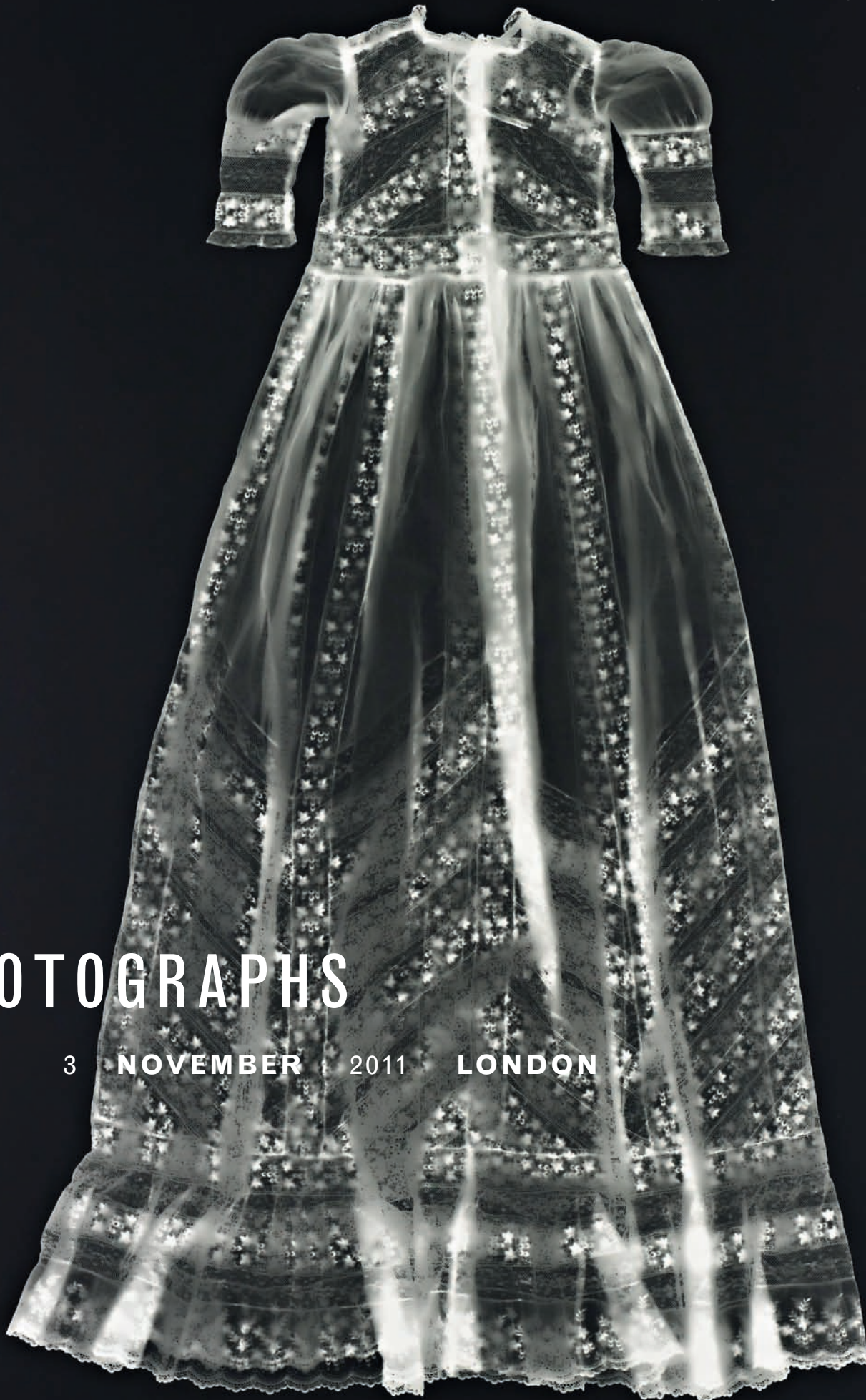


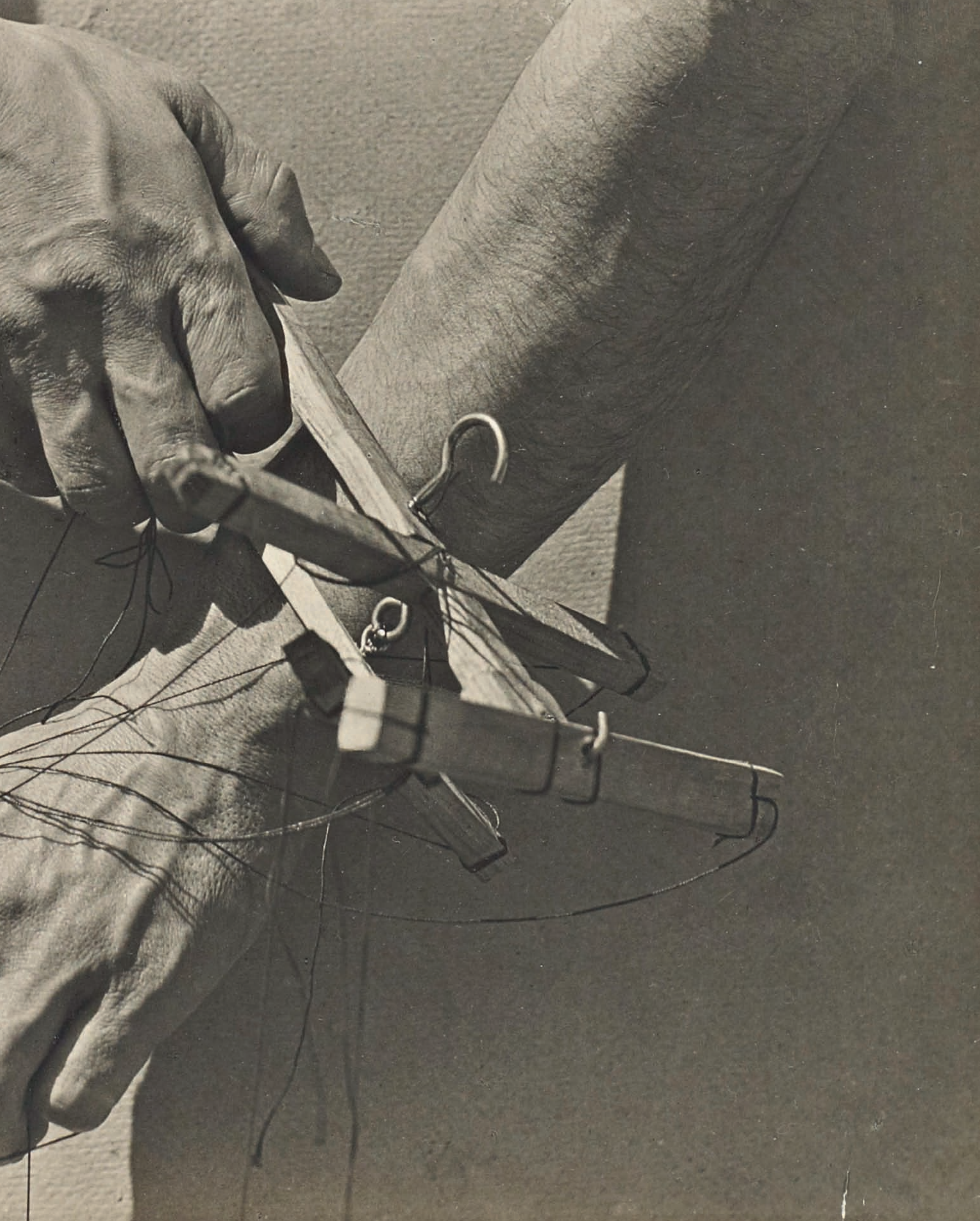
PHILLIPS
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PHOTOGRAPHS

