ballroom dancing with his wife Kathryn, 1936*

Gelatin silver print with paint.

29.2 x 23.2 cm (11½ x 9⅞ in.)

'5 Prospect Place' credit stamp, annotated 'Mr and Mrs Arthur Murray' in an
unidentified hand in pencil, copyright reproduction limitation, LIFE and date
stamps on the verso.

Estimate £5,000-7,000 \$8,400-11,700 €6,100-8,500 ± ♠

PROVENANCE

Time Life Picture Collection

LITERATURE*LIFE*, 28 December 1936

37

ROBERT MAPPLETHORPE 1946-1989*Thomas and Dovanna, 1986*

Gelatin silver print.

58.8 x 48.7 cm (23½ x 19⅞ in.)

Signed, titled, dated, numbered 2/10 in ink and copyright credit
reproduction limitation stamp on the reverse of the flush-mount.

Estimate £12,000-18,000 \$20,100-30,100 €14,600-21,800

PROVENANCE

Gift of the artist for the exhibition 'Art against AIDS', Galerie Yvon Lambert,
Paris, 12 - 19 September 1987

LITERATURE

J. Kardon, *Robert Mapplethorpe: The Perfect Moment*, Philadelphia,
Pa.: Institute of Contemporary Art, University of Pennsylvania, 1989, p. 97
*Robert Mapplethorpe and the Classical Tradition: Photographs and
Mannerist prints*, New York: Guggenheim Museum Publ., 2004, pl. 49
M. Holborn, D. Levas, eds., *Mapplethorpe*, teNeues, 2007, p. 239





38

ALFRED EISENSTAEDT 1898-1995

Teenagers Jessany Hines and John Shawver, both 17, of Oklahoma City play pool from pencil to pencil, 1948
Gelatin silver print.

34.9 x 27.2 cm (13¾ x 10¾ in.)

'LIFE Photo for Alfred Eisenstaedt' stamp, credited, titled, annotated in an unidentified hand in pencil, ink, Time Inc. copyright reproduction limitation, LIFE and date stamps on the verso.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100 ₣ ♠

PROVENANCE

Time Life Picture Collection

LITERATURE

LIFE, International Edition, 17 January 1948, cover
LIFE, 20 December 1948, cover



39

BRASSAÏ (GYULA HALÁSZ) 1899-1984

Prostitute Playing Russian Billiards, Boulevard Rochechouart, circa 1932

Gelatin silver print, printed later.

30.8 x 22.3 cm (12¼ x 8¾ in.)

Signed, numbered 27/30 in ink in the margin; annotated 'pl. 401', 'page 81' in pencil, '81, Faubourg St-Jacques' copyright credit, reproduction limitation and 'Tirage de l'Auteur' stamps on the verso.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100 ₣ ♠

LITERATURE

Brassaï: The Secret Paris of the 30's, New York: Pantheon Books, 1976, n.p.

Brassaï: The Monograph, Boston: Bulfinch, 2000, p. 91
S. Aubenas, Q. Bajac, *Brassaï: Paris Nocturne*, London: Thames and Hudson, 2013, pl. 91



40

BRASSAI (GYULA HALÁSZ) 1899-1984

Couple d'amoureux, quartier place d'Italie, circa 1932

Gelatin silver print, printed circa 1970.

27 x 21.7 cm (10 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in.)

Signed in ink in the margin; titled, annotated 'Lovers', 'pl. 78', 'page 71' in pencil, copyright credit reproduction limitation and 'Tirage de l'Auteur' stamps on the verso.

Estimate £12,000-18,000 \$20,100-30,100 €14,600-21,800 ♠

PROVENANCE

Collection of Madame Gilberte Brassai, the photographer's widow, Paris
Edwynn Houk Gallery, New York

LITERATURE

Brassai: The Secret Paris of the 30's, New York: Pantheon Books, 1976, n.p.

Brassai: The Monograph, Boston: Bulfinch, 2000, p. 85

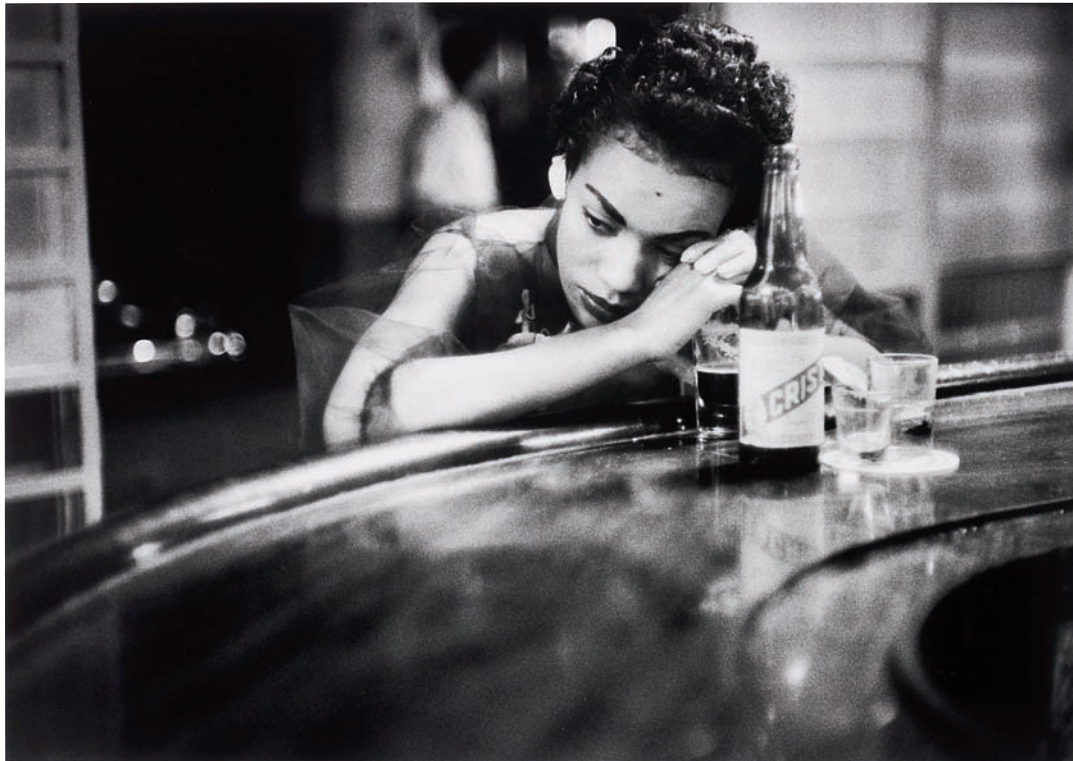
J.-C. Gautrand, *Brassai's Universal Art*, Cologne: Taschen, 2004, cover & p. 78

S. Aubenas, Q. Bajac, *Brassai: Paris Nocturne*, London: Thames and Hudson, 2013, pl. 90

41



42



41

ELLIOTT ERWITT b. 1928*California*, 1955

Gelatin silver print, printed later.

29.8 x 44.6 cm (11¾ x 17½ in.)

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

Estimate £1,500-2,500 \$2,500-4,200 €1,800-3,000 ₣**PROVENANCE**

Acquired directly from the artist

LITERATURE*Elliott Erwitt: Snaps*, London: Phaidon, 2001, pp. 502-503*Elliott Erwitt: Personal Best*, teNeues, 2009, pl. 434

42

EVE ARNOLD 1912-2012*Bar Girl, Havana, Cuba*, 1954

Gelatin silver print, printed later.

31.2 x 44.1 cm (12¼ x 17⅜ in.)

Signed, titled and dated in pencil on the verso.

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,200**PROVENANCE**

Private Collection, UK

LITERATUREB. Lardinois, ed., *Eve Arnold's People*, London: Thames & Hudson, 2009, cover (detail) and pp. 24-25



43

ELLIOTT ERWITT b. 1928

Paris, 1989

Gelatin silver print, flush-mounted, printed later.

55 x 74.4 cm (21 $\frac{5}{8}$ x 29 $\frac{1}{4}$ in.)

Signed in ink in the margin.

Estimate £5,000-7,000 \$8,400-11,700 €6,100-8,500

PROVENANCE

Private Collection, Europe

LITERATURE

Elliott Erwitt: Snaps, London: Phaidon, 2001, pp. 434-435

Elliott Erwitt: Personal Best, teNeues, 2009, pl. 269

44



45



44

ALFRED EISENSTAEDT 1898-1995*Merry Go Round at Luxembourg Garden, Paris, 1964*

Gelatin silver print.

24 x 16.9 cm (9½ x 6⅝ in.)

Titled, dated in ink, credit, 'Print from the Office of Alfred Eisenstaedt' and Time Inc. copyright reproduction limitation stamps on the verso.

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300 ₣ ♠

PROVENANCE

Time Life Picture Collection

LITERATURE

D. O'Neil, *Eisenstaedt: Remembrances*, Boston: Little, Brown, 1999, p. 159

45

WILLY RONIS 1910-2009*Le Petit Parisien, 1952*

Gelatin silver print, printed 1997.

32.9 x 26 cm (12⅞ x 10¼ in.)

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

Estimate £2,000-3,000 \$3,300-5,000 €2,400-3,600 ♠

PROVENANCE

Private Collection, Europe

LITERATURE

Willy Ronis, *Photo Poche*, Paris: Centre National de la Photographie, 1991, pl. 29

Willy Ronis: *Paris éternellement*, Paris: Hoëbeke, 2005, p. 62



46

HENRI CARTIER-BRESSON 1908-2004

Behind the Gare Saint-Lazare, Paris, 1932

Gelatin silver print, printed later.

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

Signed in ink and copyright credit blindstamp in the margin.

Estimate £10,000-15,000 \$16,700-25,100 €12,100-18,200 ♠

PROVENANCE

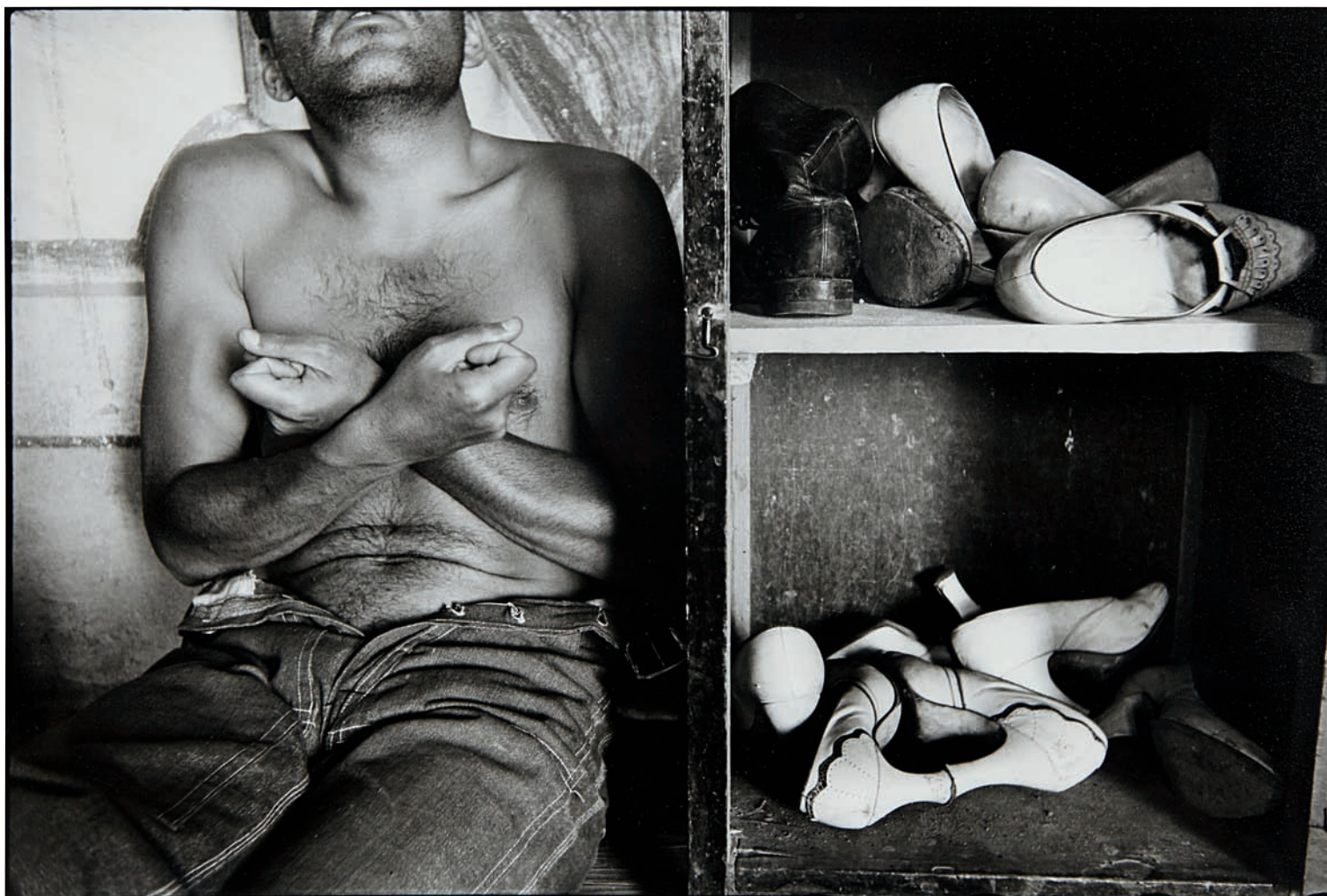
Acquired directly from the artist

LITERATURE

P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, London: Thames & Hudson, 2003, pl. 45 p. 59

Henri Cartier-Bresson: Scrapbook, Photographs 1932-1946, London: Thames & Hudson, 2006, pp. 86-87

P. Galassi, *Henri Cartier-Bresson: The Modern Century*, New York: Museum of Modern Art, 2010, p. 81



47

HENRI CARTIER-BRESSON 1908-2004

Natcho Aguirre, Santa Clara, Mexico, 1934

Gelatin silver print, printed later.

24 x 35.9 cm (9½ x 14¼ in.)

Signed in ink in the margin.

Estimate £6,000-8,000 \$10,000-13,400 €7,300-9,700 ± ♠

PROVENANCE

Christie's, New York, 15 October 2004, lot 151

LITERATURE

P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, London: Thames & Hudson, 2003, pl. 120 p. 106

P. Galassi, *Henri Cartier-Bresson: The Modern Century*, New York: Museum of Modern Art, 2010, p. 96

A. Locke, *Mexico: A Revolution in Art 1910-1940*, London: Royal Academy of Arts, 2013, pl. 78



48

HENRI CARTIER-BRESSON 1908-2004

Valencia, Spain, 1933

Gelatin silver print, printed later.

