

Photographs
London, 19 May 2016



PHILLIPS











Photographs

London, 19 May 2016, 3pm

London.



Genevieve Janvrin
Head of Photographs,
Europe
gjanvrin@phillips.com
+44 20 7901 7996



Yuka Yamaji
Senior Specialist
yyamaji@phillips.com
+44 20 7318 4098



Alexandra Bibby
Associate Specialist
abibby@phillips.com
+44 20 7318 4087

Americas.



Vanessa Hallett
Senior Director
and Worldwide Head
vhallett@phillips.com
+1 212 940 1243



Sarah Krueger
Head of Sale
skrueger@phillips.com
+1 212 940 1225



Caroline Deck
Senior Specialist
cdeck@phillips.com
+1 212 940 1247



Rachel Peart
Specialist
rpeart@phillips.com
+1 212 940 1246



Carol Ehlers
Specialist, Consultant
cehlers@phillips.com
+1 773 230 9192

Chairmen.



Hugues Joffre
Chairman, UK and Europe,
and Worldwide Head of
20th Century Art
+44 20 7901 7923
hjoffre@phillips.com



Svetlana Marich
Worldwide Deputy
Chairman
+44 20 7318 4010
smarich@phillips.com



August Uribe
Deputy Chairman,
Americas
+1 212 940 1208
auribe@phillips.com



David Georgiades
Deputy Chairman,
Americas
+1 212 940 1280
dgeorgiades@phillips.com



Matt Carey-Williams
Head of Business
Development,
Deputy Chairman
+44 20 7318 4089
mcarey-williams@phillips.com



**Finn Schouenborg
Dombernowsky**
Deputy Chairman,
Europe and Asia
+44 20 7318 4034
fdombernowsky@phillips.com

Auction and Viewing Location
30 Berkeley Square London W1J 6EX

Auction
19 May 2016, 3pm

Viewing
13 – 19 May 2016
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
In sending in written bids or making
enquiries please refer to this sale as
UK040116 or Photographs.

Absentee and Telephone Bids
tel +44 20 7318 4045
fax +44 20 7318 4035
bidslondon@phillips.com

Photographs Department
+44 20 7318 4092

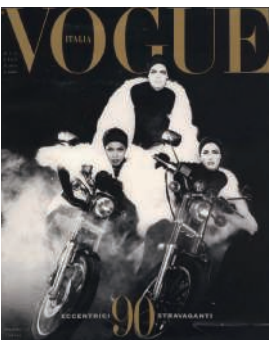
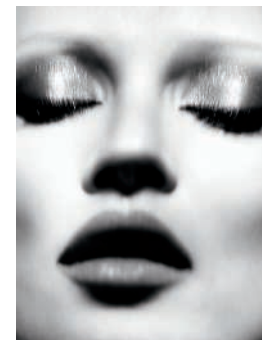
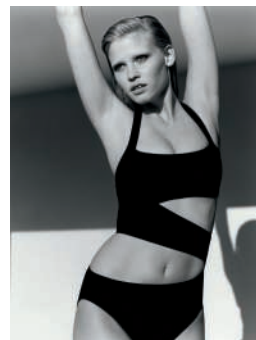
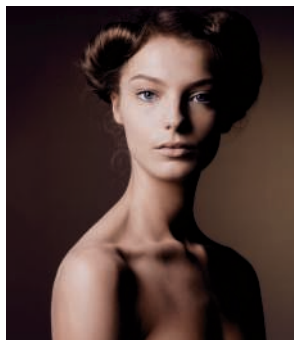
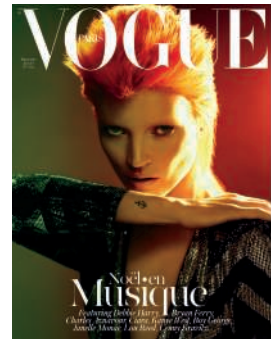
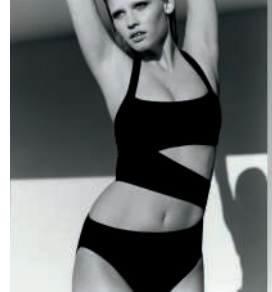
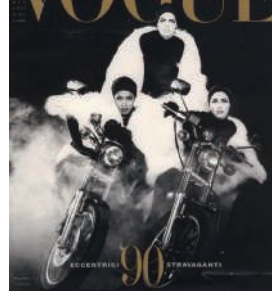
Senior Director and Worldwide Head
Vanessa Hallett
vhallett@phillips.com

Head of Photographs, Europe
Genevieve Janvrin
gjanvrin@phillips.com

Specialists
Yuka Yamaji
yyamaji@phillips.com

Alexandra Bibby
abibby@phillips.com

Administrator
Sophie Busby
sbusby@phillips.com



**‘To be in *Vogue* has to mean something.
It’s an endorsement. It’s a validation.’**

Anna Wintour

This May is the celebratory month for the centenary of British *Vogue* and Phillips is honoured to join in the celebration with ULTIMATE VOGUE, a curated selection of photographs taken for *Vogue*, available for sale only at Phillips.

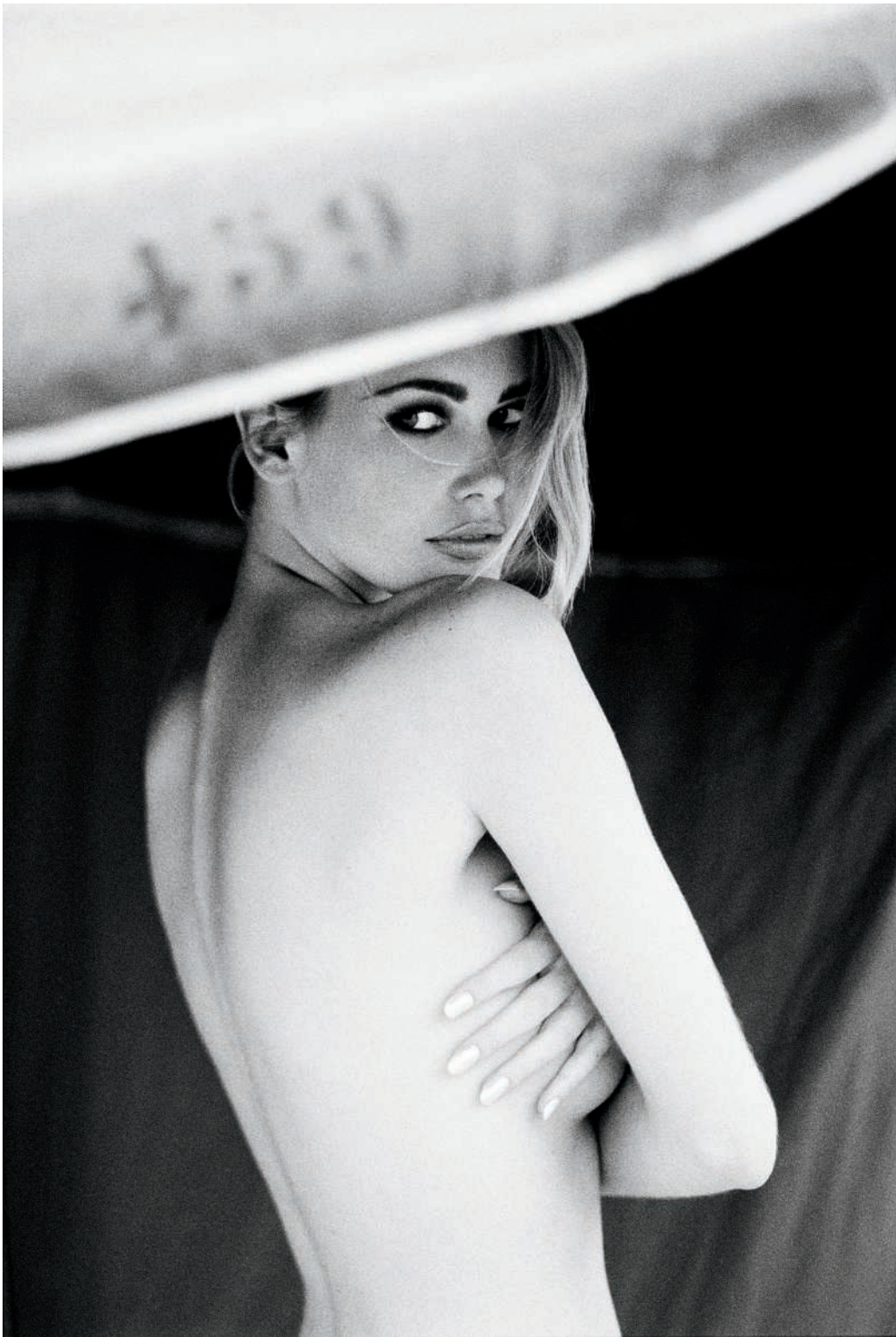
The 13 featured artists – Peter Lindbergh, Walter Pfeiffer, Steven Meisel, Ellen von Unwerth, Mario Testino, Nick Knight, Steven Klein, Mario Sorrenti, Glen Luchford, Sølve Sundsbø, Mert Alaş and Marcus Piggott, and Alasdair McLellan – represent four decades of image-making and are leading forces in fashion. Visionaries and creators, these artists have made unique contributions to the arts and continue to push the boundaries of visual language in fashion.

Their editorial work for *Vogue* occupies both the commercial and art realms. The 12 photographs we have chosen stand alone as works of art and can be described as timeless, powerful, distinctive and intoxicating. Fashion both informs and reflects our society and visual culture, and through the lens of fashion, these artists expose facets of civilisation and capture defining moments.

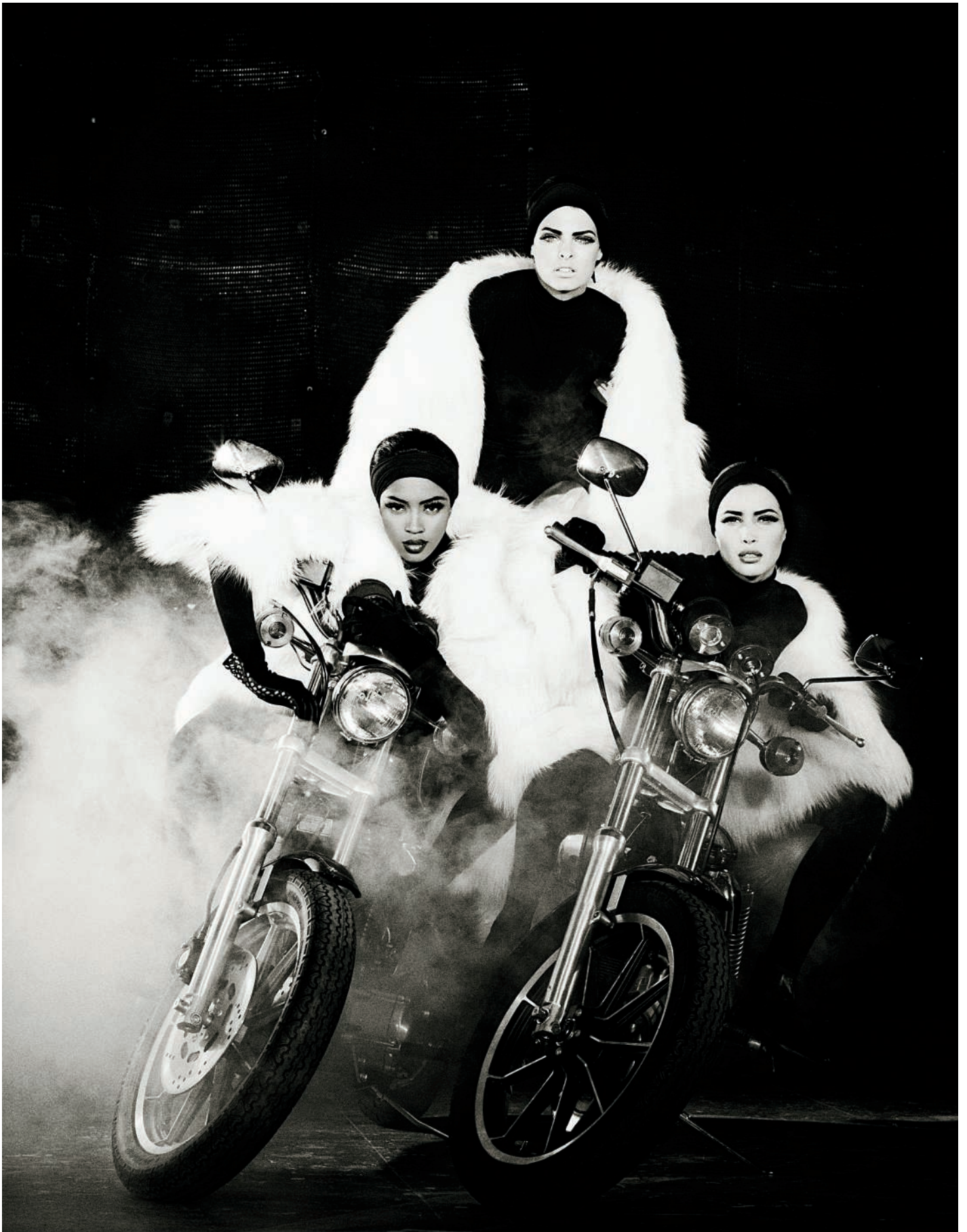
One cannot deny the crucial role played by the subjects. The 13 models appearing in the following pages, many of whom have attained pop icon status, are recognisable by their first names: Linda, Christy, Naomi, Claudia, Cindy, Tatjana, Eva, Kate, Gisele, Daria, Karlie, Lara and Cara. For these successful artists working in fashion, the model is an inspiration, a vehicle for expressing their vision, and often represents long-term working relationships that continue to this day.

The 12 works offered here are either the last prints from sold-out editions or unique-sized one-off prints, the majority of which have not been editioned previously and are available for sale for the first time. ULTIMATE VOGUE allows collectors an unparalleled access to exclusive photographs created by the world’s top artists in fashion who have defined, and will come to define, key moments in our social history.

Phillips Photographs extend our sincere thanks to the teams at Condé Nast and *Vogue*.



1



1. Ellen von Unwerth German, b. 1954

Parasol, 1990

Gelatin silver print, flush-mounted, printed 2016.

Image: 150 x 100 cm (59 x 39½ in.)

Frame: 166.5 x 120 cm (65½ x 47¼ in.)

Signed, dated and numbered 1/1 in ink on an artist label affixed to the reverse of the frame.

This work is number 1 from the edition of 1 and is unique in this size.

Estimate

£15,000-20,000 \$21,300-28,500 €18,900-25,200

Literature

‘New Appeal’, *Vogue Italia*, September 1990, p. 309

Ellen von Unwerth first came to prominence in 1989 when she shot the now legendary Guess campaign with a 17-year-old unknown model named Claudia Schiffer – channelling a sensuous Brigitte Bardot – and catapulted her into the spotlight. In 1990, a year after the initial Guess campaign, von Unwerth took the present photograph of the young Schiffer in Deauville, France for *Vogue Italia*. Von Unwerth, who worked as a model before going behind the camera, has published a number of photobooks and two photo-novellas. Her work has been exhibited internationally, including the C5 Art Center, Beijing; the Australian Centre for Photography, Sydney; and the Museum of Modern Art, New York.

2. Steven Meisel American, b. 1954

Naomi Campbell, Linda Evangelista and Christy Turlington, New York City, 1989

Archival pigment print, flush-mounted, printed 2016.

Image/Sheet: 189.2 x 147.3 cm (74½ x 58 in.)

Frame: 195.2 x 153.3 cm (76¾ x 60¾ in.)

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

This work is number 1 from the edition of 1 and is unique in this size.

Estimate

£35,000-45,000 \$49,800-64,000 €44,100-56,700 ±

Literature

Vogue Italia, December 1989, cover

This famous photograph by Steven Meisel of Linda Evangelista, Naomi Campbell and Christy Turlington, taken for the cover of *Vogue Italia* in 1989, is the only *Vogue* cover, across all editions, to feature only these three women – popularly referred to as ‘The Trinity’. The present photograph appeared as the magazine’s final cover of the 1980s, ushering in the 1990s era of the ‘supermodel’. Having shot every cover of *Vogue Italia* for 27 years beginning in 1988, Meisel is one of fashion’s preeminent image-makers – prolific and innovative – visualising the trends of every season. Along with his ability to cast the faces and characters that came to represent the look of the day, Meisel has a prodigious talent for scripting story lines that reflect culture.

3. Nick Knight British, b. 1958

Black Pearl, 1996

Hand-coated pigment print, printed 2016.

Image/Sheet: 205.4 x 150.7 cm (80¾ x 59¾ in.)

Frame: 210.4 x 155.7 cm (82¾ x 61¼ in.)

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

Accompanied by a signed Certificate of Authenticity.

This work is number 1 from the edition of 1 and is unique in this size.

Estimate

£40,000-60,000 \$56,900-85,400 €50,400-75,500

Exhibited

Vogue 100: A Century of Style, National Portrait Gallery, London, 11 February – 22 May 2016, for another print

Literature

‘Get Real’, *British Vogue*, July 1996, p. 99

R. Muir, *Vogue 100: A Century of Style*, National Portrait Gallery, London, 2016, p. 232, there captioned, *Beauty with a bite: an unmounted black pearl from Mikimoto, balanced by Rebekka Botzem*

Focusing on the black pearl balanced between Rebekka Botzem’s teeth and framed by her lips, this captivating photograph by Nick Knight highlights the visual associations between jewellery and female sexuality. The image was part of a subversive editorial Knight shot for *British Vogue* in 1996, presenting some of the most expensive pearls, diamonds and gems in a new light. In 2000, Nick Knight founded SHOWstudio, a groundbreaking multimedia platform for presenting fashion on the internet and in 2010, he was awarded the Order of the British Empire for his services to the arts. Knight’s work has been exhibited widely, including the Tate Modern, London and the Victoria & Albert Museum, and another print of this image is featured in the current exhibition *Vogue 100: A Century of Style* at the National Portrait Gallery in London.







4. **Walter Pfeiffer** Swiss, b. 1946

Untitled (Eva Herzigova), 2009
Chromogenic print, flush-mounted.
Image: 150 x 100 cm (59 x 39½ in.)
Frame: 176 x 126 cm (69¼ x 49½ in.)
Signed, dated, numbered 1/1 in ink, printed title, date and number 1/1 on an artist label affixed to the reverse of the frame.

This work is number 1 from the edition of 1 and is unique in this size.

Estimate

£10,000-15,000 \$14,200-21,300 €12,600-18,900 ±

Literature

‘Cherchez la femme’, *Vogue Paris*, May 2009, p. 159

In his first commission for *Vogue*, Walter Pfeiffer took this photograph of Eva Herzigova, engulfed in a sea of fabrics and shoes. For the story ‘Cherchez la femme’, which appeared in the May 2009 edition of *Vogue Paris*, Pfeiffer had the model roll around in various clothing, crawl across the floor and eat cake; the resulting images are imbued with Pfeiffer’s signature blend of eroticism and wit. Pfeiffer’s retrospective exhibition *Walter Pfeiffer: In Love with Beauty*, chronicling his work over the past four decades, opened in 2008 at Fotomuseum Winterthur, and in the same year, the Swiss Confederation awarded him the Grand Prix Design. His works are held in various collections, including Fotomuseum Winterthur, Kunsthaus Zürich, and the Sir Elton John Collection.

5. **Mario Testino** Peruvian/Italian, b. 1954

Gisele I, Vogue Paris, 2002
Chromogenic print, flush-mounted.
Image/Sheet: 231.5 x 180.2 cm (91½ x 70¾ in.)
Frame: 238.5 x 187.8 cm (93¾ x 73¾ in.)
Signed in ink, printed title, date and notation ‘Unique’ on an exhibition label affixed to the reverse of the frame.

This work is unique in this size.

Estimate

£25,000-35,000 \$35,600-49,800 €31,500-44,100 ♣

Literature

‘Noel au soleil’, *Vogue Paris*, December 2002/January 2003, p. 209

This larger-than-life portrait of Gisele Bündchen by Mario Testino was featured in a story in *Vogue Paris* in December 2002/January 2003. Bündchen’s roots in Brazil inspired the entire shoot, and within the spread, Testino’s photographs are paired with images from the model’s childhood. Testino’s work has been exhibited internationally, including the Shanghai Art Museum; MALBA, Buenos Aires; and the Museum of Fine Arts, Boston. Alongside his 35-year practice as a photographer, Testino was appointed the Grand Cross Order of Merit in 2010, one of the highest honours in his native country of Peru and was awarded the Order of the British Empire in 2013 in recognition of his remarkable career and charity work.

6. **Peter Lindbergh** French/German, b. 1944

Naomi Campbell, Linda Evangelista, Tatjana Patitz, Christy Turlington and Cindy Crawford, New York, 1989
Chromogenic print, face-mounted to Plexiglas, printed 2008.
Image/Sheet: 221 x 175.5 cm (87 x 69½ in.)
Frame: 225.5 x 180.3 cm (88¾ x 70¾ in.)
Signed, titled, dated, numbered 1/3 and annotated ‘British Vogue Cover, Jan 1990’ in ink on the reverse of the flush-mount.

This work is number 1 from the sold-out edition of 3.

Estimate

£70,000-90,000 \$99,600-128,000 €88,100-113,000

Exhibited

Vogue 100: A Century of Style, National Portrait Gallery, London, 11 February – 22 May 2016, for another print

Literature

British *Vogue*, January 1990, cover
R. Muir, *Vogue 100: A Century of Style*, National Portrait Gallery, London, 2016, p. 214, for the *Vogue* cover

For the cover of the January 1990 issue of British *Vogue*, Peter Lindbergh photographed Naomi Campbell, Linda Evangelista, Tatjana Patitz, Christy Turlington and Cindy Crawford – all together for the first time – on the streets of New York. The inside story, featuring images of Lindbergh and the supermodels, speculated how modelling might change in the coming decade. He has exhibited at the Centre Pompidou, Paris and the Pushkin Museum of Fine Arts, and another print of this image is featured in the current exhibition *Vogue 100: A Century of Style* at the National Portrait Gallery in London. Lindbergh’s works are part of many collections, including the Metropolitan Museum of Art, New York; the Victoria & Albert Museum, London; and the Fonds National d’Art Contemporain, Paris.

This image was realised in four different sizes of which the present lot is the largest. Although monochromatic, the oversized prints in the edition of three were produced using colour photographic papers due to its expansive size.



'I am standing behind a camera in order that I can extend myself in front of it'

Steven Klein

7. Steven Klein American, b. 1965

Woman in Kitchen, 2011

Chromogenic print, flush-mounted.

Image/Sheet: 134.6 x 203.2 cm (53 x 80 in.)

Frame: 140.6 x 209.2 cm (55 $\frac{3}{8}$ x 82 $\frac{3}{8}$ in.)

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

This work is number 1 from the edition of 1 and is unique in this size.

Estimate

£25,000-35,000 \$35,600-49,800 €31,500-44,100 ±

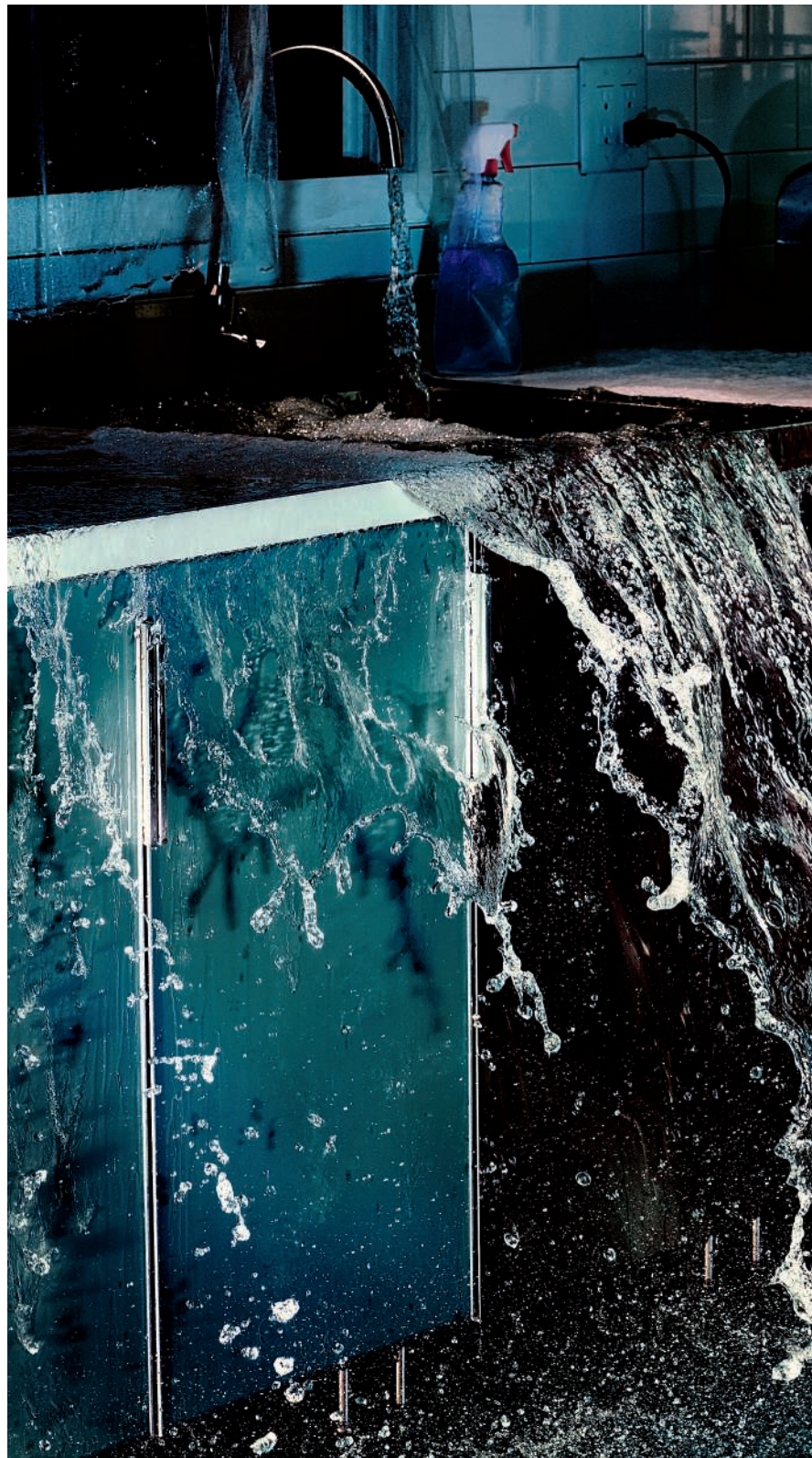
Literature

'Beauty & Health: Chaos Theory', *Vogue US*, October 2011, pp. 362-363

N. Angeletti, A. Oliva, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine*, Rizzoli, 2012, p. 396

P. Posnick, *Stoppers: Photographs from My Life at Vogue*, Abrams, to be published in autumn 2016

Steven Klein took this captivating photograph, the only image to accompany Andrea Cooper's article on ADHD in women, for *Vogue US* in October 2011. In this hyperreal photograph, a distracted Karlie Kloss does not notice the overflowing sink, burnt toast and whatever might be cooking in the oven. Klein's unique perspective provokes the imagination and draws the viewer into the chaotic scene. One of his many collaborations with esteemed *Vogue* editor Phyllis Posnick, this oversized work best exemplifies Klein's dark, glamorous and innovative approach to image-making. This image will be featured in Posnick's forthcoming book *Stoppers: Photographs from My Life at Vogue* to be published by Abrams this autumn. Klein's works are held in several public collections, including the National Portrait Gallery, London; the Victoria & Albert Museum, London; and the International Centre for Photography, New York.







8



9





8. Alasdair McLellan British, b. 1974

Lara Stone, 2009
Archival pigment print, flush-mounted.
Image: 101.8 x 78.7 cm (40 $\frac{1}{8}$ x 31 in.)
Frame: 120.3 x 97.4 cm (47 $\frac{3}{8}$ x 38 $\frac{3}{8}$ in.)
Signed, titled, dated and numbered 1/1 in ink on an artist label affixed to the reverse of the frame.

This work is number 1 from the edition of 1 and is unique in this size.

Estimate
£7,000-9,000 \$10,000-12,800 €8,800-11,300

Literature
‘Go Figure’, *British Vogue*, April 2010, p. 188
R. Derrick, R. Muir, eds., *Vogue Models: The Faces of Fashion*, Little, Brown, 2010, p. 159

This photograph of Lara Stone in a black asymmetrical maillot was taken by Alasdair McLellan for the April 2010 issue of *British Vogue*. McLellan and Stone have had an ongoing working relationship since 2008 and in this image, the Dutch model’s natural beauty and athleticism are accentuated by the contours of the swimsuit and the natural light. McLellan’s first book *Ultimate Clothing Company*, published in 2013, documented modern British masculinity. His second book *Ceremony*, published in January 2016, featured his series on the ceremonial troops of the British Army. In addition to shooting for both *British Vogue* and *Vogue Paris*, McLellan works across the spectrum of the international fashion press, including *i-D*, *Self Service* and *W*.

9. Glen Luchford British, b. 1968

Cara Delevingne, Ardingly, UK, 2012
Gelatin silver print, flush-mounted.
Image/Sheet: 98.6 x 152.6 cm (38 $\frac{7}{8}$ x 60 $\frac{1}{8}$ in.)
Frame: 104.6 x 158.6 cm (41 $\frac{1}{8}$ x 62 $\frac{1}{2}$ in.)
Signed in ink on an artist label affixed to the reverse of the frame.

This work is number 1 from the edition of 1 and is unique in this size.

Estimate
£10,000-15,000 \$14,200-21,300 €12,600-18,900

Literature
‘She’s Eclectic’, *British Vogue*, November 2012, pp. 154-155

The present image is from a reportage-style shoot at a car boot sale taken by Glen Luchford for *British Vogue*’s November 2012 issue. In this black-and-white photograph, Cara Delevingne sits among a group of young men, staring defiantly at the camera. Luchford’s name figures prominently in any review of the generation of young photographers who, in the early 1990s, brought a sense of realism back into fashion photography. The trend started in the pages of independent ‘style’ magazines such as *The Face*, *i-D* and *Arena* and soon influenced the mainstream. Luchford’s work has been exhibited internationally, including the Victoria & Albert Museum, London and the National Portrait Gallery, London.

10. Mert Alaş and Marcus Piggott

Turkish, b. 1971 and Welsh, b. 1971

Changes, 2011
Chromogenic print, flush-mounted.
Image: 101.6 x 76.2 cm (40 x 30 in.)
Frame: 122.8 x 97.4 cm (48 $\frac{3}{8}$ x 38 $\frac{3}{8}$ in.)
Signed, titled, dated and numbered 1/1 in pencil on an artist label affixed to the reverse of the frame.

This work is number 1 from the edition of 1 and is unique in this size.