3 NOVEMBER 2011 LONDON









PHOTOGRAPHS

SESSION I + Selections from the THOMAS WALTHER COLLECTION

LOTS 1–31

3 **NOVEMBER** 2011 5PM **LONDON**

Viewing

Thursday 27 October, 10am – 6pm

Friday 28 October, 10am – 6pm

Saturday 29 October, 10am – 6pm

Sunday 30 October, 12pm – 6pm

Monday 31 October, 10am – 2pm

Tuesday 1 November, 10am – 6pm

Wednesday 2 November, 10am – 6pm

Thursday 3 November, 10am – 2pm

Front cover Adam Fuss, *Untitled (Dress)* from *My Ghost*, 1997, lot 9

Inside front cover Tina Modotti, *Hands of the Puppeteer, Mexico*, 1929, lot 19 (detail)

Opposite Richard Avedon, *Robert Frank, Photographer, Mabou Mines, Nova Scotia, July 17*, 1975, lot 23 (detail)

1 **DESIREE DOLRON** b. 1963

Xteriors XIII, 2001–06

Digital colour coupler print, printed 2007 and Diasec mounted. 80 × 61.9 cm (31 1/2 × 24 3/8 in). Signed, titled, dated and numbered in ink on the reverse of the flush-mount. One from an edition of 8.

Estimate £30,000–40,000 \$46,500–62,000 €34,500–46,000 

PROVENANCE Galerie Gabriel Rolt, Amsterdam

In her series *Xteriors*, Dutch artist Desiree Dolron has created a body of work that is rich in historical reference and yet completely of this time. Shot in an 18th-century mansion in Utrecht with models clad in specially designed, historical-replica dress, she constructs a narrative foundation which she then builds upon using expert digital technique. As seen in the current lot, the result is a rendering of light and shade that immediately calls forth the Flemish Primitives who have so clearly influenced her approach – the desaturated palette and glacial stare of the young woman exuding a sense of melancholy that is both enigmatic and impenetrable. By employing aesthetic references to the past and then refining the image using contemporary technology, Dolron crafts an image that completely surpasses our visual expectations and challenges our understanding of photography as a medium whilst demonstrating its potential to unique, and remarkable, effect.



2 **VIK MUNIZ** b. 1961

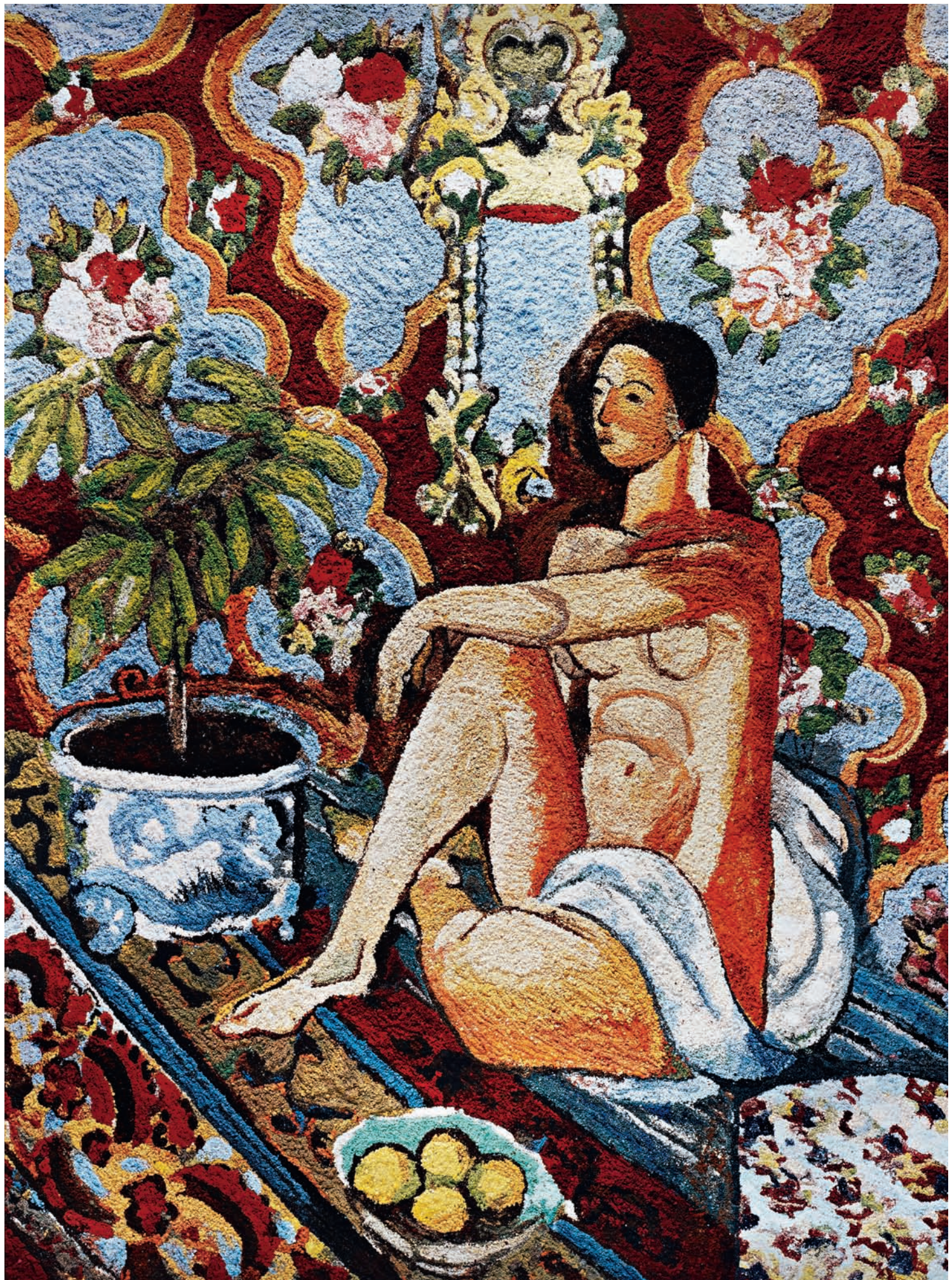
Decorative Figure on an Ornamental Background, after Matisse from *Pictures of Pigment*, 2006

Colour coupler print. 242 × 178.5 cm (95 1/4 × 70 1/4 in). Signed, dated in ink, printed title and number on a gallery label affixed to the reverse of the flush-mount. One from an edition of 6.