24 x 35.6 cm (9½ x 14 in.)

Signed in ink and copyright credit blindstamp in the margin.

Estimate £6,000-8,000 \$10,000-13,400 €7,300-9,700 ± ♠

PROVENANCE

Sotheby's, New York, 14 October 2008, lot 146

LITERATURE

Henri Cartier-Bresson: Europeans, London: Thames & Hudson, 1998, p. 63

P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, London: Thames & Hudson, 2003, pl. 129 p. 111

P. Galassi, *Henri Cartier-Bresson: The Modern Century*, New York: Museum of Modern Art, 2010, p. 81 for a variant

49



50



49

ELLIOTT ERWITT b. 1928*North Carolina, 1950*

Gelatin silver print, printed later.

30.1 x 44.9 cm (11 $\frac{7}{8}$ x 17 $\frac{5}{8}$ in.)

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

Estimate £1,500-2,500 \$2,500-4,200 €1,800-3,000 ₣**PROVENANCE**

Acquired directly from the artist

LITERATURE*Elliott Erwitt: Snaps*, London: Phaidon, 2001, pp. 16-17

50

JOSEF KOUDELKA b. 1938*Invasion by Warsaw Pact Troops, Prague, August, 1968*

Inkjet print, printed 2008.

34.3 x 53 cm (13 $\frac{1}{2}$ x 20 $\frac{7}{8}$ in.)

Signed and numbered '5' in ink on a label affixed to the reverse of the flush-mount. One from an edition of 20 plus 4 artist's proofs.

Estimate £6,000-8,000 \$10,000-13,400 €7,300-9,700 ₣**PROVENANCE**

Pace/MacGill Gallery, New York

LITERATURE*J. Koudelka, Invasion 68: Prague*, New York: Aperture, 2008, n.p.
1968: Magnum Throughout the World, Paris: Hazan, 1998, n.p.

51



52



51

DMITRI BALTERMANTS 1912-1990*At Fidel Castro's place, circa 1963*

Gelatin silver print.

42.2 x 57.2 cm (16½ x 22½ in.)

'Photo D. Baltermants, Magazine Ogonyok' stamp and annotated in an unidentified hand in pencil, ink, on the verso.

Estimate £2,000-3,000 \$3,300-5,000 €2,400-3,600

PROVENANCE

Private Collection, London

52

DMITRI BALTERMANTS 1912-1990*Grief (Ditch of Kerch), 1942*

Gelatin silver print, printed circa 1960.

23.6 x 33 cm (9¼ x 12⅞ in.)

Credited, titled, dated in English, Cyrillic in an unidentified hand in pencil, credit and various Ogonyok magazine stamps on the verso.

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300

PROVENANCE

Acquired directly from the artist

Private Collection

Bonhams, London, 17 May 2012, lot 19

LITERATURE

Photographic exhibition of Dmitri Baltermants, People and Events, exhib. cat, USSR-Great Britain Society, 1964, n.p.

53



53

AARON SISKIND 1903-1991*Gloucester (Variant)*, 1940s

Gelatin silver print.

16 x 11.2 cm (6¼ x 4¾ in.)

Signed 'Aaron', dated and inscribed 'For Ruth - 1948' in ink in the margin.

Estimate £5,000-7,000 \$8,400-11,700 €6,100-8,500 ±

PROVENANCE

Robert Mann Gallery, New York

LITERATURE*Thirty Years: 1979-2009*, Zurich: Galerie Zur Stockeregg, 2009, pl. 36

54



54

LEE FRIEDLANDER b. 1934*Wilmington, Delaware, 1965*

Gelatin silver print, printed 1983.

57.6 x 38.6 cm (22½ x 15¼ in.)

Signed, titled, dated, numbered 8/25 in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300 ±

PROVENANCE

Andrew Smith Gallery, Inc., Santa Fe

LITERATURE*Like a One-Eyed Cat: Photographs by Lee Friedlander*, New York: Abrams/ Seattle Art Museum, 1989, pl. 48
P. Galassi, *Friedlander*, New York: Museum of Modern Art, 2005, pl. 196
Lee Friedlander, In the Picture: Self-Portraits, 1958-2011, New Haven, CT: Yale University Press/ Yale University Art Gallery, 2011, pl. 15



55

WILLIAM EGGLESTON b. 1939

Untitled (Greenwood, Mississippi), 1970

Dye transfer print, printed 1999.

55.1 x 37.1 cm (21¾ x 14⅝ in.)

Signed in ink in the margin; signed by William J. Eggleston III, Managing Trustee in ink, dated and numbered 11/15 in an unidentified hand in ink, all within the Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

Estimate £40,000-60,000 \$67,000-100,000 €48,600-72,800 ±

PROVENANCE

Cheim & Read, New York

EXHIBITED

Photographs by William Eggleston, The Museum of Modern Art, New York, 24 May - 1 August 1976, for another print exhibited *William Eggleston: Democratic Camera; Photographs and Videos 1961-2008*, Whitney Museum of American Art, New York, 7 November 2008 - 25 January 2009

LITERATURE

J. Szarkowski, *William Eggleston's Guide*, New York: Museum of Modern Art, 1976, p. 95

William Eggleston: Ancient and Modern, New York: Random House, 1992, p. 39

The Hasselblad Award 1998: William Eggleston, Göteborg: Hasselblad Center, 1999, n.p.

William Eggleston, Paris: Fondation Cartier pour l'art contemporain/ London: Thames & Hudson, 2002, pl. 108

William Eggleston: Democratic Camera, Photographs and Video, 1961-2008, New York: Whitney Museum of American Art, 2008, pl. 31 p. 79

K. Moore, *Starburst: Color Photography in America 1970-1980*, Ostfildern: Hatje Cantz, 2010, pl. 127 p. 150



56

WILLIAM EGGLESTON b. 1939

Memphis, Tennessee, 1973

Dye transfer print, printed 1996.

30.8 x 45.1 cm (12 $\frac{1}{8}$ x 17 $\frac{3}{4}$ in.)

Signed in ink in the margin; annotated 'I' in an unidentified hand in pencil on the verso. This work is an artist's proof.

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300 ±

PROVENANCE

Eggleston Artistic Trust

LITERATURE

The Hasselblad Award 1998: William Eggleston, Göteborg: Hasselblad Center, 1999, n.p.

William Eggleston, Paris: Fondation Cartier pour l'art contemporain/ London: Thames & Hudson, 2002, pl. 106

57

WILLIAM EGGLESTON b. 1939

Untitled, circa 1973

Pigment print, printed 2007.

68.8 x 48 cm (27 $\frac{1}{8}$ x 18 $\frac{7}{8}$ in.)

Signed in ink in the margin; numbered 1/10 in an unidentified hand in ink, Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso. One from an edition of 10 plus 3 artist's proofs.

Estimate £7,000-10,000 \$11,700-16,700 €8,500-12,100 ±

PROVENANCE

Cheim & Read, New York

LITERATURE

William Eggleston: 5x7, Santa Fe: Twin Palms, 2006, n.p.





58

WILLIAM EGGLESTON b. 1939

Untitled (Varner Grocery), 1970s

Dye transfer print.

30.9 x 45.8 cm (12½ x 18 in.)

Numbered '3' in red wax pencil in the margin; signed in pencil on the verso.

Estimate £10,000-15,000 \$16,700-25,100 €12,100-18,200 ₣

PROVENANCE

Lunn Graphics International, Ltd., Washington D.C.

Private Collection

Christie's, New York, October 4, 2001, lot 242

Christie's, New York, *The American Landscape: Color Photographs from the Collection of Bruce and Nancy Berman*, 7 October 2009, lot 30

59



60



59

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

Dye transfer print, printed 1994.

45 x 67.7 cm (17¾ x 26⅝ in.)

Signed, titled, dated, numbered 13/50 by Alexander Haas, the photographer's son, in pencil and Ernst Haas copyright credit stamp on the verso.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100 ♠

PROVENANCE

Acquired directly from the Estate of the artist

LITERATURE

Ernst Haas: A Colour Retrospective, 1952-1986, London: Thames & Hudson, 1989, p. 127

60

WILLIAM EGGLESTON b. 1939*Memphis, Tennessee, 1970*Dye transfer print from *Dust Bells, Volume II*, printed 2004.

30.1 x 45 cm (11⅞ x 17¾ in.)

Signed in ink in the margin; dated, numbered 7/15 in an unidentified hand in ink, Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso. One from an edition of 15 plus 4 artist's proofs.

Estimate £7,000-9,000 \$11,700-15,100 €8,500-10,900 ‡

PROVENANCE

Phillips de Pury & Company, New York, 14 November 2009, lot 191

LITERATURE

William Eggleston: Chromes, Vol. 2, Göttingen: Steidl, 2011, n.p.

61



62



61

STEPHEN SHORE b. 1947*Presidio, Texas, February 21, 1975*

Chromogenic print.

20.4 x 25.4 cm (8 x 10 in.)

Signed, titled, and dated in ink on the verso.

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300 ±

PROVENANCE

Edwynn Houk Gallery, New York

LITERATURE*Stephen Shore: Uncommon Places - The Complete Works*,
New York: Aperture, 2004, p. 105K. Moore, *Starburst: Color Photography in America 1970-1980*,
Ostfildern: Hatje Cantz, 2010, pl. 199 p. 211

62

WILLIAM EGGLESTON b. 1939*Untitled (Laundry Line)*, 1970s

Chromogenic print.

25.8 x 38 cm (10½ x 14¾ in.)

Signed in ink on the verso.

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,200 ±

PROVENANCEChristie's, New York, *The American Landscape: Color
Photographs from the Collection of Bruce and Nancy
Berman*, 7 October 2009, lot 94



63

ERNST HAAS 1921-1986

Rodeo, Madison Square Garden, NYC, 1957

Dye transfer print, mounted, printed circa 1980.

38.1 x 57.1 cm (15 x 22½ in.)

Signed in stylus on the recto.

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300 ₣ ♠

PROVENANCE

Acquired directly from the artist



64

PHILIP-LORCA DICORCIA b. 1951

Eric Hutsell, 27 Years Old, Southern California, \$20, 1994

Dye destruction print from *Printed Matter Photography*

Portfolio I: Portraits.

38.5 x 58.3 cm (15 1/8 x 22 7/8 in.)

Signed and numbered 20/25 in ink on the verso.

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300

PROVENANCE

Christie's, New York, 20 February 2008, lot 106

LITERATURE

Philip-Lorca diCorcia: Thousand, Göttingen: Steidl, 2007, p. 769

K. Moore, *Starburst: Color Photography in America 1970-1980*, Ostfildern: Hatje Cantz, 2010, fig. 3 p. 44



65

GREGORY CREWDSON b. 1962

Untitled (Pregnant Woman/ Pool), 1999 from *Twilight*, 1998-2002
Digital chromogenic print.

121.9 x 153 cm (47 $\frac{7}{8}$ x 60 $\frac{1}{4}$ in.)

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

Estimate £10,000-15,000 \$16,700-25,100 €12,100-18,200 ±

PROVENANCE

Luhring Augustine, New York
Gagosian Gallery, New York

EXHIBITED

The BIG Picture, North Carolina Museum of Art, North Carolina, 18 March - 2 September 2007
Contemporary, Cool and Collected, Mint Museum, Charlotte, North Carolina, 20 October - 30 December 2007

LITERATURE

G. Crewdson, *Twilight*, New York: Abrams, 2002, pl. 18

WILLIAM EGGLESTON b. 1939

Untitled (Near Minter City and Glendora, Mississippi), 1970

Dye transfer print, printed 1999.

36.4 x 55.3 cm (14 $\frac{3}{8}$ x 21 $\frac{3}{4}$ in.)

Signed in ink in the margin; signed by William J. Eggleston III, Managing Trustee in ink, dated and numbered 5/15 in an unidentified hand in ink, all within the Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

Estimate £50,000-70,000 \$83,700-117,000 €60,700-85,000 ₺

PROVENANCE

Christie's, New York, *Photographs by William Eggleston from the Collection of Bruce and Nancy Berman*, 13 October 2008, lot 139

EXHIBITED

Photographs by William Eggleston, The Museum of Modern Art, New York, 24 May - 1 August 1976, for another print exhibited

William Eggleston: Democratic Camera; Photographs and Videos 1961-2008, Whitney Museum of American Art, New York, 7 November 2008 - 25 January 2009

Starburst: Color Photography in America 1970-1980, Cincinnati Art Museum, Cincinnati, 13 February - 9 May 2010

LITERATURE

J. Szarkowski, *William Eggleston's Guide*, New York: Museum of Modern Art, 1976, p. 55

William Eggleston: Ancient and Modern, New York: Random House, 1992, p. 53

The Hasselblad Award 1998: William Eggleston, Göteborg: Hasselblad Center, 1999, n.p.

William Eggleston, Paris: Fondation Cartier pour l'art contemporain/ London: Thames & Hudson, 2002, pl. 119

William Eggleston: Democratic Camera, Photographs and Video, 1961-2008, New York: Whitney Museum of American Art, 2008, pl. 12 p. 51

K. Moore, *Starburst: Color Photography in America 1970-1980*, Ostfildern: Hatje Cantz, 2010, pl. 136 p. 157

William Eggleston: Anointing the Overlooked, exh. cat., Nashville: Frist Center for the Visual Arts, 2011, cover





67



67

ANDY WARHOL 1928-1987*Body Girls*, 1984

Gelatin silver print.

25.3 x 20.1 cm (9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.)

'Estate of Andy Warhol', 'Andy Warhol Foundation for the Visual Arts' stamps and initialled 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation in pencil on the verso. Accompanied by a signed Certificate of Authenticity from The Andy Warhol Foundation for the Visual Arts, Inc.

Estimate £3,500-4,500 \$5,900-7,500 €4,200-5,500

PROVENANCE

Deborah Bell Gallery, New York

68



68

ANDY WARHOL 1928-1987*Jewelry Store Window*, 1986

Gelatin silver print.

25.3 x 20.2 cm (9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.)

'Estate of Andy Warhol', 'Andy Warhol Foundation for the Visual Arts' stamps and initialled 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation in pencil on the verso. Accompanied by a signed Certificate of Authenticity from The Andy Warhol Foundation for the Visual Arts, Inc.