Estimate
£10,000-15,000 \$14,200-21,300 €12,600-18,900

Exhibited
David Bowie Is, V&A, London, 23 March – 11 August 2013;
Art Gallery of Ontario, Toronto, Canada, 25 September – 27 November 2013; Museum of Image and Sound, São Paulo, Brazil, 28 January – 21 April 2014; Museum of Contemporary Art, Chicago, 23 September 2014 – 4 January 2015;
Philharmonie de Paris/ Cité de la Musique, Paris, 2 March – 31 May 2015; Groninger Museum, Groningen, The Netherlands, 15 December 2015 – 15 March 2016, for another print

Literature
Vogue Paris, December 2011/January 2012, cover
David Bowie Is The Subject, V&A, 2013, p. 236

Here, dynamic artist duo Mert Alaş and Marcus Piggott depict Kate Moss in the guise of David Bowie in his Ziggy Stardust persona. *Changes*, 2011, is indicative of the creative duo’s luminous style, characterised by their technical precision and use of saturated colours, as well as their close relationship with their muse Kate Moss. Known for their attention to detail, Mert and Marcus used both analogue and digital manipulations to seamlessly blend Kate Moss’s and David Bowie’s facial features. Paying tribute to these two chameleonic pop icons from South London, this arresting image was realised for the cover of the music-themed Christmas 2011 issue of *Vogue Paris*. Mert and Marcus have exhibited internationally, including the Victoria & Albert Museum, London; the National Portrait Gallery, London; and the New York Public Library.





11. Mario Sorrenti Italian, b. 1971

Daria, NY, 2004

Archival pigment print, flush-mounted.

Image/Sheet: 133.8 x 102.5 cm (52⁵/₈ x 40³/₈ in.)

Frame: 139.8 x 108.5 cm (55 x 42³/₄ in.)

Signed, dated in ink, printed title and date on an artist label affixed to the reverse of the frame.

Accompanied by a signed Certificate of Authenticity.

This work is number 1 from the edition of 1 and is unique in this size.

Estimate

£10,000-15,000 \$14,200-21,300 €12,600-18,900 ±

Literature

'Trois chignons bien roulés', *Vogue Paris*, September 2004, p. 292

Inspired by the Old Masters, Mario Sorrenti's beauty shot of Daria Werbowy plays on classical hairstyles, as well as the traditional treatment of lighting, and the positioning of the sitter. Taken for the September 2004 issue of *Vogue Paris*, this timeless portrait is imbued with soft sensuality. Since his rise to prominence in the early 1990s, Sorrenti has become famed for creating photographs that highlight his subject's vulnerable beauty. His work has been widely exhibited and published, including his 2013 monograph *Draw Blood for Proof*, based on his large-scale installation in 2004. Sorrenti's work resides in a number of public collections, including the Victoria & Albert Museum, London; the National Portrait Gallery, London; and the New York Public Library.

12. Sølve Sundsbø Norwegian, b. 1970

Close, 2009

Chromogenic print, flush-mounted.

Image: 124.4 x 96.8 cm (48⁷/₈ x 38¹/₈ in.)

Frame: 150.5 x 125.1 cm (59¹/₄ x 49¹/₄ in.)

Signed, dated and numbered 1/1 in ink on the reverse of the flush-mount. Accompanied by a signed Certificate of Authenticity.

This work is number 1 from the edition of 1 and is unique in this size.

Estimate

£8,000-12,000 \$11,400-17,100 €10,100-15,100 ±

Exhibited

Martell Artists of the Year 2009, Today Art Museum, Beijing, 29 June - 8 July 2009; Shanghai Art Museum, Shanghai, July 2009; Guangdong Museum of Art, Guangzhou, China, 3 - 23 August 2009, for a black-and-white variant

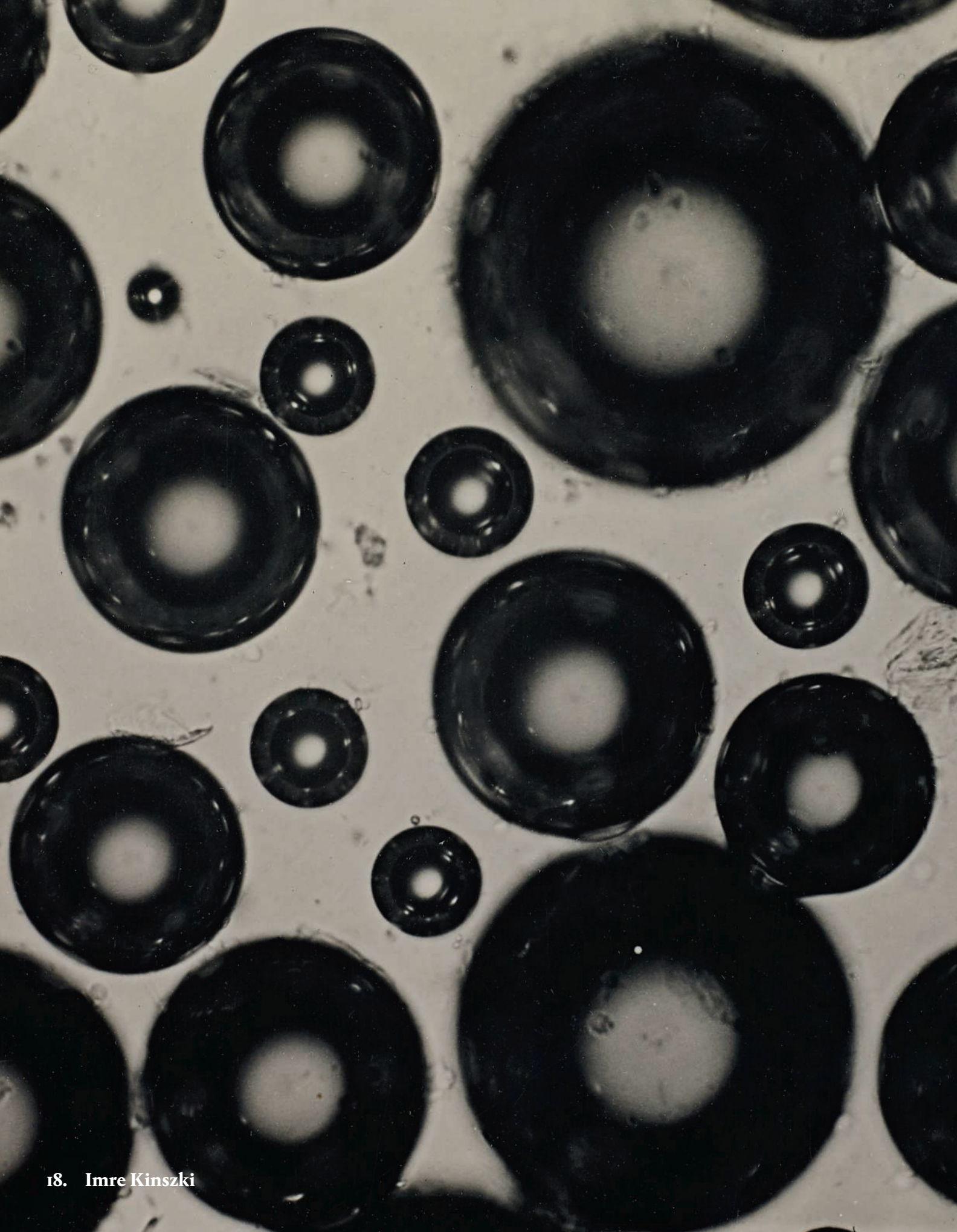
Literature

Vogue Russia, September 2009, p. 319, for a black-and-white variant

To create this extreme close-up, Sølve Sundsbø, who is known for his otherworldly concepts and stylistic versatility, photographed Kate Moss in his East London studio, integrating long exposure and deliberate movement. While the black-and-white variant of this image was published in *Vogue Russia* in September 2009, this stunning colour version is previously unpublished. Voted best newcomer in 1999 at the International Festival of Fashion and Photography in Hyères, Sundsbø successfully works across a range of platforms from photography and fashion to music and film, winning an Emmy® award in 2011 for 'Fourteen Actors Acting', a video project for the *New York Times*.

***'Vogue* is a fashion magazine,
and a fashion magazine
is about change.'**

Anna Wintour



Collection of Paul and Toni Arden

**‘The World is what you think of it.
So think of it differently and your
life will change.’**

Paul Arden



John Claridge
Paul & Book, 1989
Photo ©John Claridge

In 1983, Paul and Toni Arden moved in to their first apartment in Cavendish Square, London. Faced with the empty walls, Paul suggested they frame some of the photographs he had stored in a trunk. Seeing his photographs presented on the wall ignited in Paul a lifelong passion for collecting photography.

Paul was a visionary and polemic figure in British image-making and advertising. Working as Executive Creative Director at Saatchi and Saatchi for over two decades, ‘Arden was the ringmaster behind the whole creative circus that saw British Airways become “The World’s Favourite Airline”, *The Independent* become the new intelligentsia’s favourite newspaper, Margaret Thatcher the nation’s favourite leader and Silk Cut their favourite fag’.¹ The first art director in the UK to commission photographers such as Richard Avedon and Sebastião Salgado to create seminal campaigns for his clients, Paul demanded dedication and quality, and he got it.

This demand is mirrored in his approach to collecting photography, which brought together some of the greatest names in the history of 20th-century photography. Irving Penn’s *Bedside Lamp*, an oversized pigment print, is a stunning still life of one of Penn’s most prized possessions. *Thomas* by Robert Mapplethorpe and *In the Box* by Ruth Bernhard highlight the lines and sculptural form found in the human body. Works by Imre Kinszki, Frederick Sommer and Adam Fuss are examples of photographers taking the ordinary and transforming it into the extraordinary. Charles Jones’s *Potato sets for planting* evokes a modernist sensibility ahead of the Pictorialist style that dominated photography at the turn of the century.

Throughout his 30 years of collecting, Paul was drawn to photographers who challenged the viewer, turned the mundane into the surreal, and pushed the boundaries of the medium. The collection offered here showcases his nuanced and unique understanding and appreciation of the photographic image.

¹ Dave Trott, ‘A legend who was never dull, ordinary or safe’, *The Independent*, 6 April 2008

‘He starts imagination – the spectator is left with desire to pursue the narrative, complete the scenario.’

Alexander Liberman

13. Helmut Newton 1920-2004

Shoe, Monte Carlo, 1983

Gelatin silver print from *Private Property Suite I*, printed 1984.

36.1 x 24 cm (14¼ x 9½ in.)

Signed, numbered ‘6’, annotated ‘D’ in pencil and copyright credit reproduction limitation stamp on the verso. One from an edition of 75 plus 10 lettered artist’s proofs.

Estimate

£10,000-15,000 \$14,200-21,300 €12,600-18,900

Literature

H. Newton, *World Without Men*, Xavier Moreau, 1984, p. 180

Helmut Newton, Centre National de la Photographie, 1986, pl. 61

Helmut Newton: Private Property, Schirmer/Mosel, 1989, pl. 6

M. Heiting, ed., *Helmut Newton: Work*, Taschen, 2000, p. 68



14. Ruth Bernhard 1905-2006

In the Box - horizontal, 1962
Gelatin silver print, printed later.
18.3 x 34.1 cm (7¼ x 13⅜ in.)
Signed in pencil on the mount; signed, titled
and dated in pencil on the reverse of the mount.

Estimate

£5,000-7,000 \$7,100-10,000 €6,300-8,800

Provenance

Hamiltons Gallery, London

Literature

M. Mitchell, *Ruth Bernhard: The Eternal Body: A Collection of Fifty Nudes*, Chronicle, 1986, cover and pl. 19

M. Mitchell, *Ruth Bernhard: Between Art & Life*, Chronicle, 2000, pp. 13, 104

15. Robert Mapplethorpe 1946-1989

Thomas, 1987
Gelatin silver print.
49 x 48.7 cm (19¼ x 19⅞ in.)
Signed, dated and numbered 6/10 in ink in the margin;
signed by the artist, titled 'Thomas in circle', dated,
numbered 6/10 in an unidentified hand, all in ink,
and copyright credit reproduction limitation stamp
on the reverse of the flush-mount.

Estimate

£10,000-15,000 \$14,200-21,300 €12,600-18,900

Provenance

Hamiltons Gallery, London

Literature

M. Holborn, D. Levas, eds., *Mapplethorpe*, Jonathan Cape, 1992, p. 233

G. Celant, A. Ippolitov, *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints*, Guggenheim, 2004, pl. 46

P. Martineau, B. Salvesen, *Robert Mapplethorpe: The Photographs*, Getty, 2016, p. 179, pl. 136





Walking past a junk shop in the early 1940s, Irving Penn spotted a brass lamp on the sidewalk and immediately snapped it up. This common household item remained with him for the rest of his life. In 1992 after his wife Lisa Fonssagrives-Penn died and he moved back to New York City, the lamp was the first thing he set up in his new home. In Penn's own words: 'If I'm in bed, it's always next to me. It's a warm light, and somewhat warm in giving off heat. It's a wonderful thing'.

15 years later, in July 2007, *Vogue* released a special issue for in commemoration of Irving Penn's 90th birthday. For the article, 'A Mighty Penn', honouring the photographer's 60-year association with the magazine, the editors selected the current lot *Bedside Lamp* — a portrait of the lamp he had bought in his early days at *Vogue*. As he explains in the article, 'I decided the lamp was my closest friend. I wanted to celebrate my friendship by making a portrait of it'. *Vogue's* celebration of Penn's genius was accompanied by a stunning portrait of this simple object.

Set against the stark white background typical of many of Penn's photographs, the lamp's arm juts into the frame, the shade open like a flower to reveal the mysterious light and the rainbow of colours reflected in the brass from the single bulb. It is a curiously personal image and one of the last made by Penn. As Anna Wintour puts it, 'The light doesn't fail. The unrecognisable beauty in our lives is revealed and Irving's gifts to us will never end'.

The lamp, that staple tool of the photographer's craft, is rarely featured as the subject of a photographic image. Like a painting of the artist's own palette, a photograph of a light can feel uncanny and oddly revealing. *Bedside Lamp* is not simply a deeply private portrait of one of Irving Penn's most prized possessions, but also a surreal reminder of the manifold inflections of light in the oeuvre of this great artist.

Throughout the course of his life Irving Penn became known for his stunning still lifes and breathtaking portraits. *Bedside Lamp* combines both these modes. He showcases the lamp as it takes on a life of its own, drawing the viewer's eye to the subtle reflections in the object that Penn first spotted all those years ago waiting for him on the sidewalk.

16. Irving Penn 1917-2009

Bedside Lamp, New York, 2006

Pigment print.

73.3 x 57 cm (28 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in.)

Signed, titled, dated, initialled in ink, copyright credit reproduction limitation, credit and edition stamps on the reverse of the flush-mount. One from an edition of 17.

Estimate

£40,000-60,000 \$56,900-85,400 €50,400-75,500

Provenance

Hamiltons Gallery, London

Literature

'The Mighty Penn', *Vogue US*, July 2007, p. 137

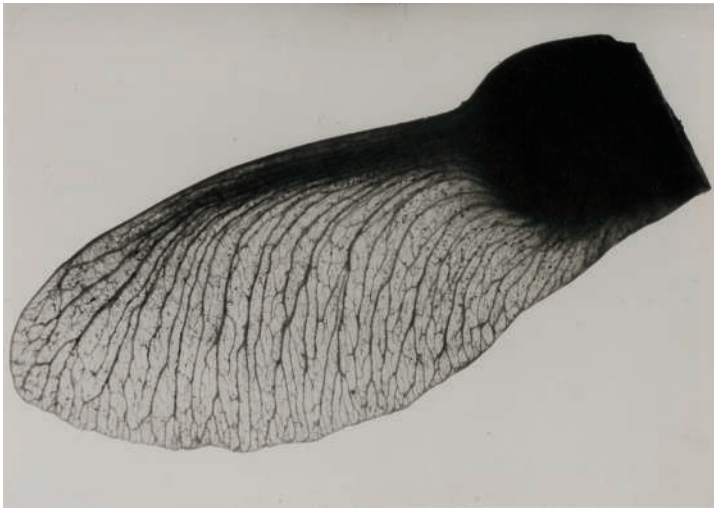
M. A. Foresta, ed., *Irving Penn: Beyond Beauty*, Smithsonian American Art Museum/ Yale, p. 221, pl. 158

**'For all those years,
I turned my head
and the lamp was there.
That's my lamp.
This picture is a love letter.'**

Irving Penn



Property from the Collection of Paul and Toni Arden



17. Imre Kinszki 1901-1945

Field Maple [Acer Campestres], early 1930s

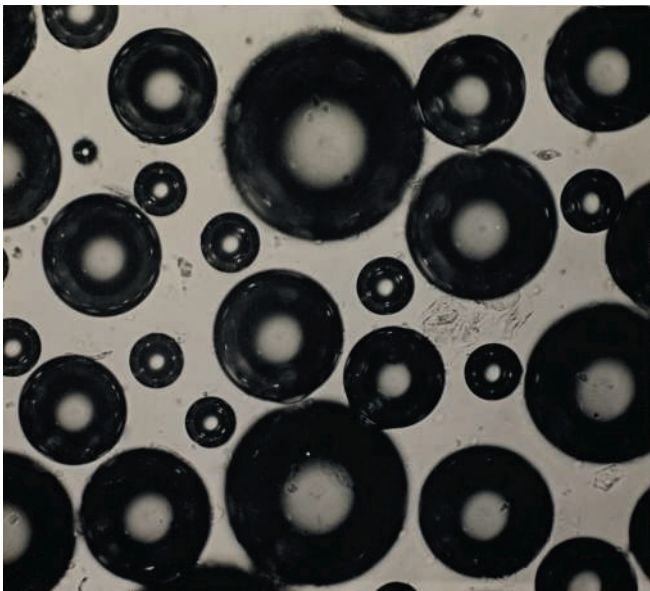
Gelatin silver print.

11.8 x 16.9 cm (4 $\frac{5}{8}$ x 6 $\frac{5}{8}$ in.)

Titled, annotated 'metallic' in Hungarian, '6x' in pencil and credit stamp on the verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800



18. Imre Kinszki 1901-1945

Spittle; Gnat's Wing, early 1930s

Two gelatin silver prints.

(i) 17.1 x 18.9 cm (6 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in.)

(ii) 17.1 x 23 cm (6 $\frac{3}{4}$ x 9 in.)

Each with credit stamp on the verso;

(i) annotated 'Human spittle, magnification 200 times, micro-photograph' in an unidentified hand in pencil on the verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800





19. Adam Fuss b. 1961

Untitled, 2012

Daguerreotype.

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

Signed, dated in blue wax pencil, printed title and date on an artist label affixed to the reverse of the frame.

Estimate

£5,000-7,000 \$7,100-10,000 €6,300-8,800 ♣

Provenance

Acquired directly from the artist



20. Charles Jones 1866-1959

Up-To-Date Potatoes, circa 1900

Gold toned gelatin silver print.

10.7 x 15.1 cm (4¼ x 5⅞ in.)

Initialed and annotated in pencil on the verso.

Estimate

£2,000-4,000 \$2,800-5,700 €2,500-5,000 ▲

Provenance

Hamiltons Gallery, London



21. Adam Fuss b. 1961

Untitled, 2004

Gelatin silver photogram, mounted.

49.9 x 40 cm (19⅝ x 15¾ in.)

Signed on an artist label affixed to the reverse of the frame.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800 ▲

Provenance

Acquired directly from the artist

22. Frederick Sommer 1905-1999

The Anatomy of a Chicken, 1939

Gelatin silver print, printed later.

24.1 x 19.2 cm (9½ x 7½ in.)

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

Estimate

£15,000-20,000 \$21,300-28,500 €18,900-25,200

Provenance

Pace/MacGill Gallery, New York

Literature

N. Lyons, J. Cox, eds., *The Art of Frederick Sommer: Photography, Drawing, Collage*, Yale, 2005, p. 37



23. Irving Penn 1917-2009

Black Rhino, Prague, 1986

Selenium toned gelatin silver print.

48 x 59.4 cm (18 $\frac{7}{8}$ x 23 $\frac{3}{8}$ in.)

Signed, titled, dated, initialled in ink, copyright credit reproduction limitation, credit, edition and 'Photographed at Narodni Museum Prague, Czechoslovakia' stamps on the reverse of the mount. One from an edition of 11.

Estimate

£15,000-20,000 \$21,300-28,500 €18,900-25,200

Provenance

Hamiltonts Gallery, London

Literature

Irving Penn: Cranium Architecture, Pace/MacGill Gallery, 1989, n.p.

I. Penn, *Passage, A Work Record*, Knopf, 1991, p. 260

I. Penn, *Still Life*, Thames & Hudson, 2001, n.p, there titled *Black Rhinoceros Skull (Diceros Bicornis)*

Irving Penn: Cranium Architecture, Hamiltonts Gallery, 2013, p. 64, pl. 1







This lot is to be sold with no reserve

24. Various Artists

Selected Eastern European Images, n.d.

Forty-three prints, various processes.

Varying sizes from approximately 9.4 x 7.3 cm (3¾ x 2⅞ in.) to 47 x 37.5 cm (18½ x 14¾ in.) or the reverse.

Variously signed, titled, dated, annotated in ink or pencil and stamped on the recto or verso.

Estimate

£2,000-4,000 \$2,800-5,700 €2,500-5,000 •

After leaving Saatchi and Saatchi in 1993, Paul Arden established his own film production company and began travelling extensively in Eastern Europe. He would use the trips to feed his appetite for Eastern European photography. Visiting markets, dealers and galleries throughout the region, Arden acquired albums, books and prints, the culmination of which is presented in this lot. His collection of forty-three works, many framed, range from early pieces by István Kerny and Imre Kinszki to 19th-century albumen prints and photojournalism from the 1930s.



25. Richard Mosse b. 1980

The Crystal World, 2011
 Chromogenic print.
 101.7 x 127 cm (40 x 50 in.)
 Signed in ink, printed title, date and number 3/5 on a
 gallery label affixed to the reverse of the flush-mount.

Estimate
 £8,000-12,000 \$11,400-17,100 €10,100-15,100 ♣

Provenance
 Jack Shainman Gallery, New York

Literature
Infra: Photographs by Richard Mosse, Aperture, 2012,
 pp. 46-47

26. Richard Mosse b. 1980

Endless Plain of Fortune, 2011
 Chromogenic print.
 101.7 x 127 cm (40 x 50 in.)
 Signed in ink, printed title, date and number 1/5 on a
 gallery label affixed to the reverse of the flush-mount.

Estimate
 £8,000-12,000 \$11,400-17,100 €10,100-15,100 ♣

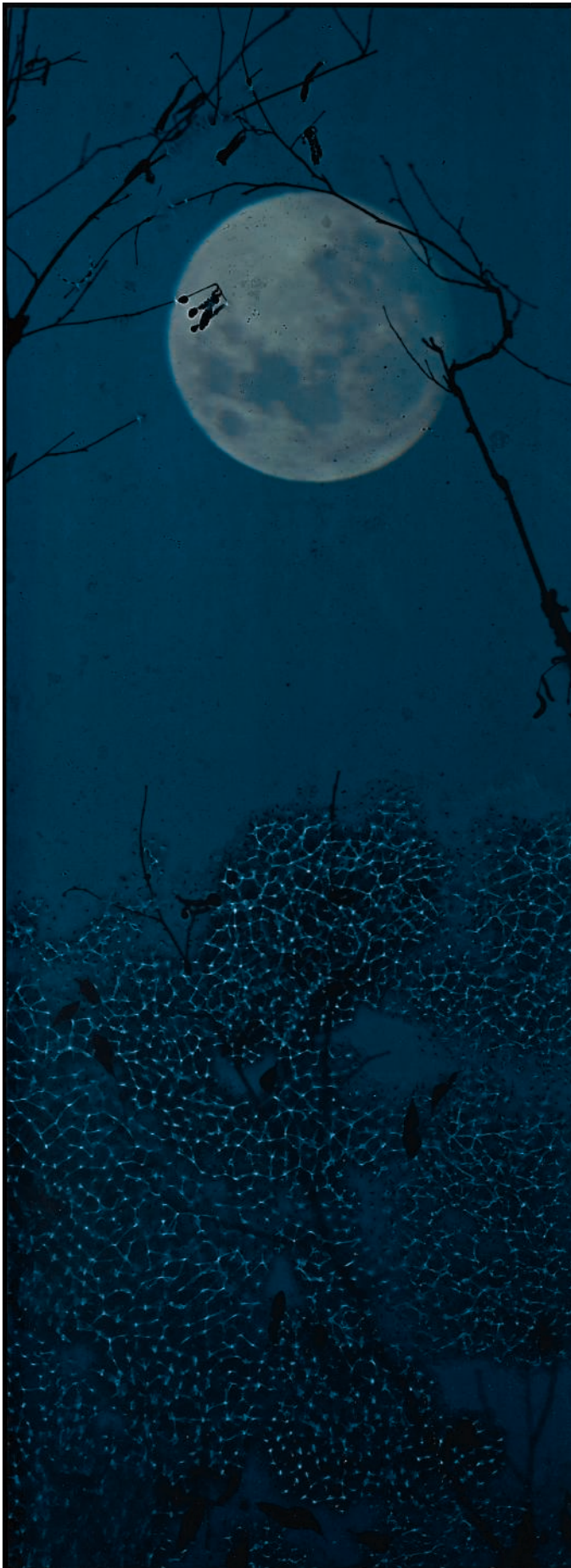
Provenance
 Jack Shainman Gallery, New York



Since Joseph Conrad's *Heart of Darkness*, depictions of the Congo have often paired images of the primitive jungle with accounts of violent deeds, creating a politically charged and dark narrative in the Western imagination. Aware of the current political climate and the history of Western notions of the Congo, Richard Mosse sought to document the current state of the country while battling with the constraints of traditional war photography and his position as a white man with a camera. Using Kodak Aerochrome, a colour infrared film originally developed for military reconnaissance, Mosse photographed an area that had been engaged in violent rebellion since the 1990s. This choice of film rendered the lush jungle greens and military uniforms of the rebels in lavenders, crimsons and hot pink, confronting us with an ethereal,

otherworldly landscape and turning our visual expectations on its head. As Mosse explains, 'My photography was a personal struggle with the disparity between my own limited powers of representation and the unspeakable world that confronted me'. This haunting series highlights the conflict in the Democratic Republic of Congo and the tension between representation, art, fiction, documentary photography and photojournalism.

Mosse represented Ireland at the Venice Biennale in 2013 and was awarded the Deutsche Börse Photography Prize in 2014. His work is in many collections including, The Museum of Contemporary Art, Chicago; The National Gallery of Victoria, Australia; and The Museum of Fine Arts, Houston.



27. Susan Derges b. 1955

Full Moon - Spawn, 2004

Dye destruction photogram, flush-mounted.

165.9 x 59.9 cm (65 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in.)

Signed, dated in ink, printed title, date and notation 'Unique' on a gallery label affixed to the reverse of the frame.

Estimate

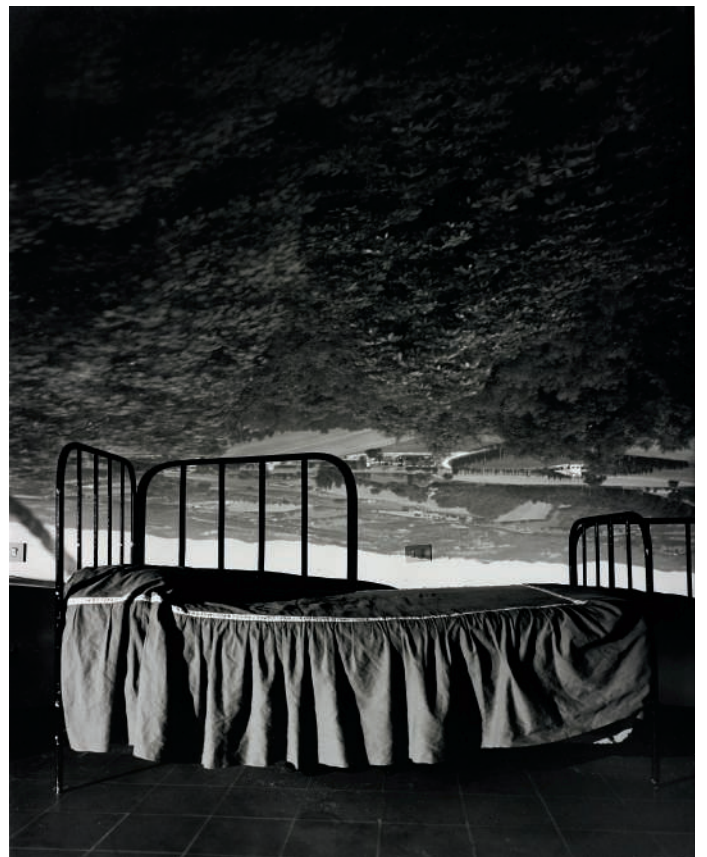
£7,000-9,000 \$9,900-12,700 €8,700-11,100 ♠

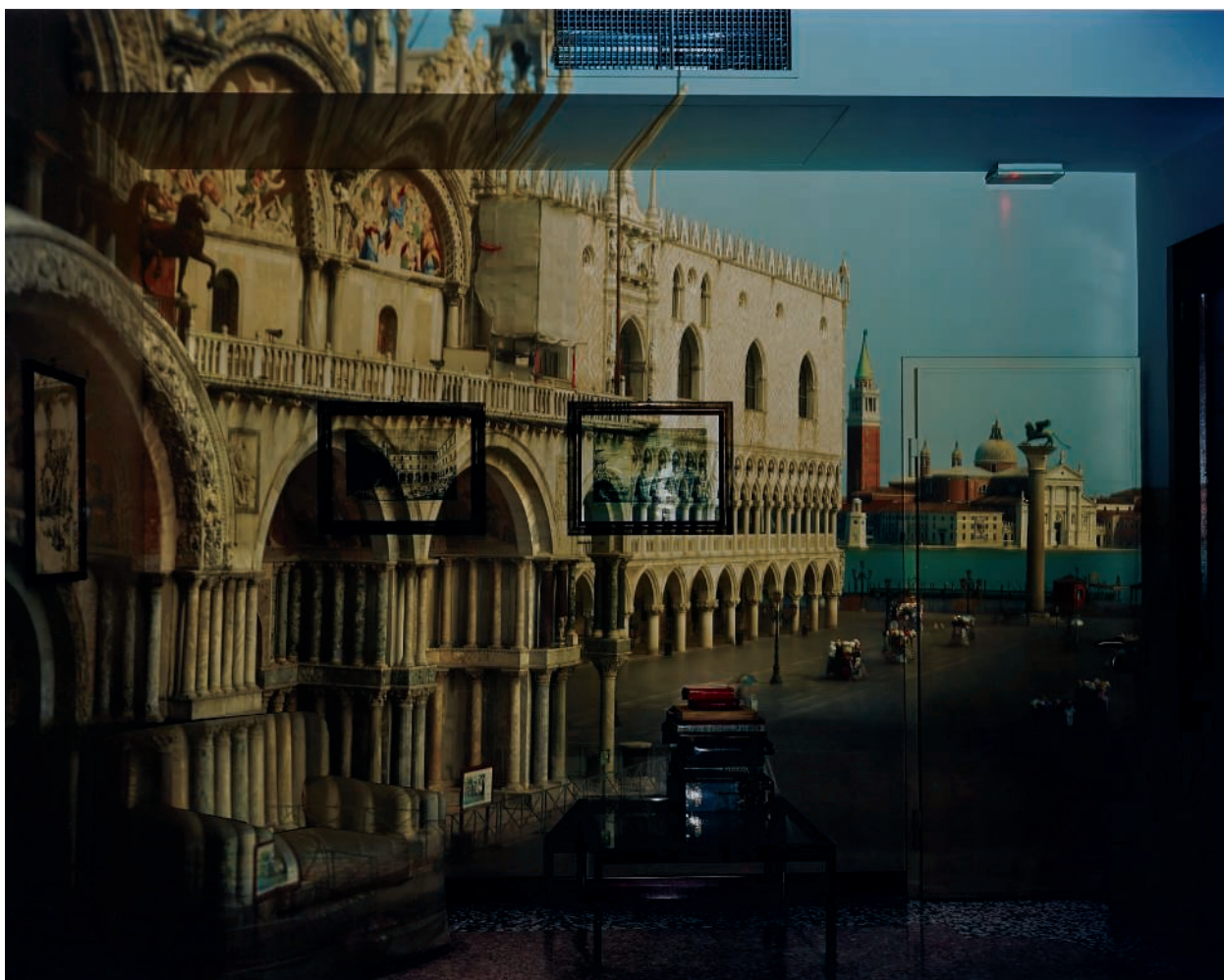
Provenance

Houldsworth Gallery, London

Literature

M. Barnes, ed., *Susan Derges: Elemental*, Steidl, 2010, pl. 106





28. Abelardo Morell b. 1948

Camera Obscura Image of Umbrian Landscape over Bed, 2000

Gelatin silver print.