Estimate £35,000–45,000 \$54,200–69,700 €40,300–51,800 ♣ ‡

PROVENANCE Sikkema Jenkins & Co., New York
LITERATURE P. Corrêa do Lago, ed., *Vik Muniz Obra Completa, 1987–2009: Catálogo Raisonné*, Rio de Janeiro: Capivara Editora Ltda., 2009, p. 583

Vik Muniz has gained a well-deserved reputation by using non-conventional materials such as chocolate, wire, dust, sugar and, as in the present work, pigments. *Decorative Figure on an Ornamental Background, after Matisse* is Muniz's vision of an iconic work by one of the most important artists of the 20th century. Matisse's work, created in 1925–26 and owned by the Pompidou Centre in Paris, reunites all the artist's tools of expression: Matisse's decorative elements and patterns, presented here through wallpaper, flowers, fruit, rugs and textiles that explode into vibrant colours, contrasting with the serene nude figure in the centre. The viewer sees only the photographic record of his recreations, leaving just a tantalizing vision of a tactile surface. Muniz is a virtuoso who creates with his fingers, and this is particularly evident in the series *Pictures of Pigment* where he recreates icons of art history by carefully layering brilliantly coloured powdered pigments onto a flat surface and then photographing them. The process of creation of these works involves a complex craftsmanship during which Muniz takes the different roles of painter, illustrator and photographer.



“What is strong about Peter’s work is the humanity inherent in his photographs. What you notice is not just the models and the clothes, but the strength of the people themselves.”

REI KAWAKUBO, COMME DES GARÇONS

3 PETER LINDBERGH b. 1944

Amber Valletta, New York, USA, 1993

Baryte print, printed later and flush-mounted. 230 × 150 cm (90 1/2 × 59 in).
Signed, titled, dated and numbered on a label affixed to the reverse of the frame. One from an edition of 1 plus 1 artist's proof.

Estimate £80,000–120,000 \$124,000–186,000 €92,100–138,000

PROVENANCE Private Collection, Europe

EXHIBITED *Peter Lindbergh: Images of Women & Invasion*, including: Tokyo, Bunkamura Museum of Art, 19 July–18 August 1996; Berlin, Hamburger Bahnhof – Museum of the Contemporary Age, 3 September–12 October 1997; London, Hamiltons Gallery, 15 September–18 October 1997; Hamburg, Museum für Kunst und Gewerbe, 23 January–26 February 1998; Osaka, Daimaru Museum, 26 February – 10 March 1997; Milan, Palazzo dell'Arte, 7 March–12 April 1998; Rome, Palazzo Delle Esposizioni, 15 July–12 August 1998; Düsseldorf, NRW-Forum Kultur und Wirtschaft, 31 July–3 October 1999; Vienna, KunstHaus Wien, 10 September–31 January 1999; Knokke-Heist, CultuurCentrum, International Photography Festival, 2 April–24 April 2000; Knokke-Zoute, Geukens & De Vil Contemporary Art, 3 August–9 September 2001; Moscow, Pushkin Museum of Fine Arts, 17 February – 17 March 2002; Lille, Auditorium du Palais des Beaux-Arts, Transphotographiques 2003, 15 May–15 June 2003; Goslar, Mönchehaus Museum for Contemporary Art, 19 April – 29 June 2008 (each another example exhibited)

LITERATURE *Peter Lindbergh: 10 Women*, Munich: Schirmer/Mosel, 1996, p. 112;

Peter Lindbergh: Images of Women, Munich: Schirmer/Mosel, 1997, p. 273;

Peter Lindbergh: Stories, Santa Fe: Arena, 2000



“I’m trying to recreate the imaginative visions of the architecture before the architect built the building, so I can trace back the original vision from the finished product. All the details and all the mistakes disappear; there’s lots of shadows, melting. If the building is successfully done, then it will remain strong even out of focus. Again, it’s a minimalist approach, taking away all the details but being left with a very strong vision.”

HIROSHI SUGIMOTO





4 HIROSHI SUGIMOTO b. 1948

United Nations Headquarters, 1997

Gelatin silver print, flush-mounted and in an artist's frame. Image: 149 × 119.5 cm (58 5/8 × 47 in); overall: 182.6 × 152.6 cm (71 7/8 × 60 1/8 in). Signed in ink, printed title, date and number on an artist's label affixed to the reverse of the frame. One from an edition of 5.

Estimate £50,000–70,000 \$77,400–108,000 €57,600–80,600

PROVENANCE Sonnabend Gallery, New York

LITERATURE De Michelis, *Hiroshi Sugimoto: Architecture*, Chicago: Museum of Contemporary Art, 2003, p. 98

5 **MASSIMO VITALI** b. 1944

Palermo, Mondello Triptych (#2788-87-86), 2007

Three digital colour coupler prints, each Diasec mounted. Each image: 149 × 188 cm (58 5/8 × 74 in); overall: 180 × 660 cm (70 7/8 × 259 7/8 in). Signed, titled, dated and numbered in ink on an artist's label accompanying the work. One from an edition of 6 plus 2 artist's proofs.

Estimate £40,000–60,000 \$62,000–93,000 €46,000–69,100 †

PROVENANCE Private Collection, Europe

LITERATURE *Massimo Vitali: Natural Habitats*, Göttingen: Steidl, 2010, pp. 78–79




Massimo Vitali's immediately recognisable socio-landscapes of his home country are born of a fascination with people and expressed in a style that he describes as being an Italian approach to a particularly Italian form of chaos, documenting simply what is there without desire or attempt to impose order. Capturing groups in vast public spaces, he exposes human behaviour at its most primitive – not only with regard to those captured on film, but in the response inevitably provoked in the viewer. As the characteristic lightness of the print attracts the eye the oversized format holds our gaze so that, invited to view the scene at close proximity, we inspect the subjects as though they were specimens in a museum.



6 **WIM WENDERS** b. 1945

Lake Galilee before Sunrise, 2000

Colour coupler print, flush-mounted. 133 × 406 cm (52 3/8 × 159 7/8 in). Signed in ink, printed title, date and number on a gallery label affixed to the reverse of the frame. One from an edition of 6.

Estimate £10,000–15,000 \$15,500–23,200 €11,500–17,300 

PROVENANCE Haunch of Venison, London

LITERATURE *Wim Wenders, Pictures from the Surface of the Earth*, London: Haus Publishing, 2007, pp. 94–95



“When I look at a map, the names of mountains, villages, rivers, lakes or landscape formations excite me, as long as I don’t know them and have never been there.”

WIM WENDERS





7 **VIK MUNIZ** b. 1961

Chocolate Disaster from *Pictures of Chocolate*, 1999

Polyptych comprising seven dye destruction prints, each flush-mounted. Each 75.5 × 95.5 cm (29 3/4 × 37 5/8 in). One signed, titled, dated and numbered in ink on a gallery label affixed to the reverse of the flush-mount. One from an edition of 3 plus 3 artist's proofs.