Estimate £3,500-4,500 \$5,900-7,500 €4,200-5,500

PROVENANCE

Deborah Bell Gallery, New York

69

WILLIAM KLEIN b. 1928*Cowhey Marine*, New York, 1955

Gelatin silver print.

29.5 x 21.3 cm (11 $\frac{5}{8}$ x 8 $\frac{3}{8}$ in.)

Signed, titled, dated and annotated 'printed 1955' in pencil on the verso.

Estimate £20,000-30,000 \$33,500-50,200 €24,300-36,400 ±

PROVENANCE

Acquired directly from the artist

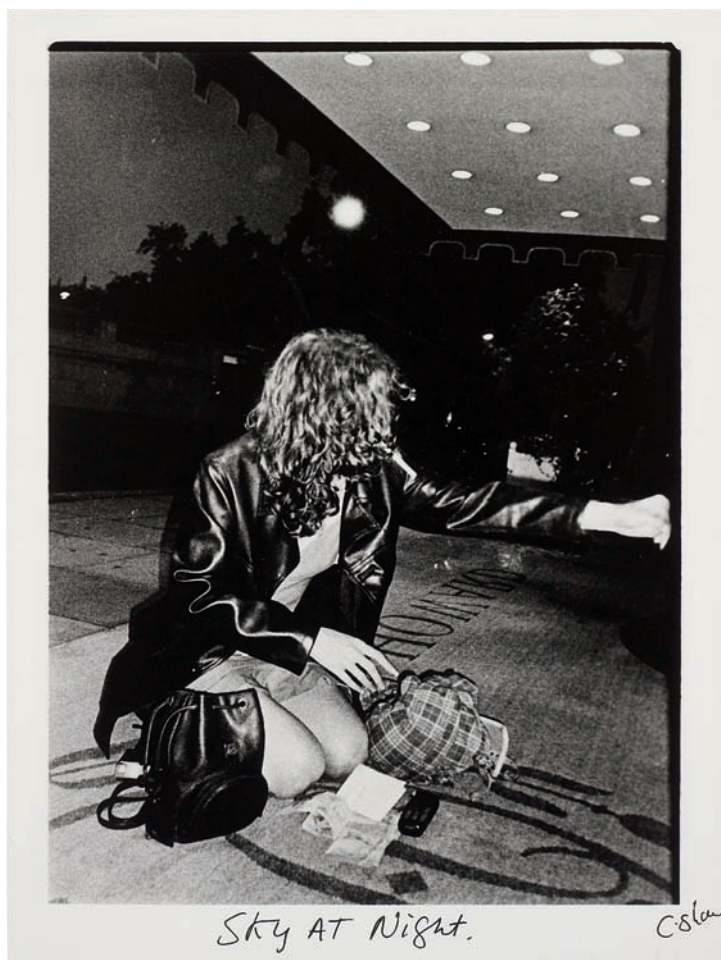
LITERATURE

William Klein, New York 1954-55, Dewi Lewis Publishers, 1995, n.p.





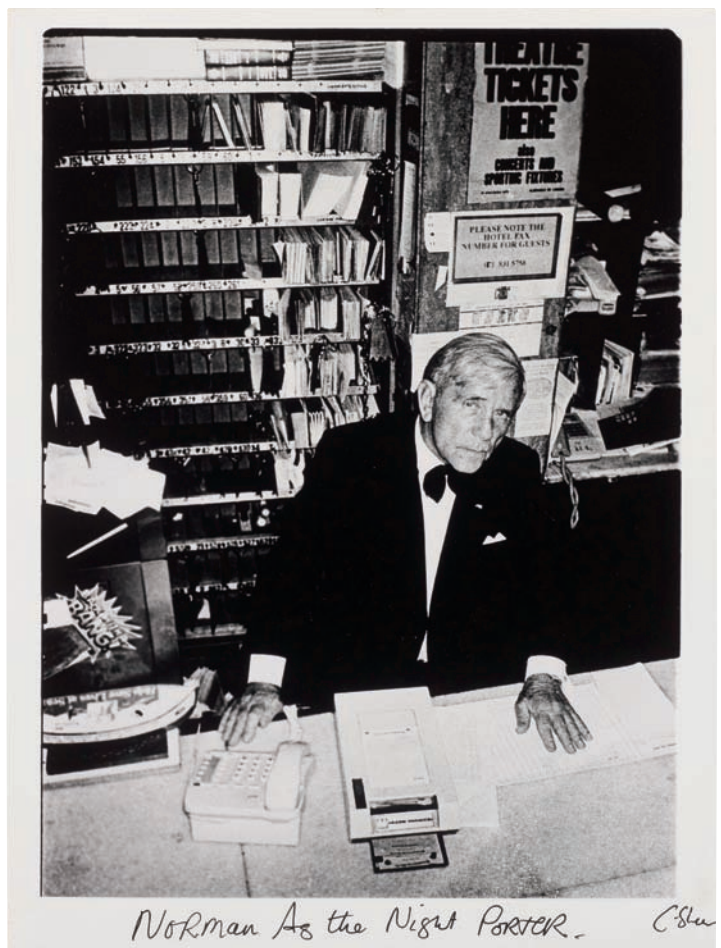
(ii)



(iii)



(iv)



70

CHRIS SHAW b. 1967

Selected Images from Life as a Night Porter, 1990s

Four gelatin silver prints, printed 2000-2004.

Varying sizes from 36.1 x 26.3 cm (14¼ x 10¾ in.) to 49.5 x 38.8 cm (19½ x 15¼ in.)

(ii) (iv) signed, titled in ink in the margin; signed, dated, numbered 1/1 and extensively annotated in ink on the verso; (iii) signed, titled in ink in the margin; signed, dated, numbered 2/3 and extensively annotated in ink on the verso; (i) signed in ink in the margin; numbered 1/16 in ink on the verso.

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300 ♠

PROVENANCE

Acquired directly from the artist

LITERATURE

(ii), (iii), (iv) *Chris Shaw: Life As a Night Porter*, Santa Fe: Twin Palms, 2002, n.p.

Titles include: *Untitled (Girl with cigarette)*; *Sky at Night*; *Night Porter Awake!*; *Norman as the Night Porter*



71

NAN GOLDIN b. 1953

Joey in the hallway at Hornstrasse, Berlin, 1992

Chromogenic print.

45 x 68.1 cm (17³/₄ x 26³/₄ in.)

Signed, numbered AP6 by the artist and signed by Joey Gabriel, all in ink on the verso. One from an edition of 25 plus artist's proofs.

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300

PROVENANCE

Gifted to the sitter, Joey Gabriel, from the artist
Private Collection, Europe



72

DAVID LACHAPELLE b. 1963

Amanda Lepore: Addicted To Diamonds, New York, 1997

Digital chromogenic print, Diasec mounted.

59.5 x 42.9 cm (23 $\frac{3}{8}$ x 16 $\frac{7}{8}$ in.)

Signed in ink, printed title, date and number 20/27 on an artist's label accompanying the work.

Estimate £10,000-15,000 \$16,700-25,100 €12,100-18,200

PROVENANCE

Guy Hepner Contemporary, Los Angeles

LITERATURE

Hotel LaChapelle, London: Booth-Clibborn, 1999, p. 30

David LaChapelle, Florence: Giunti, 2007, pl. 191 p. 326



73

QIU ZHIJIE b. 1969

Tattoo II, 1994

Chromogenic print.

129.5 x 105.3 cm (50 7/8 x 41 1/2 in.)

Signed, titled in Chinese, Pinyin, dated and numbered
9/10 in ink on the recto.

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300 ±

PROVENANCE

Chambers Fine Art, New York

Hamburg Kennedy Photographs, New York

LITERATURE

Made by Chinese, Paris: Galerie Enrico Navarra, 2001, p. 113

B. Erickson, *On The Edge: Contemporary Chinese Artists* A.

Lemonnier, ed., *Alors, la Chine?*, Paris: Éditions du Centre
Pompidou, 2003, p. 290

C. Buci-Glucksmann, J.-M. Decrop, *Modernités Chinoises*, Skira,
2003, cover and p. 31

Encounter The West, Stanford, CA: Iris & B. Gerald Cantor Center
for Visual Arts at Stanford University, 2004, p. 78

Made in China, Humlebaek: Louisiana Museum of Modern Art,
2007, p. 94



74

HENDRIK KERSTENS b. 1956

Cap, August, 2001

Chromogenic print, printed 2007.

150 x 120 cm (59 x 47¼ in.)

Signed in pencil, printed title, date and number 6/6 on an artist's label affixed to the reverse of the flush-mount.

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300 ♠ †

PROVENANCE

Witzenhausen Gallery, Amsterdam

LITERATURE

Hendrik Kerstens: Paula - Silent conversations, New York, Abrams, 2013, p. 39

75

DESIREE DOLRON b. 1963

Xteriors I, 2001

Digital chromogenic print, Diasac mounted, printed 2004.

173.8 x 124 cm (68 $\frac{3}{8}$ x 48 $\frac{7}{8}$ in.)

Signed, titled and dated '2004' in ink on a gallery label affixed to the reverse of the flush-mount. Number 7 from an edition of 8.

Estimate £50,000-70,000 \$83,700-117,000 €60,700-85,000 ± ♠

PROVENANCE

Michael Hoppen Gallery, London

LITERATURE

Desiree Dolron, The Hague Museum of Photography, 2005, p. 109

“Every square millimetre of my images are digitally manipulated. Not just the skin tones, but also the facial features themselves. In some cases I combined features from several faces to obtain what I had pictured in my mind’s eye. *Xteriors* being the first project where I became serious about digital manipulation, it took me a good three years to finish all the images.”

DESIREE DOLRON

In the series *Xteriors*, Dutch artist Desiree Dolron has created a body of work that is rich in historical reference and yet completely of this time. Shot in an 18th-century mansion in Utrecht with models clad in specially designed, historical-replica dress, she constructs a narrative foundation which she then builds upon using expert digital technique. As seen in the current lot, the result is a rendering of light and shade that immediately calls forth the Flemish Primitives who have so clearly influenced her approach – the de-saturated palette and the glacial atmosphere exude a sense of melancholy that is both enigmatic and impenetrable. Dolron crafts an image that completely surpasses our visual expectations and challenges our understanding of photography as a medium.





76

DAVID LACHAPELLE b. 1963

Cathedral, Los Angeles, 2007

Digital chromogenic print.

182.8 x 246.3 cm (71 $\frac{7}{8}$ x 96 $\frac{3}{4}$ in.)

Signed in ink, printed title, date and number 4/5 on an artist's label affixed to the reverse of the flush-mount.

Estimate £15,000-20,000 \$25,100-33,500 €18,200-24,300

PROVENANCE

Tony Shafrazi Gallery, New York

LITERATURE

David LaChapelle, Florence: Giunti, 2007, pl. 2 pp. 124-125



77

AHMET ERTUG b. 1949

'The Oval Room', Reading Room of The National Library of France, Paris, 2008

Lightjet print, flush-mounted.

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

Signed in ink, printed title, date and number 3/5 on an artist's label accompanying the work. One from an edition of 5 plus 2 artist's proof.

Estimate £25,000-35,000 \$41,900-58,600 €30,300-42,500

PROVENANCE

Acquired directly from the artist

LITERATURE

A. Ertug, *Temples of Knowledge: Historical Libraries of the Western World*, Ertug & Kocabiyik, 2009, back cover



78

CANDIDA HÖFER b. 1944

Museo di Capodimonte Napoli I, 2009

Chromogenic print, mounted.

179.3 x 253.6 cm (70 $\frac{1}{8}$ x 99 $\frac{7}{8}$ in.); overall 205 x 279 cm (80 $\frac{3}{4}$ x 109 $\frac{7}{8}$ in.)

Signed in ink, printed title, date and number 4/6 on a label affixed to the reverse of the flush-mount.

Estimate £25,000-35,000 \$41,900-58,600 €30,300-42,500 ♣

PROVENANCE

Ben Brown Fine Arts, London

LITERATURE

Candida Höfer in Italy: Part one: Florence; Part two: Naples, London: Ben Brown Fine Arts, 2009



79

CANDIDA HÖFER b. 1944

El Escorial VI, 2000

Chromogenic print, face-mounted to Plexiglas.

142 x 119.5 cm (55 $\frac{7}{8}$ x 47 in.); overall 176 x 154.5 cm (69 $\frac{1}{4}$ x 60 $\frac{7}{8}$ in.)

Signed, titled, dated and numbered 5/6 in pencil on the verso.