56.8 x 45.7 cm (22 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in.)

Signed, titled and dated in pencil on the verso.

One from an edition of 30.

Estimate

£2,000-4,000 \$2,800-5,700 €2,500-5,000

Provenance

Michael Hoppen Gallery, London

Literature

A. Morell, *Camera Obscura*, Bulfinch, 2004, p. 91

29. Abelardo Morell b. 1948

Upright Camera Obscura Image of the Piazzeta San Marco Looking Southeast in Office, 2007

Archival pigment print.

121.5 x 143.5 cm (47 $\frac{7}{8}$ x 56 $\frac{1}{2}$ in.)

Signed, titled, dated in ink on a label; printed title, date and number 5/6 on a gallery label, both affixed to the reverse of the flush-mount.

Estimate

£10,000-15,000 \$14,200-21,300 €12,600-18,900

Provenance

Bonni Benrubi Gallery, New York

Literature

Abelardo Morell: *The Universe Next Door*, The Art Institute of Chicago/ Yale, 2013, pl. 80



30. **Daido Moriyama** b. 1938

How to Create a Beautiful Picture 6: Tights in Shimotakaido, 1987
Gelatin silver print, printed 2010.
58.1 x 39.3 cm (22 $\frac{7}{8}$ x 15 $\frac{1}{2}$ in.)
Signed in Japanese and rōmaji in pencil on the verso.

Estimate

£5,000-7,000 \$7,100-10,000 €6,300-8,800

Provenance

Taka Ishii Gallery, Tokyo

Literature

'How to Create Beautiful Pictures 6', *Shashin Jidai*, May 1987
Daido Moriyama: The Complete Works Vol. 2, 1974-1992,
Daiwa Radiator Factory, 2004, p. 407

31. **Abelardo Morell** b. 1948

Detail of Book Damaged by Water, 2001
Gelatin silver print, flush-mounted.
80.8 x 101.9 cm (31 $\frac{3}{4}$ x 40 $\frac{1}{8}$ in.)
Signed, titled, dated and numbered 1/15 in ink in the margin.

Estimate

£6,000-8,000 \$8,500-11,400 €7,600-10,100

Provenance

Bonni Benrubi Gallery, New York

Literature

A. Morell, *A Book of Books*, Bulfinch, 2002, pp. 76-77
R. B. Woodward, *Abelardo Morell*, Phaidon, 2005, p. 87



32. Nobuyoshi Araki b. 1940

From Close to Range, 1991
Gelatin silver print, printed later.
40.4 x 32.8 cm (15 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in.)
Signed in pencil on the verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800

Provenance

Taka Ishii Gallery, Tokyo

Literature

Araki by Araki: The Photographer's Personal Selection, 1963-2002, Kodansha International, 2003, p. 269



33. Hiroshi Sugimoto b. 1948

RKO, Kenmore, New Jersey, 1976
Gelatin silver print, printed later.
42.1 x 54.2 cm (16 $\frac{5}{8}$ x 21 $\frac{3}{8}$ in.)
Signed in pencil on the mount; blindstamp title, date and number 20/25, 228 in the margin.

Estimate

£12,000-18,000 \$17,100-25,600 €15,100-22,700

Provenance

Sonnabend Gallery, New York
Phillips, London, 18 November 2014, lot 160



34. Harry Cory Wright b. 1963

Firle Beacon from Mount Caburn, 2006
Chromogenic print, flush-mounted.
135 x 169 cm (53½ x 66½ in.)
Signed, titled, dated and numbered 2/3 in ink on
an artist label affixed to the reverse of the frame.

Estimate

£6,000-8,000 \$8,500-11,400 €7,600-10,100 ♠

Provenance

The Saltwater Gallery, Burnham Market

Literature

H. C. Wright, *Journey Through the British Isles*,
Merrell, 2009, pp. 142-143

35. Martin Parr b. 1952

New Brighton, Merseyside from The Last Resort,
1983-1985
Archival pigment print, flush-mounted, printed 2013.
102.2 x 127 cm (40¼ x 50 in.)
Signed in ink, printed title, date and number 3/5 on
a Certificate of Authenticity accompanying the work.

Estimate

£5,000-7,000 \$7,100-10,000 €6,300-8,800 ♠

Provenance

Galerie Paris-Beijing, Paris

Literature

M. Parr, *Bored Couples/ L'Ennui à deux*, exh. cat.,
Agnès B./ Galerie du Jour, 1993, n.p.
V. Williams, *Martin Parr*, Phaidon, 2002, p. 201





36. Evelyn Hofer 1922-2009

Selected Images, 1965-1989

Three dye transfer prints, two printed later.

Varying sizes from 33.7 x 41.5 cm (13¼ x 16⅜ in.)

to 35.3 x 44.5 cm (13⅞ x 17½ in.) or the reverse.

Each signed, titled and dated in pencil on the verso.

Estimate

£4,000-6,000 \$5,700-8,500 €5,000-7,600 ♣

Provenance

Rose Gallery, Santa Monica

Literature

S. Breidenbach, ed., *Evelyn Hofer*, Steidl, 2004, cover (detail) and pp. 120, 137, 192

Titles include: *Phoenix Park on a Sunday, Dublin*, 1966; *Springtime, Washington*, 1965; *Atelier Balthus, Switzerland*, 1989





37. **Carrie Mae Weems** b. 1953

Untitled (Woman and phone) from *The Kitchen Table*, 1990

Gelatin silver print.

68.6 x 68.6 cm (27 x 27 in.)

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

Estimate

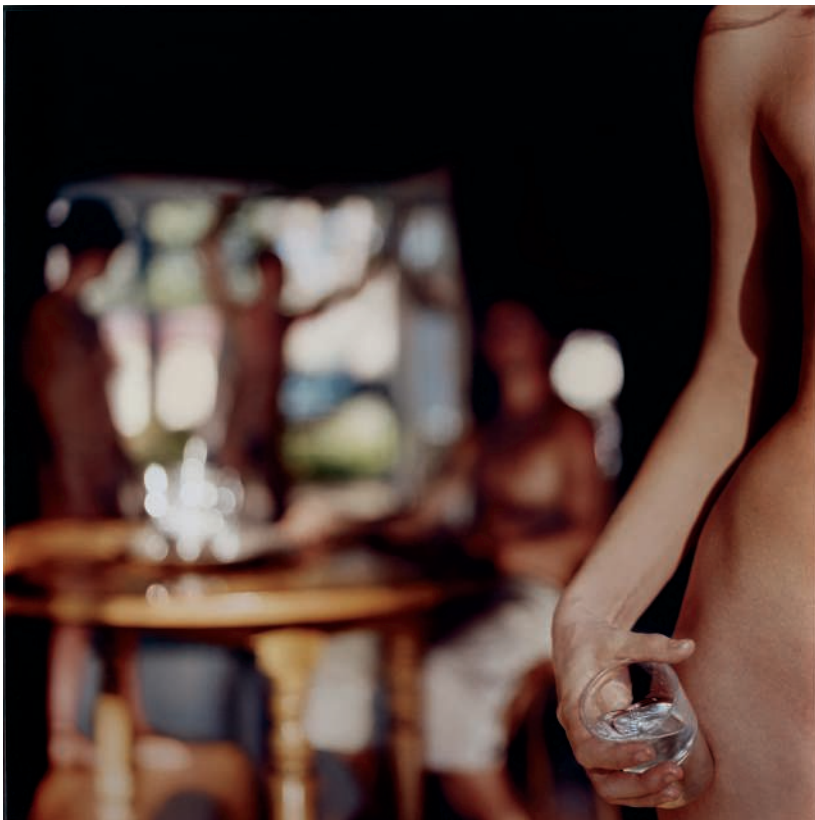
£8,000-12,000 \$11,400-17,100 €10,100-15,100 ₣

Provenance

P.P.O.W. Gallery, New York

Literature

A. Kirsh, S. Fisher Sterling, *Carrie Mae Weems*, National Museum of Women in the Arts, 1993, pl. 28
Carrie Mae Weems: The Kitchen Table Series, Contemporary Arts Museum, Houston, 1996, p. 7
Carrie Mae Weems: Three Decades of Photography and Video, Frist Center for the Visual Arts, Nashville/ Yale, 2012, pl. 6.10



38. **Mona Kuhn** b. 1969

Refractions, 2006

Chromogenic print.

77.2 x 77.2 cm (30 $\frac{3}{8}$ x 30 $\frac{3}{8}$ in.)

Signed, titled, dated, numbered 8/8 and copyright notation in pencil on the reverse of the flush-mount.

Estimate

£5,000-7,000 \$7,100-10,000 €6,300-8,800 ₣

Provenance

Charles Cowles Gallery, New York

Literature

Mona Kuhn: Evidence, 2004, Steidl, pl. 57

39. Kyung Soo Kim b. 1975

Full Moon Story 02, 2007

Archival pigment print, flush-mounted.

73.7 x 59.8 cm (29 x 23½ in.)

Signed, titled, dated and numbered 7/12
in pencil in the margin.

Estimate

£5,000-7,000 \$7,100-10,000 €6,300-8,800

Provenance

Galerie Paris-Beijing, Paris



40. Jun Ahn b. 1981

Self-Portrait (Seoul), 2009

Archival pigment print, face-mounted to Plexiglas.

152.5 x 101.8 cm (60 x 40½ in.)

Signed in ink, printed title, date and number 1/3 on an
artist label affixed to the reverse of the flush-mount.

Estimate

£5,000-7,000 \$7,100-10,000 €6,300-8,800 ±

Provenance

Private Collection, Switzerland





41. Tyler Shields b. 1982

Balloon from *Suspense*, 2013
Chromogenic print, flush-mounted.
101 x 151.8 cm (39¾ x 59¾ in.)
Initialed and numbered 1/3 in ink on the recto.

Estimate

£7,000-9,000 \$10,000-12,800 €8,800-11,300 ±

Provenance

Guy Hepner, Los Angeles



42. Maurizio Anzeri b. 1969

Eric, 2009
Unique gelatin silver print with embroidery.
20.1 x 14.7 cm (7⅞ x 5¾ in.)

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800 ♠

Provenance

Luce Gallery, Turin

43. Ruud van Empel b. 1958

World #27, 2008
Dye destruction print, face-mounted to Plexiglas.
118.7 x 84.1 cm (46¾ x 33⅛ in.)
Signed, titled, dated and numbered 2/13 in ink on an artist label affixed to the reverse of the flush-mount.

Estimate

£18,000-22,000 \$25,600-31,300 €22,700-27,700 ♠

Provenance

Flatland Gallery, Amsterdam

Literature

Ruud Van Empel: Photoworks 1995-2010, PhotoWorks International BV, 2011





44. **Vik Muniz** b. 1961

Mona Lisa, after Leonardo da Vinci from Gordian Puzzles, 2009
 Chromogenic print.
 237.5 x 157.2 cm (93½ x 61⅞ in.)
 Signed, dated in ink, printed title, date and number
 5/6 on a gallery label affixed to the reverse of the
 flush-mount.

Provenance
 Galerie Xippas, Paris

Literature
Vik Muniz: Obra Completa, 1987-2009, Catálogo
 Raisonné, Capivara, 2009, p. 670

Estimate
 £30,000-50,000 \$42,700-71,200 €37,800-63,000 ±



45. Desiree Dolron b. 1963

Xteriors IV, 2001

Chromogenic print, face-mounted to Plexiglas.
140.1 x 106.8 cm (55½ x 42 in.)

Signed, titled, dated, numbered 5/8 and annotated
'Brigit' in ink on the reverse of the flush-mount.

Estimate

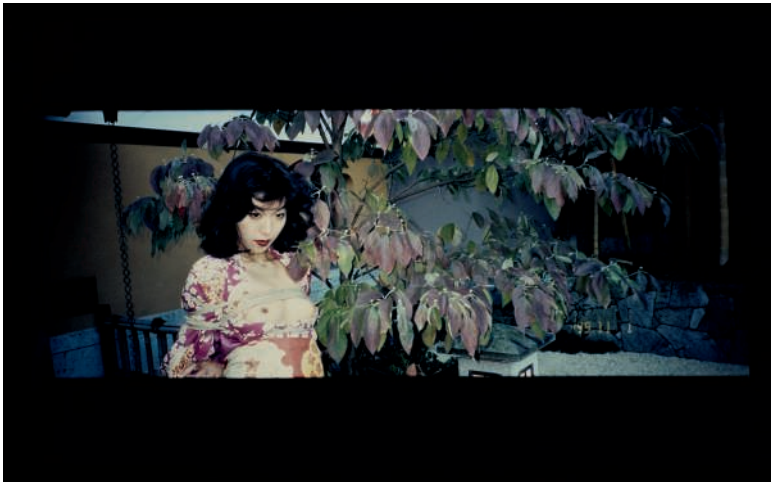
£30,000-50,000 \$42,700-71,200 €37,800-63,000 ♣

Provenance

Private Collection, Netherlands

Literature

Desiree Dolron, The Hague Museum of Photography/
Terra Lannoo, 2005, cover and p. 103



46. Nobuyoshi Araki b. 1940

Untitled (Standing bound nude) from *A Nikki/A Diary*, 1994
Chromogenic print, flush-mounted.
62 x 99 cm (24 $\frac{3}{8}$ x 38 $\frac{7}{8}$ in.)
Signed in ink on the verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800

Provenance

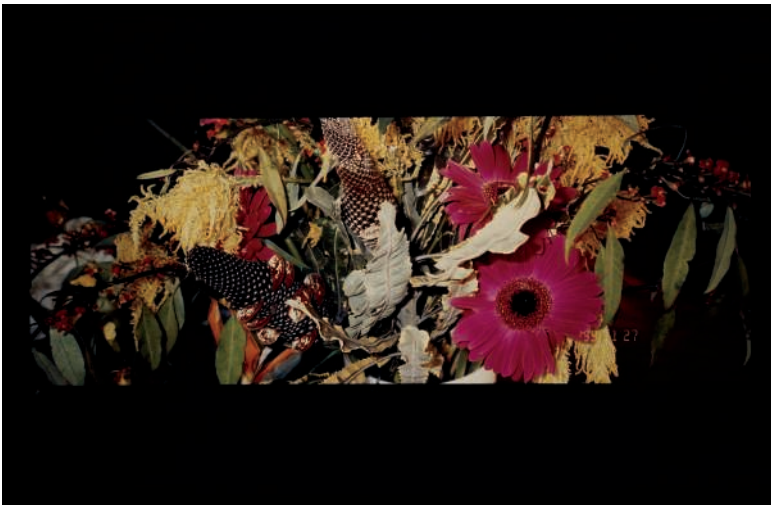
Galerie Chantal Crousel, Paris

Exhibited

Nobuyoshi Araki, Journal intime, 1994, La Fondation Cartier pour l'Art Contemporain, Paris, 30 April – 11 June 1995

Literature

N. Araki, *A Nikki/A Diary*, Libroport, 1995, n.p.



47. Nobuyoshi Araki b. 1940

Untitled (Flowers) from *A Nikki/A Diary*, 1994
Chromogenic print, flush-mounted.
65 x 100.5 cm (25 $\frac{5}{8}$ x 39 $\frac{5}{8}$ in.)
Signed in ink on the verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800

Provenance

Galerie Chantal Crousel, Paris

Exhibited

Nobuyoshi Araki, Journal intime, 1994, La Fondation Cartier pour l'Art Contemporain, Paris, 30 April – 11 June 1995

Literature

N. Araki, *A Nikki/A Diary*, Libroport, 1995, n.p.



48. Nobuyoshi Araki b. 1940

Untitled (Standing nude) from *A Nikki/A Diary*, 1994
Chromogenic print, flush-mounted.
65.4 x 99.5 cm (25 $\frac{3}{4}$ x 39 $\frac{1}{8}$ in.)
Signed in ink on the verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800

Provenance

Galerie Chantal Crousel, Paris

Exhibited

Nobuyoshi Araki, Journal intime, 1994, La Fondation Cartier pour l'Art Contemporain, Paris, 30 April – 11 June 1995

Literature

N. Araki, *A Nikki/A Diary*, Libroport, 1995, n.p.

49. Eikoh Hosoe b. 1933

Barakei (Ordeal by Roses) #18, 1961
Gelatin silver print, printed before 1963.
55.8 x 39.6 cm (21 $\frac{1}{8}$ x 15 $\frac{5}{8}$ in.)
Signed, titled in Japanese and annotated
'printed before 1963' in pencil on the verso.

Estimate

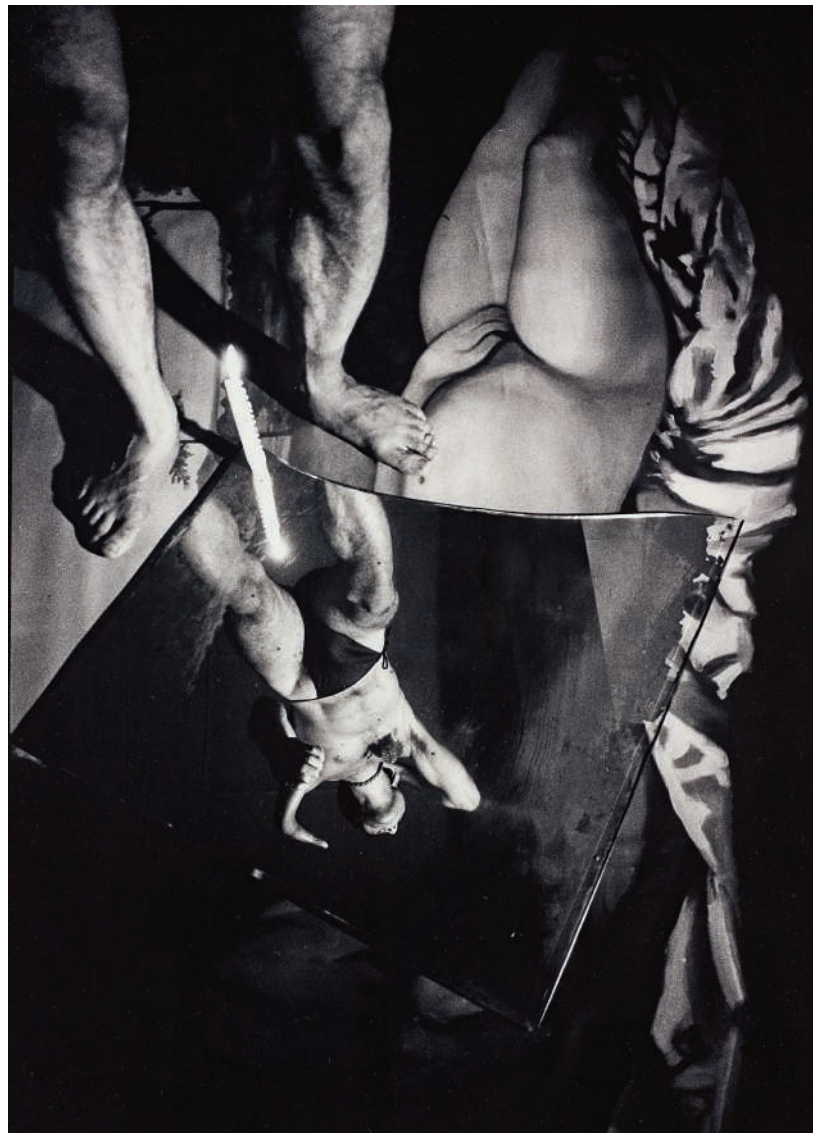
£6,000-8,000 \$8,500-11,400 €7,600-10,100

Provenance

Howard Greenberg Gallery, New York

Literature

E. Hosoe, Y. Mishima, *Ba-Ra-Kei: Ordeal by Roses*, Aperture, 1985, n.p.
M. Holborn, *Eikoh Hosoe*, Aperture, 1999, p. 21



50. Shoji Ueda 1913-2000

Kogitsune Tanjō [Appearance of a Fox Cub], 1948
Gelatin silver print, printed 1999.
20.6 x 30.9 cm (8 $\frac{1}{8}$ x 12 $\frac{1}{8}$ in.)
Signed in pencil in the margin; signed, titled in
Japanese and dated in pencil on the verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800

Provenance

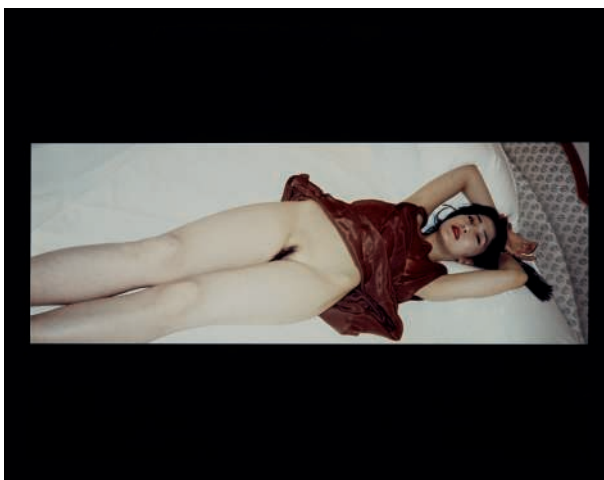
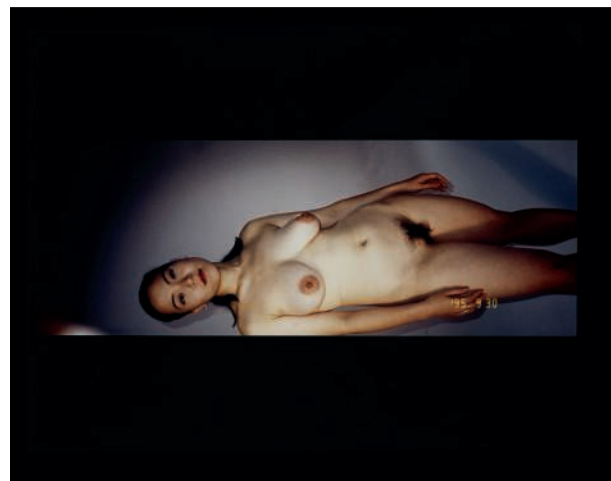
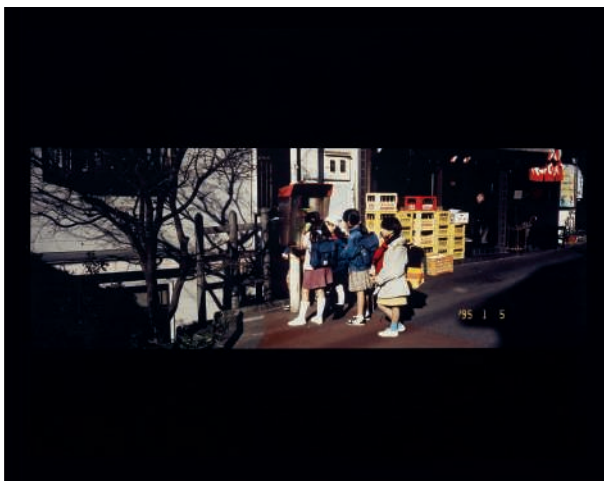
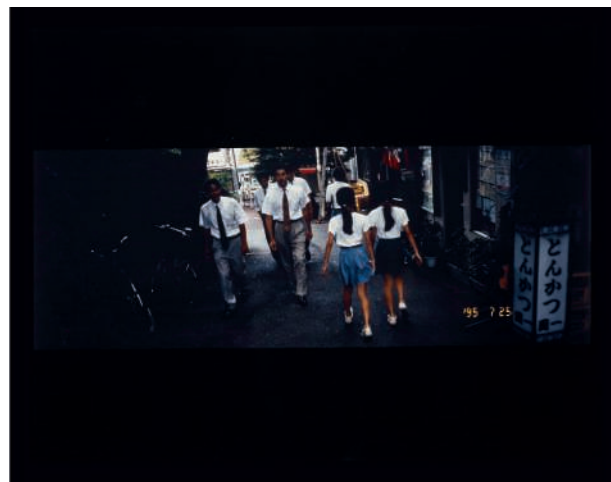
Howard Greenberg Gallery, New York

Literature

Shoji Ueda: Nihon no shashinka 20 [Japanese Photographers, Vol. 20], Iwanami-shoten, 1998, pl. 19







51. Nobuyoshi Araki b. 1940

Selected Images from A Nikki/A Diary, 1994

Twelve chromogenic prints.

Each 20.2 x 25.3 cm (7 7/8 x 9 7/8 in.)

Each signed in ink on the verso.

Estimate

£7,000-9,000 \$10,000-12,800 €8,800-11,300

Provenance

Galerie Chantal Crousel, Paris

Exhibited

Nobuyoshi Araki, Journal intime, 1994, La Fondation Cartier pour l'Art Contemporain, Paris, 30 April - 11 June 1995

Literature

N. Araki, *A Nikki/A Diary*, Libroport, 1995, n.p.



52

52. Edward Burtynsky b. 1955

Manufacturing #10a & #10b, Cankun Factory, Xiamen City, China, 2005
 Chromogenic print diptych.
 Each image: 68.9 x 86.3 cm (27½ x 33½ in.)
 Frame: 95.3 x 202 cm (37½ x 79½ in.)
 Signed in ink, printed title, date and number 8/10 on an artist label affixed to the reverse of the mount.

Estimate

£15,000-25,000 \$21,300-35,600 €18,900-31,500 +

Provenance

Flowers Gallery, London

Literature

Burtynsky: China, Steidl, 2005, pp. 100-101

53. Toshio Shibata b. 1949

Okawa Village, Tosa County, Kochi Prefecture, 2007
 Chromogenic print.
 82.7 x 104.4 cm (32½ x 41½ in.)
 Signed, numbered 1/10 in pencil, printed title, date and copyright on an artist label affixed to the reverse of the mount.

Estimate

£5,000-7,000 \$7,100-10,000 €6,300-8,800

Provenance

Acquired directly from the artist
 Phillips de Pury & Company, London, Kyobai, 3 April 2008, lot 286

Literature

T. Shibata, *Landscape*, Tokyo Metropolitan Museum of Photography/ Ryoko Yomiuri, 2008, cover (detail) and pp. 21-22



52



53



54. Candida Höfer b. 1944

Milchhof Nürnberg I, 1999

Chromogenic print.

119.5 x 119.5 cm (47 x 47 in.)

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

Estimate

£18,000-22,000 \$25,600-31,300 €22,700-27,700 ♣

Provenance

Sonnabend Gallery, New York

Literature

Candida Höfer And Martin Kippenberger: Venice Biennale 2003, König, 2003, p. 65

M. Krüger, *Candida Höfer: A Monograph*, Thames & Hudson, 2003, p. 124

C. Glenn, V. Heckert, M. Lombino, *Candida Höfer: Architecture of Absence*, Aperture, 2004, p. 59

55. Bernd and Hilla Becher

1931-2007 and 1934-2015

Kühltürme (Cooling Towers), 1963-1967

Three gelatin silver prints.

Each approximately 40 x 30 cm (15¾ x 11¾ in.)

Each signed and dated in ink by Bernd Becher on the recto; copyright credit stamp on the verso.

Estimate

£30,000-40,000 \$42,700-56,900 €37,800-50,400 ▲

Provenance

Acquired directly from the artist, circa 1968

Sotheby's, London, Contemporary Art, Evening,
23 June 2004, lot 18

Literature

B. and H. Becher, *Anonyme Skulpturen: Eine Typologie Technischer Bauten*, Art Press, 1970, pp. 23, 44, 58

T. de Duve, *Bernd & Hilla Becher: Basic Forms*, teNeues, 1999, cover and pl. 8

Bernd & Hilla Becher: Typologien Industrieller Bauten, Schirmer/Mosel, 2003, pls. 20, 23

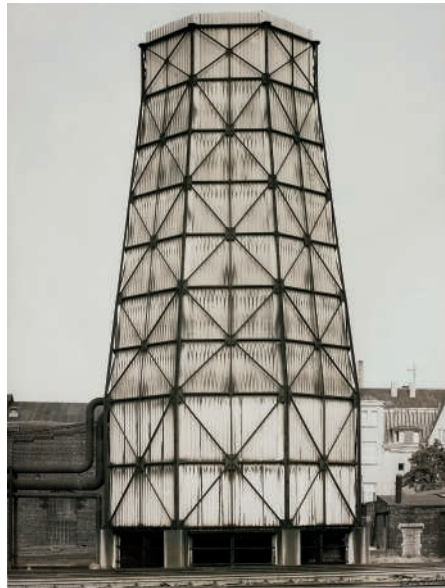
Bernd & Hilla Becher: Basic Forms of Industrial Buildings, Thames & Hudson, 2005, p. 33

S. Lange, *Bernd and Hilla Becher: Life and Work*, MIT, 2007, p. 163, pl. 4

Left to right:

(i) Herne, Germany, 1965; (ii) Essen, Germany, 1963;

(iii) Montceau-les-Mines, France, 1967



**‘All we did was to turn back the time to a photography
of precision which is superior to the human eye.’**

Bernd Becher



56. Florian Maier-Aichen b. 1973

Untitled, 2007

Chromogenic print, face-mounted to Plexiglas.

178 x 225.5 cm (70 $\frac{1}{8}$ x 88 $\frac{3}{4}$ in.)

Signed, dated and numbered 3/6 in ink on a gallery label affixed to the reverse of the frame.

Estimate

£15,000-20,000 \$21,300-28,500 €18,900-25,200 ♣

Provenance

Blum & Poe, Los Angeles

57. Thomas Ruff b. 1958

Sterne 02h 56m/-65°, 1989

Chromogenic print, face-mounted to Plexiglas.

Image: 200.8 x 134 cm (79 x 52 $\frac{3}{4}$ in.)

Frame: 258 x 186.5 cm (101 $\frac{5}{8}$ x 73 $\frac{3}{8}$ in.)

Signed, titled, dated and numbered 1/2 in pencil on the verso.