Estimate £50,000–70,000 \$77,400–108,000 €57,600–80,600 ♣ ‡

PROVENANCE Galerie Xippas, Paris

LITERATURE P. Corrêa do Lago, ed., *Vik Muniz Obra Completa, 1987–2009: Catálogo Raisoné*, Rio de Janeiro: Capivara Editora Ltda., 2009, p. 326



It was the discovery and subsequent loss of his copy of the book, *The Best of Life*, in the late 1980s that sparked Vik Muniz's artistic investigations into imagery and reproduction. Re-creating the iconic images from *Life* magazine by sketching from his own recollection, the resulting 'Memory Renderings' illustrated the extraordinary power of media imagery to imprint itself upon the public conscience.

Displaying the playful approach and healthy disregard for conventional materials that have since become his trademark, Muniz later exchanged pencil for wire or thread to 'draw' images as disparate but recognisable as a Constable masterpiece to the outline of a chair. While the mutable properties of the materials injected the work with a sense of movement and narrative, his decision to photograph the result became as integral to his work as the constructions themselves.

As seen in the current lot, Muniz's technique developed to incorporate materials whose physical properties not only present a challenge in themselves, but whose relationship to the subject matter carry particular significance. Following experiments working with sugar, the series *Pictures*

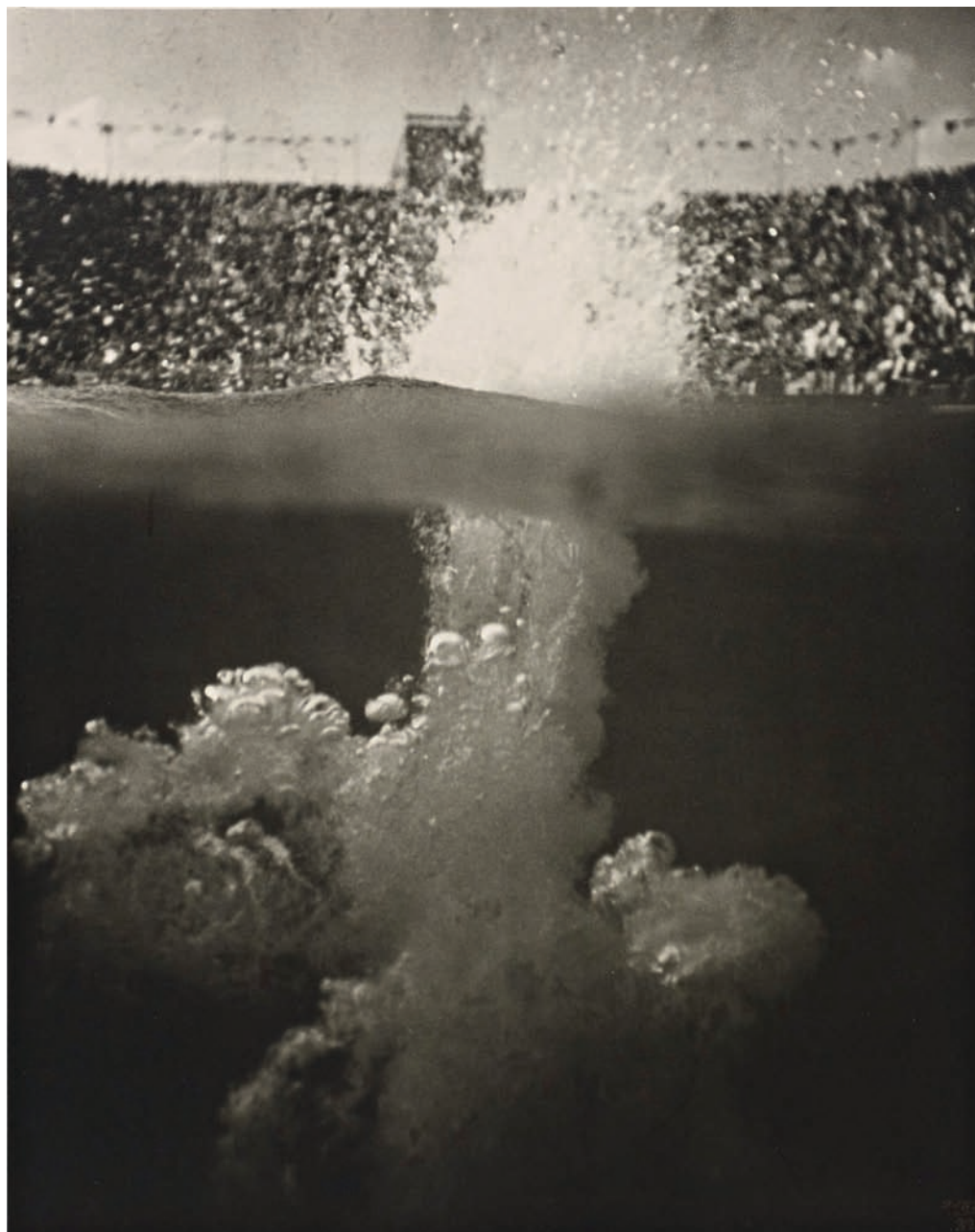
of Chocolate utilises a material loaded with strong and often conflicting psychological and physical implications, from the romantic and desirable to the scatological. The tension between material and meaning employed throughout Muniz's work is at its most powerful here, where the glossy, desirable surface of the chocolate subverts the violent imagery of the content to powerful effect.

Made by meticulously dripping syrup on to white plastic and photographing the formation and rapid dissolution of the image, *Chocolate Disaster* reproduces Andy Warhol's *Death and Disaster* series of the early 1960s. The rare use of multiple panels make direct reference to Warhol's infamous comments on repetition: as the chocolate melts and obscures the subject entirely, so Warhol's comments on the anaesthetising effects of media, that "the more you look at the same exact thing, the more the meaning goes away" are played out. By appropriating the master of appropriation, the individual who has had defined the relationship between art and contemporary culture as it is understood today, this work is a strong example of the esteemed position that Muniz now holds in his own right.

"Riefenstahl utilized innovative and ground-breaking camera angles, techniques, and styles in order to create her vision of the Olympics. Her stark realism is revealed in these shots of strength and determination. The artist presents divers, swimmers, sprinters, jumpers, vaulters, and others as specimen, the ultimate practitioners of their art forms, and by these efforts, the portraits of these men and women reach a zenith of Riefenstahl's own art.

"Leni Riefenstahl's visual genius is fully evident in this remarkable collection of black and white photographs. Through her lens, we view the epitome of the beauty of athleticism, the excitement of competition, and the pressure of political atmosphere. Olympia is a remarkable record of human idealism, Olympic excellence and photographic skill."