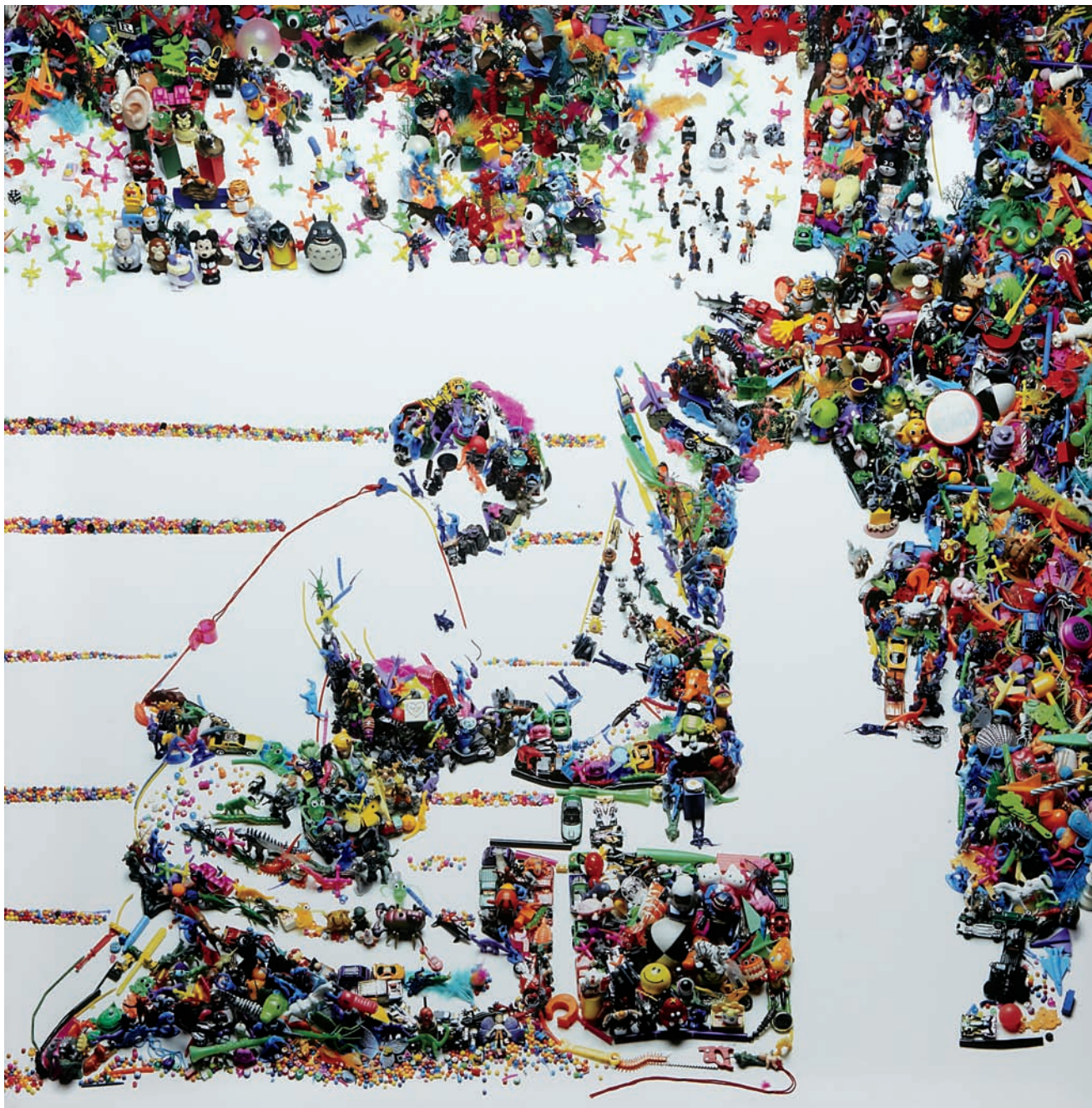
Estimate £25,000-35,000 \$41,900-58,600 €30,300-42,500 ± ♣

PROVENANCE

Rena Bransten Gallery, San Francisco

LITERATURE

Candida Höfer: A Monograph, London: Thames & Hudson, 2003, p. 216



80

VIK MUNIZ b. 1961

Shoeshine Boy, after Lewis Hine from Rebus, 2005

Digital chromogenic print.

182.9 x 177.8 cm (72 x 70 in.)

Signed, dated in ink, printed title, date and number AP 2/4
on a gallery label affixed to the reverse of the flush-mount.
One from an edition of 6 plus 4 artist's proofs.

Estimate £15,000-20,000 \$25,100-33,500 €18,200-24,300 ₺

PROVENANCE

Private Collection, New York

LITERATURE

Vik Muniz Obra Completa, 1987-2009: Catálogo Raisonné,
Rio de Janeiro: Capivara, 2009, p. 507 there dated 2004



81

VIK MUNIZ b. 1961

Kyber Pass, Self-Portrait as an Oriental (after Rembrandt)

from *Pictures of Junk*, 2005

Digital chromogenic print.

213.3 x 180.3 cm (83 $\frac{7}{8}$ x 70 $\frac{7}{8}$ in.)

Signed, dated in ink, printed title, date and number AP 3/4

on an artist's label affixed to the reverse of the flush-mount.

One from an edition of 6 plus 4 artist's proofs.

Estimate £25,000-35,000 \$41,900-58,600 €30,300-42,500 ±

PROVENANCE

Private Collection, Japan

LITERATURE

Vik Muniz Obra Completa, 1987-2009: Catálogo Raisoné,
Rio de Janeiro: Capivara, 2009, p. 559



82

SANDY SKOGLUND b. 1946

Fresh Hybrid, 2008

Archival pigment print, flush-mounted.

94 x 147.3 cm (37 x 58 in.)

Signed, titled, dated and numbered 7/10 in ink on the recto.

Estimate £12,000-18,000 \$20,100-30,100 €14,600-21,800 ₺

PROVENANCE

Rule Gallery, Denver



83

RUUD VAN EMPEL b. 1958

World #30, 2008

Dye destruction print, Diasec mounted.

118.5 x 84.1 cm (46 $\frac{5}{8}$ x 33 $\frac{1}{8}$ in.)

Signed, titled, dated and numbered 4/13 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate £7,000-9,000 \$11,700-15,100 €8,500-10,900 ₣ ♠

PROVENANCE

Gallery Terra, Tokyo



84

YASUMASA MORIMURA b. 1951

An Inner Dialogue with Frida Kahlo (Hand-Shaped Earring), 2001

Chromogenic print, flush-mounted.

120 x 96 cm (47 $\frac{1}{4}$ x 37 $\frac{3}{4}$ in.)

Signed, numbered 6/10 in ink, printed title and date on a label accompanying the work.

Estimate £7,000-9,000 \$11,700-15,100 €8,500-10,900

PROVENANCE

Private Collection, Europe

LITERATURE

Daughter of Art History: Photographs by Yasumasa Morimura, New York: Aperture, 2003, cover and p. 93



85

BILL BRANDT 1904-1983

Pre-war London, going out for the evening (Park Crescent),
circa 1940

Gelatin silver print.

24.6 x 19.5 cm (9 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in.)

Titled in ink and credit stamp on the verso.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100 ₣ ♠

PROVENANCE

Edwynn Houk Gallery, Chicago

LITERATURE

Bill Brandt: Vintage Photographs, Chicago: Edwynn Houk
Gallery, 1985, p. 18



86

RICHARD AVEDON 1923-2004

Dorian Leigh, coat by Dior, Avenue Montaigne, Paris, August, 1949
Gelatin silver print from *Avedon/Paris*, printed 1978.

44.7 x 35.7 cm (17½ x 14 in.)

Signed, numbered 31/75 in pencil, copyright credit reproduction limitation, title, date, portfolio and edition stamps on the verso.

Estimate £8,000-12,000 \$13,400-20,100 €9,700-14,600 ₣

PROVENANCE

Phillips, de Pury & Luxembourg, New York, 16 April 2002, lot 129

LITERATURE

Richard Avedon: Woman in the Mirror, New York: Abrams, 2005, pp. 14-15 for a variant

Avedon Fashion: 1944-2000, New York: ICP/ Abrams, 2009, p. 63

Harper's Bazaar, October 1949, pp. 134-135 for a variant

IRVING PENN 1917-2009*Vogue Fashion Photograph (Lima, Peru)*, 1948

Selenium toned gelatin silver print, printed 1985.

46 x 44.3 cm (18½ x 17½ in.)

Signed, titled, dated, initialled in ink, Condé Nast copyright credit reproduction limitation, credit and edition stamps on the reverse of the mount. One from an edition of 10.

Estimate £35,000-45,000 \$58,600-75,400 €42,500-54,600

PROVENANCE

Private Collection, Europe

LITERATURE

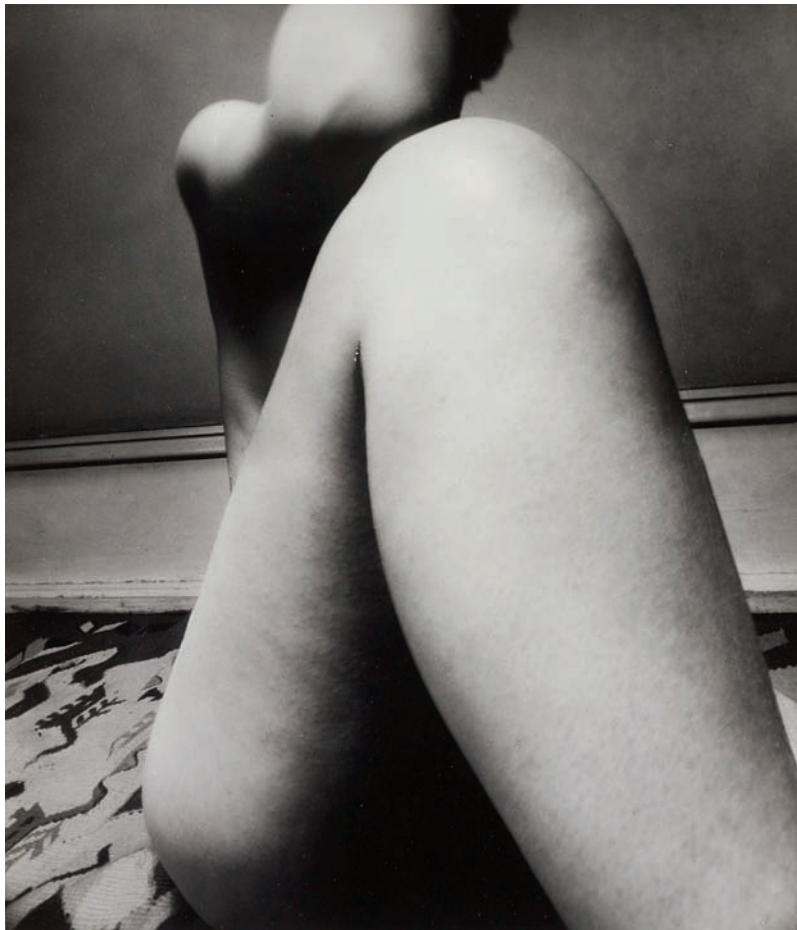
C. Westerbeck, ed., *Irving Penn: A Career in Photography*, Boston: Art Institute of Chicago/ Bulfinch, 1997, fig. 1 p. 8
Vogue, 15 February 1949

The fashion story 'Flying down to Lima' published in *Vogue*, 1949 is composed of a number of vignettes enacted by the young 22 year old Jean-Patchett under the direction of the photographer, Irving Penn. Penn who referred to Patchett as 'Beautiful Butterfly' dropped her succinctly into real life abandoning his usual terrain of the isolated studio and shooting exclusively in the open air. Charmingly, she goes about her business attending shoeshine stands, massaging her tired aching feet, sitting pensively in cafes - the environment lends as much credibility to her as she does to her surroundings, there is a feel of comfort and ease a million miles away from the classic haughtiness of the late 1940s. Formal glacial couture gowns have been replaced by wholesome clothes cut entirely from *Vogue Patterns*. In partnership, Penn and Patchett, present a normality of sorts; everyday clothes in everyday situations.

From this moment for Penn his destiny and interest widened and possibly his perspective altered deeply. After the shoot, Penn flew on up to Cuzco in the Andes, after a spell of altitude sickness, he roved the streets with a renewed energy, thirst and an eager eye. Captivated by the Quechua Indians who had come to town he rented a studio to take their portraits and thus a metamorphosis took place. Here, began an important passage for Penn; his interest in the social documentation of groups was ignited. This need in Penn did not fade and going forward, its culmination provided our times with some of its most seminal photographic images.



88



88

BILL BRANDT 1904-1983*Hampstead, London, 1956*

Gelatin silver print.

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

Credit stamp, annotated in an unidentified hand in ink, pencil and 'from Rapho Guillumette' stamp on the verso.

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300 ± ♣**PROVENANCE**

Edwynn Houk Gallery, New York

LITERATUREB. Brandt, *Perspective of Nudes*, London: Bodley Head, 1961, p. 56Bill Brandt: *Nudes 1945-1980*, London: Gordon Fraser, 1982, p. 26

89



89

ANDRÉ KERTÉSZ 1894-1985*Distortion of a glass, October 17, 1943*

Gelatin silver print, printed 1970s.

24.6 x 17.5 cm (9 5/8 x 6 7/8 in.)

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

Estimate £4,000-6,000 \$6,700-10,000 €4,900-7,300 ± ♣**PROVENANCE**

Acquired directly from the artist

Phillips de Pury & Company, New York, *Collection of Corbeau et Renard Assembled by Gerd Sander, Part I*, 9 April 2008, lot 211**LITERATURE**André Kertész: *A Lifetime of Perception*, New York: Abrams, 1982, p. 172P. Borhan, *André Kertész: His Life and Work*, Boston: Bulfinch, 2000, p. 201



90

IRVING PENN 1917-2009

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

Platinum palladium print, printed 1981.

33.5 x 53.5 cm (13¼ x 21½ in.)

Signed, titled, dated, numbered 6/61 in pencil, copyright credit and edition stamps on the reverse of the flush-mount.

Estimate £8,000-12,000 \$13,400-20,100 €9,700-14,600 ₺

PROVENANCE

Private Collection, Japan

LITERATURE

Irving Penn, Recent Still Life: Negatives 1979-1980,

Prints in Platinum Metals 1980-1982, exh. cat., New York:

Marlborough Gallery, 1982, cover

I. Penn, *Passage: A Work Record*, New York: Knopf, 1991, p. 228

S. Greenough, *Irving Penn: Platinum Prints*, Washington: National Gallery of Art/ New Haven: Yale University Press, 2005, p. 79



91

IRVING PENN 1917-2009

Two Guedras, Morocco, 1971

Selenium toned gelatin silver print, printed 1984.

48.3 x 47.9 cm (19 x 18 7/8 in.)

Signed, titled, dated, initialled in ink, Condé Nast copyright credit (courtesy Vogue) reproduction limitation stamp and edition stamps on the reverse of the mount. One from an edition of 15.

Estimate £18,000-22,000 \$30,100-36,800 €21,800-26,700

PROVENANCE

Private Collection, Europe

LITERATURE

I. Penn, *Worlds in a Small Room*, New York: Grossman, 1974, cover and p. 83

J. Szarkowski, *Irving Penn*, New York: Museum of Modern Art, 1984, pl. 94 for a variant

I. Penn, *Passage: A Work Record*, New York: Knopf, 1991, p. 199



92

HORST P. HORST 1906-1999

Classical Still Life, New York, 1937

Platinum palladium print, printed later.

45.5 x 35.4 cm (17 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in.)

Signed in pencil in the margin; signed by the artist, titled, dated, annotated 'AP', 'Museum Print' in an unidentified hand, all in pencil on the verso. One from an edition of 10 plus 2 artist's proofs.

Estimate £20,000-30,000 \$33,500-50,200 €24,300-36,400 ₺

PROVENANCE

Acquired directly from the artist

EXHIBITED

Musée des Arts de la Mode, Palais du Louvre, Paris, 1991

Museum Ludwig, Cologne, 1992

Palazzo Pitti, Florence, 1993

LITERATURE

M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1995, pl. 42



93

ROBERT MAPPLETHORPE 1946-1989

Tulips ('Just To Thank You'), 1987

Gelatin silver print.