Estimate

£50,000-70,000 \$71,200-99,600 €63,000-88,100 ♣

Provenance

Galerie Nikolaus Sonne, Berlin

Private Collection, Germany

Christie's, London, Contemporary Art and Photoworks,

23 October 2001, lot 236

Christie's, London, Post-War & Contemporary Art,

29 June 2011, lot 163

Literature

M. Winzen, ed., *Thomas Ruff: 1979 to the Present*,

D.A.P., 2001, p. 193, STE 1.05





ULTIMATE

ULTIMATE is a unique selection of photographs, available for sale only at Phillips.

In this fourth edition, we have curated a multifaceted collection of exclusive works ranging from rare masterworks to final prints from sold-out editions and unique-sized, one-off works. As this exciting programme evolves, so do our criteria for entry. If it's the first, the last, special, unique, a one-off or the only chance to own it, then it might just be the ultimate...

While each piece is distinctive, the one thing they all have in common is that they are not available anywhere else.

Following up on the world auction record for a self-portrait by Robert Mapplethorpe set in ULTIMATE last autumn, we are thrilled to present two rare masterpieces: *Self Portrait*, 1988, a close-up of the artist's eyes taken shortly before his death (lot 59), and *Calla Lily*, 1986, one of his most iconic flowers (lot 60). From seminal post-war works by Japanese photographers Masahisa Fukase (lot 64) and Daido Moriyama (lot 65), to Peter Beard's *Maureen and a late-night feeder*, a unique mural-sized work appearing at auction for the first time (lot 58), ULTIMATE offers something special for every collector.

This is the opportunity to acquire these exclusive works.

Beard took this photograph of former model Maureen Gallagher in the nude feeding a giraffe during an impromptu shoot at Hog Ranch, his Kenyan home, in March of 1987. At the time, ABC was filming the television special *With Peter Beard in Africa: Last Word from Paradise*, released in 1988, during which Beard was filmed photographing Gallagher.

This captivating image, shot at 2:00am, was the result of Beard seizing a chance moment. Gallagher was about to leave for the airport when Beard grabbed one of the disposable cameras he kept around as backup, asked her to take off her clothes and feed the giraffe, then took the shot. He saw the many beautiful women he has photographed – Iman, Veruschka and Gallagher, to name a few – as ‘living sculptures’. This viewpoint is evident in his positioning of Gallagher’s sculpted body.

Beard’s use of a disposable camera speaks to his understated approach to the medium. It was in the 1970s that Beard made the prediction, ‘In 50 years, everyone will be a photographer’. For Beard, a handy disposable camera is better suited for capturing unforeseen moments of ‘magic’ than slick equipment requiring a crew.

Although this photograph, one of his best-known images, is the key element, Beard, a lifelong diarist and collagist, brings together various visual elements – a black-and-white photograph, colourful drawings, food and beverage labels, newspaper and magazine cuttings – to create this multifaceted work. The intricate drawings by the Hog Ranch Art Department, a team of artists trained by Beard, densely fill the margins and include an image of Beard in a wheelchair after his near-fatal elephant attack in 1996. Beard often incorporated his handprints and footprints in his work and the footprint in the left margin is possibly his. The pointillist technique applied throughout the background was taught by Beard.

This unique mural-sized work, which epitomises Beard’s distinctive art form of combining photography, drawing and collage, was acquired by the present owner in 2000 and is appearing at auction for the first time.

58. Peter Beard American, b. 1938

Maureen and a late-night feeder, 2.00 am, Hog Ranch, 1987
Unique mural-sized work, comprised of a gelatin silver print with drawings in ink, watercolour and tempera paint by the Hog Ranch Art Department and paper ephemera collage, executed 2000 and in the original driftwood frame.
Sheet: 124.5 x 248.9 cm (49 x 98 in.)
Frame: 142.2 x 267.3 cm (56 x 105¼ in.)
Signed, titled, dated and annotated in ink on the recto;
‘The Time is Always Now’ copyright credit reproduction limitation stamp and label on the reverse of the frame.

This work is unique.

Estimate

£100,000-150,000 \$142,000-213,000 €126,000-189,000 ₹

Provenance

The Time is Always Now, New York

Literature

Peter Beard: Fifty Years of Portraits, Arena, 1999, p. 94
Peter Beard, Taschen, 2008, pl. 228
Peter Beard (Photofile), Thames & Hudson, 2008, pl. 31
Peter Beard, 2013, Taschen, pl. 232
variants



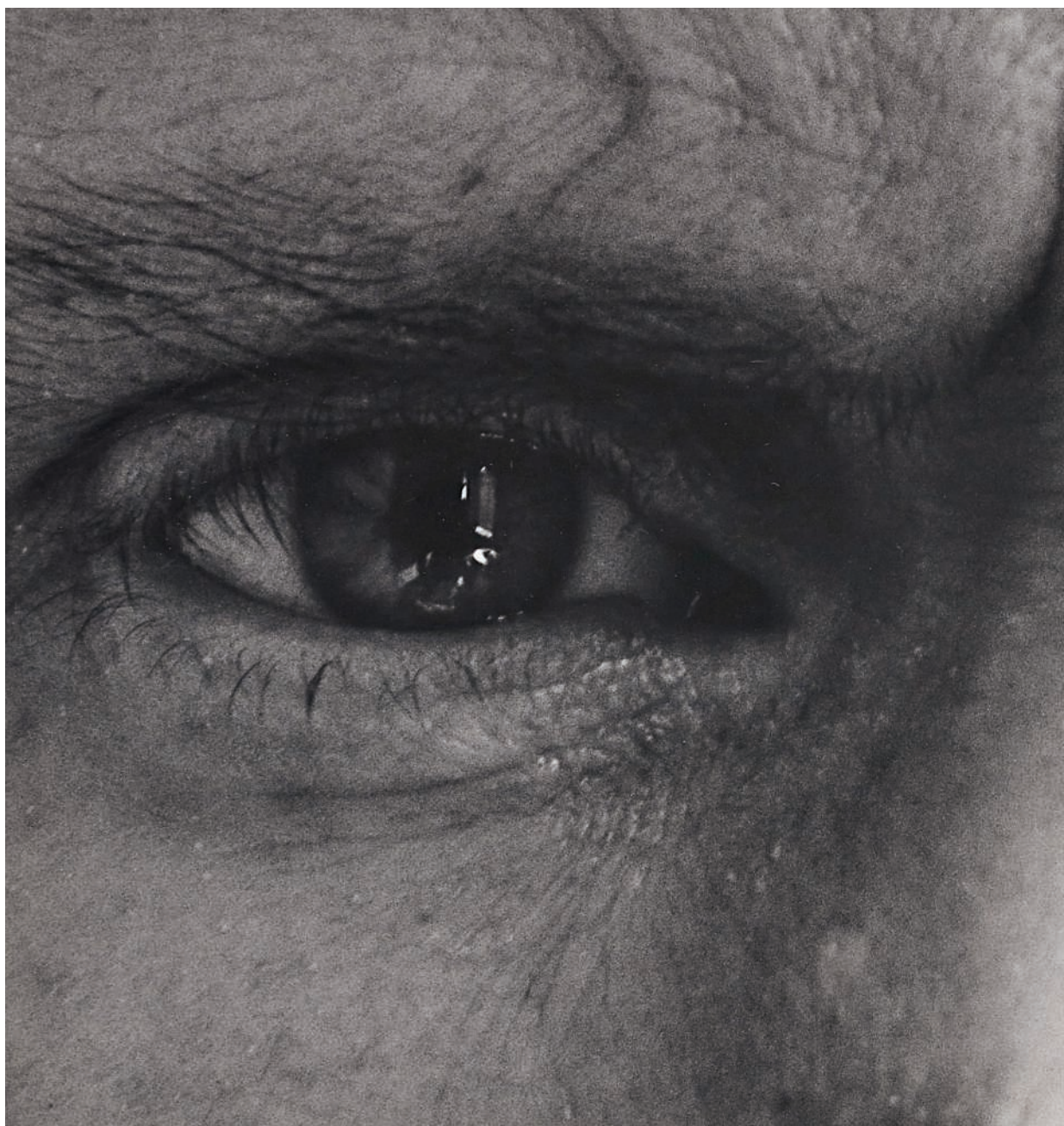




‘Extreme beauty is extreme beauty.’

Peter Beard

ULTIMATE



59. Robert Mapplethorpe American, 1946-1989

Self Portrait, 1988

Gelatin silver print.

Image: 27.9 x 58.4 cm (10 $\frac{7}{8}$ x 22 $\frac{7}{8}$ in.)

Sheet: 50.4 x 60.2 cm (19 $\frac{7}{8}$ x 23 $\frac{3}{4}$ in.)

Signed by the artist, titled, dated and numbered 3/10 in an unidentified hand, all in ink, and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

This work is number 3 from the sold-out edition of 10 + 2 AP. As of this writing, the other prints from the edition are all held in various collections.

Estimate

£60,000-80,000 \$85,400-114,000 €75,500-101,000 ±

Provenance

Christie's, New York, 3 October 1996, lot 449

Literature

M. Holborn, D. Levas, eds., *Mapplethorpe*, Jonathan Cape, 1992, covers and pp. 8-9

G. Celant, A. Ippolitov, *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints*, Guggenheim, 2004, pl. 120

Robert Mapplethorpe, National Galleries of Scotland, 2006, pl. 79

American Art and Philanthropy: Twenty Years of Collecting at the Museum of Fine Arts, Houston, MFAH, 2010

Robert Mapplethorpe X7, teNeues, 2011

Mapplethorpe / Rodin, Musée Rodin/ Actes Sud, 2014



Throughout his career, Mapplethorpe took self portraits as a means of expression. This powerful close-up of his eyes was taken only a few months before his death at the age of 42 from AIDS-related complications. Despite his illness, the artist's stare is forceful and unflinching. These haunting eyes belong to a brave man who confronted mortality and pursued his art until the very end.

This image was realised only as a gelatin silver print in an edition of 10 + 2 AP. Prints of this image have been acquired by the following institutions: Tate/National Galleries of Scotland, UK; Getty Museum/LACMA,

Los Angeles; Museum of Fine Arts, Houston; and Museum of Modern Art, New York. This exceedingly rare photograph was acquired by the present owner in 1996 – the only time this image has appeared at auction – and has been in the same private collection for 20 years.

Phillips is a proud sponsor of the exhibition *Robert Mapplethorpe: The Perfect Medium* at the Los Angeles County Museum of Art (LACMA), 20 March – 31 July, 2016. A companion exhibition is presented concurrently at the J. Paul Getty Museum.

‘Within the realm of light he masters black. Blacks to be lost in. Blacks balanced with shifts of light to form a kind of architecture. Blacks soften into pale graphite and serve as a Rothkoesque backdrop for the muscle of a curving stem.’

Patti Smith

60. Robert Mapplethorpe American, 1946-1989

Calla Lily, 1986

Gelatin silver print.

Image: 48.6 x 48.8 cm (19½ x 19¼ in.)

Sheet: 60.4 x 50.6 cm (23¾ x 19⅞ in.)

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

This work is number 2 from the edition of 10 + 2 AP. As of this writing, the other prints from the edition are all held in various collections.

Estimate

£50,000-70,000 \$71,200-99,600 €63,000-88,100 ±

Provenance

Robert Miller Gallery, New York

Literature

Robert Mapplethorpe: Ten by Ten, Schirmer/Mosel, 1988, pl. 28

R. Marshall, ed., *Robert Mapplethorpe*, Whitney Museum of American Art, New York, 1988, p. 185

M. Holborn, D. Levas, eds., *Mapplethorpe*, Jonathan Cape, 1992, p. 253

N. Spector, ed., *Guggenheim Museum Collection A to Z*, Guggenheim, 2001, p. 213

P. Martineau, B. Salvesen, *Robert Mapplethorpe: The Photographs*, Getty, 2016, p. 194, pl. 150

M. Holborn, D. Levas, eds., *Mapplethorpe Flora: The Complete Flowers*, Phaidon, 2016, slipcase and p. 301

Mapplethorpe's first love was sculpture. 'If I had been born one or two hundred years ago, I might have been a sculptor,' he once claimed, 'but photography is a very quick way to see, to make sculpture'. Whether capturing a body or a flower, he used the visual language of black-and-white photography to seek 'perfection of form' in his images. It is clear that he has achieved it in this image of a single calla lily.

Aside from the gelatin silver edition of 10 + 2 AP, this image was realised as a platinum print with black borders in an edition of 2 and as two unique works. This exceedingly rare photograph was acquired by the present owner in the 1980s from the Robert Miller Gallery and is appearing at auction for the first time.

Prints of this image have been acquired by the following institutions: Guggenheim Museum, New York; Getty Museum/LACMA, Los Angeles; and National Gallery of Australia, Canberra.

Phillips is a proud sponsor of the exhibition *Robert Mapplethorpe: The Perfect Medium* at the Los Angeles County Museum of Art (LACMA), 20 March – 31 July, 2016. A companion exhibition is presented concurrently at the J. Paul Getty Museum.



61. Yves Marchand and Romain Meffre

French, b. 1981 and French, b. 1987

Facade, Michigan Central Station, Detroit, USA from *The Ruins of Detroit*, 2007

Chromogenic print, flush-mounted.

Image: 150 x 190 cm (59 x 74¾ in.)

Frame: 153 x 194 cm (60¼ x 76⅞ in.)

Signed in ink, printed title, date and number AP 1/2 on a gallery label affixed to the reverse of the flush-mount. Accompanied by a Certificate of Authenticity.

This work is AP1 from the sold-out edition of 6 + 2 AP.

Estimate

£8,000-12,000 \$11,400-17,100 €10,100-15,100 +

Literature

Y. Marchand, R. Meffre, *The Ruins of Detroit*, Steidl, 2010, cover

Artist duo Marchand and Meffre characterise their photographic practice as the 'ongoing and systematic investigation of modern ruins, especially industrial era relics'. It was precisely this type of exploration that led them to work on their Detroit series between 2005 and 2010. The present photograph, shot using a 4x5 camera in 2007, depicts the main façade of the abandoned Michigan Central Station, once dubbed the 'Ellis Island of Detroit'. Struck by the notion of a neo-classical building rotting with modern decay, the artists saw this building as an expression of historical cycle and the double-edged nature of progress. As soon as they took this captivating image, they knew that it would be the cover of their monograph on the series, which was later published by Steidl in 2010.

Their work has been exhibited internationally and is held in many prominent collections, including the JPMorgan Chase Art Collection, the Detroit Institute of Arts and la Maison Européenne de la Photographie, Paris.





62. **Todd Hido** American, b. 1968

Untitled, #6097 from A Road Divided, 2007

Archival pigment print, flush-mounted.

Image/Sheet: 149.9 x 187.3 cm (59 x 73¾ in.)

Frame: 179.3 x 216.2 cm (70⅝ x 85⅞ in.)

Signed, titled, dated and numbered AP1 in pencil on an artist label affixed to the reverse of the frame.

This work is AP1 from the sold-out edition of 1 + 1 AP.

This image is sold out in all sizes and editions.

Estimate

£20,000-30,000 \$28,500-42,700 €25,200-37,800

Exhibited

The Open Road: Photography and the American Road Trip, Crystal Bridges Museum of American Art, Bentonville, Arkansas, 27 February 2016 – 30 May 2016; Detroit Institute of Arts, 17 June 2016 – 11 September 2016; Amarillo Museum of Art, 4 November 2016 – 1 January 2017; Museum of Fine Arts, St. Petersburg, 11 February 2017 – 4 June 2017, for another print

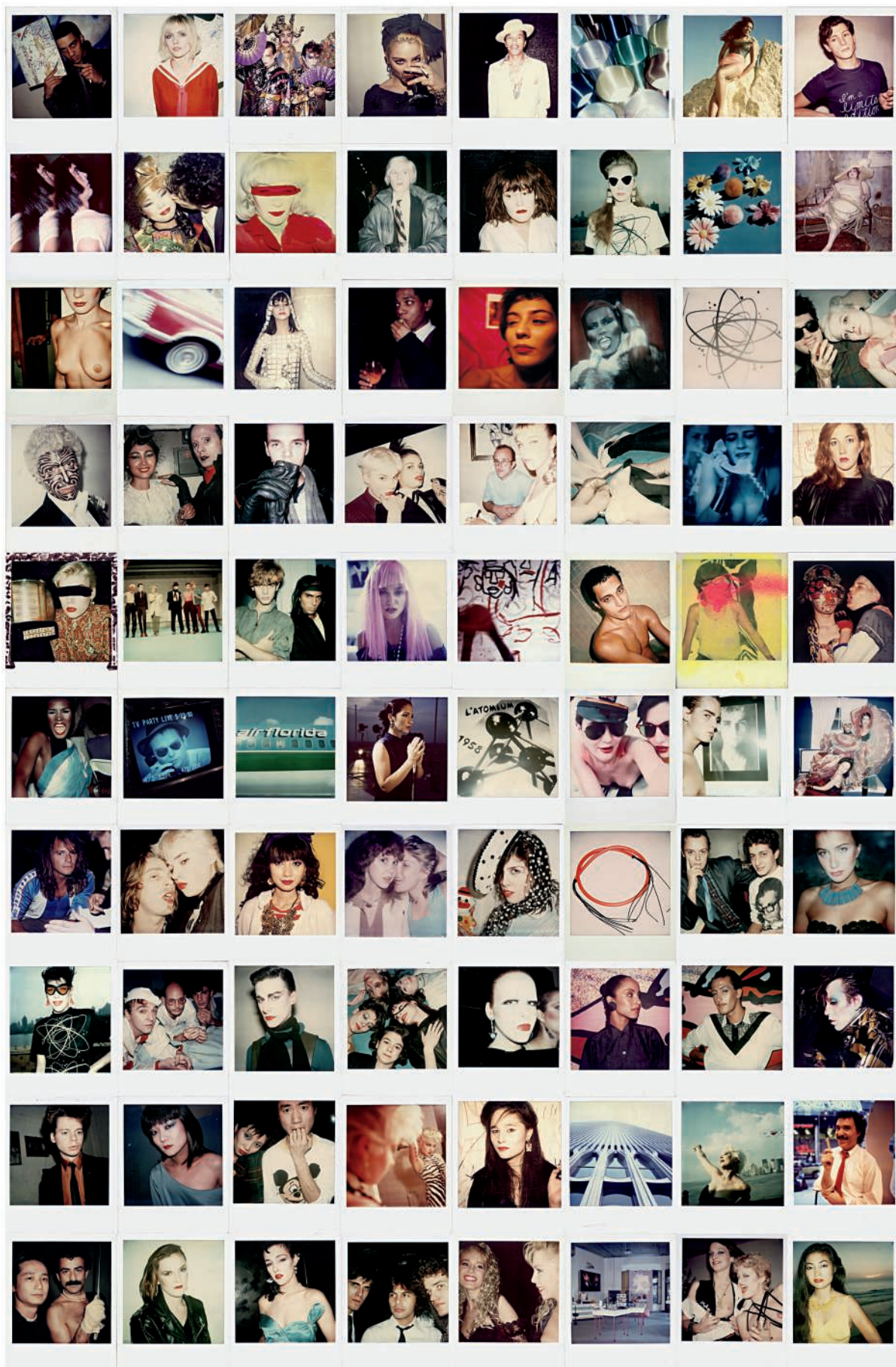
Literature

T. Hido, *A Road Divided*, Nazraeli, 2010, cover and n.p.

D. Campamy, *The Open Road: Photography and the American Road Trip*, Aperture, 2014, p. 277

Setting out to 'photograph what exists and prevails in modern America', Todd Hido's acclaimed series *A Road Divided* presents an American landscape devoid of people but not of human intervention, in the form of roads, houses and telephone poles, glimpsed through the car window. His evocative landscapes allow the viewers to feel what they see. Hido describes the present photograph, taken in eastern Washington, an area reminiscent of his childhood landscape in the farmlands of Ohio, as 'one of those rare but actual magic moments that occur infrequently in the life of a photographer'. While shooting a tree previously struck by lightning, Hido caught the light as it shifted from dense fog to full sun. He selected this beautiful and sublime image for the cover of his 2010 monograph *A Road Divided*.

Hido's work has been exhibited widely and is held in many collections, including the Getty Museum, Los Angeles; the Los Angeles County Museum of Art; and the Whitney Museum of Art, New York. Other prints of the present work reside in the collection of Pier 24 Photography, San Francisco and the Sir Elton John Collection, Atlanta/London.



63. **Maripol** French/American, b. 1955

My 80s, New York, 1977-1989

Archival pigment print of eighty SX-70 Polaroids, flush-mounted, executed 2016.

Image: 107.7 x 71 cm (42 $\frac{3}{8}$ x 27 $\frac{7}{8}$ in.)

Frame: 123.7 x 87 cm (48 $\frac{3}{4}$ x 34 $\frac{1}{4}$ in.)

Signed, titled, dated, numbered 1/1 in ink and 'Polaroid Limited Edition' credit blindstamp on an artist label affixed to the reverse of the frame.

Accompanied by a signed Certificate of Authenticity.

This work is number 1 from the edition of 1 and is unique in this size.

Estimate

£10,000-15,000 \$14,200-21,300 €12,600-18,900 ±

Literature

Maripolarama, powerHouse, 2005, cover and various pages

Maripol: Little Red Riding Hood, Damiani, 2010, cover and various pages

Maripol, recently described by *Vogue* as 'the Original Club-Kid Selfie Queen', traded Paris for New York in 1976, at the age of 21, and began taking Polaroids a year later, immersing herself in the bright lights of the city and its grimy underground. Working as a stylist and sometimes model, she collaborated with Grace Jones and Blondie and shaped Madonna's now-iconic look for both her self-titled debut album and its follow up *Like a Virgin*. In 1981, Maripol teamed up with her then-boyfriend and photographer Edo Bertoglio, who gave Maripol her first Polaroid SX-70, to shoot *Downtown 81*. Written by Glenn O'Brien, the first editor of *Interview* magazine, and starring a young Jean-Michel Basquiat, the film, only released in 2000, is a day-in-the-life portrait filled with a cast of colourful characters and avant-garde artists of the Lower East Side. Reflecting on the people she knew at the time, Maripol has said, 'We were artists but we didn't really think of that. We were in the moment.'

Throughout the 1980s, Maripol faithfully carried around her Polaroid camera, shooting her friends, both famous and unknown, and often turning the camera on herself: 'I would take Polaroid selfies to express myself – my sorrows, my joys, my sexiness, my love.' She also took pictures of landscapes, interiors and still lifes, ranging from her signature rubber bracelets and other jewellery creations to abstract close-ups of objects. Maripol pushed the boundaries of the Polaroid, experimenting with multiple exposures, and at times scratching the surface of her Polaroids to cross out faces or directly applying ink and paint to them.

Taken during a time when everything seemed to be moving fast, her Polaroids present a world that has become glamourised in our collective imagination. 'Certain people make things happen. They see things coming and put this one together with that one,' writes Glenn O'Brien for the introduction to her 2005 photobook *Maripolarama*, 'They are secret agents of fate. And that's what Maripol did and does.'

To create the present work *My 80s*, Maripol has selected and assembled 80 of her famous Polaroids, taken with her faithful SX-70 between 1977 and 1989. Skillfully weaving together various visual elements – people, places and objects – Maripol creates a tapestry of her life as one of the driving forces behind the 1980s New York art scene. The process of digitising her unique Polaroids has allowed the artist the creative freedom to tell new narratives. In this digital collage, the 80 Polaroids are shown actual size, underscoring their raw object quality. Maripol, in the work offered here, has transformed her instant and spontaneous snapshots into a lasting visual record of social history.

Her work has been exhibited internationally, including the Guggenheim Museum Bilbao and the Dundee Contemporary Arts, and reside in many collections, including the Museum of Fine Arts, Houston. She has published the photobooks *Maripola X* (2013), *Maripol: Little Red Riding Hood* (2010) and *Maripolarama* (2005), and the film *Downtown 81* was selected for the Director's Fortnight category at the Cannes Film Festival in 2000.

64. Masahisa Fukase Japanese, 1934-2012

襟裳岬 [*Erimo Misaki*] Cape Erimo from 鴉 [*Karasu*] Ravens, 1976
Gelatin silver print, printed 1986.

Image: 28.2 x 42.2 cm (11 $\frac{1}{8}$ x 16 $\frac{5}{8}$ in.)

Sheet: 36.5 x 49.1 cm (14 $\frac{3}{8}$ x 19 $\frac{3}{8}$ in.)

Signed in rōmaji in ink in the margin; annotated 'Hokkaido Erimo Misaki' in Japanese and dated '76' and '86' in pencil on the verso. Accompanied by Zeit-Foto Salon gallery label.

This work is one of only two known extant large-format exhibition prints made by Fukase of his most-iconic *Ravens* image; the other print, held at the Philadelphia Museum of Art, is signed in pencil on the verso and similar in print date and size. As of this writing, a total of only five self-made prints of this image are known to exist. Aside from the two exhibition prints, the print dates of the other three works, which are smaller in size and held privately, are unknown.

Estimate

£15,000-25,000 \$21,300-35,600 €18,900-31,500

Provenance

Zeit-Foto Salon, Tokyo

Private Collection, Tokyo

Exhibited

Black Sun: The Eyes of Four, Museum of Modern Art, Oxford, 8 December 1985 – 9 February 1986; Serpentine Gallery, London, 17 May – 15 June 1986; Philadelphia Museum of Art, 9 August – 26 October 1986; University of Iowa Museum of Art, Iowa City, 28 March – 17 May 1987; San Diego Museum of Art, 12 September – 8 November 1987; and Baltimore Museum of Art, 9 August – 2 October 1988, for another print
鴉 *Ravens*, Zeit-Foto Salon, Tokyo, 2 – 21 February 1987, for the present lot

Literature

M. Fukase, S. Yamagishi, ed., 洋子 *Yohko*, Asahi Sonorama, 1978, n.p.

M. Holborn, *Black Sun: The Eyes of Four*, Aperture, 1986, p. 49

M. Fukase, A. Hasegawa, ed., 鴉 *Ravens*, Sokyū-sha, 1986, cover (blind-stamped) and p. 3

M. Fukase, A. Hasegawa, ed., *The solitude of Ravens*, Bedford Arts, 1991, p. 3

Fukase Masahisa: *Nihon no shashinka 34* [Japanese Photographers, Vol. 34], Iwanami-shoten, 1998, pl. 23

I. Vartanian, ed., *Setting Sun: Writings by Japanese Photographers*, Aperture, 2006, p. 189



Masahisa Fukase

**‘The Ravens themselves weren’t really the point.
I myself had become a raven.’**

Masahisa Fukase

In the summer of 1976, Masahisa Fukase travelled from Tokyo to his hometown in Hokkaido¹ and began to photograph ravens, an ill omen in Japan. This escape home was precipitated by his divorce from Yoko Wanibe, his muse and wife of 12 tumultuous years. Fukase's gravitation towards ravens during this period mirrored his own solitude and misfortune. The images of ravens captured by Fukase express the emotions he felt as his personal life collapsed. The present photograph, which can be read as a self-portrait, was taken at Cape Erimo in Hokkaido during this journey that would launch his epic *Ravens* series.

Fukase's 烏 *Crows*² exhibition, the first presentation of his ravens images, opened later that year in October at Nikon Salon in Ginza and then travelled to Nikon Salon in Shinjuku and Osaka³. Highly praised in Japan, the exhibition won Fukase the second annual Ina Nobuo Award⁴. Installation shots from the time attest that the image offered here was exhibited only at Ginza Nikon Salon and it is likely that this exhibited print has not survived. Also in the autumn of 1976, Fukase's ravens images were published for the first time when they appeared in the monthly magazine *Camera Mainichi*. Two years later, the influential photobook 洋子 *Yohko* was produced, publishing the present image for the very first time. In this revealing book, the story of Fukase and Yoko's life together is punctuated by ominous images of ravens. It is unknown whether the actual print of the present image made for 洋子 *Yohko* has survived.

After the 1976 Nikon Salon exhibition and the 1978 publication of 洋子 *Yohko*, the next opportunity for Fukase to present the image of the lone raven in profile came nearly a decade later for the travelling group exhibition *Black Sun: The Eyes of Four*, which showcased the work of four masters of Japanese post-war photography: Masahisa Fukase, Eikoh Hosoe, Daido Moriyama and Shomei Tōmatsu. Opening at the Museum of Modern Art, Oxford in 1985, *Black Sun* subsequently travelled to four more venues and ended at Baltimore Museum of Art in 1988. For this exhibition, Fukase showed 21 works and made two print sizes: an oversized sheet size of approximately 111.8 x 157.5 cm (44 x 62 in.) and a smaller sheet size of approximately 36.8 x 49.5 cm (14 ½ x 19 ½ in.), which is the same sheet size as the present lot. In 1990, following the completion of the exhibition tour, the Philadelphia Museum of Art acquired all 21 of Fukase's photographs, including a similar-sized print of the present image. The accompanying book, published by Aperture in 1986, also includes the present image, however, the current location of the set of prints made for the publication is unknown.

In December 1986, Fukase published his seminal photobook 鴉 *Ravens*, cementing this powerfully evocative image of a lone raven in profile, which is blind-stamped on the cover and is the first image reproduced, as an icon of Japanese post-war photography (fig. 1). A set of small prints used for this photobook, including a print of this image, are held privately. The culmination of a six-year obsession with ravens, beginning in 1976 and ending in 1982, 鴉 *Ravens* was selected as the best photobook published between 1986 and 2009 by the *British Journal of Photography*.

To commemorate the launch of 鴉 *Ravens*, Fukase held a solo show at Zeit-Foto Salon in Tokyo⁵ in February 1987. Included in this exhibition was the present lot, printed in 1986 as indicated by Fukase on the print verso. The accompanying Zeit-Foto Salon gallery label with credit, title, negative and print dates was affixed initially to the reverse of the frame used in the exhibition (fig. 2). The print offered here was acquired from this show and has been held privately in Japan for nearly 30 years. Appearing at auction for the very first time, the present photograph is the only known extant large-format exhibition print made by Fukase of this image available for sale.



1



2



Crow—A Symbol

In Japan as in the West, the crow is a bird of ill omen, a symbol of disquiet if not of death. Masahisa Fukase (born 1934) began a journey from Tokyo to the northern island of Hokkaido, his birthplace, following a period of personal loss. Along the way he photographed crows by the railway track and extended the work into a series that was both graphic and autobiographical. The travel became a metaphorical journey that he repeatedly followed in the 1970s. He developed the imagery of the birds into a photographic form that appears almost calligraphic, like the brushstrokes of a Japanese ink drawing. The birds become more than symbolic pictorial forms. They are transformed through Fukase's camera into haunting witnesses accompanying his search for his past.

In the summer of 1992, only five and a half years after *鴉 Ravens* was published, Fukase fell down a flight of stairs at his favourite bar in Shinjuku and suffered a brain injury, abruptly ending the creative output of one of Japan's greatest post-war photographers. Without ever making a recovery, Fukase passed away 20 years later in 2012. While little is known of Fukase's life after his incapacitating fall, we know his former muse Yoko visited him regularly and in 2008, Rat Hole Gallery in Tokyo held *鴉 The Solitude of Ravens*, an exhibition of modern prints printed by Fukase's former assistant Masato Seto, who was responsible for printing all of Fukase's post-1992 prints. Fukase attended the opening of the show, the first presentation of *Ravens* since 1987, and those present at the event recall Fukase emanating a feeling of joy as he looked at his work. Both Masahisa Fukase the photographer and his masterpiece *Ravens* subsequently have attained mythic status, continuing to haunt those who dare to peer into the depth of his solitude.