(*Leni Riefenstahl: Olympia*, New York: St Martin's Press, 1994)



8 LENI RIEFENSTAHL 1902–2003

Olympia Album, 1936

Berlin, Camera Work, 1998. Fifteen gelatin silver prints, each mounted. Each approximately 28 × 21 cm (11 × 8 1/4 in) or the reverse. Each signed and titled in pencil on the album page. One print per page with linen covers. Numbered 7/10 in pencil on the colophon. Index page. Contained in a black linen slip case.

Estimate £30,000–50,000 \$46,500–77,400 €34,500–57,600

PROVENANCE Private Collection, Europe

LITERATURE *Leni Riefenstahl: Olympia*, New York: St Martin's Press, 1994

Titles include: *Vergangenheit*; *Der Fackelläufer*; *Reigen*; *Die Olympischen Ringe*; *Das Stadion*; *Anatol*; *Turmspringen*; *Der Einsprung*; *Am Schwebebalken*; *Glenn Morris*; *Der Diskuswerfer*; *Schatten*; *Vor Dem Wind*; *Basketballspieler*; *Das Feuer*





9 **ADAM FUSS** b. 1961
Untitled (Dress) from *My Ghost*, 1997
Unique gelatin silver photogram. 144 × 95.5 cm (56 3/4 × 37 5/8 in). Signed and dated
in ink on the reverse of the flush-mount.

Estimate £15,000–20,000 \$23,200–31,000 €17,300–23,000 ♣

PROVENANCE Fraenkel Gallery, San Francisco
LITERATURE *Adam Fuss: My Ghost*, Sante Fe: Twin Palms Publishers, 2002, n.p. (variant)

Fuss constantly re-thinks the photographic process in pursuit of images that embody the ephemeral. Exploring themes of life, death and transcendence, Fuss states that “in order for any photographic technique to work, it should be personalised and transfigured into a greater metaphor, engaging processes that take place in the natural world”. Using light and chemistry to explore the outer reaches of vision, Fuss works in daguerreotype and camera-less techniques such as photogram, aiming not to reproduce the seen but to discover the unseen.

(courtesy of Timothy Taylor Gallery, London)



“Giving a camera to Diane Arbus is like giving a hand grenade to a baby.”

SEAN O'HAGAN

'Tales of the Unsuspecting', *Observer*, 16 October 2005

Arbus was herself a small bird-like woman who appeared and disappeared with a quiet unobtrusive presence. Her early work reflects this state of being; shrouded, un-focused, physically realised shady revelations manifested in small images produced by her 35 mm camera. The detail is defused and sometimes lost like the souls of those whom she was drawn to represent.

There were (as with most creatives) happenings which produced marked changes in Diane Arbus as a person and consequently within her work altering how she perceived the world with her camera eye. One was the deepening influence of her teacher, Lisette Model, who taught her how to reveal photographically and how not to. The other dramatic event was the separation from her husband Allan with whom she had shared many a fashion commission and who was intrinsic to her life on every level during the early 1950s.

But perhaps what has become the most important in terms of photographic history was her sudden leap from her trusted Nikon to a large format camera producing big square negatives and prints where nothing was spared or disguised, the seductive shroud of the former grainy alchemy was replaced by an unforgiving, 'loveless' starkness – in this moment she became 'Arbus', and her signature style was born. Arbus's searching with this external other mechanical eye became obsessive; wandering and trawling the seedy fringes of the Bowery, the parks of

Brooklyn, and Times Square. Arbus herself had an 'otherness' of being allowing her to move in and swallow up the odd and the gawky without question, photographing these beings was Arbus's way of celebrating them, perhaps she felt they were some kind of mirror, she was attracted to what was already familiar within her own physiological make up. She joined so intimately with her subjects, it was almost intravenous, so addict-like and insatiable was her need to go inside. Some writers have suggested that the union with these 'freaks' was more involved than in the darkroom.

Children were not excluded from Arbus's gaze and were equally hunted and observed in the same merciless way. *Child with a toy hand grenade in Central Park, NYC 1962* has become one of the most recognisable images by Arbus, and, in terms of photographic history. It has also been seen by some as a visual synonym for pre-Vietnam America in the way that its awkward and illustrated frustration captures anxiety and unrest. The boy in the shot is Colin Wood (the son of the tennis player Sidney Wood) caught in a moment of exasperation. The shot was taken as Arbus circled and moved around him trying to find the right angle. Characteristically, out of all the frames on the contact sheet showing a perfectly normal happy child, Arbus connected with the bizarre and unsettling one. She followed her obsessions fearlessly, the camera being the catalyst for the reception of her emotions by others, her vision being produced in crystalline stills preserving human otherness and enriching photography forever.

10 **DIANE ARBUS** 1923–1971

Child with a toy hand grenade in Central Park, NYC, 1962

Gelatin silver print, printed 1963. 30.4 × 29.8 cm (11 7/8 × 11 3/4 in). Signed, dated and inscribed 'For Isabel and Freddie' in ink in the margin.

Estimate £60,000–80,000 \$93,000–124,000 €69,100–92,100

PROVENANCE Acquired directly from the artist; Private Collection, New York; Phillips de Pury, New York, 9 April 2008, lot 327

LITERATURE M. Israel, *Diane Arbus*, New York: Aperture, 1972, n.p.; *Diane Arbus: Revelations*, New York: Random House, 2003, pp. 104–05 and contact sheet p. 164



FOR ISABEL AND FREDIE

PIANEARBUS 1963

THOMAS WALTHER COLLECTION

With an eye for beauty and an adventurous heart, Thomas Walther has been a leader in photography collecting since the late 1970s. Today the Thomas Walther Collection is considered one of the finest private collections of photography in the world and we are pleased to be offering selections from this outstanding collection.

Mr. Walther's first love was modernist photography from the 1920s and 1930s. Many of the following lots come from this seminal modernist period between the first and second world wars, as did the majority of the over 300 photographs acquired from the Thomas Walther Collection by The Museum of Modern Art, New York in 2001. In an article on institutional acquisition of major photographic collections, the *New York Times* quoted Peter Galassi, MoMA's then chief curator of photography, as saying that the Thomas Walther Collection "splendidly demonstrates the importance of photographic modernism and simultaneously encourages us to rewrite its history".

The experimental aspect of avant-garde photography from between the wars is strikingly exemplified in Edward Steichen's blending of the actors Conrad Veidt and Lupe Vélez (lot 27) through double exposure as well as in Hans Bellmer's mysteriously sexually-multiplied doll from his famous 'La Poupée' series (lot 30). The quest between the wars for a social or political truth are beautifully portrayed in August Sander's coolly objective portrait of the red hot painter Otto Dix (lot 22) and in Tina Modotti's precise exposure of the hands of a puppeteer (lot 19) taken in the aesthetic clarity of new modernism and the natural light of a Mexican afternoon. Other seminal examples of this new modernism can be seen in Hugo Erfurth's radically expressive portrait of Oskar Kokoschka (lot 20) and in Brassai's technological ability to photograph the secret nightlife of Paris (lot 12), as well as Erich Salomon's undetected documents of political figures (lot 15).