12.5 x 17.6 cm (4 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in.)

Signed, dated, numbered 35/50 in pencil, printed title 'Just To Thank You' on the mount.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100 ±

PROVENANCE

Acquired directly from the artist
Private Collection, USA

LITERATURE

Mapplethorpe/ Pistils, London: Cape, 1996, p. 97

R. Mapplethorpe, *The Complete Flowers*, teNeues, 2006, cover and pl. 147

M. Holborn, D. Levas, eds., *Mapplethorpe*, teNeues, 2007, p. 231

94

FRANTIŠEK DRTIKOL 1883-1961

Nude with drape, 1913

Bromoil print.

26.6 x 22.4 cm (10 $\frac{1}{2}$ x 8 $\frac{7}{8}$ in.)

Estimate £8,000-12,000 \$13,400-20,100 €9,700-14,600 ± ♣

LITERATURE

V. Birgus, *The Photographer František Drtikol*, Prague: Kant, 2000, pl. 12 for a variant



95

HORST P. HORST 1906-1999

Odalisque I, New York, 1943

Gelatin silver print, printed later.

28.7 x 22.7 cm (11¼ x 8⅞ in.)

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

Estimate £5,000-7,000 \$8,400-11,700 €6,100-8,500

PROVENANCE

Private Collection, Europe

LITERATURE

M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1995, pl. 53



96

ROBERT MAPPLETHORPE 1946-1989

Orchid, 1983

Gelatin silver print.

38.5 x 38.5 cm (15½ x 15½ in.)

Signed, dated by Michael Ward Stout, Executor, in ink, titled, dated, numbered 7/10 in an unidentified hand in pencil, copyright credit reproduction limitation and signature stamp on the reverse of the flush-mount.

Estimate £10,000-15,000 \$16,700-25,100 €12,100-18,200

PROVENANCE

Baldwin Gallery, Aspen

LITERATURE

R. Mapplethorpe, *The Complete Flowers*, teNeues, 2006, n.p.



97

NOBUYOSHI ARAKI b. 1940

Kaori, 2004

Chromogenic print, flush-mounted.

101.8 x 128.7 cm (40 1/8 x 50 7/8 in.)

Signed in ink in the margin; signed in ink on the verso.

Estimate £8,000-12,000 \$13,400-20,100 €9,700-14,600 ±

PROVENANCE

La Camera, Tokyo

**ROBERT MAPPLETHORPE** 1946-1989*Flower, 1983*

Gelatin silver print.

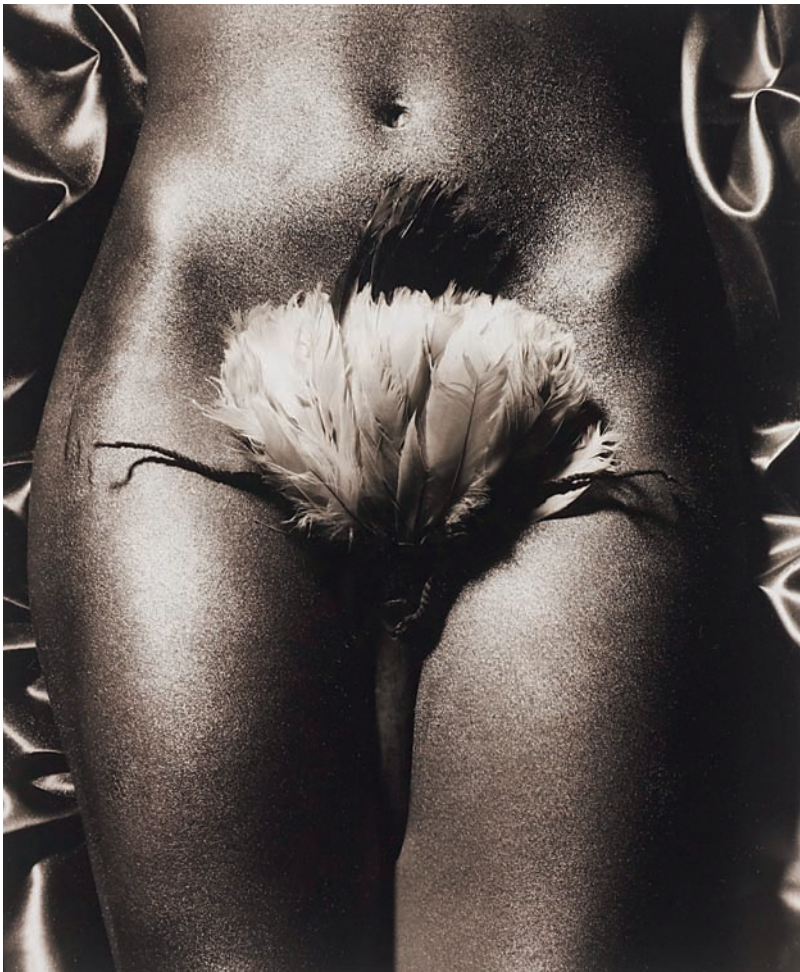
48.7 x 38.3 cm (19½ x 15½ in.)

Signed, dated by Michael Ward Stout, Executor, in ink, titled, dated, numbered 8/10 in an unidentified hand in pencil, copyright credit reproduction limitation and signature stamp on the reverse of the flush-mount.

Estimate £10,000-15,000 \$16,700-25,100 €12,100-18,200

PROVENANCE

Private Collection, Spain

LITERATURER. Mapplethorpe, *The Complete Flowers*, teNeues, 2006, n.p.**ALBERT WATSON** b. 1942*16th Century Aztec Fan, 1990*

Toned gelatin silver print.

32 x 26.4 cm (12½ x 10½ in.)

Signed, titled and dated in pencil on the verso.

Estimate £2,000-3,000 \$3,300-5,000 €2,400-3,600 ♣

PROVENANCE

Camera Work, Berlin

Private Collection, Europe

LITERATURE*Albert Watson: Cyclops*, Boston: Bulfinch, 1994, n.p.*Albert Watson*, Munich: Schirmer/Mosel, 2002, pl. 1J. Crump, *Albert Watson*, London: Phaidon, 2007, pl. 69**NOBUYOSHI ARAKI** b. 1940*Untitled from Colourscapes, 1991*

Dye destruction print, Diasec mounted, printed later.

120.5 x 99.5 cm (47½ x 39½ in.)

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

Estimate £15,000-20,000 \$25,100-33,500 €18,200-24,300 ‡

PROVENANCE

Acquired directly from the artist

LITERATURE

Araki by Araki: The Photographer's Personal Selection, 1963-2002, London: Kodansha International, 2003, p. 276

Nobuyoshi Araki: Self, Life, Death, London: Phaidon, 2005, p. 322J. Sans, *Araki*, Cologne: Taschen, 2007, cover and p. 25



101



102



101

NOBUYOSHI ARAKI b. 1940

Untitled, n.d.

Gelatin silver print.

38.8 x 58 cm (15¼ x 22¾ in.)

Signed in pencil on the verso.

Estimate £1,800-2,200 \$3,000-3,700 €2,200-2,700

PROVENANCE

Private Collection, Europe

102

ROBERT MAPPLETHORPE 1946-1989

Untitled, 1973

Polaroid print.

8.6 x 10.8 cm (3⅜ x 4¼ in.)

Annotated 'PD446', '4' in an unidentified hand in pencil on the verso.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100

PROVENANCE

aspreyjacques, London



103

ROBERT MAPPLETHORPE 1946-1989

Waves, 1980

Gelatin silver print.

35.8 x 35.6 cm (14 $\frac{1}{8}$ x 14 in.)

Signed, dated by Michael Ward Stout, Executor, in ink, titled, dated, numbered 8/15 in an unidentified hand in pencil, copyright credit reproduction limitation and signature stamp on the reverse of the flush-mount.

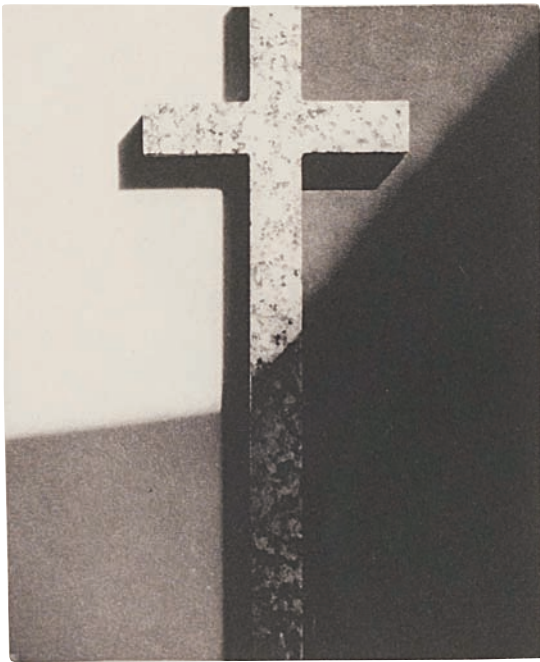
Estimate £8,000-12,000 \$13,400-20,100 €9,700-14,600

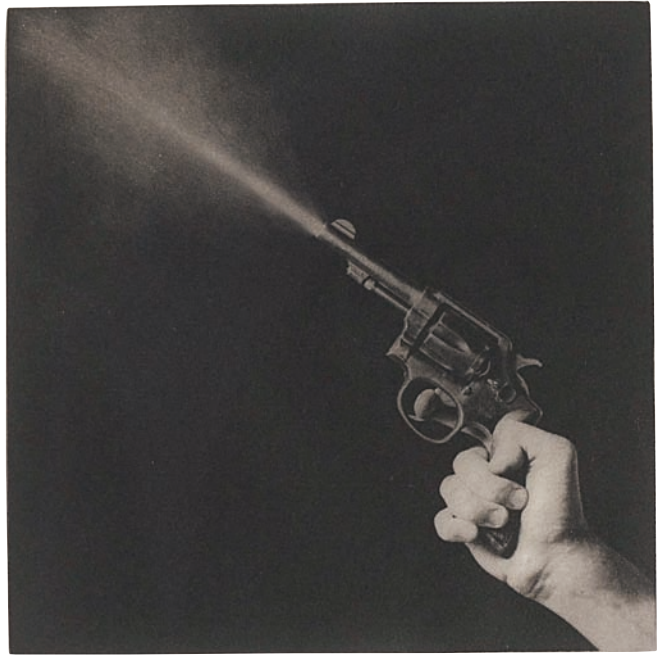
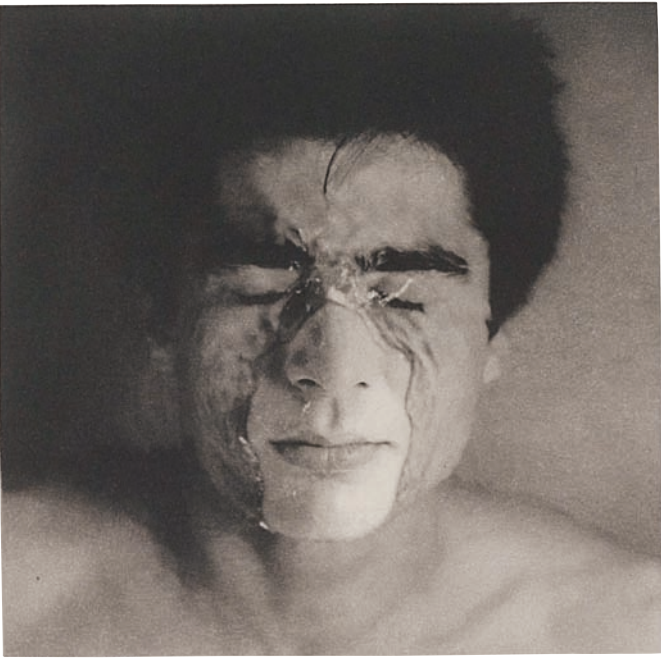
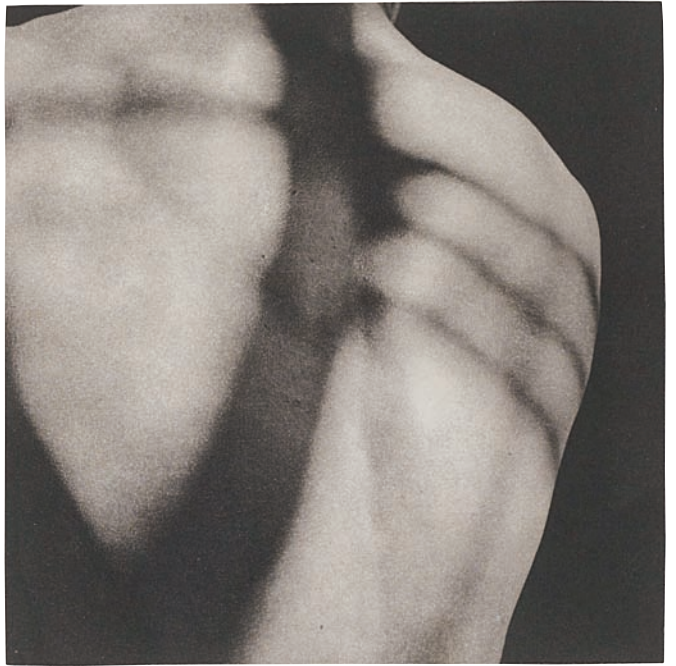
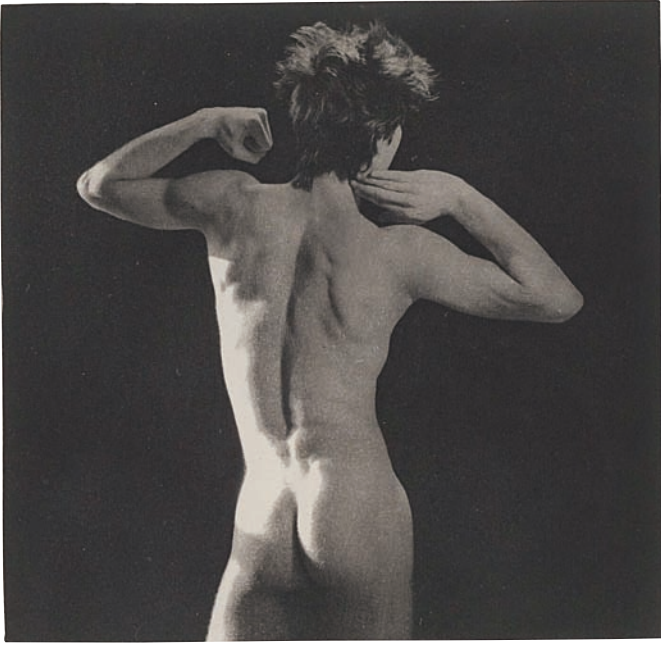
PROVENANCE

Private Collection, Spain

ROBERT

MAPPLETHORPE







104

ROBERT MAPPLETHORPE 1946-1989

A Season in Hell

Eight photogravures. New York: The Limited Editions Club, 1986.