Fukase's works have been exhibited internationally, including the Museum of Modern Art, New York; the International Center of Photography, New York; the Philadelphia Museum of Art; the Victoria and Albert

Museum, London; Tate Modern, London; and the Serpentine Gallery, London. His works are held in such prominent institutions as the Victoria and Albert Museum, London; the San Francisco Museum of Modern Art; the Philadelphia Museum of Art; and the Metropolitan Museum of Art, New York, which holds an oversized print of the present image, likely to have been printed by master printer Toshio Saito, who collaborated with Fukase on his oversized prints.

Phillips Photographs extend our sincere thanks to Tomo Kosuga of the Masahisa Fukase Archives for his expertise and advice and to the Philadelphia Museum of Art for their assistance in our research.

¹The northernmost of Japan's four main islands.

²'Karasu', the Japanese word for 'ravens', can be written in kanji as 烏 or 鴉. The influential photo editor, critic and curator Shoji Yamagishi titled the series 烏 in 1976. Prior to the 1986 publication of *鴉 Ravens*, the Japanese title *Karasu* was written using the character 烏 with the exception of the 1979 Nikon Salon exhibition 鴉 1979, and the series was referred to in English as Crows (洋子 Yohko, 1978), Black Bird (Japan: A Self-Portrait, 1979) and Crow (*Black Sun*, 1986). For the 1991 English edition of *鴉 Ravens*, the title *The Solitude of Ravens* was given.

³Nikon, the Japanese corporation specialising in optics and imaging products, runs the Nikon Salon exhibition spaces. Ginza Nikon Salon opened in 1968, followed by Shinjuku Nikon Salon in 1971 and Osaka Nikon Salon in 1974.

⁴Nikon Salon's annual award given to the most outstanding exhibition held in their galleries.

⁵Opened in 1978, Zeit-Foto Salon is Japan's first and longest-running commercial photography gallery.

65. Daido Moriyama Japanese, b. 1938

Smash-up from アクシデント [*Akushidento*] *Accident*, 1969
Gelatin silver print.
Image: 19 x 28.4 cm (7½ x 11⅛ in.)
Sheet: 25.3 x 30.6 cm (9⅞ x 12 in.)
Signed in Japanese and rōmaji in pencil and dated in green ink on the verso.

This work is one of only three known vintage prints of this seminal Provoke-era image. One print is in the collection of the Tokyo Institute of Polytechnics and the other print, which set the artist's world auction record when it sold at auction in 2008, is slightly smaller in size and held privately.

Estimate

£15,000-25,000 \$21,300-35,600 €18,900-31,500

Provenance

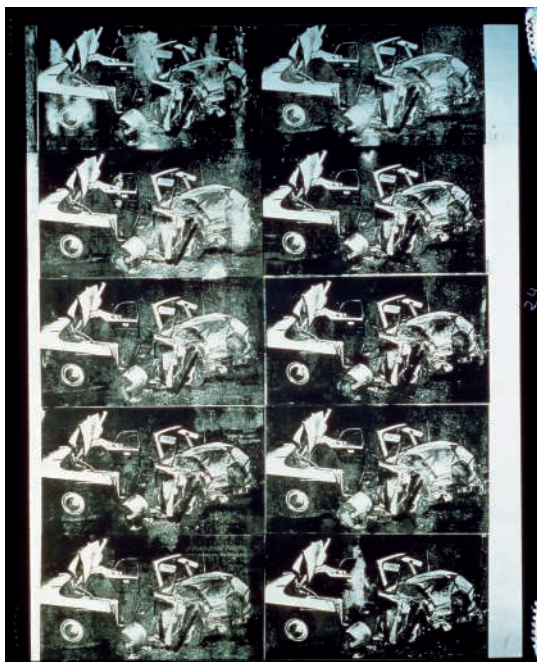
From the artist
Private Collection, Japan

Literature

'Accident 6 - 事故 [*Jiko*]', *Asahi Camera*, June 1969
D. Moriyama, 狩人 [*Karyudo*] *Hunter*, Chuokoron-sha, 1972
S. Phillips et al., *Daido Moriyama: Stray Dog*, San Francisco Museum of Modern Art/ D.A.P., 1999, pl. 62, no. 103, there titled *Police Safety Poster*
Moriyama 55, Paidon, 2001, pp. 44-45
Hunter of Light: Daido Moriyama 1965-2003, Shimane Art Museum/ NHK Educational, 2003, p. 110, pl. 135, there titled 事故 [*Jiko*] *Crash*
Daido Moriyama: The Complete Works, Vol. 1 1964-1973, Daiwa Radiator Factory, 2003, p. 205, no. 527
Provoke: Between Protest and Performance - Photography in Japan 1960/1975, Steidl, 2016, pp. 420-421

In 1969, the Andy Warhol-inspired *Accident* series was serialised from January to December in 12 monthly issues of *Asahi Camera*. For this key series from the short-lived yet highly influential Provoke movement, Moriyama liberally appropriated images from a wide range of sources, including tabloid newspapers, magazines and television. To create *Smash-up*, Moriyama re-photographed a photograph of a car crash that was reproduced on a police road safety poster. 'To speak of extremes,' Moriyama commented in 1969, 'I consider everything that is in front of me the same, whether they are cigarettes, matches, television, cinema screens, photographs taken by others, or my photographs. They are all [part of one] reality.'

Smash-up first appeared in the June 1969 issue of *Asahi Camera* alongside five vertical close-up shots of various parts of the original poster. This act of closing in on the photograph reminds us of Michelangelo Antonioni's *Blow-Up* (1966) and the sequence of grainy blow-ups of photographs taken by the anti-hero Thomas, who unwittingly has witnessed a murder. In questioning the purpose of photography and rejecting the notion that photography must be art, Moriyama created the present photograph - the epitome of Provoke philosophy and aesthetic.



Andy Warhol

Silver Car Crash, 1963
© 2016 The Andy Warhol Foundation
for the Visual Arts, Inc. / Artists Rights
Society (ARS), New York and DACS, London.



'The life and death contrast of people and objects – exposed in this one photograph on a poster I happen to see – made a great impact on me as something extremely accidental and strangely scandalous.'

Moriyama Daido

ULTIMATE



66. Yusuke Yamatani Japanese, b. 1985

Tsugi no yoru e #1 [*On to the Next Night*], 2010
Gelatin silver print, flush-mounted.
Image: 89.5 x 59.5 cm (35¼ x 23¾ in.)
Frame: 105.5 x 75.5 cm (41½ x 29¾ in.)
Signed, dated and numbered 1/1 in ink on an artist
label affixed to the reverse of the frame.

**This work is number 1 from the edition of 1 and is
unique in this size.**

Estimate
£4,000-6,000 \$5,700-8,500 €5,000-7,600 ₺

Literature
Y. Yamatani, *Tsugi no yoru e*, Self-published, 2013, n.p.

Following his travels around Japan, during which he trained under legendary photographer Shomei Tōmatsu in Nagasaki, Yusuke Yamatani lived in Osaka for a year in 2010 and began photographing his everyday life in the city. The resulting visual record, fully shot on film, became his debut series and photobook *Tsugi no yoru e* [*On to the Next Night*], published in 2013. The present photograph of a man, arms outstretched, diving into the dark moonlit waters, is the first image in his photobook and epitomises his strong interest in capturing chance moments.

In documenting his friends and lovers, as well as the punks and skaters who populate his daily life, Yamatani has created lyrical images, stripping them of their association with time and place. Evoking a certain timelessness, these photographs look as if they could have been taken yesterday or twenty years ago.

67. Naoki Honjo Japanese, b. 1978

Tokyo Japan from *Small Planet*, 2002
Chromogenic print, flush-mounted.
Image: 85.8 x 108.8 cm (33¾ x 42⅞ in.)
Frame: 126 x 150 cm (49⅝ x 59 in.)
Signed in Japanese in ink, printed title, date and number AP1 on an artist label affixed to the reverse of the frame. Accompanied by a Certificate of Authenticity.

This work is AP1 from the sold-out edition of 5 + 2 AP.

Estimate

£7,000-9,000 \$10,000-12,800 €8,800-11,300 ±

Literature

N. Honjo, *Small Planet*, Little More, 2006, n.p.

Naoki Honjo explores a new way of seeing by manipulating the rules of perspective without the use of digital technology. Using tilt-shift photography, Honjo swivels the film plate of his large-format camera to create a shallow, diagonal depth of field and blurred zones that characterise his images. The present photograph, a bird's-eye view of Ikebukuro at night, was taken by Honjo from the top floor of the skyscraper Sunshine 60. Evoking a whirlpool of lights, this early work from his first series *Small Planet* forces the viewer to challenge expected notions of spatial relationship and perspective.

Honjo was awarded the prestigious Kimura Ihei Commemorative Photography Award in 2006 and participated in the 2008 group exhibition *Reality Check: Truth and Illusion in Contemporary Photography* at the Metropolitan Museum of Art, New York. His works reside in a number of collections, including the Museum of Fine Arts, Houston and Metropolitan Museum of Art, New York, which holds another print of the present work.





ULTIMATE

68. Kazuyoshi Usui Japanese, b. 1975

Bôzu [Thugs] from *Showa88*, 2009
Chromogenic print, flush-mounted.
Image: 99.7 x 77.4 cm (39¼ x 30½ in.)
Frame: 131 x 108.5 cm (51½ x 42¾ in.)
Signed in Japanese in ink, printed title, date
and number AP1 on a gallery label affixed to
the reverse of the frame.

**This work is AP1 from the sold-out edition of
3 + 2 AP.**

Estimate
£4,000-6,000 \$5,700-8,500 €5,000-7,600 ±

Literature
K. Usui, *Showa88*, Zen Foto Gallery, 2011, p. 33

When Usui photographed a group of Japanese *butoh* dancers in the guise of thugs in 2009, he was portraying an alternative, imagined Japan, built around the question, 'If the Showa period had continued until today, what kind of Japan would we see?' The Japanese imperial calendar is based on the reign of the current emperor and although the Showa period (1926-1989) ended in its 64th year, Usui's fictional narrative takes place in the 88th year of Showa.

Published in 2011, his series *Showa88* shuffles the past, present and future, blurring the line between fiction and reality, familiar and uncanny, East and West, good and bad taste. His works have been exhibited internationally and are held in various collections, including the Tokyo Institute of Polytechnics and the Kiyosato Museum of Photographic Arts.



69. Yoshinori Mizutani Japanese b. 1987

Colors 044, 2013
Archival pigment print, flush-mounted.
Image: 145.6 x 97 cm (57¾ x 38¼ in.)
Frame: 149.4 x 100.7 cm (58¾ x 39¾ in.)
Signed in Japanese, dated in ink, printed title
and number AP1 on a Certificate of Authenticity
affixed to the reverse of the frame.

**This work is AP1 from the sold-out edition of
3 + 2 AP.**

Estimate
£5,000-7,000 \$7,100-10,000 €6,300-8,800

Literature
Y. Mizutani, *Colors*, Amana, 2014, p. 44

Mizutani took this playful yet seemingly mundane photograph after noticing his girlfriend's socks discarded on the floor. He was drawn to their shape, which he saw as both typical of everyday human behaviour and endowed with a certain organic and sculptural quality. The present work, the artist's favourite for its 'humorous, vivid and strong visual quality', is part of his *Colors* series, taken between 2010 and 2014. The vibrantly coloured and graphically composed images represent 'a culmination of everyday landscape' and depict moments that often are overlooked.



**Concept.
Composition.
Creator.**



70. Sally Mann b. 1951

Arundo Donax, 1988

Gelatin silver print.

48.2 x 58.7 cm (18 $\frac{7}{8}$ x 23 $\frac{1}{8}$ in.)

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

Estimate

£7,000-9,000 \$10,000-12,800 €8,800-11,300

Provenance

Edwynn Houk Gallery, New York

Literature

S. Mann, *Immediate Family*, Aperture, 1992, n.p.



71. Sally Mann b. 1951

Sunday Funnies, 1991

Gelatin silver print.

46.1 x 57.5 cm (18½ x 22½ in.)

Signed, titled, dated, numbered 19/25 and copyright notation in pencil on the verso.

Estimate

£10,000-15,000 \$14,200-21,300 €12,600-18,900

Provenance

Edwynn Houk Gallery, New York

Literature

S. Mann, *Immediate Family*, Aperture, 1992, n.p.



72. Saul Leiter 1923-2013

Lanesville (Variant), 1958

Chromogenic print, printed 2008.

49.4 x 32.7 cm (19½ x 12⅞ in.)

Signed by the artist and numbered 9/10 in an unidentified hand, all in ink on the verso.

Estimate

£3,000-5,000 \$4,300-7,100 €3,800-6,300

Provenance

Howard Greenberg Gallery, New York



73. Saul Leiter 1923-2013

Sunday Morning, 1947
Gelatin silver print, printed later.
25 x 31.8 cm (9⁷/₈ x 12¹/₂ in.)
Signed in ink by the artist and numbered 3/25
in an unidentified hand in pencil on the verso.

Estimate
£4,000-6,000 \$5,700-8,500 €5,000-7,600 †

Provenance
Gallery FIFTY ONE, Antwerp

Literature
Saul Leiter, Fondation Cartier-Bresson/ Steidl,
2008, pl. 1
M. Kozloff, *Saul Leiter: Early Black and White*,
Howard Greenberg Library/ Steidl, 2014, n.p.

74. Miroslav Tichý 1926-2011

Untitled, 1950-1980
Gelatin silver print, mounted.
Image: 17.9 x 12.9 cm (7 x 5¹/₈ in.)
Artist's mount: 24 x 17.9 cm (9¹/₂ x 7 in.)
Foundation Tichý Oceán label affixed to the
reverse of the frame.

Estimate
£1,500-2,000 \$2,100-2,800 €1,900-2,500 ♣

Provenance
Foundation Tichý Oceán, Zürich





75. Joseph Szabo b. 1944

Rolling Stone Beauty, 1978

Gelatin silver print.

42.6 x 28.5 cm (16¾ x 11¼ in.)

Signed, annotated 'Rolling Stone Concert Series' in pencil in the margin; signed in ink and '46 Willis Ave.' credit stamp on the verso.

Estimate

£3,000-5,000 \$4,300-7,100 €3,800-6,300

Provenance

Gitterman Gallery, New York

Literature

J. Szabo, *Rolling Stones Fans*, P.A.M. Books, 2007, cover



76. Joseph Szabo b. 1944

Priscilla, 1969

Gelatin silver print, printed late 1970s.

21 x 31.2 cm (8¼ x 12¼ in.)

Signed, titled, dated in pencil, dated '1978', copyright notation in ink and '46 Willis Ave.' credit stamp on the verso.

Estimate

£5,000-7,000 \$7,100-10,000 €6,300-8,800

Provenance

Gitterman Gallery, New York

Exhibited

Almost Grown, International Center of Photography, New York, 1978, for the present lot

Literature

J. Szabo, *Almost Grown*, Harmony, 1978, n.p.

J. Szabo, *Teenage*, Greybull, 2003, n.p.

77. Lewis Baltz 1945-2014

Orange County from *The Prototype Works*, 1970
Gelatin silver print.
12.8 x 20.4 cm (5 x 8 in.)
Signed, titled and dated twice in ink on the reverse
of the flush-mount.

Estimate

£8,000-12,000 \$11,400-17,100 €10,100-15,100 †

Provenance

Acquired directly from the artist
Galerie Thomas Zander, Cologne

Exhibited

Lewis Baltz/ Donald Judd, Galerie Thomas Zander,
Cologne, 4 September – 7 November 2010

This print is believed to be unique.

**‘Photography has its own method of treating
the world and its own method of being the kind
of object it produces. It can’t be duplicated by
some other medium or ‘form of expression’.**

Lewis Baltz



Actual size



78. **Saul Leiter** 1923-2013

Snow, 1960
Chromogenic print, printed later.
34.2 x 22.8 cm (13½ x 8⅞ in.)
Signed in ink on the verso.

Estimate
£4,000-6,000 \$5,700-8,500 €5,000-7,600

Provenance
Howard Greenberg Gallery, New York

Literature
Saul Leiter: Early Color, Steidl, 2006, n.p.
Saul Leiter, Fondation Cartier-Bresson/ Steidl, 2008, p. 88
Saul Leiter – Retrospektive, Haus der Photographie, Deichtorhallen Hamburg/ Kehrer, 2012, p. 43

79. **Elliott Erwitt** b. 1928

Las Vegas, Nevada, 1954
Gelatin silver print, printed later.
36.7 x 55.5 cm (14½ x 21⅞ in.)
Signed in ink in the margin.

Estimate
£2,000-3,000 \$2,800-4,300 €2,500-3,800

Provenance
Bloomsbury Auctions, London, 6 June 2014, lot 125

Literature
Elliott Erwitt: Snaps, Phaidon, 2001, p. 499
Elliott Erwitt: Personal Best, teNeues, 2009, pp. 262-263





80. Elliott Erwitt b. 1928

Wyoming, 1954
Gelatin silver print, mounted, printed later.
62.3 x 92 cm (24½ x 36¼ in.)
Signed in ink in the margin.

Estimate
£6,000-8,000 \$8,500-11,400 €7,600-10,100 ±

Provenance
Acquired directly from the artist

Literature
Elliott Erwitt: Snaps, Phaidon, 2001, pp. 478-479
Elliott Erwitt: Personal Best, teNeues, 2009,
pp. 432-433

81. Bruce Davidson b. 1933

East 100th Street, New York, 1966
Gelatin silver print, printed later.
46.7 x 37 cm (18½ x 14½ in.)
Signed in pencil on the verso.

Estimate
£2,000-3,000 \$2,800-4,300 €2,500-3,800

Provenance
Yann Le Mouel, Paris, 9 November 2010, lot 179

Literature
Bruce Davidson: East 100th Street, St Ann's Press,
2003, n.p.



82. Diane Arbus 1923-1971

*Woman with a locket in Washington Square Park,
N.Y.C., 1965*

Gelatin silver print, printed later by Neil Selkirk.

36.5 x 36.7 cm (14³/₈ x 14¹/₂ in.)

Stamped 'A Diane Arbus photograph', signed, titled,
dated and numbered 24/75 by Doon Arbus, Executor,
in ink, copyright credit and reproduction limitation
stamps on the verso.

Estimate

£4,000-6,000 \$5,700-8,500 €5,000-7,600 †

Provenance

Galerie Thomas Zander, Cologne

Literature

Diane Arbus, Aperture, 1972, n.p.

Diane Arbus: Revelations, Jonathan Cape, 2003, p. 103





83. Diane Arbus 1923-1971

Three transvestites in evening dress at a lounge, N.Y.C., 1961

Gelatin silver print, printed 1961-1963.

14.9 x 22.3 cm (5 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in.)

Stamped 'A Diane Arbus Print', signed by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate

£10,000-15,000 \$14,200-21,300 €12,600-18,900 +

Provenance

Galerie Thomas Zander, Cologne

Three Transvestites in evening dress at a lounge in N.Y.C., 1961, is a perfect example of Diane Arbus' photographic practice and aesthetic. The three beautiful, towering subjects stare seductively into the camera, making the viewer aware of the emotionally charged relationship between subject and artist. This relationship highlights Arbus' ability to capture those on the fringes of society, presenting them in a unique and judgement-free light.

Taken during a period of seismic change in America, at the height of the African-American civil rights movement, Arbus chose to present a group of not just transvestites but African-American transvestites, reaffirming her status as a polemic figure in photographic representation and her keen socio-political eye. This photograph is one of the last landscape-format portraits she would make, marking a moment of transition for the artist. The following year, Arbus began using a Rolleiflex and developed a frontal, square-format style that would become her signature.

Three Transvestites is quintessential of Arbus' choice and framing of subject, yet surprisingly obscure. This image has not been included in any major exhibition and is appearing at auction for the very first time. Prints of this previously unpublished image are exceptionally rare.



84. Weegee (Arthur Fellig) 1899-1968

The Critic, 1943

Gelatin silver print, printed later.

18.3 x 20.4 cm (7¼ x 8 in.)

'451 West 47th Street' credit stamp on the verso.

Estimate

£3,000-5,000 \$4,300-7,100 €3,800-6,300

Provenance

Wilma Wilcox; to a Private Collection
Collection of Graham Smith

85. Weegee (Arthur Fellig) 1899-1968

Simply Add Boiling Water, 1937

Gelatin silver print, printed later.

22.7 x 17.8 cm (8⅞ x 7 in.)

'451 West 47th Street' credit stamp on the verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800

Provenance

Wilma Wilcox; to a Private Collection
Collection of Graham Smith

86. Anonymous

Collection of Criminal Mugshots, 1940s-1960s

Nineteen gelatin silver prints, one mounted to a police record, printing dates unknown.

Varying sizes from approximately 5.7 x 8.1 cm

(2¼ x 3¼ in.) to 10.2 x 12.4 cm (4 x 4⅞ in.) or the reverse.

Variously annotated in an unidentified hand in pencil or ink on the recto and verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800

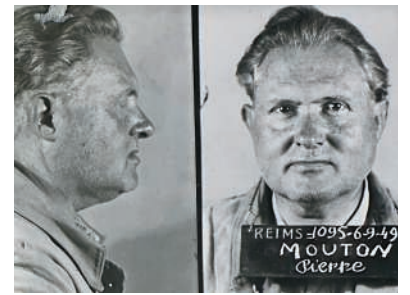
Provenance

Serge Plantureux, Paris



Police photography – the mugshot – began in the 1840s, only a few years after the invention of photography. Invented by Alphonse Bertillon in 1888, these mugshots, taken both from the front and in profile to capture the unique configuration of the subject's ear, were used for identification by victims and crime investigators.

The present lot, a unique collection of nineteen mugshots, brings together some of the greatest names of the criminal underworld in France in the 1940s. Abel Danos and Emile Buisson were members of the famous Front Wheel Drive Gang operating in Paris in the late 1930s. This tight group implemented the first French train robbery in 1936 and the largest French bank robbery in 1941 from Credit Lyonnais in Troyes, stealing over 1.8 million francs. Their portraits are presented alongside their collaborators and accomplices, including Raymond Naudy and Carmela Esposito.





87. Larry Sultan 1946-2009

Sharon Wild from The Valley, 2001
 Chromogenic print, flush-mounted.
 97 x 121.3 cm (38¼ x 47¾ in.)
 Signed in ink on the recto; printed title and number 3/10
 on a gallery label affixed to the reverse of the frame.

Estimate

£6,000-8,000 \$8,500-11,400 €7,600-10,100 †

Provenance

Galerie Thomas Zander, Cologne

Literature

Larry Sultan: The Valley, Steidl, 2004, cover and p. 113
Larry Sultan: Katherine Avenue, Steidl, 2010, p. 91



88. Larry Sultan 1946-2009

Woman in Garden, Mission Hills from The Valley, 1999
 Chromogenic print.
 75.8 x 94.7 cm (29⅞ x 37¼ in.)
 Signed in ink on a gallery label affixed to the reverse
 of the flush-mount. One from an edition of 10.

Estimate

£3,000-5,000 \$4,300-7,100 €3,800-6,300 †

Provenance

Galerie Thomas Zander, Cologne

Literature

Larry Sultan: The Valley, Scalo, 2004, p. 51



89. Larry Sultan 1946-2009

Woman in Curlers from *The Valley*, 2002

Chromogenic print.

95.8 x 75.8 cm (37¾ x 29⅞ in.)

Signed in ink on a gallery label affixed to the reverse of the flush-mount. One from an edition of 10.

Estimate

£6,000-8,000 \$8,500-11,400 €7,600-10,100 +

Provenance

Galerie Thomas Zander, Cologne

Literature

Larry Sultan: The Valley, Scalo, 2004, p. 78

W. A. Ewing, *Face: The New Photographic Portrait*,
Thames & Hudson, 2006, p. 95

T. Weski, ed., *Click Doubleclick: The Documentary
Factor*, König, 2006, p. 101



90. Walead Beshty b. 1976

3 Sided Picture (CMB), November 21st, 2007,
Los Angeles, 2007
Unique chromogenic print.
136.5 x 126 cm (53¾ x 49⅞ in.)
Printed title and date on a gallery label affixed
to the reverse of the backing board.

Estimate

£18,000-25,000 \$25,600-35,600 €22,700-31,500 ♣

Provenance

M+B, Los Angeles

91. Irving Penn 1917-2009

Frozen Foods, New York, 1977
Dye transfer print, printed 1984.
59 x 45.8 cm (23¼ x 18 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 33.

Estimate

£50,000-70,000 \$71,200-99,600 €63,000-88,100 ‡

Provenance

Fahey/Klein Gallery, Los Angeles

Literature

J. Szarkowski, *Irving Penn*, MoMA, 1984, pl. 70
I. Penn, *Passage, A Work Record*, Knopf, 1991, p. 222
M. A. Foresta, ed., *Irving Penn: Beyond Beauty*,
Smithsonian American Art Museum/ Yale, p. 189, pl. 132



[illegible]

M. A. Foresta, ed., *Irving Penn: Beyond Beauty*,
Smithsonian American Art Museum/ Yale, p. 187, pl. 131



94. Irving Penn 1917-2009

Summer Sleep, New York, 1949
Dye transfer print, printed 1985.
40.2 x 56.5 cm (15 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in.)
Signed, titled, dated, initialled in pencil, Condé Nast
copyright credit reproduction limitation, credit and
edition stamps on the verso. One from an edition of 29.

Estimate

£30,000-50,000 \$42,700-71,200 €37,800-63,000

Provenance

Hamiltons Gallery, London

Literature

I. Penn, *Moments Preserved*, Simon and Schuster, 1960,
pp. 122-123
J. Szarkowski, *Irving Penn*, MoMA, 1984, pl. 99
I. Penn, *Passage, A Work Record*, Knopf, 1991, p. 79
C. Westerbeck, ed., *Irving Penn: A Career in Photography*,
The Art Institute of Chicago/Bulfinch, 1997, p. 51

‘For Robert, the most important and interesting of them all was Andy Warhol, documenting the human mise-en-scène in his silver-lined Factory.’

Patti Smith

95. Robert Mapplethorpe 1946-1989

Andy Warhol, 1986

Gelatin silver print.

38.4 x 38.4 cm (15½ x 15½ in.)

Signed, dated and inscribed in ink in the margin;

numbered AP 1/2 in ink on the reverse of the flush-mount.

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

Estimate

£30,000-50,000 \$42,700-71,200 €37,800-63,000 ±

Provenance

Christie's, New York, 21 April 1994, lot 224

Literature

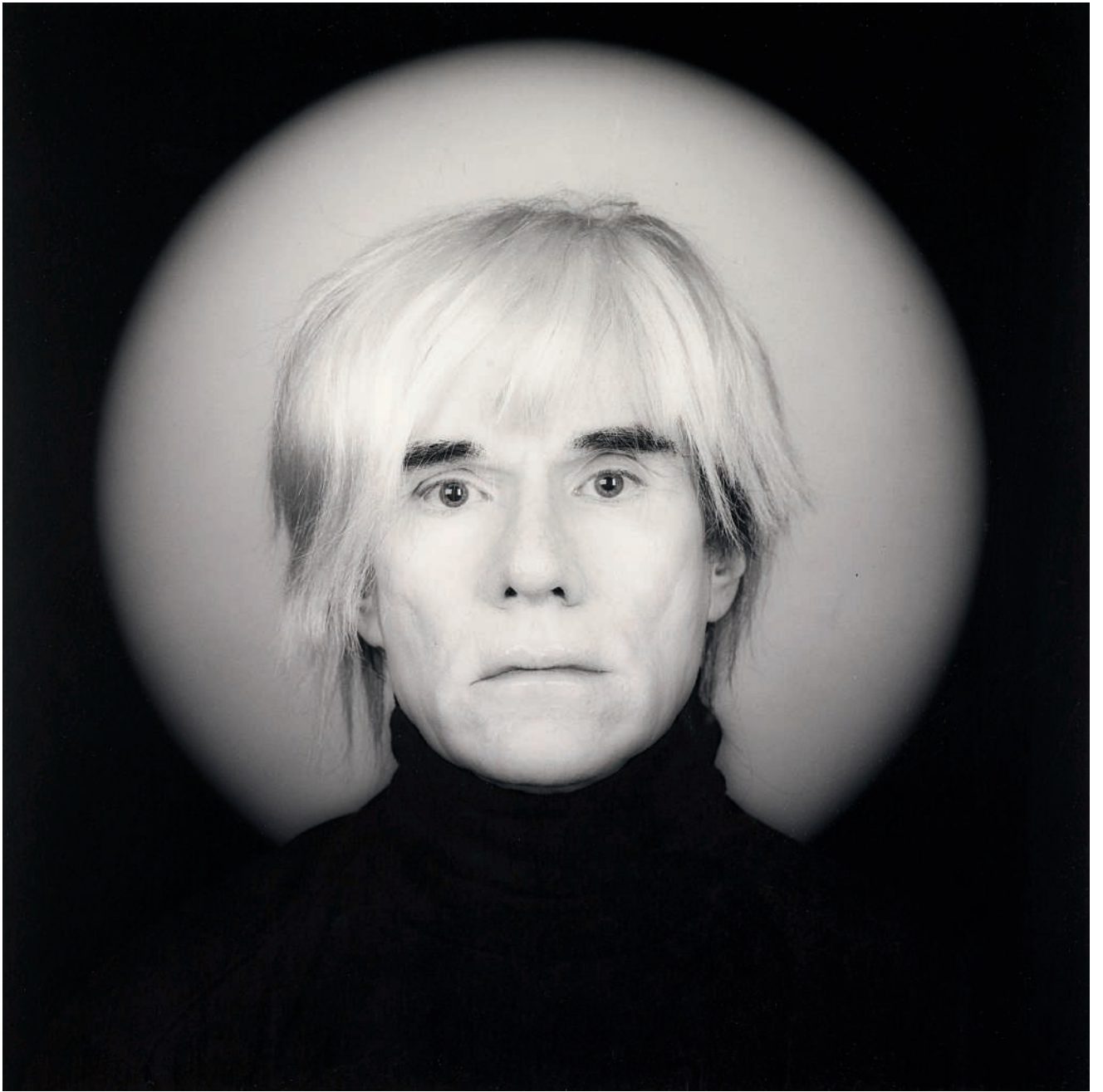
Mapplethorpe Portraits, National Portrait Gallery,

London, 1988, p. 58, pl. 38

M. Holborn, D. Levas, eds., *Mapplethorpe*, Jonathan Cape, 1992, p. 245

G. Celant, A. Ippolitov, *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints*, Guggenheim, 2004, pl. 89

P. Hickson, *Warhol & Mapplethorpe: Guise & Dolls*, Wadsworth Atheneum Museum of Art, Hartford/ Yale, 2015, back cover and p. 17





Property from a Private Collection, Europe

Phillips is proud to present Property from a Private Collection, Europe, a photography collection of artist portraits that showcases unique collaborations and relationships – Cecil Beaton and Francis Bacon, Bruce Bernard and Lucien Freud, Dora Maar and Pablo Picasso, and the Surrealists – as well as the key role of photography in modern and contemporary art.