Behind all the lots being offered is the eye of a connoisseur who for over thirty years has passionately pursued the finest examples of great photographic work of art.



THOMAS WALTHER COLLECTION

11 **YVES TANGUY** 1900–1955

Self-portrait, c. 1928

Photomaton. 20 × 3.8 cm (7 7/8 × 1 1/2 in).

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500 ±

PROVENANCE Michael Hoppen Gallery, London

Surrealism was born from a need to examine and understand the self; not the obvious visible self but the stream of one's uncontrollable consciousness which the Surrealists felt was quotidian to human existence. When the Photomaton arrived on the Champs Élysées in Paris in 1928 it provided the perfect vehicle to make this cerebral happening a visual reality. This fascinating machine, invented by Anabol Josepho in 1925, produced an automatic strip of images without the intervention of an operator – it was the precursor and much more romantic version of today's digital 'Photo Me' booth. Fuelled by photographic chemicals, it spat out a silver gelatin stream of images to the eagerly waiting sitter and provided almost instantaneous results. The Surrealists used and were obsessed by automatism, 'the act of letting thoughts flow freely without rationally thinking about them' like free writing – the Photomaton (arguably) took control of the self, creating its own automatism. The automatic properties of the machine excited André Breton and immediately he related the unbiased and uncontrollable functions to those of the mind. Breton, said to be one of the first advocates of the booth, enthusiastically rounded up the Surrealists including Max Ernst, Luis Buñuel, René Magritte, Paul Éluard and Yves Tanguy (depicted in this present lot) and put them one by one at its impartial mercy. The idea was that the impression produced would be an uncontrived imprint, a reflection of their psychological state or what they perceived as the 'true-self'. Since the invention of the Photomaton, generations of artists have been fascinated by the 'Photo-Booth' concept and the human placed in its own very particular environment.



THOMAS WALTHER COLLECTION

- 12 **BRASSAI** 1899–1984
Monastic Brothel, Rue Monsieur-le-Prince, Quartier Latin, c. 1931
Gelatin silver print. 24 × 18 cm (9 1/2 × 7 1/8 in).

Estimate £12,000–18,000 \$18,600–27,900 €13,800–20,700 ‡

PROVENANCE Vintage Works Ltd, Pennsylvania

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



13

THOMAS WALTHER COLLECTION

13 **GEORGE PLATT LYNES** 1907–1955

Nude #53, c. 1931

Gelatin silver print, mounted. 16.5 × 11.5 cm (6 1/2 × 4 1/2 in). Credit stamp on the overmat.

Estimate £4,000–5,000 \$6,200–7,700 €4,600–5,800 ‡

PROVENANCE Julien Levy Gallery, New York; Jedermann Collection, Princeton

THOMAS WALTHER COLLECTION

14 **HARRY CALLAHAN** 1912–1999

Eleanor, Chicago, 1949

Gelatin silver print, printed later. 19.5 × 24.5 cm (7 5/8 × 9 5/8 in). Signed in pencil on the mount and verso.

Estimate £3,000–4,000 \$4,600–6,200 €3,500–4,600 ‡

PROVENANCE Vintage Works Ltd, Pennsylvania

LITERATURE J. Szarkowski, *Callahan*, New York: Aperture, 1976, p. 99 (variant); J. Cox, *Eleanor*, exh. cat., High Museum of Art, Atlanta, 2007, p. 71, pl. 29



14



THOMAS WALTHER COLLECTION

15 **ERICH SALOMON** 1886–1944

Selected Images, 1920–1935

Five gelatin silver prints. Varying sizes from 12 × 18 cm (4 3/4 × 7 1/8 in) to 20.2 × 25.5 cm (7 7/8 × 10 in). Three titled, two annotated in pencil by the photographer, variously annotated in pencil in an unidentified hand, various credit, date, 'Fortune' and 'Time, Inc.' stamps on the verso.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100 ₺

PROVENANCE Howard Greenberg Gallery, New York

Titles include: *Locarnopakt Verhandlung, Oktober, 1926; Meeting at Splendid Hotel, 1928; League of Nations, 1935; Night meeting between German and French delegations at Second Hague Conference, c. 1925; Bruno Walter, 1920s*



16

THOMAS WALTHER COLLECTION

16 JACQUES-HENRI LARTIGUE 1894–1986

Renée Perle, 1932

Rose-toned gelatin silver print. Diameter 25.8 cm (10 1/8 in). 'Coll Renee Perle, Vente J.H. Lartigue' stamp on the reverse of the flush-mount.