Varying sizes from 7.4 x 6.1 cm (2 $\frac{7}{8}$ x 2 $\frac{3}{8}$ in.) to 11.6 x 11.5 cm (4 $\frac{5}{8}$ x 4 $\frac{1}{2}$ in.);
each sheet approximately 36 x 26.3 cm (14 $\frac{1}{8}$ x 10 $\frac{3}{8}$ in.)

Each initialled, dated and numbered 29/40 in pencil in the margin.

One from an edition of 40 plus 10 artist's proofs and 5 printer's proofs.

Colophon. Accompanied by a red morocco portfolio case.

Estimate £12,000-18,000 \$20,100-30,100 €14,600-21,800

PROVENANCE

Private Collection, London

LITERATURE

R. Mapplethorpe, A. Rimbaud, *A Season in Hell*, Boston: Little, Brown, 1997

M. Holborn, D. Levas, eds., *Mapplethorpe*, teNeues, 2007, p. 282

(Javier, 1985), p. 283 (*Gun Blast*, 1985)



“When I work, and in my art, I hold hands with God.”

ROBERT MAPPLETHORPE

In 1986, a newly translated version of French poet, Arthur Rimbaud's 1873 extended poem *A Season in Hell* was published with photographs by Robert Mapplethorpe. The book exemplified intriguing connections and parallels between the unorthodox and prematurely brief lives of the men, drawing on their likenesses – homosexuality being one and another being the excess of their personal lives.



105

MAN RAY 1890-1976

Untitled, 1924

Gelatin silver print, printed 1963.

27.6 x 21.3 cm (10 $\frac{7}{8}$ x 8 $\frac{3}{8}$ in.)

Signed in pencil on the recto; credit reproduction stamp on the verso.

Estimate £12,000-18,000 \$20,100-30,100 €14,600-21,800 ±

PROVENANCE

From the Collection of Arnold Newman

LITERATURE

E. de l'Ecotais, *Man Ray Rayographies*, Paris: Editions Léo Scheer, 2002, cat. no. 143, p. 135 and p. 236

E. C. Garcia, *Man Ray in Paris*, London: Tate Publ., 2011, pl. 11 p. 41

Man Ray, Taschen, p. 216



106

TINA MODOTTI 1896-1942

Hammer and Sickle, 1927

Gelatin silver print, printed 1960s.

21 x 17.8 cm (8½ x 7 in.)

Estimate £8,000-12,000 \$13,400-20,100 €9,700-14,600 ±

PROVENANCE

From the Collection of Carlos Vidali, son of Vittorio Vidali

LITERATURE

M. Hooks, *Tina Modotti: Photographer and Revolutionary*, San Francisco: Pandora, 1993, p. 154

S. M. Lowe, *Tina Modotti: Photographs*, New York: Abrams, 1995, pl. 68

The photograph offered here comes from the Collection of Carlos Vidali, son of Vittorio Vidali (1900-1983), who was Modotti's partner during the last 15 years of her life. The Vidali family were entrusted with Modotti's negatives after her death; these posthumous printings are largely attributed to Manuel Álvarez Bravo who produced a small number of prints before the negatives were donated to the Museo del la Fotografía in Pachuca, Mexico in 1979.



AP

ALEXANDER RODCHENKO 1891-1956*Museum Series Portfolio Number 2: Portraits*

Moscow and New York: Rodchenko/Stepanova Archives and Howard Schickler Fine Art, 1997. Twenty-eight gelatin silver prints, printed later by Alexander Lavrentiev and Yuri Plaksin. Varying sizes from 15.2 x 22.2 cm (5⅞ x 8¾ in.) to 24.1 x 18.4 cm (9½ x 7¼ in.) or the reverse.

Each numbered '21', '1-28' sequentially in an unidentified hand in ink on a label affixed to the reverse of the mount. Colophon. Enclosed in a leather clamshell case. Number 21 from an edition of 30 plus 5 hors commerce.

Estimate £18,000-22,000 \$30,100-36,800 €21,800-26,700 ±

PROVENANCE

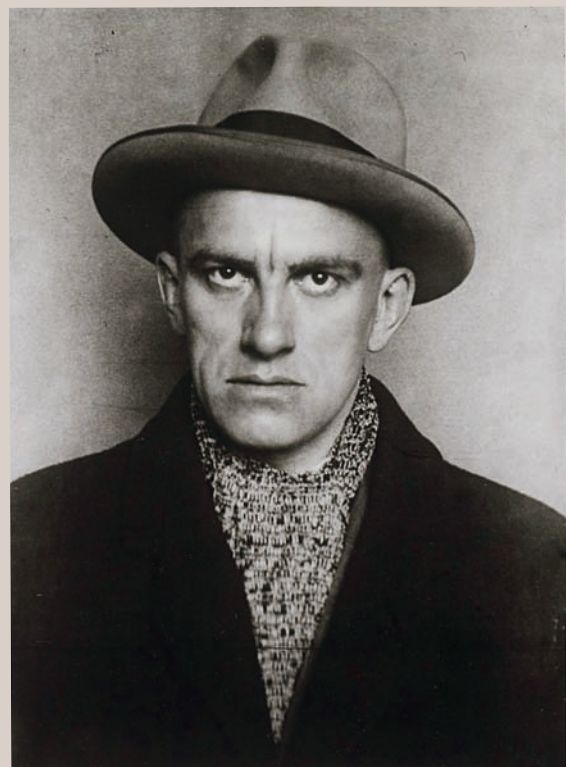
Private Collection, USA

LITERATURE

G. Shudakov et al, *Pioneers of Soviet Photography*, London: Thames and Hudson, 1983

S. O. Khan Magomedov, *Rodchenko: The Complete Work*, London: Thames and Hudson, 1986

A. Lavrentiev, *Alexander Rodchenko: Photography 1924-1954*, London: Konemann, 1995



Titles include: *The Poet Vladimir Mayakovsky*, 1924; *Lily Brik*, 1924; *The Painter Alexander Shevchenko*, 1924; *Artist and Architect Alexander Vesnin*, 1924; *Artist, Producer and Publisher Alexei Gan*, 1924; *Artist and Designer Liubov Popova*, 1924; *The critic Osip Brik*, 1924; *Actor and Producer Vitaly Zhemchuzhny*, 1924; *Yevgenia Zhemchuzhnaya*, 1924; *The Sculptor Anton Lavinsky*, 1924; *The writer Elsa Triolet (sister of Lily Brik)*, 1924; *Documentary Film-maker Esther Schub*, 1924; *The Worker's Faculty Student*, 1924; *Varvara Stepanova*, 1925; *In the workshop of Rodchenko and Stepanova*, 1925; *The Film-maker Lev Kuleshov*, 1927; *The poet Nikolai Aseev*, 1927; *Vkhutemas Student Ivan Morozov*, 1927; *Varvara Stepanova*, 1928; *The Artist's mother at the Table*, 1928; *Poet and Writer Sergei Tretyakov*, 1928; *Driver*, 1929; *Pioneer Girl*, 1930; *Actress Julia Solntseva*, *Producer Alexander Dovzhenko and Futurist-poet Alexei Kruchenykh*, 1930; *Professor Boris Schvetsov*, 1930; *Photoreporter Vadim Kovrigin at the Moscow-Volga Canal*, 1934; *Photojournalist Georgy Petrusov*, 1934; *Field Flowers*, 1937

ERWIN BLUMENFELD 1897-1969*Manina, Paris, 1937*

Solarised gelatin silver print, printed 1949-1951.

49.3 x 39.5 cm (19¾ x 15½ in.)

Estate stamp on the verso; titled, dated and annotated

‘New York, 1949’ in ink on the reverse of the frame.

Estimate £30,000-40,000 \$50,200-67,000 €36,400-48,600 ♠**PROVENANCE**

From the artist to his studio assistant

LITERATURE

W. A. Ewing, *Blumenfeld Photographs: A Passion for Beauty*, New York: Abrams, 1996, pl. 44 for a variant, there dated 1936
Erwin Blumenfeld: Paintings, Drawings, Collages & Photographs, San Francisco, CA: Modernism, 2006, p. 48 for a variant, there dated 1936

“Day and night I try in my studio.....balancing between the extremes of the impossible, to shake loose the real from the unreal, to give visions body, to penetrate into unknown transparencies.”

ERWIN BLUMENFELD

Erwin Blumenfeld's photography is characterized by the use of obscure and unregulated darkroom techniques which loosely belong to and exceed the categories of: print solarisation, the layering of images, negative-positive combinations and also the crystallization of the negative dried through refrigeration. The immediate effect is unusual and disorientating as well as overwhelmingly sublime. This world that Blumenfeld creates has the ultimate objects of his desire and fantasy at its beating sensual heart; these being the contours of the woman, face and body. Through technique, the features; limbs, torso and facial features become fragmented, melted and illuminated by his ability to conjure light, the sparkle of which dances across the subject presenting us with a being of pure and enduring beauty.





109

TINA MODOTTI 1896-1942

María Marín de Orozco, 1925

Platinum print, mounted with the original overmat.

22.5 x 17.5 cm (8 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in.)

Estimate £12,000-18,000 \$20,100-30,100 €14,600-21,800 ₣

PROVENANCE

Christie's, New York, *Photographs from the Collection of Sir Elton John*, 14 October 2004, lot 30

Private Collection, USA

Swann Galleries, New York, 21 October 2008, lot 60

LITERATURE

M. Constantine, *Tina Modotti: A Fragile Life*, San Francisco: Chronicle Books, 1983, p. 67

S. M. Lowe, *Tina Modotti: Photographs*, New York: Abrams, 1995, pl. 47



ACTUAL SIZE

110

TINA MODOTTI 1896-1942

Demonstrations by campesinos, Mexico, 1928

Gelatin silver print.

10.5 x 10.7 cm (4 1/8 x 4 1/4 in.)

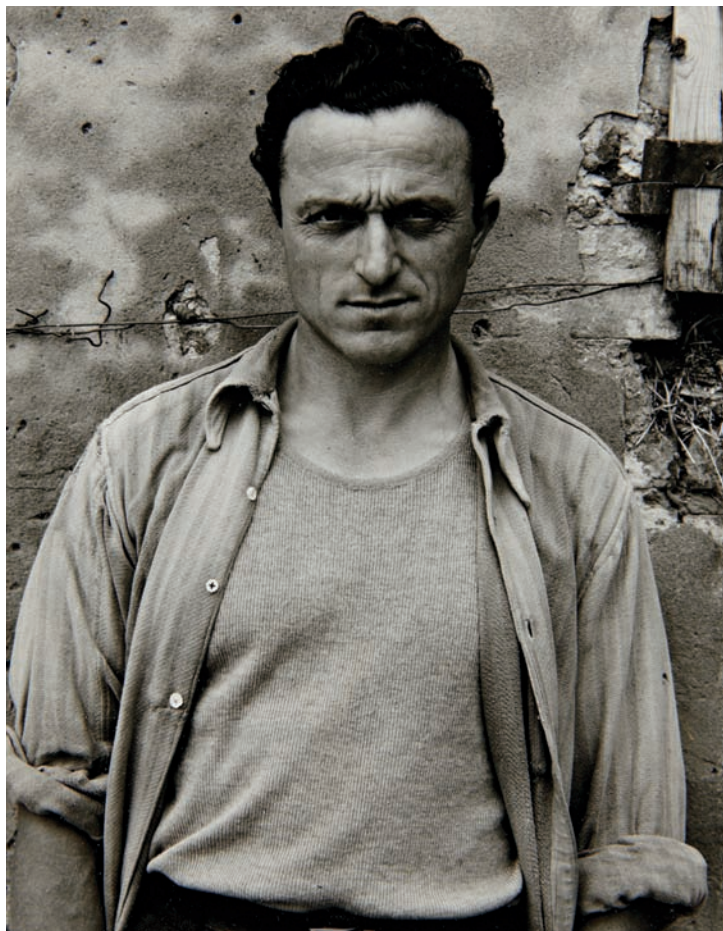
Credit stamp on the verso.

Estimate £15,000-20,000 \$25,100-33,500 €18,200-24,300 ±

PROVENANCE

Swann Galleries, New York, 14 February 2007, lot 20

111



112



111

PAUL STRAND 1890-1976*Young Farmer, Po Valley, 1953*

Gelatin silver print.

14.9 x 11.7 cm (5 $\frac{7}{8}$ x 4 $\frac{5}{8}$ in.)

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

Estimate £8,000-12,000 \$13,400-20,100 €9,700-14,600 ±**PROVENANCE**

The Collection of Walter and Naomi Rosenblum, New York
 Private Collection, New York
 Private Collection, California

LITERATURE

Paul Strand: Sixty Years of Photographs, New York:
 Aperture, 2009, p.80 there titled *Portrait of a Young Man, Luzzara, Italy*

112

PAUL STRAND 1890-1976*The Mother, Luzzara, Italy, 1953*

Gelatin silver print, double-mounted.

14.6 x 11.7 cm (5 $\frac{3}{4}$ x 4 $\frac{5}{8}$ in.)

Credited, initialed 'HS' and annotated 'master' by Hazel Strand in pencil on the verso.

Estimate £8,000-12,000 \$13,400-20,100 €9,700-14,600 ±**PROVENANCE**

The Paul Strand Archive, New York
 Pace/MacGill Gallery, New York
 Private Collection, New York
 Private Collection, California

This print of *The Mother, Luzzara, Italy*, was declared the master print due to its exceptional quality.



113

PAUL STRAND 1890-1976

Near the Po, Luzzara, Italy, 1953

Gelatin silver print.

11.5 x 14.7 cm (4½ x 5¾ in.)

Credited, titled, dated and annotated 'H. S.' by
Hazel Strand in pencil on the reverse of the mount.