At the centre of the collection is the portrait of Francis Bacon in his Battersea studio, taken in 1960 by friend and fellow artist Cecil Beaton (lot 101). Beaton's portrait of Bacon earns a place within Bacon's own artistic process as the print was kept in his studio and is covered in paint and finger smudges. Bacon saw photography as both a tool and inspiration for his paintings and in 1962, only two years after this portrait was taken, he began painting exclusively from photographs. Other highlights from the collection include Dora Maar's intimate portrait of Pablo Picasso, signed by Picasso (lot 100), and a photomaton portrait of Salvador Dalí, which was once owned by André Breton (lot 96). When the first photobooth arrived in Paris in 1928, Breton and his fellow Surrealists quickly embraced it as a photographic equivalent of a readymade.

Each work tells a unique story of inspiration, collaboration and friendship. The featured artists – both behind and in front of the camera – are united in their desire to push the boundaries of expression in visual art. Regardless of their respective medium, these artists recognised the important role of photography in shaping their social landscapes.

In 1928 Parisians were thrilled at the arrival of the latest sensation from the United States. Among those flocking to try the photomaton (photobooth) were André Breton and his fellow Surrealists. The photomaton was immensely attractive for its potential to create a visual equivalent to automatic writing, done quickly without intent, which the Surrealists believed more real and free than traditional ways of writing. The photomaton was the photographic readymade, the ultimate self-portrait, as the subject could portray himself without the interference of the self.

The following year, in the final issue of *La Révolution Surréaliste*, René Magritte presented a photocollage comprised of 16 photomaton portraits and a reproduction of a painting, to accompany an article on love. In this work the nude model (Magritte's wife Georgette) represents Venus, the god of love; written on the painting are the words 'Je ne vois pas la femme cachée dans la forêt' [I don't see the woman hidden in the forest]. Included in the work are photomatons of Salvador Dalí, René Magritte, André Breton, Max Ernst, Louis Aragon and others, all with their eyes closed so as not to be distracted by the mirror in the machine that allowed subjects to compose their expressions before the camera clicked. In *Photography and Surrealism*, art historian, David Bates observes that by framing the naked woman within the portraits of men with their eyes closed, Magritte positions her as the unattainable – a figment of their desires and fantasies.

The current lot, a photomaton portrait of Salvador Dalí, was one of two frames sold as part of a group lot of Surrealist photomaton portraits in the André Breton sale at Camel Cohens in 2003.

96. Anonymous

Salvador Dalí, circa 1929

Photomaton.

5.2 x 3.7 cm (2 x 1½ in.)

Estimate

£3,000-5,000 \$4,300-7,100 €3,800-6,300 +

Provenance

The Collection of André Breton

Calmels Cohen, Paris, André Breton - 42, rue Fontaine, Photographies, 15-17 April 2003, lot 5113

Michael Hoppen Gallery, London

Literature

'Enquête sur l'amour', *La Révolution Surréaliste*, n°12, 15 December 1929, p. 73

A. Angliviel de la Beaumelle, I. Monod-Fontaine,

C. Schweisguth, *André Breton: La Beauté Convulsive*, Pompidou, 1991, p. 193

Q. Bajac, C. Chéroux, *La Subversion des Images: Surréalisme, Photographie, Film*, Pompidou, 2009, pp. 49, 53

P. Roegiers, *Magritte et la Photographie*, Ludion, 2005, pl. 39

C. Chéroux, A. Lacoste, S. Stourdzé, *Derrière le rideau: L'esthétique Photomaton*, Musée de l'Elysée/ Editions Photosynthèses, 2012, pp. 94-95

A. Umland, ed., *Magritte: The Mystery of the Ordinary, 1926-1938*, MoMA, 2013, pls. 90-91 variants



René Magritte

'Je ne vois pas la [femme] cachée dans la forêt', from *La Révolution Surréaliste*, Paris, n°12, 15 December 1929

© ADAGP, Paris and DACS, London 2016.

Salvador Dalí portrait left column second row



Actual size



97. René Burri 1933-2014

Portrait of Picasso as an owl, Villa La Californie, Cannes, 1957
Gelatin silver print, printed early 1960s.
29 x 19.4 cm (11 $\frac{3}{8}$ x 7 $\frac{5}{8}$ in.)
Magnum copyright credit, Magnum Archive, John Hillelson Agency stamps and two Magnum labels affixed on the verso.

Estimate

£1,500-2,500 \$2,100-3,600 €1,900-3,100 †

Provenance

Michael Hoppen Gallery, London



98. Henri Cartier-Bresson 1908-2004

Marcel Duchamp and Man Ray, Paris, 1968
Gelatin silver print, printed later.
24 x 35.7 cm (9 $\frac{1}{2}$ x 14 in.)
Signed in ink and copyright credit blindstamp in the margin.

Estimate

£3,000-5,000 \$4,300-7,100 €3,800-6,300 ♠ †

Provenance

Michael Hoppen Gallery, London

Literature

P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, Thames & Hudson, 2003, p. 185, pl. 245



99. Robert Capa 1913-1954

Henri Matisse, Vence, 1949
Gelatin silver print, printed circa 1955.
24.2 x 34.6 cm (9 $\frac{1}{2}$ x 13 $\frac{3}{8}$ in.)
'Photograph by Robert Capa/ Distributed by Magnum' copyright credit, Magnum Paris Library stamps, annotated 'Matisse' in an unidentified hand and cropping notations in pencil/ink on the verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800 ♠ †

Provenance

Michael Hoppen Gallery, London

Literature

Robert Capa: Photographs, Aperture, 1996, p. 148

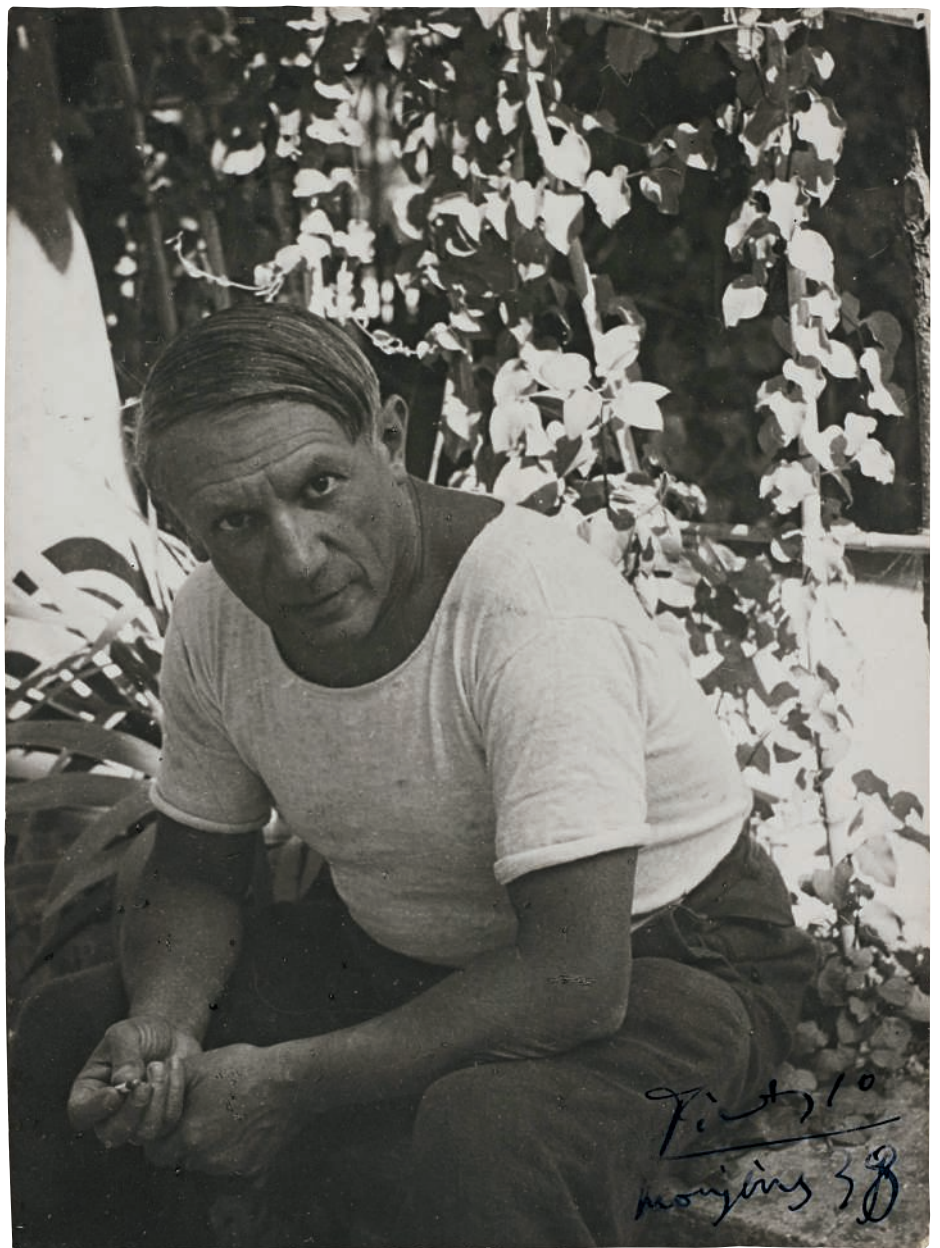
100. Dora Maar 1907-1997

Pablo Picasso, 1938
Gelatin silver print.
21 x 15.5 cm (8¼ x 6⅛ in.)
Signed, dated and annotated 'Mougins' by
Pablo Picasso in ink on the recto; annotated
'PHOTO DORA MAAR' in an unidentified hand
in pencil on the reverse of the card flush-mount.

Estimate
£12,000-18,000 \$17,100-25,600 €15,100-22,700 ♠ †

Provenance
Pablo Picasso to Hugh Willoughby
Robert Melville
Private Collection, USA
Grisebach, Berlin, 25 May 2000, lot 1309
Michael Hoppen Gallery, London

This portrait of Pablo Picasso by Dora Maar was taken in the South of France during their affair. In the lower right corner of the present lot, one can see Picasso's signature in blue ink, a sort of confirmation of the two artists' multifaceted collaboration. Picasso gave this print to Hugh Willoughby, who in the 1930s had one of the most extensive Picasso collections in the world. The photograph then changed hands, to the art critic Robert Melville, whose book *Picasso: Master of the Phantom*, based on Willoughby's collection, was written around the time that Maar took the photograph.



In 1997 Bacon's Reece Mews studio, left untouched since his death five years earlier, was catalogued, taken apart and reassembled in Hugh Lane Gallery in Dublin. 7,500 objects were listed, including 1,500 photographs, providing scholars with an unparalleled opportunity to examine how Bacon used this astonishing range of printed materials in his work. Bacon worked from photographs, as well as reproductions, magazines and other found images, because for him 'photographs are not only points of reference; they're often triggers of ideas'. These tools allowed him to distort and manipulate the subject in ways he found constraining when working from sitters. His paintings did not mimic what he saw in the photographs but instead appropriated them, allowing him to improvise on the subject's physicality, physiognomy and psychology.

Bacon knew many photographers, and often invited them to take photos for him, and occasionally of him, including Henri Cartier-Bresson, John Deakin and Cecil Beaton. First introduced by Graham Sutherland, Beaton and Bacon recognised in each other a kindred spirit. The two liked to drink together, and were often to be found in the French House in Soho. Bacon was by now established in his career, exhibiting internationally and starting his long association with Marlborough Gallery. Beaton, known for his shoots for *Vogue* and *Vanity Fair* as well as portraits of the Royal Family and other celebrities, described Bacon in his journals as 'most interesting, refreshing and utterly beguiling'. He asked Bacon to paint his portrait, which Bacon did (the work has not survived), and this photograph offers an intriguing example of a painter photographed by his own sitter. Their nexus was inevitable, as was their creative collaboration.

The current lot, from a series shot in Bacon's Battersea studio in January 1960, captures the artist at the age of 50. In this particular image the painter sits in front of a canvas, looking to his right at the camera from behind a sea of brushes and other clutter, while behind him on the wall are smears of paint. In his journals Beaton described the studio as 'a Dostoevsky shambles of discarded paints, rags, newspapers and every sort of rubbish', and the photograph confirms this impression. This lot is unique not just as an image, but also as an artifact. It is one of the few photographs known to us by Beaton that Bacon kept in his studio (another is in the public collection in Dublin), with paint, charcoal and other markings covering its surface. As such, it is both a visual depiction and a physical manifestation of Bacon's working practices, and an extraordinary relic that once littered the artist's densely creative landscape.

'My photographs are very damaged by people walking over them and crumpling them and everything else, and this does add other implications to an image.'

Francis Bacon

101. Cecil Beaton 1904-1980

Francis Bacon in his studio, 1960

Gelatin silver print with paint from Francis Bacon's studio on the recto and verso.

24.1 x 24.4 cm (9½ x 9⅝ in.)

Credited, annotated '554/5' in an unidentified hand in ink and credit stamp on the verso.

Estimate

£25,000-35,000 \$35,600-49,800 €31,500-44,100 ♣ †

Provenance

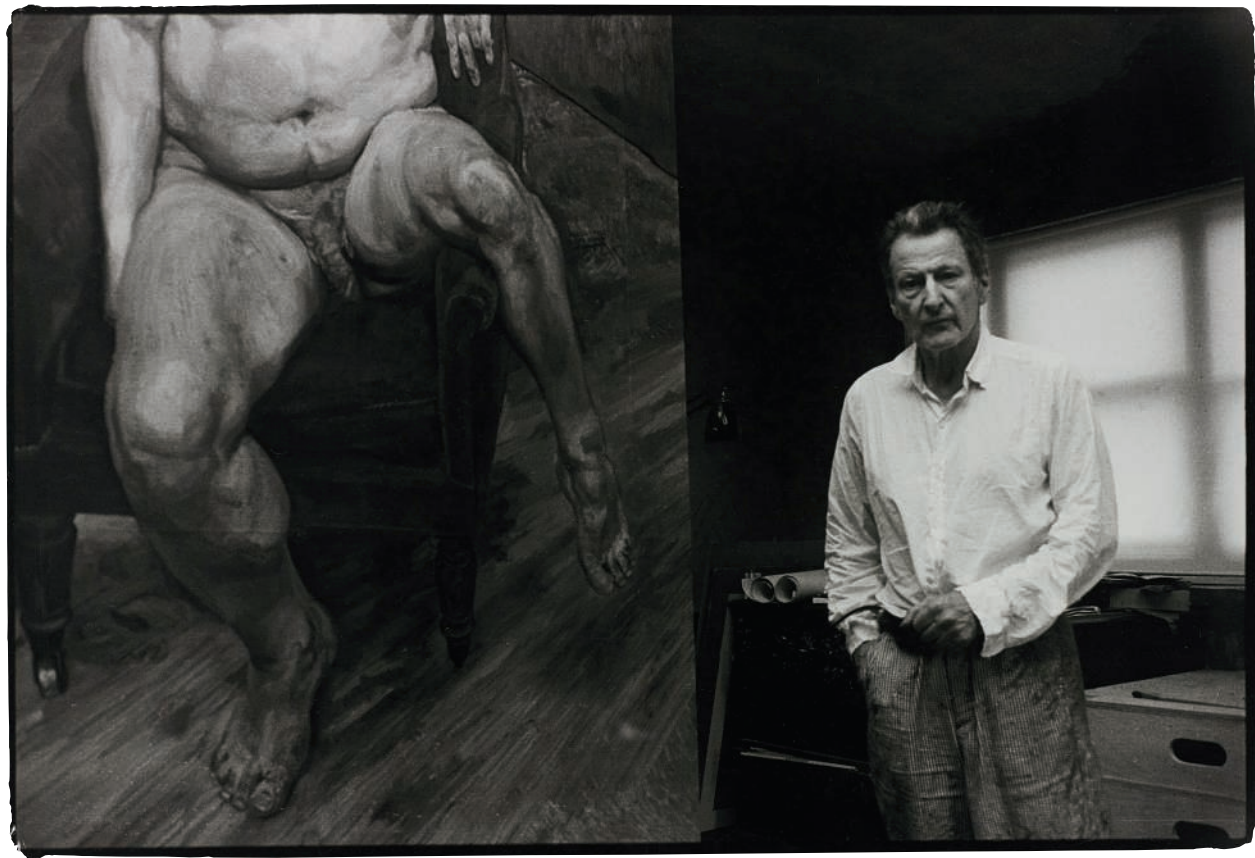
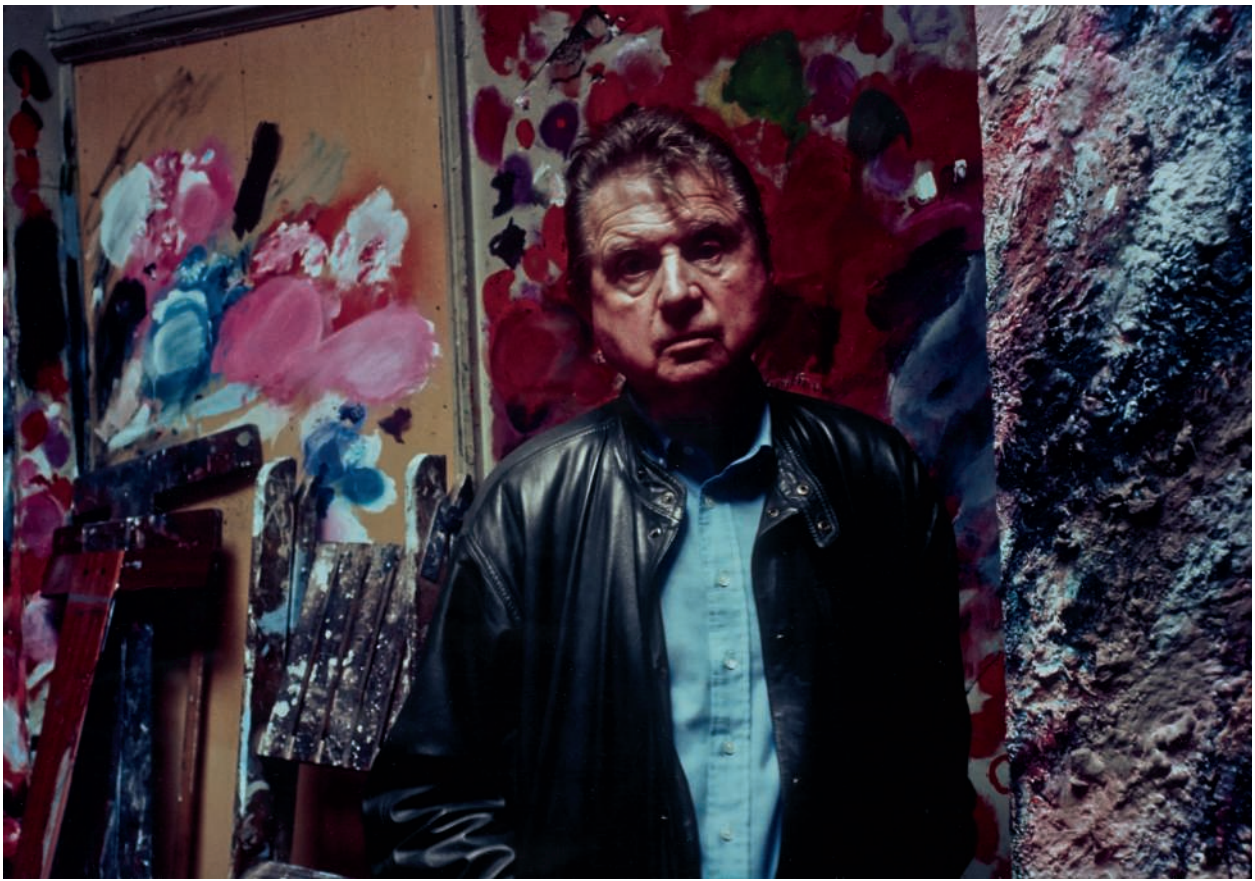
Bruce Bernard Estate

Michael Hoppen Gallery, London

Literature

Cecil Beaton: Portraits, Pera Museum, Istanbul, 2015, pl. 106, variant





Property from a Private Collection, Europe

‘What good photographs emphasise best to me, is not human mortality, but human endurance, and a very photogenic aspect of that is human beings at work or standing by their work.’

Bruce Bernard

102. Bruce Bernard 1928-2000

Francis Bacon in his studio, Reece Mews, 1983
Dye destruction print, printed 1998.
27.6 x 39.3 cm (10⁷/₈ x 15¹/₂ in.)
Signed, titled, dated, numbered 14/25 in ink and
copyright credit stamp on a label affixed to the verso.

Estimate

£3,000-5,000 \$4,300-7,100 €3,800-6,300 ♠ †

Provenance

Sotheby's, London, 19 November 2003, lot 238

Literature

B. Bernard, *12 Photographs of Francis Bacon*,
The British Council, 1999, pl. 6
P. Moorhouse, *Portraits of Painters: Photographs
by Bruce Bernard*, Tate, 2002, cover

103. Bruce Bernard 1928-2000

Lucian Freud with a portrait of Leigh Bowery, 1990
Bromide print, printed 1998.
31.4 x 46.2 cm (12³/₈ x 18¹/₄ in.)
Signed, titled, dated, numbered 19/25 in ink and
copyright credit stamp on a label affixed to the verso.

Estimate

£3,000-5,000 \$4,300-7,100 €3,800-6,300 ♠ †

Provenance

Sotheby's, London, 19 November 2003, lot 240

Literature

P. Moorhouse, *Portraits of Painters: Photographs
by Bruce Bernard*, Tate, 2002, n.p.
*Freud at Work: Photographs by Bruce Bernard and
David Dawson*, Jonathan Cape, 2006, pp. 58-59



104. Ahmet Ertug b. 1949

Bibiena Theatre, Mantova, 2015

Chromogenic print.

180 x 272 cm (70 $\frac{7}{8}$ x 107 $\frac{1}{8}$ in.)

Signed in ink, printed title, date and number 1/3 on an artist label affixed to the reverse of the flush-mount.

Estimate

£30,000-50,000 \$42,700-71,200 €37,800-63,000

Provenance

Acquired directly from the artist

105. Irving Penn 1917-2009

Ranunculus/ Ranunculus asiaticus: Picotee,

New York, 2006

Pigment print.

53.5 x 44 cm (21 $\frac{1}{8}$ x 17 $\frac{3}{8}$ in.)

Signed, titled, dated, initialled in ink, copyright credit (courtesy Vogue) reproduction limitation, credit and edition stamps on the reverse of the flush-mount. One from an edition of 8.

Estimate

£20,000-30,000 \$28,500-42,700 €25,200-37,800

Provenance

Pace/MacGill Gallery, New York





106. Nobuyoshi Araki b. 1940

Selected Images from Shijyo, Tokyo - Marketplace of Emotions and Kakyoku, 1997-1998
Six chromogenic prints, flush-mounted, printed 2007.
Each 39.5 x 58.5 cm (15½ x 23 in.)
Each signed in ink on a label affixed to the reverse of the frame.

Estimate
£15,000-20,000 \$21,300-28,500 €18,900-25,200

Provenance
Michael Hoppen Gallery, London

Literature
Nobuyoshi Araki: Kakyoku, Shinchosha, 1997, n.p.
Nobuyoshi Araki: Shijyo, Tokyo - Marketplace of Emotions, Edition Stemmler, 1998, various pages
S. Jerome, *Araki*, Taschen, 2007, p. 99



107. Robert Mapplethorpe 1946-1989

Calla Lily, 1984

Gelatin silver print.

38.2 x 38.4 cm (15 x 15½ in.)

Signed, dated by Michael Ward Stout, Executor, titled, dated, annotated '#3', numbered 4/10 in an unidentified hand, all in ink, Estate copyright credit reproduction limitation and signature stamp on the reverse of the flush-mount.

Estimate

£35,000-45,000 \$49,800-64,000 €44,100-56,700 ±

Provenance

Christie's, London, 30 April 1997, lot 222

Literature

Promiscuous Flowers: Robert Mapplethorpe and Nobuyoshi Araki, Kabushiki Kaisha Āto raifu, 2001, p. 65, pl. 37

M. Holborn, D. Levas, eds., *Mapplethorpe Flora: The Complete Flowers*, Phaidon, 2016, p. 315

108. Irving Penn 1917-2009

Orchids: Brassavola Nodosa, New York, 1969
Pigment print, printed 2003.
49.4 x 63 cm (19½ x 24¾ in.)
Signed, titled, dated, initialled in pencil and
Condé Nast copyright credit reproduction limitation
stamp on the verso. One from an edition of 9.

Estimate

£20,000-30,000 \$28,500-42,700 €25,200-37,800

Provenance

Pace/MacGill Gallery, New York

Literature

Irving Penn: Flowers, Harmony, 1980, n.p.

109. Irving Penn 1917-2009

Nude Christy Turlington (C), New York, 1993
Selenium toned gelatin silver print, printed 2000.
39.1 x 39.2 cm (15⅝ x 15⅝ in.)
Signed, titled, dated, initialled in pencil, copyright credit
(courtesy Vogue) reproduction limitation, credit and
edition stamps on the verso. One from an edition of 5.

Estimate

£25,000-35,000 \$35,600-49,800 €31,500-44,100

Provenance

Pace/MacGill Gallery, New York
Phillips de Pury & Company, London, 20 November
2007, lot 24





**'He was there to set the standard of excellence,
to make that breath-taking image that stops you in your tracks.'**

Anna Wintour



no. Peter Lindbergh b. 1944

Naomi Campbell, Linda Evangelista, Tatjana Patitz, Christy Turlington and Cindy Crawford, New York, 1989
Gelatin silver print.

30.9 x 24.6 cm (12 $\frac{1}{8}$ x 9 $\frac{5}{8}$ in.)

Signed, titled, dated, annotated 'British Vogue Cover, January 1990' by the artist, numbered 12/25 in an unidentified hand, all in pencil, copyright credit and edition stamps on the verso.

Estimate

£12,000-18,000 \$17,100-25,600 €15,100-22,700 ± ♣

Provenance

Private Collection, Switzerland

Literature

British Vogue, January 1990, cover

R. Muir, *Vogue 100: A Century of Style*, National Portrait Gallery, London, 2016, p. 214, for the *Vogue* cover

III. Michel Comte b. 1954

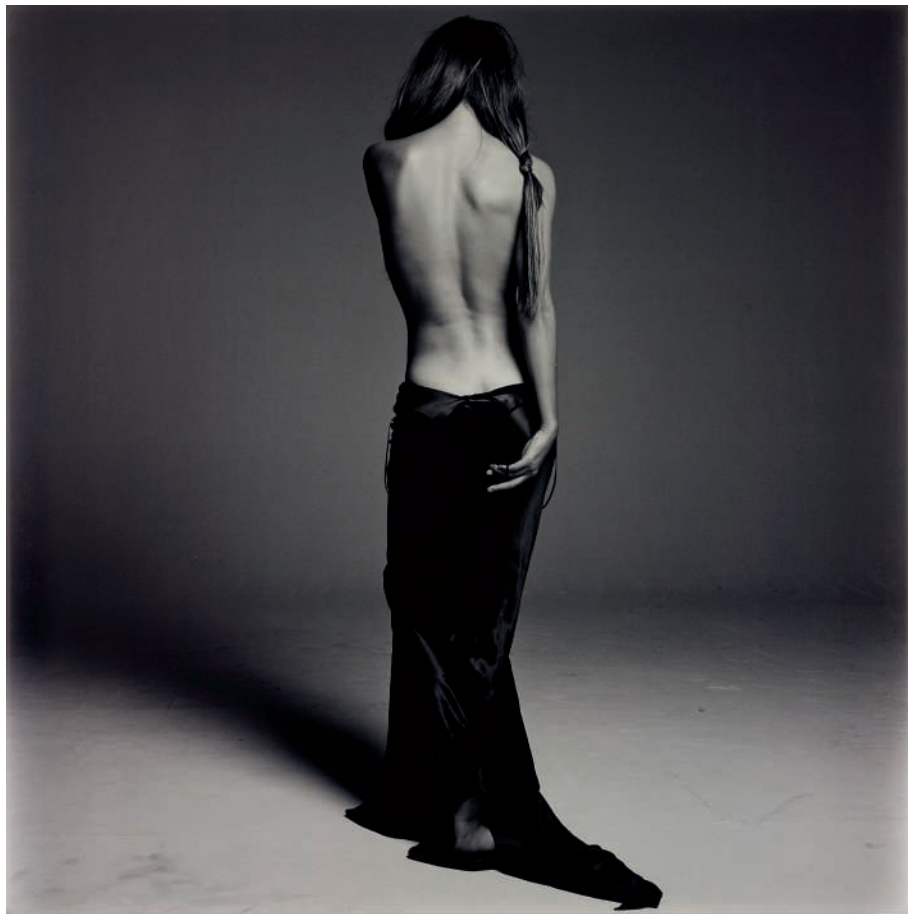
Helena Christensen V, 1993
Gelatin silver print, flush-mounted,
printed later.
119.5 x 119.5 cm (47 x 47 in.)
Signed, titled, dated and numbered
2/3 in ink on an artist label affixed to
the reverse of the frame.

Estimate

£8,000-12,000 \$11,400-17,100
€10,100-15,100

Provenance

Michel Comte Estate/I-Management
Phillips, London, 8 May 2014, lot 3



II2. Michel Comte b. 1954

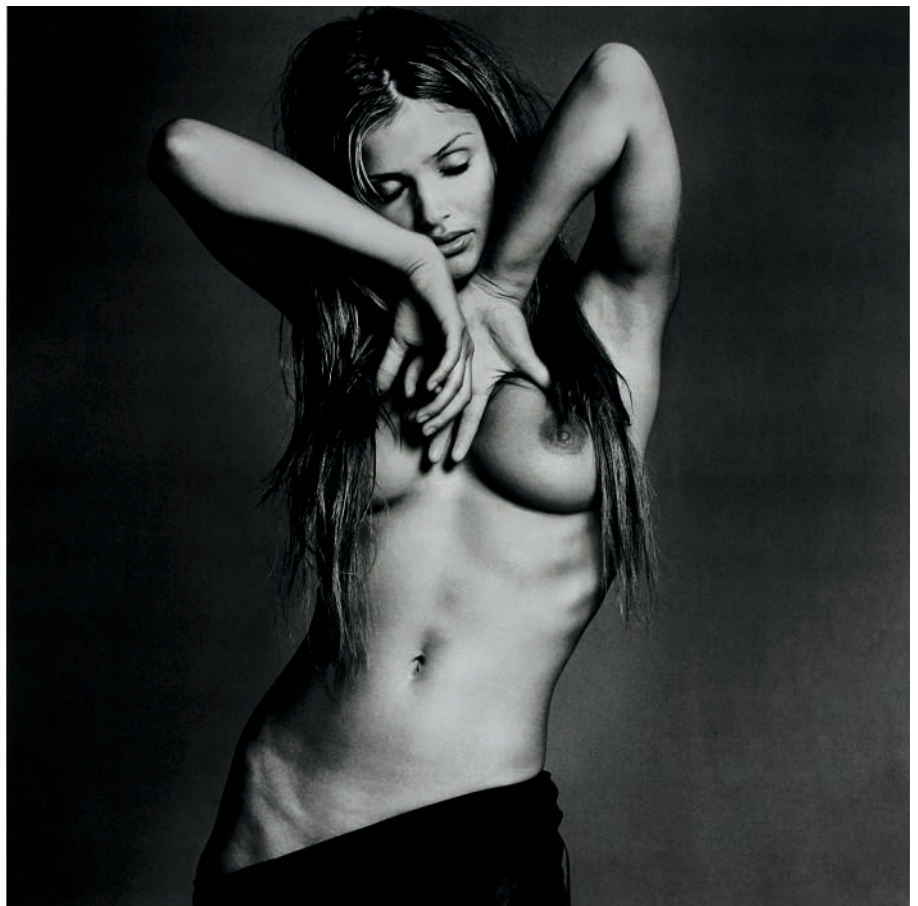
Helena Christensen III,
(*Safe Sex Campaign*), 1993
Gelatin silver print, printed later.
28½ x 28½ in. (72.4 x 72.4 cm)
Signed, titled and numbered 1/7
in pencil on an artist label affixed
to the reverse of the frame.