Estimate £2,500–3,000 \$3,900–4,600 €2,900–3,500 ₣

PROVENANCE Lempertz, Cologne, 4 May 2002, lot 168

LITERATURE *Lartigue: Album of a Century*, London: Thames & Hudson, 2004, p. 221

THOMAS WALTHER COLLECTION

17 JACQUES-HENRI LARTIGUE 1894–1986

Croix Noailles avec Suzy Vernon, (Renée with Suzy), 1930s

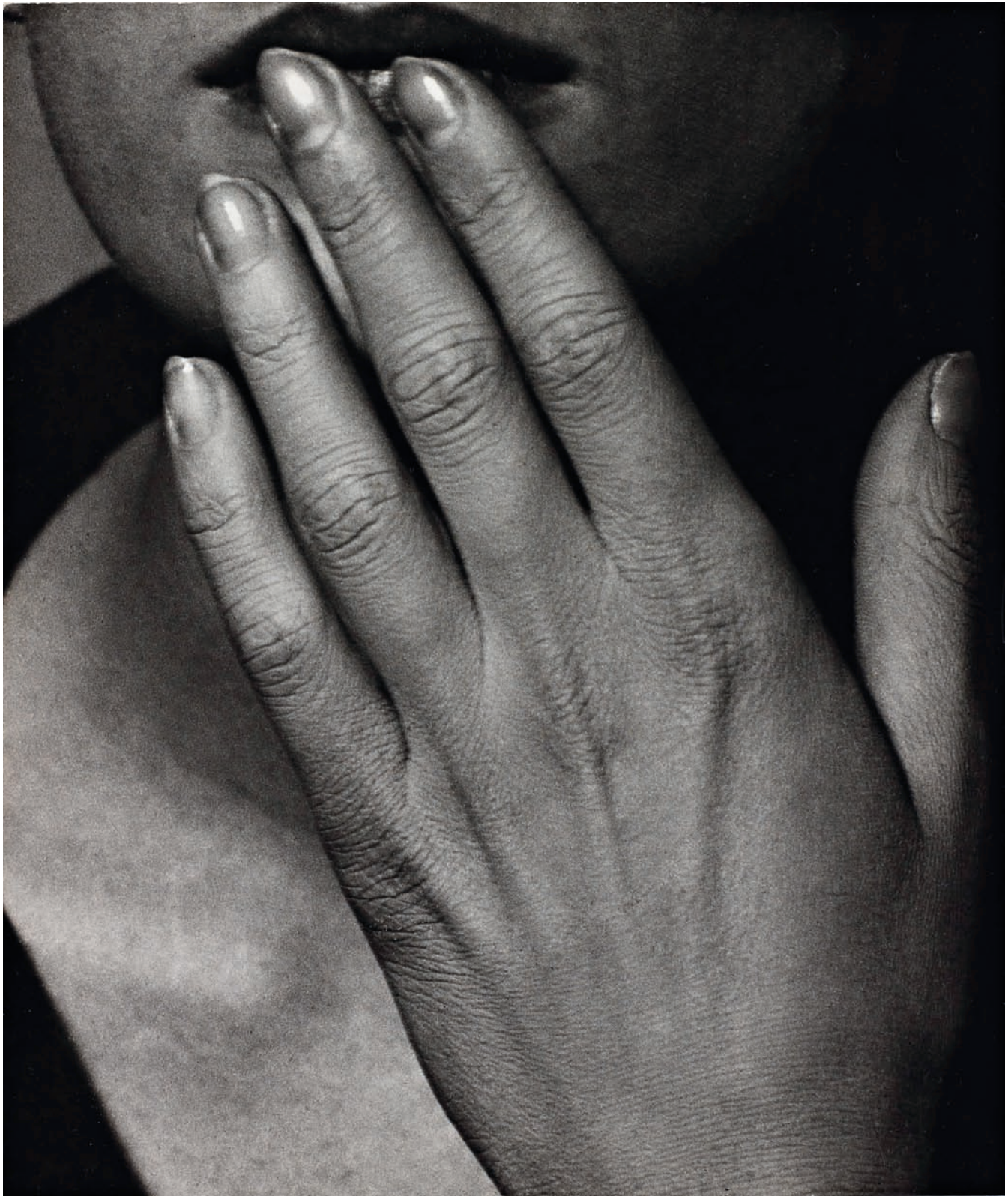
Gelatin silver print. 7.4 × 12.8 cm (2 7/8 × 5 in). Titled in French in pencil in an unidentified hand and 'Coll Renee Perle, Vente J.H. Lartigue' stamp on the verso.

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500 ₣

PROVENANCE Lempertz, Cologne



17



THOMAS WALTHER COLLECTION

18 **MAN RAY** 1890–1976

Untitled, c. 1930

Gelatin silver print, printed c. 1980s by Pierre Gassmann. 29.5 × 25 cm (11 5/8 × 9 7/8 in). 'Paris' credit stamp on the verso.

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500 ₺

PROVENANCE Pierre Gassmann; Private Collection, Berlin

LITERATURE *Photographs by Man Ray: 105 Works, 1920–1934*, New York: Dover Publications, 1980, p. 42; *Perpetual Motif: The Art of Man Ray*, exh. cat., National Museum of American Art, Smithsonian Institution, Washington, 1988, pl. 91, there dated 1931; *Man Ray*, New York: Harry H. Abrams, 1995, p. 76; M. Heiting, ed., *Man Ray: 1890–1976*, Taschen, 2000, p. 96; *Photographies de Man Ray*, exh. cat., Tokyo, The Bunkamura Museum of Art, 2002, pl. 25, there dated c. 1929

THOMAS WALTHER COLLECTION

19 **TINA MODOTTI** 1896–1942

Hands of the Puppeteer, Mexico, 1929

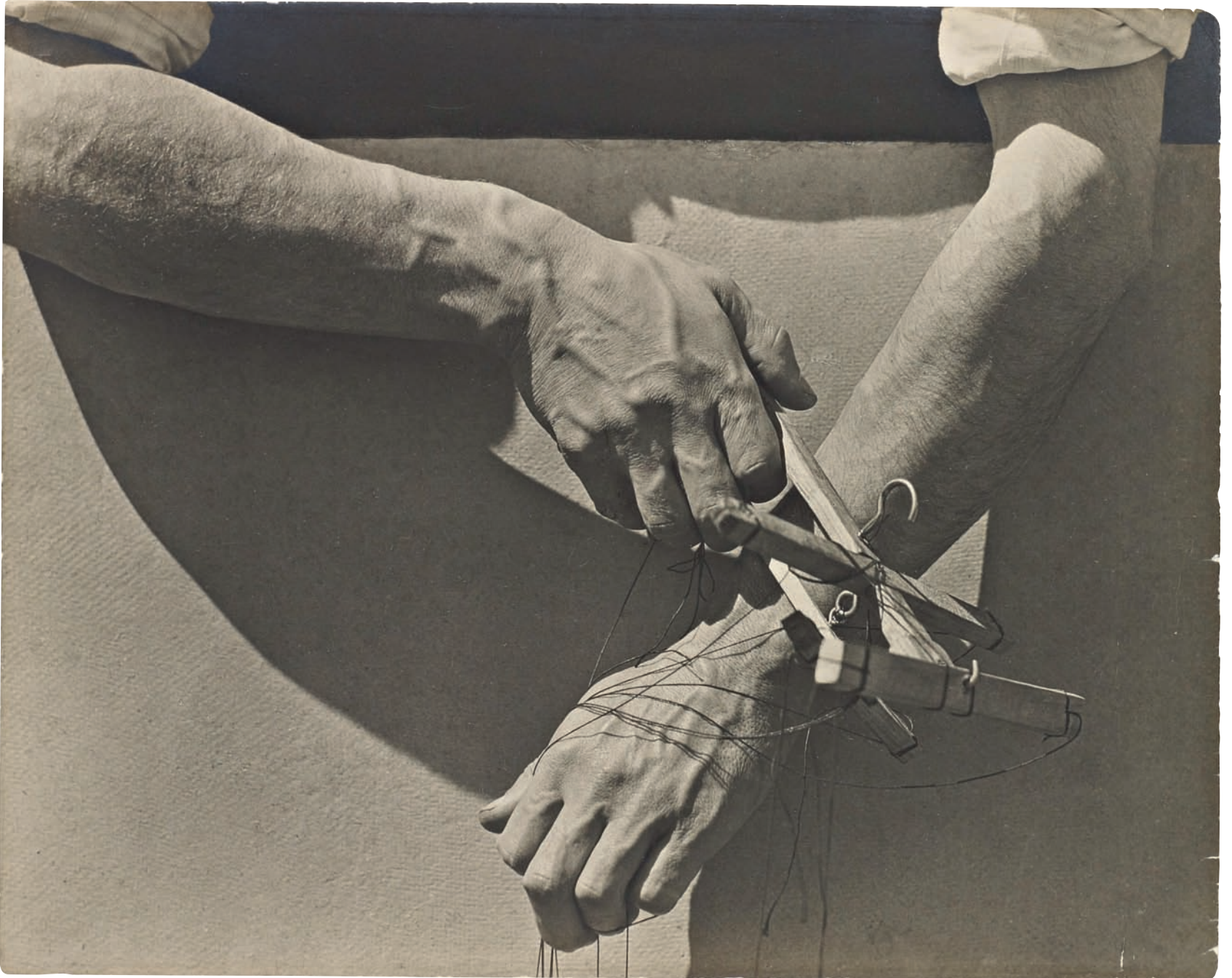
Gelatin silver print. 19 × 23.7 cm (7 1/2 × 9 3/8 in). 'Le mani del burattinaio no. 3 (1926)' typed on a label, annotated 'Originale' in pencil in an unidentified hand and Vittorio Vidali's 'Comandancia General' Fifth Regiment stamp on the verso.