Estimate £7,000-9,000 \$11,700-15,100 €8,500-10,900 ±



114

ANDREY TARKOVSKY 1932-1986

Polaroids, 1979-1984

London: White Space Gallery/ Florence: Tarkovsky Foundation, 2007. Twenty-five Lambda prints.

Varying sizes from 22.1 x 29.8 cm (8¾ x 11¾ in.) to 30.3 x 30 cm (11⅞ x 11¾ in.) or the reverse.

Tarkovsky Foundation blindstamp in the margin of each print; signed and annotated 'Exhibition Set' by Andrey A. Tarkovsky, the artist's son, in ink on the reverse of each print. Each photograph is presented in an archival paper sleeve, each sequentially numbered '1-25' in an unidentified hand in pencil. Edition of 12 plus 3 artist's proofs and exhibition set. Contained in a clamshell portfolio case.

Estimate £9,000-12,000 \$15,100-20,100 €10,900-14,600

PROVENANCE

Andrey Tarkovsky Foundation, Florence and White Space Gallery, London

LITERATURE

Andrey Tarkovsky: Bright, Bright Day, London: White Space Gallery; Florence: Tarkovsky Foundation, 2007



“I am only interested in the views of two people:
one is called Bresson and one called Bergman.”

ANDREY TARKOVSKY



115

JOSEF SUDEK 1896-1976

The Last Roses, 1956

Gelatin silver print.

27.1 x 22.9 cm (10 $\frac{5}{8}$ x 9 in.)

Signed in pencil on the recto.

Estimate £8,000-12,000 \$13,400-20,100 €9,700-14,600 ₣ ♠

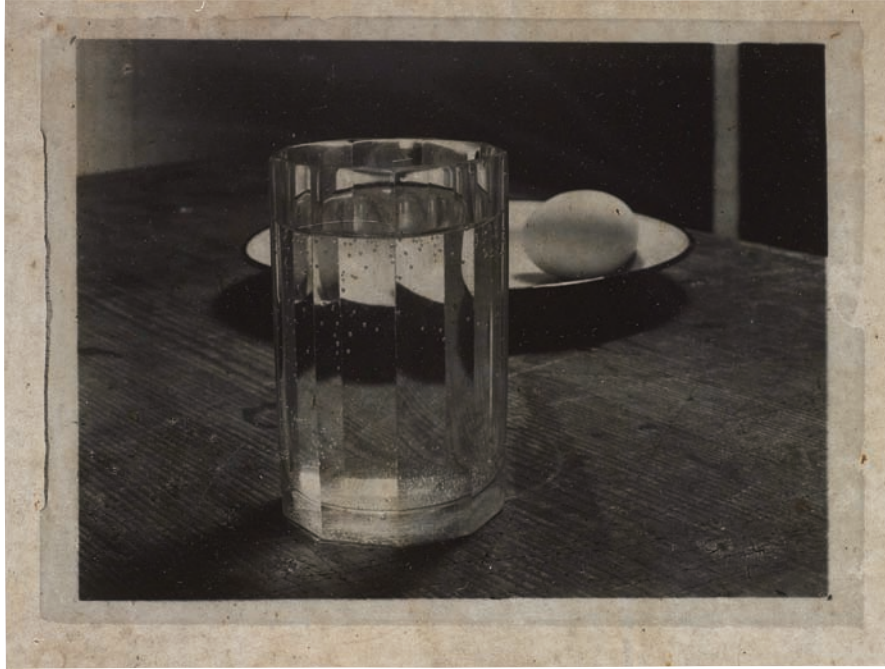
PROVENANCE

Private Collection, Europe

LITERATURE

Josef Sudék, exh. cat., Buenos Aires: Ediciones Larivière/
Museo de Arte Hispanoamericano, 2008, cover (detail)
and p. 26

116



117



116

JOSEF SUDEK 1896-1976*Glass and egg on a plate*, 1951

Pigment print.

14.3 x 19.1 cm (5½ x 7½ in.)

Signed, dated in pencil on the overmat; annotated in Czech in pencil, collection stamp on the verso; collection stamp on the reverse of the overmat.

Estimate £12,000-18,000 \$20,100-30,100 €14,600-21,800 ♣

PROVENANCE

Acquired directly from the artist

EXHIBITED

Sudek, Canon Photo Gallery, Geneva, 5 September - 4 October 1978

LITERATURE

A. Fàrovà, *Josef Sudek*, Munich: Kehayoff, 1999, p. 137

117

JOSEF SUDEK 1896-1976*Paper Abstraction from the cycle, Paper Labyrinth*, 1959

Gelatin silver print.

23.2 x 29.1 cm (9¼ x 11½ in.)

Signed in pencil in the margin; dated in an unidentified hand in pencil on the verso.

Estimate £6,000-8,000 \$10,000-13,400 €7,300-9,700 ‡ ♣

PROVENANCE

Edwynn Houk Gallery, New York



118

JOSEF SUDEK 1896-1976

Prague panorama, 1958

Gelatin silver print.

8.7 x 28.7 cm (3 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in.)

Signed, dated and inscribed in Czech in pencil on the verso.

Estimate £6,000-8,000 \$10,000-13,400 €7,300-9,700 ₣ ♠



119

ROBERT POLIDORI b. 1951

Vintage car with composite parts, Havana, 1997

Fujicolour Crystal Archival print.

104.3 x 131.8 cm (41 $\frac{1}{8}$ x 51 $\frac{1}{8}$ in.)

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

Estimate £10,000-15,000 \$16,700-25,100 €12,100-18,200 ♠

PROVENANCE

Acquired directly from the artist

LITERATURE

Robert Polidori: Havana, Göttingen: Steidl, 2001, back cover



120

STEVE MCCURRY b. 1950

Sharbat Gula, Afghan Girl, Pakistan, 1984

Chromogenic print, printed 2005.

43 x 28.5 cm (16 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in.)

Signed in ink in the margin; dated '08-03-2005' in an unidentified hand in ink and studio credit stamp on the verso.

Estimate £6,000-8,000 \$10,000-13,400 €7,300-9,700 ₺

PROVENANCE

Peter Fetterman Gallery, Santa Monica

LITERATURE

S. McCurry, *South Southeast*, London: Phaidon, 2000, p. 137

S. McCurry, *Portraits*, London: Phaidon, 2002, cover and n.p.

Looking East: Portraits by Steve McCurry, London: Phaidon, 2006, p. 28

National Geographic, Vol. 167, No. 6, June 1985, cover

121



122



121

JEAN-BAPTISTE HUYNH b. 1966

Portrait III, Ethiopie, 2005

Gelatin silver print.

45 x 44.9 cm (17¾ x 17⅝ in.)

Credit blindstamp in the margin; signed, titled and numbered 2/12 in pencil on verso.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100 ♠

PROVENANCE

Box Galerie, Brussels

122

JEAN-BAPTISTE HUYNH b. 1966

Encens, Japon, 2002

Gelatin silver print.

55 x 54.7 cm (21⅝ x 21½ in.)

Credit blindstamp in the margin; signed, titled and numbered 6/12 in pencil on verso.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100 ♠

PROVENANCE

Box Galerie, Brussels



123

SEBASTIÃO SALGADO b. 1944

Dinka Cattle Camp of Amak, Southern Sudan, 2006

Gelatin silver print.

54 x 75.9 cm (21¼ x 29⅞ in.)

Signed, titled 'Sud-Soudan' [sic] and dated in pencil on the verso.

Estimate £7,500-8,500 \$12,600-14,200 €9,100-10,300 †

PROVENANCE

NB Pictures, London

LITERATURE

S. Salgado, *Africa*, Cologne: Taschen, 2007, cover

S. Salgado, *Genesis*, Cologne: Taschen, 2013, pp. 258-259



124

RENÉ BURRI b. 1933

Wilted Lotus Blossoms, former Summer Palace, Kunming Lake, Beijing, China, 1964

Gelatin silver print, printed later.

62.1 x 93.6 cm (24½ x 36¾ in.)

Signed, dated and annotated in ink in the margin.

Estimate £8,000-12,000 \$13,400-20,100 €9,700-14,600 †

PROVENANCE

Magnum Photos, London

LITERATURE

René Burri Photographs, London: Phaidon, 2004, pp. 362-363

125



125

LENI RIEFENSTAHL 1902-2003*Tutu*, 1975-1976

Dye transfer print, printed later.

57.7 x 43.2 cm (22¾ x 17 in.)

Signed, titled in pencil on the mount: numbered 4/15 in ink, copyright credit and reproduction limitation stamps on the reverse of the mount. One from an edition of 15 plus artist's proofs.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100 ♠

PROVENANCE

Private Collection, Europe

LITERATURE

M. Krüger, *Leni Riefenstahl: Nuba*, Schliersee: Fine Art Photography, n.p.

126



126

LENI RIEFENSTAHL 1902-2003*Water Carrier*, 1975-1976

Dye transfer print, printed later.

57.4 x 43.1 cm (22½ x 16⅞ in.)

Signed, titled in German in pencil on the mount; numbered 3/15 in ink, copyright credit and reproduction limitation stamps on the reverse of the mount. One from an edition of 15 plus artist's proofs.

Estimate £3,000-5,000 \$5,000-8,400 €3,600-6,100 ♠

PROVENANCE

Private Collection, Europe

LITERATURE

M. Krüger, *Leni Riefenstahl: Nuba*, Schliersee: Fine Art Photography, n.p.



127

EDWARD BURTYNSKY b. 1955

Dryland Farming #13, Monegros County, Aragon, Spain, 2010

Digital chromogenic print.

122 x 162.6 cm (48 x 64 in.)

Signed in ink, printed title, date and number 3/6 on an artist's label affixed to the reverse of the flush-mount.

Estimate £10,000-15,000 \$16,700-25,100 €12,100-18,200

PROVENANCE

Galerie Stefan Röpke, Cologne



128

PETER BEARD b. 1938

Tsavo Natl. Park/ For the End of the Game/ Last word from Paradise, 1970s

Gelatin silver print with ink and affixed gelatin silver prints, printed later.

33.1 x 48.7 cm (13 x 19½ in.)

Signed, titled, dated and extensively annotated in ink and paint on the recto.

Estimate £15,000-20,000 \$25,100-33,500 €18,200-24,300

PROVENANCE

Sotheby's, New York, 17 October 2006, lot 236

Phillips de Pury & Company, New York, 9 April 2011, lot 52



129

PETER BEARD b. 1938

Elephant reaching for the last branch on a tree, Kenya, 1960
Gelatin silver print with ink and paint, printed later.

58 x 38.2 cm (22 7/8 x 15 in.)

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

Estimate £18,000-22,000 \$30,100-36,800 €21,800-26,700

PROVENANCE

The Time is Always Now Gallery, New York
Phillips de Pury & Company, New York, 9 April 2011, lot 53

LITERATURE

P. Beard, *The End of the Game*, Cologne: Taschen, 2008, n.p.
Peter Beard, Cologne: Taschen, 2008, pl. 179
for both, a variant



130

PETER BEARD b. 1938

Francis Bacon on his roof at 80 Narrow Street, London, 1972

Gelatin silver print with ink, paint and affixed leaf,
printed later.

40.6 x 50.5 cm (16 x 19 7/8 in.)

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

Estimate £7,000-9,000 \$11,700-15,100 €8,500-10,900

PROVENANCE

The Time is Always Now, New York

Phillips de Pury & Company, New York, 16 April 2010, lot 259

LITERATURE

Peter Beard, Cologne: Taschen, 2008, pl. 239 for a variant



131

PETER BEARD b. 1938

Buffalo Herd/ Buffalo Control Diptych, 1960-1962

Gelatin silver print with ink, paint and affixed gelatin silver prints, fountain pen nib, leaf, dried insect and stamp, printed later.

54.3 x 71.2 cm (21 $\frac{3}{8}$ x 28 in.)

Signed, dated and extensively annotated in ink on the recto; signed in ink within a Peter Beard Studio Certificate of Authenticity stamp on the verso.

Estimate £22,000-28,000 \$36,800-46,900 €26,700-34,000

PROVENANCE

Private Collection, Europe

LITERATURE

P. Beard, *The End of the Game*, Cologne: Taschen, 2008, n.p. (*Buffalo Herd*) for a variant



132

NICK BRANDT b. 1966

Cheetah and Cubs Lying on Rock, Serengeti, 2007

Archival pigment print.

131.2 x 106 cm (51 $\frac{5}{8}$ x 41 $\frac{3}{4}$ in.)

Signed, dated and numbered 8/8 in pencil in the margin.

Estimate £20,000-30,000 \$33,500-50,200 €24,300-36,400 ♠

PROVENANCE

A. galerie, Paris

LITERATURE

N. Brandt, *A Shadow Falls*, New York: Abrams, 2009, p. 65



133

HARRY CORY WRIGHT b. 1963

West across the Minch, Peterburn, Wester Ross, 2006

Chromogenic print, flush-mounted.

144.8 x 179.4 cm (57 x 70⁵/₈ in.)

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

Estimate £6,000-8,000 \$10,000-13,400 €7,300-9,700 ♠

PROVENANCE

Private Collection, London

LITERATURE

H. C. Wright, *Journey Through the British Isles*,
London: Merrell, 2007, p. 40



134

ANSEL ADAMS 1902-1984

Mount McKinley and Wonder Lake, Mount McKinley National Park, Alaska, 1947

Gelatin silver print, printed 1970s.

39 x 48.9 cm (15³/₈ x 19¹/₄ in.)

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

Estimate £15,000-20,000 \$25,100-33,500 €18,200-24,300 ₺

PROVENANCE

Douglas Kenyon Inc., Chicago

LITERATURE

J. Alinder, J. Szarkowski, *Ansel Adams: Classic Images*, Boston: Little, Brown, 1986, pl. 54 p.78

A. Adams, *Examples: The Making of 40 Photographs*, Boston: Little, Brown, 1986, p. 74

J. Szarkowski, *Ansel Adams at 100*, Boston: Little, Brown/ San Francisco Museum of Modern Art, 2001, pl. 110



135

SEBASTIÃO SALGADO b. 1944

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

Gelatin silver print.

54.6 x 75.9 cm (21½ x 29⅞ in.)

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

Estimate £7,500-8,500 \$12,600-14,200 €9,100-10,300 †

PROVENANCE

NB Pictures, London

LITERATURE

S. Salgado, *Genesis*, Cologne: Taschen, 2013, pp. 20-21

136

PETER GASSER b. 1947

Selected Images, 1978-1979

Two gelatin silver prints, printed 1984.