Estimate

£6,000-8,000 \$8,500-11,400
€7,600-10,100

Provenance

Guy Hepner, Los Angeles
Phillips, New York, 1 October 2013, lot 82





113. Nobuyoshi Araki b. 1940

Kaori, 2004

Chromogenic print, mounted.

59 x 47.2 cm (23¼ x 18⅝ in.)

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

Estimate

£3,000-5,000 \$4,300-7,100 €3,800-6,300

Provenance

Michael Hoppen Gallery, London



114. Ellen von Unwerth b. 1954

Untitled from Omahyra and Boyd, 2005

Gelatin silver print.

48.5 x 32.7 cm (19⅞ x 12⅞ in.)

Signed, dated '2007', numbered 2/7, annotated 'Paris' and inscribed in ink on the verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800 ♠ +

Provenance

Galerie Wouter van Leeuwen, Amsterdam

Literature

Ellen von Unwerth: Omahyra and Boyd,
Edition Mennour, 2005, cover

115. Sante D'Orazio b. 1956

Kate Moss, Glenn Cove, N.Y., 1995
Gelatin silver print.
34 x 22.8 cm (13⅜ x 8⅞ in.)
Signed, titled, dated and numbered 5/25
in pencil on the verso.

Estimate

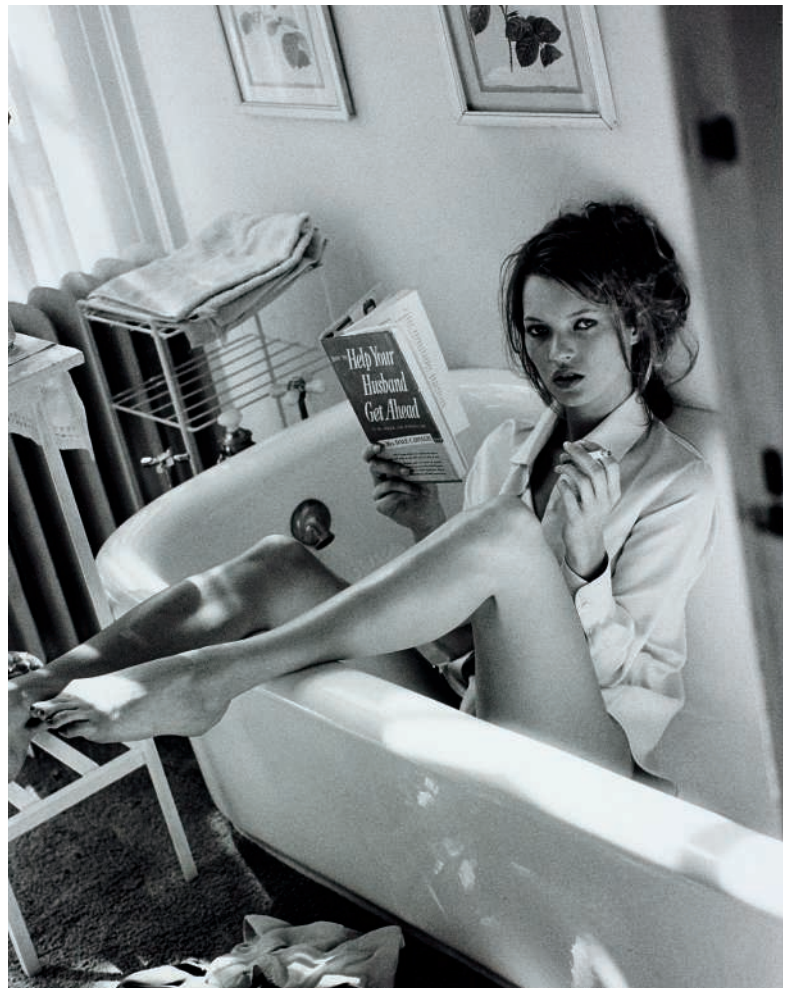
£3,000-5,000 \$4,300-7,100 €3,800-6,300

Provenance

Michael Hoppen Gallery, London

Literature

D. Fahey, ed., *Sante d'Orazio: A Private View, Photographs & Diary*, Penguin Studio, 1998, p. 109



116. Ellen von Unwerth b. 1954

Untitled from *Omahyra and Boyd*, 2005
Chromogenic print.
33.3 x 49.8 cm (13⅛ x 19⅞ in.)
Signed, dated '2007', numbered 1/7, annotated
'Paris' and inscribed in ink on the verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800 ♠ †

Provenance

Galerie Wouter van Leeuwen, Amsterdam

Literature

Ellen von Unwerth: Omahyra and Boyd, Edition Mennour, 2005, n.p.





117. Herb Ritts 1952-2002

Splash, Hollywood, 1989

Gelatin silver print.

46.5 x 37.3 cm (18¼ x 14⅝ in.)

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

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800

Provenance

Yann Le Mouel, Paris, 9 November 2010, lot 241

Literature

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

118. John Swannell b. 1946

Fine Lines, 1977

Platinum print, printed 2006.

50.6 x 38.3 cm (19⅞ x 15⅝ in.)

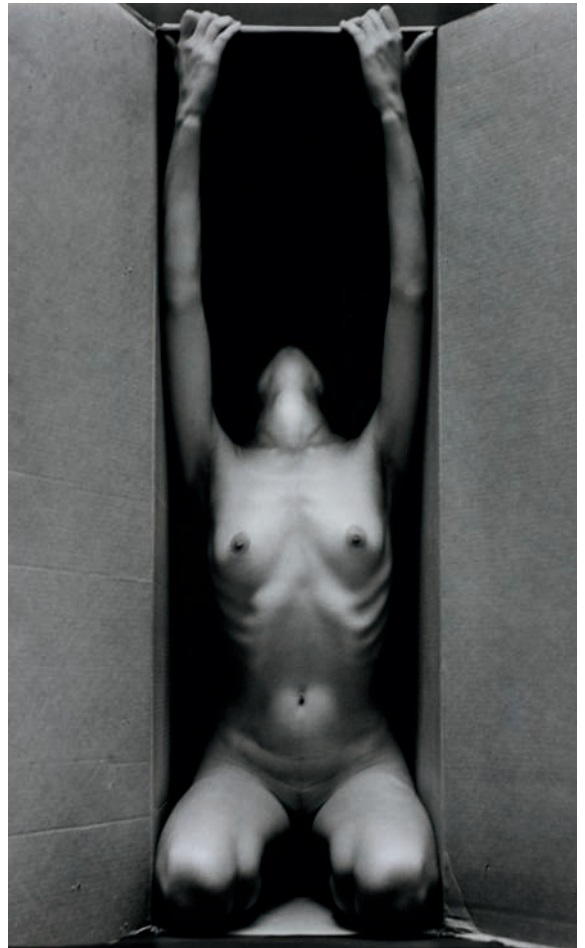
Signed and numbered 4/25 in pencil in the margin; signed, titled, dated, numbered 4/25 in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate

£5,000-7,000 \$7,100-10,000 €6,300-8,800 ♠

Provenance

Michael Hoppen Gallery, London





119. Ruth Bernhard 1905-2006

In the Box - vertical, 1962
Gelatin silver print, printed later.
33.6 x 20.3 cm (13¼ x 7⅞ in.)
Signed in pencil on the mount; signed, titled and dated in pencil on the verso.

Estimate
£4,000-6,000 \$5,700-8,500 €5,000-7,600

Provenance
Swann Galleries, New York, 28 February 2012, lot 94

Literature
M. Mitchell, *Ruth Bernhard: The Eternal Body: A Collection of Fifty Nudes*, Chronicle, 1986, pl. 20

120. Albert Watson b. 1942

Kate Moss, Marrakech, 1993
Platinum palladium print, printed later.
55.5 x 42.2 cm (21⅞ x 16⅝ in.)
Signed, titled, dated and numbered 2/3 in pencil on the verso.

Estimate
£15,000-20,000 \$21,300-28,500 €18,900-25,200 ± ♣

Provenance
Private Collection, Switzerland

Literature
Albert Watson: The Vienna Album, Schirmer/Mosel, 2005, n.p.
J. Crump, *Albert Watson*, Phaidon, 2007, cover and p. 87



Actual size



Actual size

121. Helmut Newton 1920-2004

Untitled (Seated Nude), n.d.
Polaroid print.
10.7 x 8.7 cm (4¼ x 3⅝ in.)
Signed in pencil on the verso.

Estimate
£4,000-6,000 \$5,700-8,500 €5,000-7,600

Provenance
From the artist to Gert Elfering
Howard Greenberg Gallery, New York

122. Helmut Newton 1920-2004

Untitled (Nude on Bed), n.d.
Polaroid print.
10.7 x 8.7 cm (4¼ x 3⅝ in.)
Signed in pencil on the verso.

Estimate
£4,000-6,000 \$5,700-8,500 €5,000-7,600

Provenance
From the artist to Gert Elfering
Howard Greenberg Gallery, New York



Actual size

123. Helmut Newton 1920-2004

Yves Saint Laurent boots, Vogue Italia, Capri, 1977

Polaroid print.

10.7 x 8.5 cm (4¼ x 3⅜ in.)

Signed in ink on the verso.

Estimate

£4,000-6,000 \$5,700-8,500 €5,000-7,600

Provenance

From the artist to Gert Elfering
Howard Greenberg Gallery, New York



124. **Fernand Fonssagrives** 1910-2003

Sand Fence, 1930s

Gelatin silver print.

26.7 x 25.6 cm (10½ x 10⅛ in.)

Signed by the photographer, variously annotated in an unidentified hand, all in pencil, LIFE PHOTO and various date stamps on the verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800 ± ♣

Provenance

Michael Hoppen Gallery, London

Literature

LIFE, 1 October 1951

R. Muir, *Fernand Fonssagrives: An Eye for Beauty*, Guiding Light, 2003, pl. 39

125. **George Hoyningen-Huene** 1900-1968

Divers, Horst with Model, Paris, 1930

Platinum palladium print, printed later by Horst P. Horst.

48.1 x 37.3 cm (18⅞ x 14⅝ in.)

Signed, annotated 'From the Collection of [Horst]' by Horst P. Horst, titled, dated, numbered 17/25 and annotated in an unidentified hand, all in pencil on the verso.

Estimate

£6,000-8,000 \$8,500-11,400 €7,600-10,100 ± ♣

Provenance

Staley-Wise Gallery, New York

Literature

Vogue US, July 1930

N. Hall-Duncan, *The History of Fashion Photography*, Alpine, 1979, p. 61

N. Angeletti, A. Oliva, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine*, Rizzoli, 2012, p. 70

126. **Herb Ritts** 1952-2002

Versace, Veiled Dress, El Mirage, 1990

Gelatin silver print.

56.1 x 45 cm (22⅛ x 17¾ in.)

Signed, titled, dated, numbered 8/25 in pencil and copyright credit stamp on the reverse of the mount.

Estimate

£10,000-15,000 \$14,200-21,300 €12,600-18,900 ±

Provenance

Staley-Wise Gallery, New York

Literature

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

Herb Ritts, Thames & Hudson, 2000, n.p.

P. Martineau, *Herb Ritts: L.A. Style*, Getty, 2012, p. 51







127. Lillian Bassman 1917-2012

The Little Furs, Barbara Mullen, Russian Broadtail Jacket by Trigère and hat by Lilly Daché, Essex House, New York, 1955

Gelatin silver print, printed later.

47 x 36.4 cm (18½ x 14¾ in.)

Signed and numbered 24/25 in pencil on the verso.

Estimate

£3,000-5,000 \$4,300-7,100 €3,800-6,300 †

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

D. Solomon, *Lillian Bassman: Women*, Abrams, 2009, p. 119



128. William Klein b. 1928

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

Gelatin silver print, printed later.

44 x 35.4 cm (17¾ x 13¾ in.)

Signed, titled and dated in pencil on the verso.

Estimate

£3,000-5,000 \$4,300-7,100 €3,800-6,300 † ♣

Literature

William Klein: In & Out of Fashion, Random House, 1994, p. 65

129. **Guy Bourdin** 1928-1991

Fashion Study, French Vogue, August, 1975;

Fashion Study, French Vogue, March, 1976

Two chromogenic prints.

(i) 28.1 x 40.7 cm (11 $\frac{1}{8}$ x 16 in.)

(ii) 29.2 x 41.5 cm (11 $\frac{1}{2}$ x 16 $\frac{3}{8}$ in.)

Estimate

£4,000-6,000 \$5,700-8,500 €5,000-7,600 ± ♣

Provenance

From the artist to Nancy Hall-Duncan

Christie's, London, by private treaty, November 2006

Christie's, New York, Icons of Glamour and Style:

The Constantiner Collection Part II, 12 February 2009,

lots 30, 75

Phillips, London, 8 May 2013, lot 1

Literature

S. Verthime, ed., *Guy Bourdin: In Between*, Steidl, 2010, pp. 124-125, 190



130. **Helmut Newton** 1920-2004

Winnie at the Negresco, Nice, 1975

Gelatin silver print.

33.6 x 23 cm (13 $\frac{1}{4}$ x 9 in.)

Signed and dated in ink in the margin; titled, dated, annotated 'Photographed at the Negresco, Nice' in ink and 'Paris, France' copyright credit reproduction limitation stamp on the verso.

Estimate

£5,000-7,000 \$7,100-10,000 €6,300-8,800

Provenance

Acquired directly from the artist

Private Collection

Sotheby's, London, by private treaty, May 2009

Literature

Helmut Newton: Private Property, Schirmer/Mosel, 1989, pl. 2

N. Angeletti, A. Oliva, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine*, Rizzoli, 2012, p. 70





131. Lillian Bassman 1917-2012

Barbara Mullen, New York, Harper's Bazaar, circa 1958
Gelatin silver print, printed later.
47 x 36.3 cm (18½ x 14¼ in.)
Signed and numbered 23/25 in pencil on the verso.

Estimate

£3,000-5,000 \$4,300-7,100 €3,800-6,300 †

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

Lillian Bassman, Bulfinch, 1997, pl. 50
D. Solomon, *Lillian Bassman: Women*, Abrams, 2009, n.p.



132. Lillian Bassman 1917-2012

Margie Cato (Test Shoot), New York, 1950
Gelatin silver print, printed later.
32.6 x 25 cm (12⅞ x 9⅞ in.)
Signed and numbered 8/25 in pencil on the verso.

Estimate

£2,000-3,000 \$2,800-4,300 €2,500-3,800 †

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

D. Solomon, *Lillian Bassman: Women*, Abrams, 2009, p. 193

133. Irving Penn 1917-2009

Black and White Fashion (with handbag)
(Jean Patchett), New York, 1950
Selenium toned gelatin silver print, printed 1984.
41 x 36.7 cm (16⅞ x 14½ in.)
Signed, titled, dated, initialled in ink, Condé Nast copyright credit (courtesy Vogue) reproduction limitation, credit and edition stamps on the reverse of the flush-mount. One from an edition of 14.

Estimate

£35,000-45,000 \$49,800-64,000 €44,100-56,700

Provenance

Hamiltons Gallery, London
Christie's, New York, Icons of Glamour and Style:
The Constantiner Collection, 17 December 2008, lot 164
Phillips, London, 18 November 2014, lot 148





134. Ormond Gigli b. 1925

Girls in the Windows, New York City, 1960
Archival pigment print, printed later.
78.7 x 78.7 cm (31 x 31 in.)
Signed, dated, annotated 'New York City'
and numbered 10/75 in ink in the margin.

Estimate

£15,000-20,000 \$21,300-28,500 €18,900-25,200 ±

Provenance

Acquired directly from the artist

Literature

Reflections in a Glass Eye: Works from the ICP,
Little, Brown, 2000, pl. 63
P. Fetterman, *Woman: A Celebration*, Chronicle,
2003, pl. 48
O. Gigli, *Girls in the Windows And Other Stories*,
powerHouse, 2013, cover and p. 23



135. Richard Avedon 1923-2004

Elise Daniels with street performers,
Suit by Balenciaga, Le Marais, Paris, August, 1948
Gelatin silver print from *Avedon/Paris*, printed 1978.
36.2 x 45.5 cm (14¼ x 17⅞ in.)
Signed, numbered 13/75 in pencil, copyright credit
reproduction limitation, title, date, portfolio and
edition stamps on the verso.

Estimate

£7,000-9,000 \$10,000-12,800 €8,800-11,300 ±

Provenance

Hamiltons Gallery, London

Literature

Avedon: Photographs, 1947-1977, Farrar, Straus and
Giroux, 1978, pl. 10
Richard Avedon, Photographs 1946-2004, Louisiana
Museum of Modern Art, Humlebaek, 2007, n.p.



136. Richard Avedon 1923-2004

Penelope Tree, Mask by Ungaro, Paris studio, January, 1968

Gelatin silver print, printed in 1981.

52.1 x 49.3 cm (20½ x 19¾ in.)

Signed, numbered 39/50 in ink, copyright credit reproduction limitation, title, date and edition stamps on the reverse of the linen flush-mount.

Estimate

£10,000-15,000 \$14,200-21,300 €12,600-18,900

Provenance

Christie's, Paris, Avedon: Photographs from the Richard Avedon Foundation, 20 November 2010, lot 47

Literature

Avedon: Photographs 1947-1977, Farrar, Straus and Giroux, 1978, pl. 106

Avedon: An Autobiography, Random House, 1993, pl. 273

Richard Avedon: Evidence, 1944-1994, Random House, 1994, p. 150

Richard Avedon: Woman in the Mirror, Abrams, 2005, pp. 154-155

Avedon Fashion: 1944-2000, ICP/ Abrams, 2009, pp. 246, 363



137. Helmut Newton 1920-2004

Portrait of Charlotte Rampling, Arles, 1973

Gelatin silver print.

29.9 x 20.4 cm (11¾ x 8 in.)

Signed, titled, dated in ink, 'Paris, France' copyright credit and reproduction limitation stamps on the verso.

Estimate

£15,000-20,000 \$21,300-28,500 €18,900-25,200 ±

Provenance

Private Collection, Switzerland

Literature

H. Newton, *White Women*, Stonehill, 1976, p. 89

Helmut Newton: Mode et Portraits, Musée d'Art Moderne de la Ville de Paris, 1984, pl. 10

Portraits: Helmut Newton, National Portrait Gallery, London, 1988, p. 49, pl. 37

Helmut Newton: Aus dem Photographischen Werk, Schirmer/Mosel, 1993, pl. 39

Z. Felix, ed., *The Best of Helmut Newton*, Thunder's Mouth, 1996, pl. 39

N. Angeletti, A. Oliva, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine*, Rizzoli, 2012, p. 220



138. Lillian Bassman 1917-2012

Jean Shrimpton, 1955

Gelatin silver print, printed later.

31.8 x 25.6 cm (12½ x 10⅛ in.)

Signed and numbered 5/25 in pencil on the verso.

Estimate

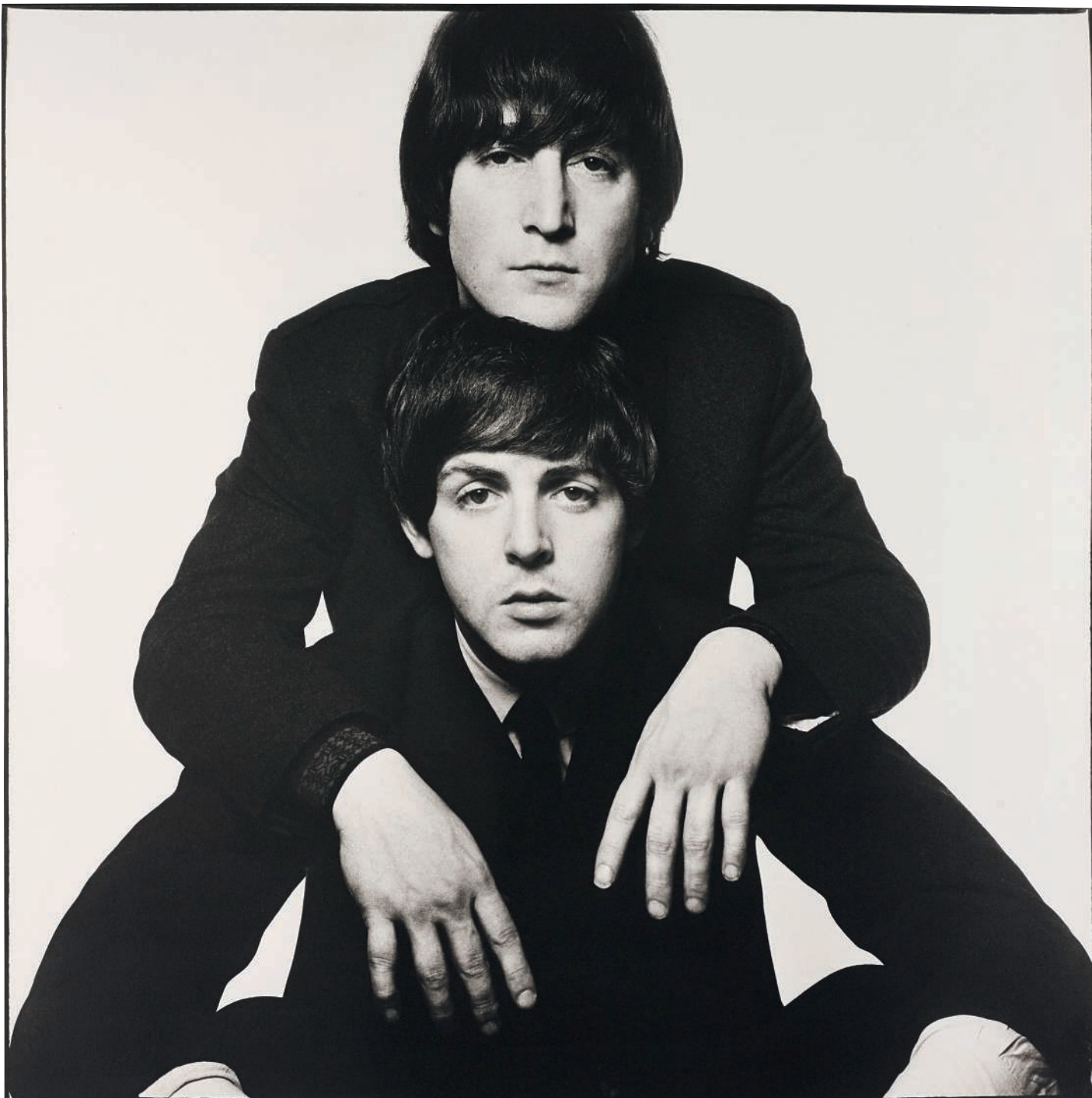
£2,000-3,000 \$2,800-4,300 €2,500-3,800 ±

Provenance

Peter Fetterman Gallery, Santa Monica

Exhibited

D. Solomon, *Lillian Bassman: Women*, Abrams, 2009, p. 79



139. David Bailey b. 1938

John Lennon and Paul McCartney, January, 1965
 Platinum palladium print, printed 1990.
 50.1 x 49.8 cm (19¾ x 19⅝ in.)
 Signed and dated in pencil on the verso. One from
 an edition of 20.

Estimate

£18,000-22,000 \$25,600-31,300 €22,700-27,700 ♠

Provenance

Hamiltons Gallery, London

Literature

M. Harrison, *David Bailey: Archive One, 1957-1969*,
 Thames & Hudson, 1999, p. 180



140. André Kertész 1894-1985

Chez Mondrian, 1926

Gelatin silver print, printed later.

34 x 25.9 cm (13 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in.)

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

Estimate

£5,000-7,000 \$7,100-10,000 €6,300-8,800 ± ♣

Provenance

Staley-Wise Gallery, New York

Literature

André Kertész: Sixty Years of Photography,
Thames & Hudson, 1972, p. 119

S. Phillips et al., *André Kertész: Of Paris and*

New York, Thames & Hudson, 1985, p. 159, pl. 22

P. Borhan, ed., *André Kertész: His Life and Work*,
Little, Brown, 1994, p. 155



141. Bill Brandt 1904-1983

Nude, East Sussex Coast, 1953

Gelatin silver print, printed circa 1972.

34.1 x 29 cm (13 $\frac{3}{8}$ x 11 $\frac{3}{8}$ in.)

Signed in ink on the mount.

Estimate

£3,000-5,000 \$4,300-7,100 €3,800-6,300 ♣

Provenance

The Photographers' Gallery, London

Literature

Bill Brandt: Nudes 1945-1980, Gordon Fraser,
1982, pl. 38

L. Durrell, M. Haworth-Booth, *Brandt Nudes:
A New Perspective*, Thames & Hudson, 2012, p. 82



142. Bill Brandt 1904-1983

Nude, London, 1952

Gelatin silver print, printed later.

34.2 x 29.1 cm (13½ x 11½ in.)

Signed in ink on the mount.

Estimate

£6,000-8,000 \$8,500-11,400 €7,600-10,100 ♠

Provenance

The Photographers' Gallery, London

Literature

C. Connolly, M. Haworth-Booth, *Bill Brandt: Shadow of Light*, Gordon Fraser, 1977, pl. 121

Bill Brandt: Nudes 1945-1980, Gordon Fraser, 1982, pl. 53

B. Jay, N. Warburton, *Brandt: The Photography of Bill Brandt*, Thames & Hudson, 1999, cover and p. 266

L. Durrell, M. Haworth-Booth, *Brandt Nudes: A New Perspective*, Thames & Hudson, 2012, p. 63



143. Elliott Erwitt b. 1928

Paris, 1989
Gelatin silver print, printed later.
60.9 x 91.2 cm (23 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)
Signed in ink in the margin.

Estimate
£5,000-7,000 \$7,100-10,000 €6,300-8,800 ±

Provenance
Acquired directly from the artist

Literature
Elliott Erwitt: Personal Best, teNeues, 2009,
pp. 184-185

144. Henri Cartier-Bresson 1908-2004

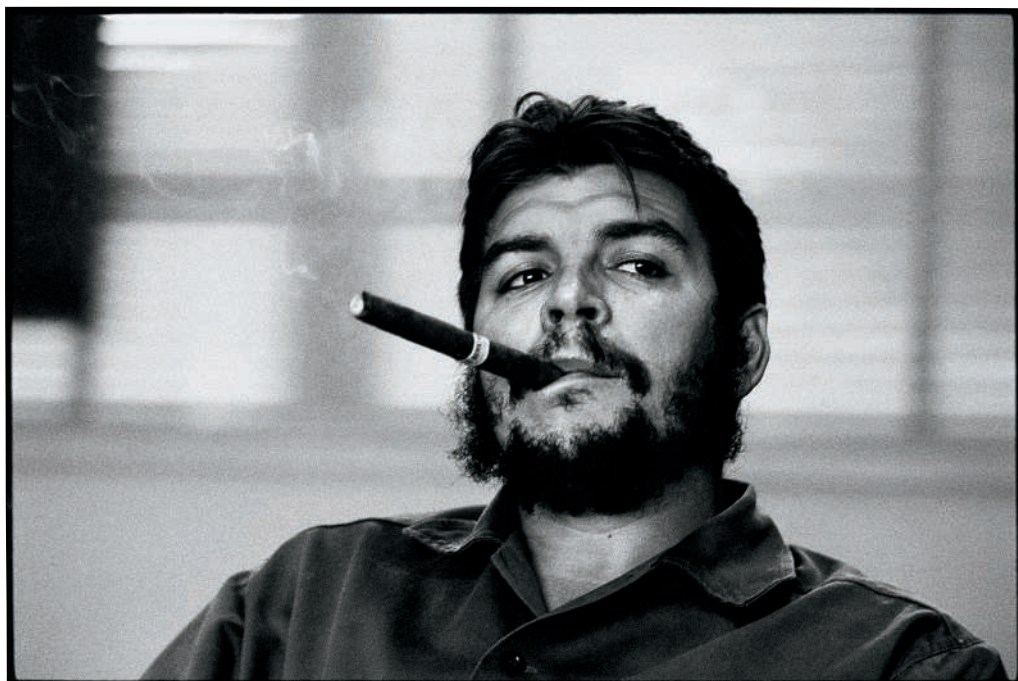
Srinagar, Kashmir, 1948
Gelatin silver print, printed later.
24 x 35.6 cm (9 $\frac{1}{2}$ x 14 in.)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
£4,000-6,000 \$5,700-8,500 €5,000-7,600 ♣

Provenance
John Hillelson Agency, London

Literature
P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, Thames & Hudson, 2003, pp. 278-279





145. René Burri 1933-2014

Ernesto Che Guevara, Havana, Cuba, 1963

Gelatin silver print, printed later.

35 x 52.5 cm (13¾ x 20⅞ in.)

Signed, titled and dated in ink in the margin.

Estimate

£4,000-6,000 \$5,700-8,500 €5,000-7,600 +

Provenance

Magnum Photos, London

Literature

René Burri Photographs, Phaidon, 2004, pp. 226-227

146. René Burri 1933-2014

São Paulo, Brazil, 1960

Gelatin silver print, printed later.

34.3 x 53.5 cm (13½ x 21⅞ in.)

Signed, titled and dated in ink in the margin.

Estimate

£4,000-6,000 \$5,700-8,500 €5,000-7,600 +

Provenance

Magnum Photos, London

Literature

René Burri Photographs, Phaidon, 2004, cover and pp. 192-193





147. Simen Johan b. 1973

Untitled #159 (Caribous) from
Until the Kingdom Comes, 2010
 Chromogenic print, face-mounted
 to Plexiglas.
 142 x 185.5 cm (55 $\frac{7}{8}$ x 73 in.)
 Signed, titled, dated and numbered
 3/6 in ink on a label affixed to the
 reverse of the flush-mount.

Estimate

£12,000-18,000 \$16,900-25,400
 €14,900-22,300 ‡

Provenance

Private Collection, Switzerland





148. Sebastião Salgado b. 1944

Chinstrap Penguins (Pygoscelis Antartica) on an iceberg located between Zavodovski and Visokoi Islands, South Sandwich Islands, 2009
Gelatin silver print.
54.3 x 75.3 cm (21 $\frac{3}{8}$ x 29 $\frac{5}{8}$ in.)
Signed, titled 'South Sandwich Islands' and dated in pencil on the verso.

Estimate

£6,000-8,000 \$8,500-11,300 €7,400-9,900 ♠ †

Provenance

NB Pictures, London

Literature

S. Salgado, *Genesis*, Taschen, 2013, pp. 94-95

149. Sebastião Salgado b. 1944

Dinka Cattle Camp of Amak, Southern Sudan, 2006
Gelatin silver print, flush-mounted.
124.2 x 167 cm (48 $\frac{7}{8}$ x 65 $\frac{3}{4}$ in.)
Signed, titled 'Sud-Soudan' [sic] and dated in pencil on the verso.