45 x 35.8 cm (17¾ x 14⅛ in.) or the reverse.

Each signed, numbered 'VI/X', 'X/X', respectively in pencil on the mount; titled, dated in ink and credit stamp on the reverse of each mount.

Estimate £2,000-3,000 \$3,300-5,000 €2,400-3,600 †

PROVENANCE

Acquired directly from the artist

Titles include: *Pacific Coast, California, 1978; Ansel Adams, Carmel, California, 1979*

136



137



138



137

ZHAN WANG b. 1962

Landscape - Chicago, 2005

Chromogenic print.

120 x 181.8 cm (47¼ x 71½ in.)

Signed, titled in Chinese, dated and numbered 3/8 in ink in the margin.

Estimate £7,000-9,000 \$11,700-15,100 €8,500-10,900 ±

PROVENANCE

Private Collection, Singapore

138

VITALIY and ELENA VASILIEVA b. 1966 and b. 1975

Untitled (Centre Georges-Pompidou) from Apokolipsis in Art, 2012-2013

Digital chromogenic print, Diasec mounted.

100 x 200 cm (39¾ x 78¾ in.)

Number 2 from an edition of 3. Accompanied by a signed Certificate of Authenticity.

Estimate £6,000-8,000 \$10,000-13,400 €7,300-9,700

PROVENANCE

Galerie Ricardo Fernandes, Paris



139

TIM PARCHIKOV b. 1983

Bee-garden, Slavskoe from Bizzarro, 2010

Digital chromogenic print, Diasec mounted.

180 x 120 cm (70 $\frac{7}{8}$ x 47 $\frac{1}{4}$ in.)

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

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,200

PROVENANCE

Galería Juana de Aizpuru, Madrid



140

HARRY GRUYAERT b. 1941

#18 from *Medias TV Shots*, 1972

Archival pigment print, printed 2007.

66.5 x 99.9 cm (26 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in.)

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

Estimate £2,000-3,000 \$3,300-5,000 €2,400-3,600 ± ♣

PROVENANCE

Phillips de Pury & Company, Cologne, *Harry Gruyaert TV Shots*, 1 September - 2 October 2008

LITERATURE

H. Gruyaert, *TV Shots*, Göttingen: Steidl, 2007, n.p.

141

MICHAEL DWECK b. 1957

Flag at Snug Harbor, Montauk, New York, 2002

Chromogenic print, printed 2006.

47.6 x 38.2 cm (18 $\frac{3}{4}$ x 15 in.)

Signed, titled, dated, numbered 9/30 and annotated in pencil on the verso.

Estimate £1,000-2,000 \$1,700-3,300 €1,200-2,400

PROVENANCE

Acquired directly from the artist

LITERATURE

M. Dweck, *The End: Montauk*, New York: Abrams, 2004



142

HELMUT NEWTON 1920-2004

SUMO

Monte Carlo: Taschen, 1999. Oversized photography book with original metal stand designed by Philippe Starck.

Book: 71.1 x 52 x 8.2 cm (27 $\frac{7}{8}$ x 20 $\frac{1}{2}$ x 3 $\frac{1}{4}$ in.) stand;

76.2 x 55.9 x 55.9 cm (30 x 22 x 22 in)

Signed in blue crayon on the title page, stamp numbered 09063 of 10,000, the stand embossed 'STARCK' and 'HELMUT NEWTON'.

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,200

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WIM DELVOYE *Concrete Mixer*, 1990
Estimate £60,000 - 80,000

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

Symbol Key

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

○ Guaranteed Property

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

△ Property in which Phillips has an Ownership Interest

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

● No Reserve

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

♠ 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 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 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 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 (e.g. 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 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 in writing in advance of the sale. Payment must be made in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips 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 has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

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

Transport and Shipping

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We 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. 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. Please note that the United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item’s age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object, and must consult with an qualified independent appraiser prior to placing bids on the lot. 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 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 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 requires the business’s VAT registration 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. 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 is not usually treated as agent and most property is sold as if it is the property of Phillips. 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 is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price. Phillips 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 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 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 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 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 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 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 to export the property from the EU. This will require acceptance of an export quotation provided by Phillips. 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 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 is provided with appropriate original 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 is provided with the original 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 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. Phillips 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 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, 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 hmrc.gov.uk, select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Dunceggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, [email enq.oru.ni@hmrc.gsi.gov.uk](mailto:enq.oru.ni@hmrc.gsi.gov.uk).

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 2011 to 30 June 2012 should be made no later than 31 December 2012).

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 and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction. By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and 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. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

(d) The sale will be conducted in 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 £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) 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 license 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 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 Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 7 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. Bank transfer details:

Bank of Scotland
Gordon Street, Glasgow G1 3RS, Scotland
Account of Phillips Auctioneers Ltd.
Account No: 00440780
Sort code: 80-54-01
SWIFT/BIC: BOFSGB21138
IBAN: GB36BOFS80540100440780

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

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact 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 will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We 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, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. 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 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 storage fee of £10 per day for each uncollected lot.

Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

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

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, 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'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 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 will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, 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 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 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 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 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

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES 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. Please note that the United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item's age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material

on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object, and must consult with an qualified independent appraiser prior to placing bids on the lot. 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 has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes, including to persons outside the European Economic Area (EEA), where national laws may not provide an equivalent level of protection to personal data as that provided within the EEA. You expressly consent to such transfer of your personal data, including sensitive personal data, outside the EEA. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

13 LIMITATION OF LIABILITY

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

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

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

(d) Subject to sub-paragraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in 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 or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and, 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 and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

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

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

(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, 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 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.

AUTHORSHIP WARRANTY

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

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

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

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

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

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Thursday 8 May, 4pm

VIEWING

Saturday 3 May – Thursday 8 May
Monday – Saturday, 10am – 6pm
Sunday 12pm – 6pm

VIEWING & AUCTION LOCATION

7 Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as UK040114 or Photographs.

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Front cover Erwin Blumenfeld, *Manina, Paris*, 1937, lot 108 (detail)

Back cover William Klein, *Cowhey Marine, New York*, 1955, lot 69 (detail)

Inside Front Cover William Eggleston, *Untitled (Near Minter City and Glendora, Mississippi)*, 1970, lot 66 (detail)

Title Page Desiree Dolron, *Xteriors I*, 2001, lot 75 (detail)

Inside Back Cover Nobuyoshi Araki, *Kaori*, 2004, lot 97 (detail)

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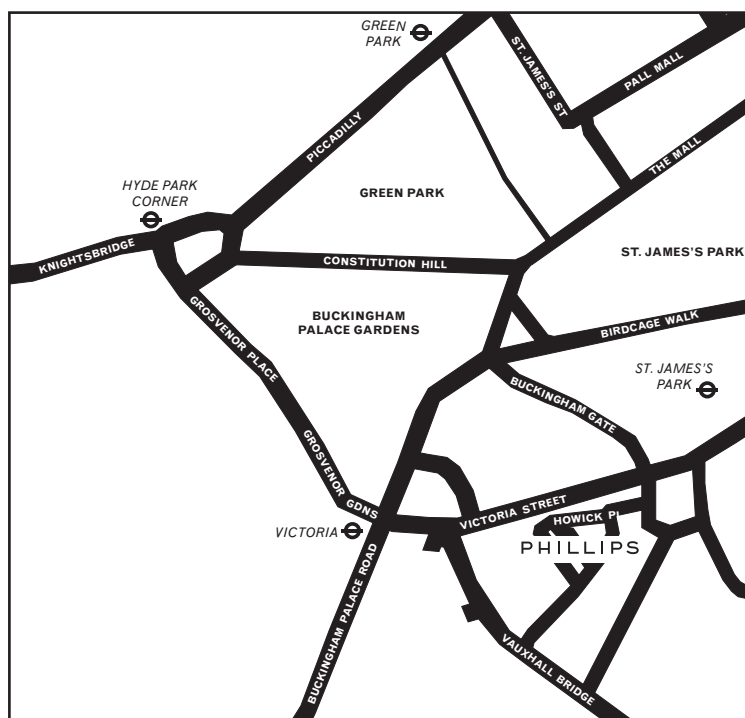
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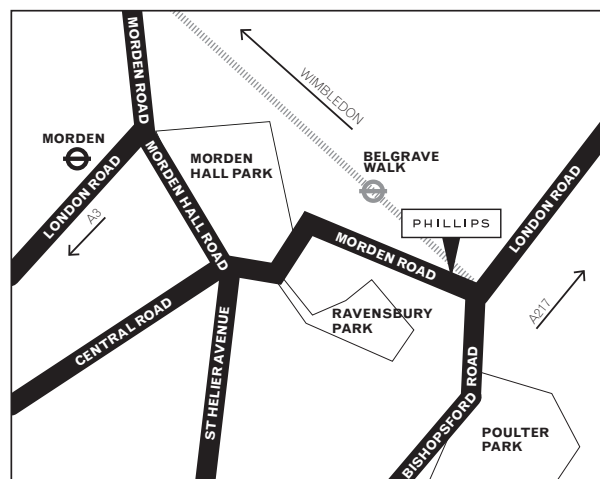
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Hayley Giles

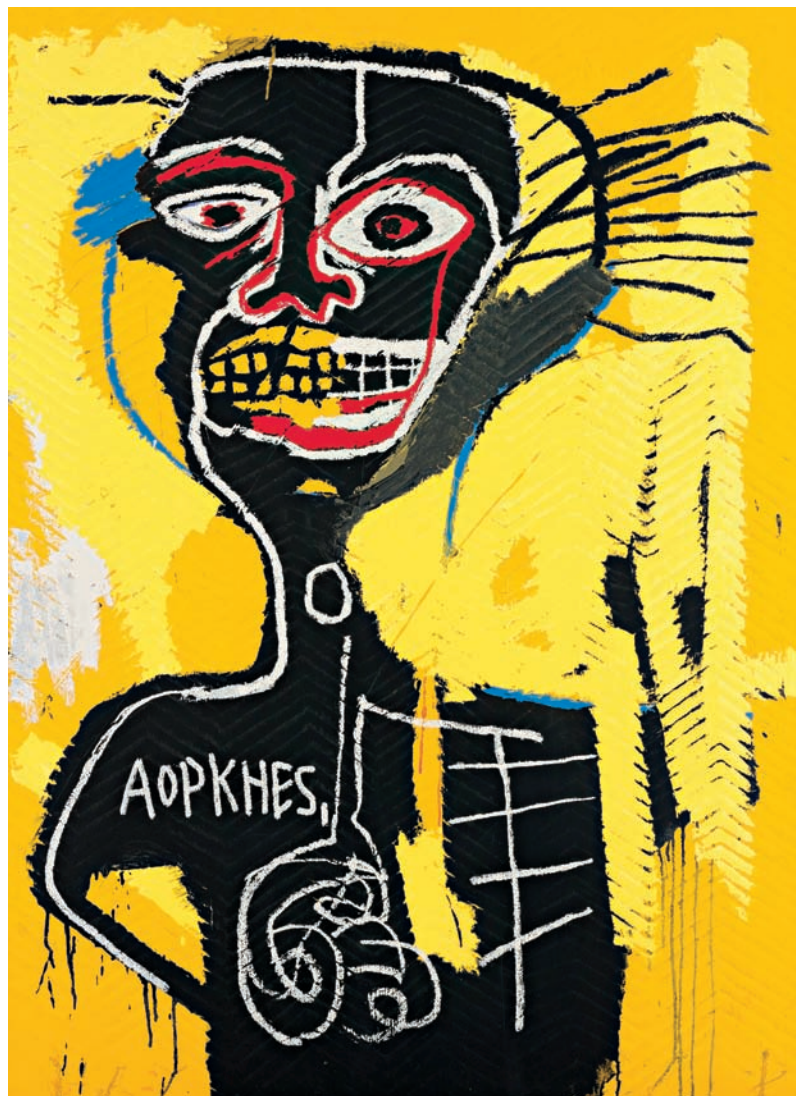
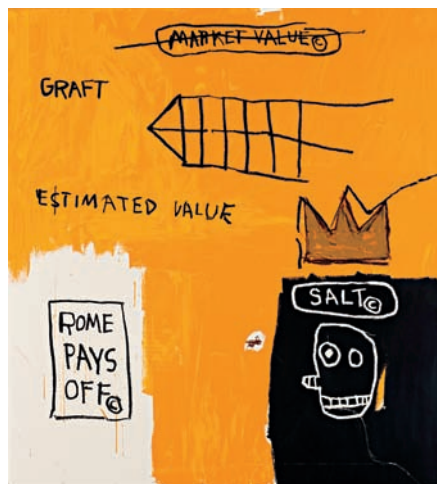


Viewing and Auction location



Warehouse and collection location

PHILLIPS



EDITIONS

EVENING & DAY SALES

AUCTIONS 12 JUNE LONDON

VIEWING 3 - 12 JUNE

ENQUIRIES ROBERT KENNAN rkennan@phillips.com

AFTER JEAN-MICHEL BASQUIAT *Portfolio II*, 1982-84/2005
Estimate £40,000 - 60,000

PHILLIPS.COM

IN-PERSON REGISTRATION FORM

TO PRE-REGISTER, PLEASE SUBMIT THIS FORM BY FAX TO +44 20 7318 4035 OR BY EMAIL TO BIDS@LONDON.PHILLIPS.COM, OR BRING IT WITH YOU TO 7 HOWICK PLACE, LONDON SW1P 1BB TO REGISTER ON THE DAY OF THE AUCTION.

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

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

Sale Title	Sale number	Sale date
Account Number (if known)		
Title	First name	Surname
Company name (complete this only if you are bidding on behalf of a company)		
VAT number (if applicable)		
Address		
City	State / County	
Postcode / zip code	Country	
Phone	Mobile	Fax
Email		

FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only.
Please note that you may be contacted to provide a bank reference:

Credit card type	Expiration date
Credit card number	

For anyone wishing to bid on lots with a low pre-sale estimate of above £5,000, please provide the following information for our reference only:

Bank name	Contact
Telephone / fax	Account number

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

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

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

Paddle Number

- **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +44 20 7318 4035 OR EMAIL IT TO [BIDSLONDON@PHILLIPS.COM](mailto:bidslondon@phillips.com) AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

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

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

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

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

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

Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

* Excluding Buyer's Premium and VAT

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Bank name	Contact
Telephone / fax	Account number

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

Signature	Date
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- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +44 20 7318 4035 or scan and email to bidslondon@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
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