Estimate

£20,000-25,000 \$28,200-35,300 €24,800-31,000 ♠

Provenance

Private Collection, UK

Literature

S. Salgado, *Africa*, Taschen, 2007, cover and p. 304
S. Salgado, *Genesis*, Taschen, 2013, pp. 258-259



150. Nick Brandt b. 1966

Elephant Five, Amboseli, 2008

Archival pigment print.

104 x 155 cm (40⁷/₈ x 61 in.)

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

Estimate

£20,000-25,000 \$28,500-35,600 €25,200-31,500 ♠

Provenance

A. galerie, Paris

Literature

N. Brandt, *A Shadow Falls*, Abrams, 2009, pp. 36-37

151. Nick Brandt b. 1966

Lioness against dark foliage, Serengeti, 2012

Archival pigment print.

195 x 142 cm (76³/₄ x 55⁷/₈ in.)

Signed, dated and numbered 8/10 in pencil in the margin.

Estimate

£30,000-50,000 \$42,700-71,200 €37,800-63,000 ♠

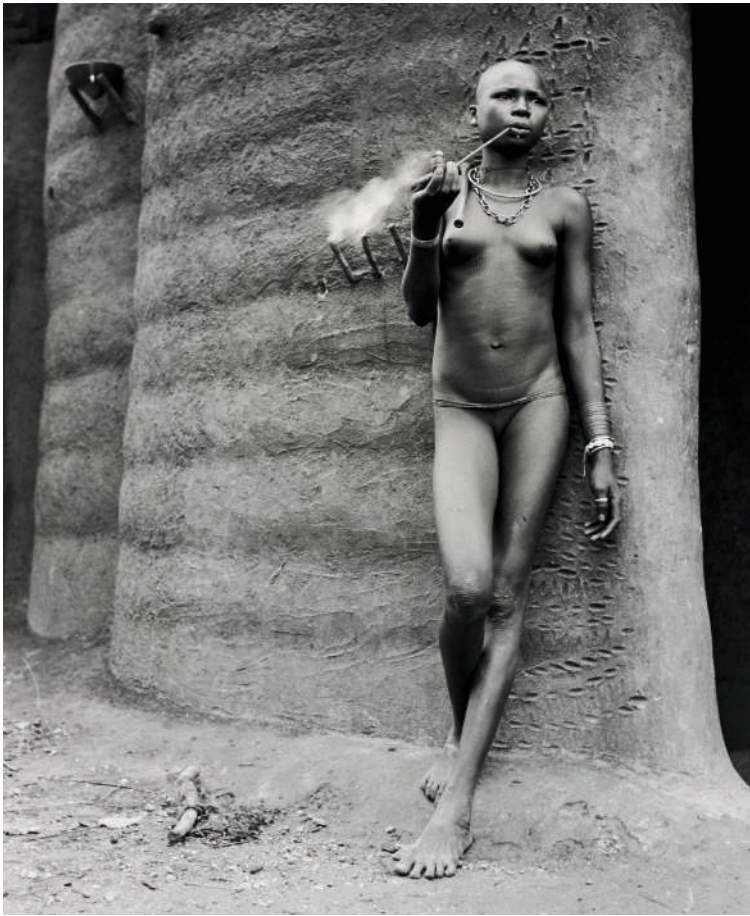
Provenance

Atlas Gallery, London

Literature

N. Brandt, *Across the Ravaged Land*, Abrams, 2013, p. 37





152. Hector Acebes b. 1921

Unidentified Woman, Benin, 1953
Gelatin silver print, printed later.
56.8 x 46.7 cm (22 $\frac{3}{8}$ x 18 $\frac{3}{8}$ in.)
Signed by the artist and numbered AP1 in
an unidentified hand, all in pencil on the verso.
One from an edition of 10 plus 3 artist's proofs.

Estimate

£4,000-6,000 \$5,700-8,500 €5,000-7,600

Provenance

Bernard J. Shapero Rare Books, London



153. Peter Beard b. 1938

Agnes of El Molo Bay, Loingalani, Lake Rudolf, Kenya, 1968
Polaroid print with ink and paint, printed later.
14.5 x 10.5 cm (5 $\frac{3}{4}$ x 4 $\frac{1}{8}$ in.)
Signed, titled and dated in ink on the recto;
signed, dated '2004' and inscribed in ink on
the reverse of the frame.

Estimate

£4,000-6,000 \$5,700-8,500 €5,000-7,600

Provenance

Michael Hoppen Gallery, London

Literature

Peter Beard, Taschen, 2008, pl. 181, variant

154. Steve McCurry b. 1950

Sharbat Gula, Afghan Girl, Pakistan, 1984
Chromogenic print, printed later.
43 x 28.7 cm (16⁷/₈ x 11¹/₄ in.)
Signed in ink in the margin.

Estimate

£6,000-8,000 \$8,500-11,400 €7,600-10,100

Provenance

Hamburg Kennedy Photographs, New York

Literature

National Geographic, Vol. 167, No. 6, June 1985, cover
S. McCurry, *South Southeast*, Phaidon, 2000, p. 137
S. McCurry, *Portraits*, Phaidon, 2002, cover and n.p.



155. Steve McCurry b. 1950

Boy in mid-flight, Jodhpur, India, 2007
Chromogenic print, flush-mounted, printed later.
38.6 x 58.2 cm (15¹/₄ x 22³/₈ in.)
Signed, dated and numbered 42/90 in ink on a
Certificate of Authenticity affixed to the reverse
of the frame.

Estimate

£3,000-4,000 \$4,300-5,700 €3,800-5,000

Provenance

Christophe Guye Galerie, Zürich

Literature

Steve McCurry, *The Unguarded Moment*, Phaidon,
2009, cover and n.p.





Fayel Tall
at Loingalani
Lake Rudolf Feb. '87
Peter Beard Box 47616 Nairobi



156. Peter Beard b. 1938

Fayel Tall at Loingalani, Lake Rudolf, Kenya, February, 1987

Gelatin silver print with blood, printed later.

60.5 x 50.3 cm (23 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in.)

Signed, titled and dated in ink on the recto.

Estimate

£15,000-20,000 \$21,300-28,500 €18,900-25,200 ±

Provenance

The Time is Always Now, New York

Literature

Peter Beard, Taschen, 2008, pl. 1, variant

157. Peter Beard b. 1938

I'll Write Whenever I Can, Koobi Fora, Lake Rudolf, Kenya, 1965

Toned gelatin silver print with ink, paint and blood, affixed gelatin silver prints, chromogenic prints, Polaroid and matchbox, printed later.

57 x 77.7 cm (22 $\frac{1}{2}$ x 30 $\frac{5}{8}$ in.)

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

Estimate

£30,000-50,000 \$42,700-71,200 €37,800-63,000

Provenance

Galerie Kamel Mennour, Paris

Literature

A. Graham, P. Beard, *Eyelids of Morning: The Mingled Destinies of Crocodiles and Men*, Chronicle, 1990, p. 218

J. Bowermaster, *The Adventures and MisAdventures of Peter Beard in Africa*, Bulfinch, 1993, cover and back cover
Peter Beard: Fifty Years of Portraits, Arena, 1999, pp. 186-187
Peter Beard (Photofile), Thames & Hudson, 2008, pl. 20
Peter Beard, Taschen, 2008, pl. 380
 variants



158. Sebastião Salgado b. 1944

The Eastern Part of the Brooks Range, Arctic National Wildlife Refuge, Alaska, USA, 2009
Gelatin silver print.
75 x 54 cm (29½ x 21¼ in.)
Signed, titled 'Alaska' and dated in pencil on the verso.

Estimate

£7,500-8,500 \$10,700-12,100 €9,400-10,700 ♣ †

Provenance

NB Pictures, London

Literature

S. Salgado, *Genesis*, Taschen, 2013, cover and p. 323



159. Nick Brandt b. 1966

Giraffes in Evening Light, Maasai Mara, 2006
Archival pigment print.
99.3 x 203.4 cm (39½ x 80½ in.)
Signed, dated and numbered 8/8 in pencil in the margin.

Estimate
£12,000-18,000 \$17,100-25,600 €15,100-22,700 ♣

Provenance
A. galerie, Paris

Literature
N. Brandt, *A Shadow Falls*, Abrams, 2009, pp. 60-61

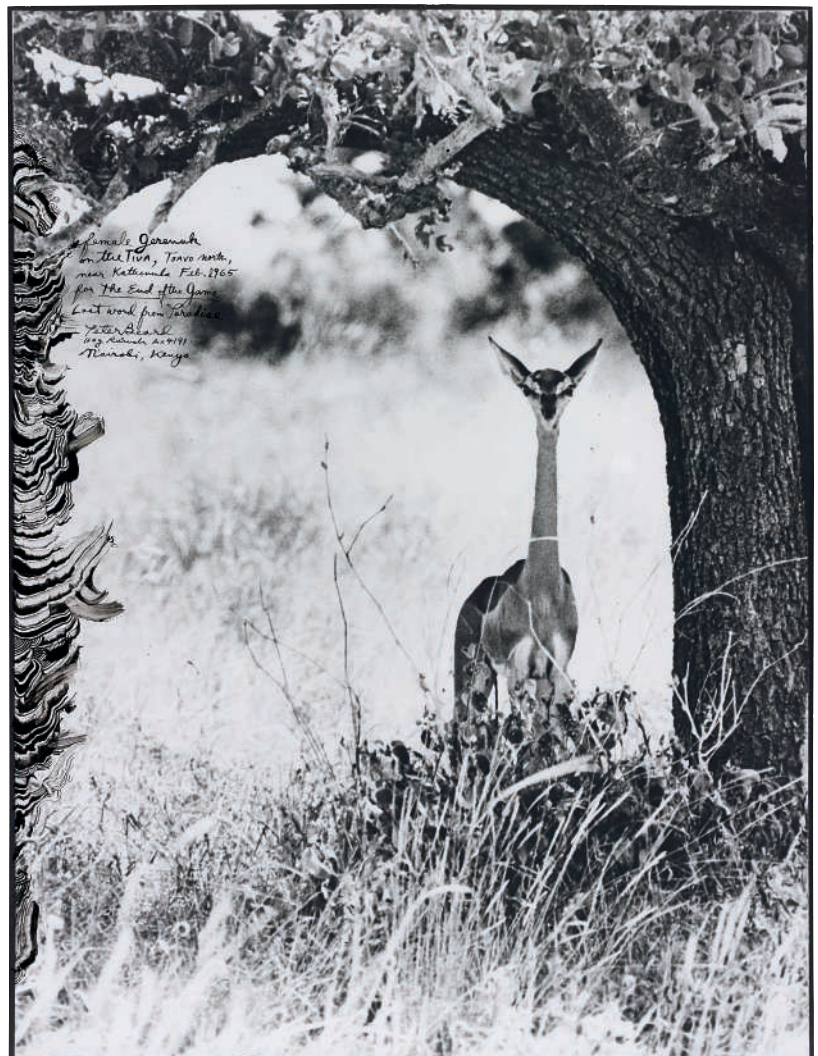
160. Peter Beard b. 1938

Female Gerenuk on the Tiva, Tsavo north, near Kathemula, Feb., 1965
Gelatin silver print with ink and paint, printed later.
58.3 x 44.6 cm (22¾ x 17½ in.)
Signed, titled, dated and annotated in ink on the recto; The Time is Always Now copyright credit and '50 Years of Portraits' exhibition stamps on the reverse of the frame.

Estimate
£8,000-12,000 \$11,400-17,100 €10,100-15,100

Provenance
A Gallery for Fine Arts, New Orleans

Literature
Peter Beard: The End of the Game, Taschen, 2008, p.147, variant
Peter Beard, Taschen, 2008, pl. 267, variant





Evocative.
Singular.
Ultimate.



Defining Editions.

Editions Evening & Day Sales **London, 9 June 2016**

Phillips defines the Editions category. Our June 2016 sales will present museum quality, original artist prints and multiples - inviting collectors to add the heavyweights of contemporary and modern art to their collections.

Visit our public viewing from 3 - 9 June at
30 Berkeley Square, London W1J 6EX

Enquiries
+44 20 7318 4075
editionslondon@phillips.com

Andy Warhol
Marilyn, 1967
Estimate £40,000-60,000

PHILLIPS

phillips.com

Guide for Prospective Buyers

Buying at Auction

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

Conditions of Sale

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

Buyer's Premium

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

VAT

Value added tax (VAT) may be payable on the hammer price and/or the buyer's premium. The buyer's premium may attract a charge in lieu of VAT. Please read carefully the VAT and Other Tax Information for Buyers section in this catalogue.

1 Prior to Auction

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

Δ 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:

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

The Artist's Resale Right applies where the hammer price is EUR 1,000 or more, subject to a 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, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government-issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. Please note that buyers bidding in person, by telephone, online or by absentee bid will not have the right to cancel the sale of any lot purchased under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.

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.

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. The digital saleroom is optimised to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe Flash Player. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer’s premium and 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, UnionPay (for in-person transactions only) 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, Brazilian rosewood, 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 the US or to any country within or 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 US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object 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. A prospective buyer planning to import an object into the US 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 a qualified independent appraiser prior to placing a bid on 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, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, email 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.

PHOTO LONDON

19–22 May 2016
Somerset House, London

80 of the world's best galleries
480 outstanding photographers
32 talks, lectures and conversations
4 special exhibitions
9 publishers
2 installations

Photolondon.org
#PhotoLondonFair16

In association with

FT Weekend

LUMA Foundation
Supporter of the
public programme



PICTET Candlestar

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, the Important Notices and VAT information following the Guide for Prospective Buyers and the 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) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

5 Conduct of the Auction

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

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

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

(d) The sale will be conducted in 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. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(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 30 Berkeley Square, London, W1J6EX 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, UnionPay (for in-person transactions only) 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, Brazilian rosewood, 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 US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US 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 certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US 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 a qualified independent appraiser prior to placing a bid 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. Phillips may take and retain a copy of government-issued identification such as a passport or driving licence. 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 promotional and marketing materials about us and our services. 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) property where there has been no material loss in value from the value of the lot 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 to the saleroom in which it was purchased 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 set forth in this subparagraph (c) or subparagraph (b) above.

(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.

Executive Management

Chairman & CEO

Edward Dolman

Senior Directors

Jean-Paul Engelen
Henry Allsopp
Vanessa Hallett
Sam Hines
Alexander Payne
Jean-Michel Placent
Peter Sumner

Senior Consultants

Aurel Bacs
Livia Russo

Senior Advisors to Chairman & CEO

Francesco Bonami
Arnold Lehman

Directors

Alex Heminway
Nazgol Jahan
Martin Klosterfelde
Cary Leibowitz
Paul Maudsley
Zach Miner
Kelly Troester

Chairman, UK & Europe

Hugues Joffre

Worldwide Deputy Chairman

Svetlana Marich

Head of Business Development & Deputy Chairman

Matt Carey-Williams

Deputy Chairman, Europe & Asia

Finn Schouenborg Dombernowsky

Deputy Chairmen, Americas

David Georgiades
August O. Uribe

Chief of Staff

Lisa King

Chief Financial Officer

Annette Schwaer

Chief Creative & Marketing Officer

Damien Whitmore

Chief Communications & PR Officer

Michael Sherman

Chief Counsel

Richard Aydon

Chief Operating Officer, Americas

Sean Cleary

Chief Operating Officer, UK Europe & Asia

Frank Lasry

International Business Directors

Bart van Son, 20th Century & Contemporary Art
Myriam Christinaz, Jewelry, Watches, & Business Development

Senior Directors, Human Resources

Jennifer Garvin
Nicola Mason

Strategy Projects Director

Caroline Conegliano

Associate General Counsel

Jonathan Illari

International Specialists

Berlin

Martin Klosterfelde
Director and International Specialist,
Contemporary Art
+49 177 628 4110

Chicago

Carol Ehlers
Specialist, Consultant, Photographs
+1 773 230 9192

Cologne

Dr. Alice Trier
Specialist, Contemporary Art
+49 173 25 111 69

Denver

Melyora de Koning
Senior Specialist, Contemporary Art
+1 917 657 7193

Geneva

Oksana Katchaluba
Specialist, Contemporary Art
+41 22 906 80 00

Istanbul

Deniz Atac
Specialist, Consultant
+90 533 374 1198

Italy

Carolina Lanfranchi
Specialist, Consultant
+39 33 8924 1720

Paris

Maria Cifuentes Caruncho
Specialist
+33 142 78 67 77

Portugal

Maura Marvão
Specialist, Consultant,
Contemporary Art
+351 917 564 427

Zurich

Niklaus Kuenzler
Specialist, Contemporary Art
+41 79 533 90 00

Worldwide Offices

Sale Rooms

New York

450 Park Avenue
New York, NY 10022, USA
tel +1 212 940 1200
fax +1 212 940 1378

London

30 Berkeley Square
London W1J 6EX, United Kingdom
tel +44 20 7318 4010
fax +44 20 7318 4011

Geneva

15 quai de l'Île
1204 Geneva, Switzerland
tel +41 22 317 81 81
fax +41 22 317 81 80

Hong Kong

Room 1301-13/F, York House,
The Landmark Building,
15 Queen's Road Central, Hong Kong
tel +852 2318 2000
fax +852 2318 2002

Regional Offices

Berlin

Kurfürstendamm 193
10707 Berlin, Germany
tel +49 30 887 297 44

Istanbul

Meclisi Mebusan Caddesi
Deniz Apartmanı No. 79/8
Istanbul Beyoglu 34427, Turkey
tel +90 533 374 1198

Milan

Via Monte di Pietà, 1/A
Milan 20121

Moscow

Nikolskaya Str 19-21, 5th floor,
109012 Moscow, Russia
tel +7 495 225 88 22
fax +7 495 225 88 87

Paris

46 rue du Bac,
75007 Paris, France
tel +33 1 42 78 67 77
fax +33 1 42 78 23 07

Zurich

Restelbergstrasse 89,
8044 Zurich, Switzerland
tel +41 79 533 90 00

Art. LACMA. Mapplethorpe. Now.

Phillips supports the Robert Mapplethorpe
exhibition at the Los Angeles County
Museum of Art

Robert Mapplethorpe: The Perfect Medium
LACMA
20 March – 31 July 2016

LACMA

PHILLIPS

Specialists and Departments

20th Century & Contemporary Art

Hugues Joffre, Worldwide Head of 20th Century Art	+44 20 7318 7923
Jean-Paul Engelen, Worldwide Head of Contemporary Art	+1 212 940 1390
David Georgiades	+1 212 940 1280
August O. Uribe	+1 212 940 1208
Bart Van Son	+44 20 7318 7912

London	
Peter Sumner, Head of Contemporary Art, London	+44 20 7318 4063
Henry Highley, Head of Day Sale	+44 20 7318 4061
Tamila Kerimova, Head of New Now Sale	+44 20 7318 4065
Nathalie Zaquin-Boulakia	+44 20 7901 7931
Matt Langton	+44 20 7318 4074
Iori Endo	+44 20 7318 4039
Simon Tovey	+44 20 7318 4084
Hannah Tjaden	+44 20 7318 4093
Alex Dolman	+44 20 7901 7911
Ava Carleton-Williams	+44 20 7901 7904
Chiara Panarello	+44 20 7318 4073
Florencia Moscova	+44 20 7318 4082

New York	
Kate Bryan, Head of Evening Sale	+1 212 940 1267
John McCord, Head of Day Sale	+1 212 940 1261
Rebekah Bowling, Head of New Now Sale	+1 212 940 1250
Jean-Michel Placent	+1 212 940 1263
Zach Miner	+1 212 940 1256
Rachel Adler Rosan	+1 212 940 1333
Karen Garka-Prince	+1 212 940 1204
Amanda Lo Iacono	+1 212 940 1260
Katherine Lukacher	+1 212 940 1215
Samuel Mansour	+1 212 940 1219
Nicole Smith	+1 212 940 1387
Courtney Raterman	+1 212 940 1392
Paula Campolieto	+1 212 940 1255
Annie Dolan	+1 212 940 1288
Carolyn Mayer	+1 212 940 1212

Latin American Art

Henry Allsopp, Worldwide Head	+44 20 7318 4060
Kaeli Deane, Head of Sale	+1 212 940 1352
Valentina Garcia	+1 917 583 4983
Carolina Scarborough	+1 212 940 1391
Isabel Suarez	+1 212 940 1227

Modern and Contemporary Editions

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

London	
Robert Kennan, Head of Sale	+44 20 7318 4075
Anne Schneider-Wilson	+44 20 7318 4042
Ross Thomas	+44 20 7318 4077
Rebecca Tooby-Desmond	+44 20 7318 4079
Eliza Allan	+44 20 7318 4069

New York	
Jannah Greenblatt	+1 212 940 1332
Audrey Lindsey	+1 212 940 1322
Kaissa Karhu	+1 212 940 1238

Jewels

Nazgol Jahan, Worldwide Director	+1 212 940 1283
----------------------------------	-----------------

London	
Lane Clements McLean	+44 20 7318 4032

New York	
Kristen Dowling	+1 212 940 1302
Christina Alford	+1 212 940 1365

Design

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

London	
Domenico Raimondo	+44 20 7318 4016
Adam Clay	+44 20 7318 4048
Madalena Horta e Costa, Head of Sale	+44 20 7318 4019
Marcus McDonald	+44 20 7318 4095
Sofia Sayn-Wittgenstein	+44 20 7318 4023
Marta De Roia	+44 20 7318 4096
Lisa Stevenson	+44 20 7901 7926
Ben Williams	+44 7769 94 7177

New York	
Alex Heminway, New York Director	+1 212 940 1268
Meaghan Roddy	+1 212 940 1266
Cordelia Lembo	+1 212 940 1265
Kimberly Sørensen	+1 212 940 1259
Jillian Pfifferling	+1 212 940 1268
Marcus Tremonto	+1 212 940 1268

Photographs

Vanessa Hallett, Senior Director and Worldwide Head, Photographs	+1 212 940 1243
---	-----------------

London	
Genevieve Janvrin, Head of Photographs, Europe	+44 20 7318 7996
Yuka Yamaji	+44 20 7318 4098
Alexandra Bibby	+44 20 7318 4087
Sophie Busby	+44 20 7318 4092

New York	
Sarah Krueger, Head of Sale	+1 212 940 1225
Caroline Deck	+1 212 940 1247
Rachel Peart	+1 212 940 1246
Marijana Rayl	+1 212 940 1386
Kelly Van Ingen	+1 212 940 1245

Chicago	
Carol Ehlers	+1 773 230 9192

Watches

Sam Hines, International Head of Watches	+852 2318 2030
--	----------------

Geneva	
Aurel Bacs, Senior Consultant Bacs & Russo	+41 22 317 81 85
Livia Russo, Senior Consultant Bacs & Russo	+41 22 317 81 86
Justine Séchaud, Bacs & Russo	+41 22 317 8188
Alexandre Ghotbi	+41 22 317 8181
Dr. Nathalie Monbaron	+41 22 317 81 83
Virginie Liatard-Roessli	+41 22 317 81 82
Diana Ortega	+41 22 317 8187

London	
Paul David Maudsley	+44 20 7901 7916
Kate Lacey	+44 20 7901 2907

New York	
Paul Boutros	+1 212 940 1293
Leigh Zagoory	+1 212 940 1285

Hong Kong	
Amy Chow	+852 2318 2035
Jill Chen	+852 2318 2000
Joey Luk	+852 2318 2032
Tiffany To	+852 2318 2036
Angel Ho	+852 2318 2031

Specialists and Departments

Exhibitions

Edwin Pennicott.....+44 20 7901 2909

Arts Partnerships

London
Isa Tharin.....+44 20 7318 4024

New York
Lauren Shadford.....+1 212 940 1257
Cecilia Wolfson.....+1 212 940 1258

Private Sales

Susanna Brockman.....+44 20 7318 4041

Client Advisory

London
Dawn Zhu.....+44 20 7318 4017
Lily Atherton Hanbury.....+44 20 7318 4071
Fiona M. McGovern.....+44 20 7318 4054

New York
Philae Knight.....+1 212 940 1313
Sara Tayeb-Khalifa.....+1 212 940 1383

Proposals

Lauren Zanedis.....+1 212 940 1271

Office of the Chairman and Chief Executive Officer

Mariangela Renshaw.....+1 212 940 1207, +44 207 318 4029

Executive Assistant to the Senior Executives

Elizabeth Anne Wallace.....+1 212 940 1303

Communications and Marketing

Michael Sherman, Chief Communications
and Public Relations Officer.....+1 212 940 1384
Jaime Israni, PR Specialist.....+1 212 940 1398
Trish Walsh, Director of Marketing & Events.....+1 212 940 1224
Emma Miller Gelberg, Associate Manager,
Marketing and Business Development.....+1 212 940 1291
Charlotte Adlard, Marketing Associate.....+44 207 901 7905
Georgia Trotter, Events Manager.....+44 20 7318 4085

Creative Services

Andrea Koronkiewicz, Director of Creative Services.....+1 212 940 1326
Orlann Capazorio, Director of Production.....+1 212 940 1281

London

Eve Campbell, Creative Services Manager.....+44 20 7901 7919
Moirae Gil, Graphic Designer.....+44 20 7901 7917
Laurie-Ann Ward, Graphic Designer.....+44 20 7901 7918

New York

Jeff Velazquez, Production Artist.....+1 212 940 1211
Christine Knorr, Graphic Designer.....+1 212 940 1325
James Reeder, Graphic Designer.....+1 212 940 1296

Sale Information

Photographs Sale

Auction and Viewing Location
30 Berkeley Square, London W1J 6EX

Auction
19 May 2016, 3pm

Viewing
13 – 19 May 2016
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
In sending in written bids or making
enquiries please refer to this sale as
UK040116 or Photographs

Absentee and Telephone Bids
tel +44 20 7318 4045
fax +44 20 7318 4035
Susanna Brockman +44 20 7318 4041
Rebecca Coombs +44 20 7901 7927
bidslondon@phillips.com

Front Cover
Lot 64. Masahisa Fukase, 襟裳岬 [Erimo Misaki]
Cape Erimo from 鴉 [Karasu] Ravens, 1976
(detail), ©Masahisa Fukase Archives
Back Cover
Lot 3. Nick Knight, Black Pearl, 1996
Image courtesy of SHOWstudio

Sale Department

Photographs
+44 20 7318 4092

Senior Director and Worldwide Head
Vanessa Hallett
vhallett@phillips.com

Head of Photographs, Europe
Genevieve Janvrin
gjanvrin@phillips.com

Specialists
Yuka Yamaji
yyamaji@phillips.com

Alexandra Bibby
abibby@phillips.com

Administrator
Sophie Busby
sbusby@phillips.com

Senior Property Manager
Andy Clydesdale
aclydesdale@phillips.com

Photographer
Marta Zagodzón
mzagodzón@phillips.com

Auctioneers

Sarah Krueger
Henry Highley
Hugues Joffre
Adam Clay
Susanna Brockman

Catalogues
New York +1 212 940 1240
London +44 20 7901 7927
catalogues@phillips.com
£22/€25/\$35 at the gallery

Client Accounting
Richard Addington, Head of Client Accounting
+44 20 7901 7914

Buyer Accounts
Carolyn Whitehead +44 20 7318 4020

Seller Accounts
Surbjit Kaur +44 20 7318 4072

Client Services
30 Berkeley Square, London W1J 6EX
+44 20 7318 4010

Shipping
Jan Navratil +44 20 7318 4081
William Saint-Prix +44 20 7901 7830
Charlotte Turner +44 20 7318 4047

Please return this form by fax to +44 20 7318 4035 or email it to 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):

- ☐ In-person
- ☐ Absentee Bidding
- ☐ Telephone Bidding

Paddle Number

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 number to call at the time of sale (for Phone Bidding only)			
1.		2.	

Please complete the following section for telephone and absentee bids only

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

* Excluding Buyer's Premium and VAT

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	

Signature	Date
-----------	------

By signing this form, you accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

30 Berkeley Square, London, W1J 6EX
phillips.com +44 20 7318 4010
bidslondon@phillips.com

- **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.
- 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, Mastercard or Union Pay (for in person transactions 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.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- 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.

Index

- Acebes, H. 152
Ahn, J. 40
Alaş, M. and Piggott, M. 10
Anonymous 86, 96
Anzeri, M. 42
Araki, N. 32, 46, 47, 48, 51, 106, 113
Arbus, D. 82, 83
Avedon, R. 135, 136
- Bailey, D. 139
Baltz, L. 77
Bassman, L. 127, 131, 132, 138
Beard, P. 58, 153, 156, 157, 160
Beaton, C. 101
Becher, B. & H. 55
Bernard, B. 102, 103
Bernhard, R. 14, 119
Beshty, W. 90
Bourdin, G. 129
Brandt, B. 141, 142
Brandt, N. 150, 151, 159
Burri, R. 97, 145, 146
Burtynsky, E. 52
- Capa, R. 99
Cartier-Bresson, H. 98, 144
Comte, M. 111, 112
- Davidson, B. 81
Derges, S. 27
Dolron, D. 45
D'Orazio, S. 115
- Ertug, A. 104
Erwitt, E. 79, 80, 143
- Fonssagrives, F. 124
Fukase, M. 64
Fuss, A. 19, 21
- Gigli, O. 134
- Hido, T. 62
Höfer, C. 54
Hofer, E. 36
Honjo, N. 67
Hosoe, E. 49
Hoyningen-Huene, G. 125
- Johan, S. 147
Jones, C. 20
- Kertész, A. 140
Kim, K. S. 39
Kinszki, I. 17, 18
Klein, S. 7
Klein, W. 128
Knight, N. 3
Kuhn, M. 38
- Leiter, S. 72, 73, 78
Lindbergh, P. 6, 110
Luchford, G. 9
- Maar, D. 100
Maier-Aichen, F. 56
Mann, S. 70, 71
Mapplethorpe, R. 15, 59, 60, 95, 107
Marchand, Y. and Meffre, R. 61
Maripol 63
McCurry, S. 154, 155
McLellan, A. 8
Meisel, S. 2
Mizutani, Y. 69
Morell, A. 28, 29, 31
Moriyama, D. 30, 65
Mosse, R. 25, 26
Muniz, V. 44
- Newton, H. 13, 121, 122, 123, 130, 137
- Parr, M. 35
Penn, I. 16, 23, 91, 92, 93, 94, 105, 108, 109, 133
Pfeiffer, W. 4
- Ritts, H. 117, 126
Ruff, T. 57
- Salgado, S. 148, 149, 158
Shibata, T. 53
Shields, T. 41
Sommer, F. 22
Sorrenti, M. 11
Sugimoto, H. 33
Sultan, L. 87, 88, 89
Sundsbø, S. 12
Swannell, J. 118
Szabo, J. 75, 76
- Testino, M. 5
Tichý, M. 74
- Ueda, S. 50
Usui, K. 68
- van Empel, R. 43
Various Artists 24
von Unwerth, E. 1, 114, 116
- Watson, A. 120
Weegee 84, 85
Weems, C. M. 37
Wright, H. C. 34
- Yamatani, Y. 66