Estimate £40,000–50,000 \$62,000–77,400 €46,000–57,600 ₺

PROVENANCE Mildred Constantine; Ex-Libris, New York; Allan Frumkin Gallery, Chicago

EXHIBITED London, Hayward Gallery, *Tina Modotti & Edward Weston: The Mexico Years*, exh. cat., Hayward Gallery, 29 April–1 August 2004

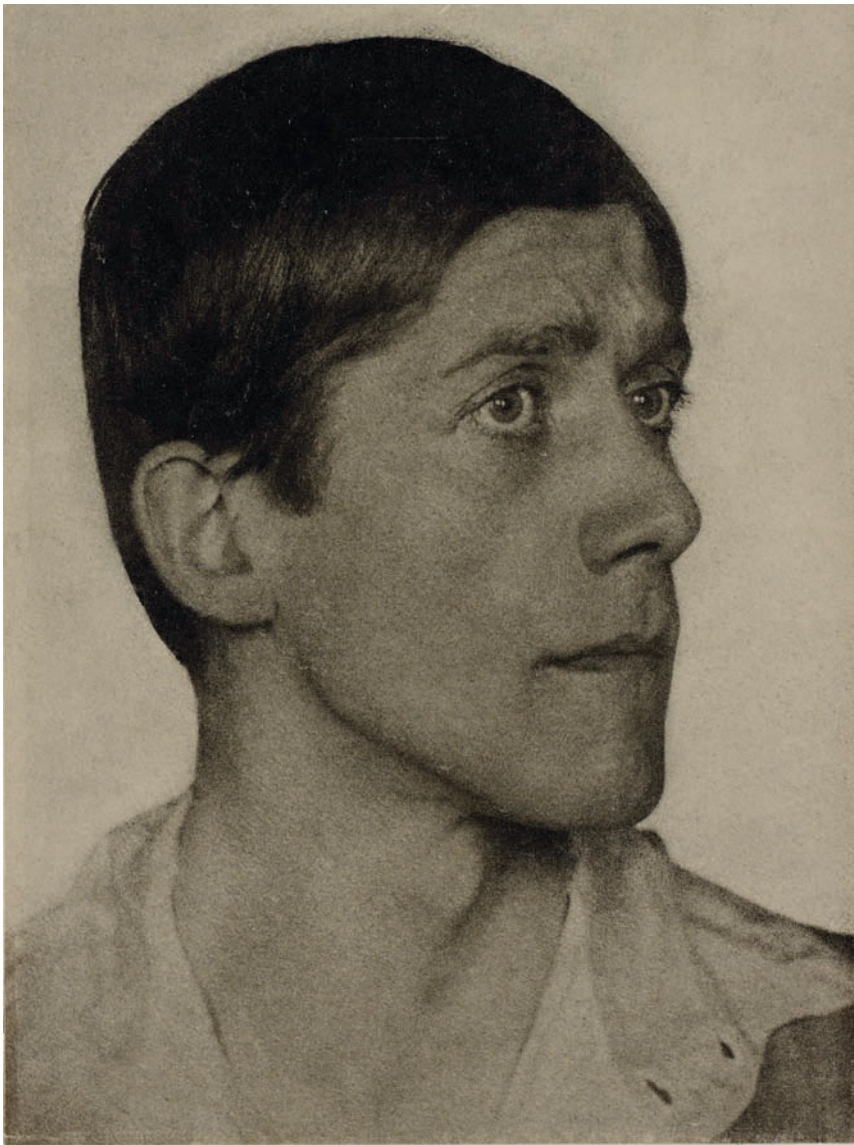
LITERATURE M. Constantine, *Tina Modotti: A Fragile Life*, New York : Rizzoli, 1983, p. 142; M. Hooks, *Tina Modotti: Radical Photographer*, 1993, p. 190; M. Hooks, *Tina Modotti: Photographer and Revolutionary*, London: Pandora, 1993, p. 190; S. Lowe, *Tina Modotti, Photographs*, New York: Harry N. Abrams, 1998, p. 108 (variant); *Tina Modotti & Edward Weston: The Mexico Years*, exh. cat., Hayward Gallery, London, 2004, p. 32, pl. 45; M. Hooks, *Tina Modotti* (Phaidon 55s), London: Phaidon, 2006, p. 40



Tina Modotti arrived in Mexico with Edward Weston in 1923. They were among the many artists who crossed the border, lured by the promise of what later became known as the 'Mexican Renaissance', and the rumour of a new democracy. The government were purposely trying to gratify the masses and wanted to be seen to patronize the arts. An obvious sign of this was their commissioning of artists to decorate the public buildings with vibrant murals expressing cultural identity.

Before the 1920s, not surprisingly, photography in Mexico played its traditional roles fulfilling the functional mechanical practice – it was a recorder of public heritage and a tool of journalism. The presence of Modotti and Weston transformed the camera's purpose from scientific to artistic. They produced 'objects' of beauty, pushing the boundaries of modernism, purposely striving to create works which broke away with a defined sensuality from what had gone before. The difference between Modotti and Weston was that she needed and desired the transmittance of her political beliefs with a visceral passion; her skill as an artist and her sympathy for the well-being of the Mexican people was interlocked.

In 1929 Tina Modotti met Louis Bunin, a Russian-born painter and puppeteer who had come to Mexico to be an apprentice to Diego Riviera. What began was a collaboration out of which came the pure reflection of duality which exists in Modotti's photographs. In *Hands of the Puppeteer*, all her usual concerns are noted – attention to the nuance of shadow, dramatic light and shade, contrast of texture, the creation of a sinuous tension. In terms of craft, the print is also printed full bleed, another characteristic of Modotti's work (like Weston, she believed that a carefully considered composition and good printing were the foundations of a true photograph). The image is also a political metaphor – the close-up of the hands symbolizing those in power strategically pulling the strings from above of those below. Puppetry was a social pleasure which could supposedly be enjoyed without segregation, but in this image Modotti's revolutionary hopes are seen to have waned. The promise of peasant reform and autonomy for the working classes seemed distant with disappointment in the reported re-emerging right-wing government and evidence of the growing exploitation of the ethnic and working classes. In this work Modotti invests all her heart-felt beliefs and reasons for being – as much as anything it is symbolic of her own conflict between art and life.



20

THOMAS WALTHER COLLECTION

20 HUGO ERFURTH 1874–1948

Oskar Kokoschka, c. 1920

Pigment print. 28.5 × 21.4 cm (11 1/4 × 8 3/8 in). Credited and titled in pencil in an unidentified hand on the verso.

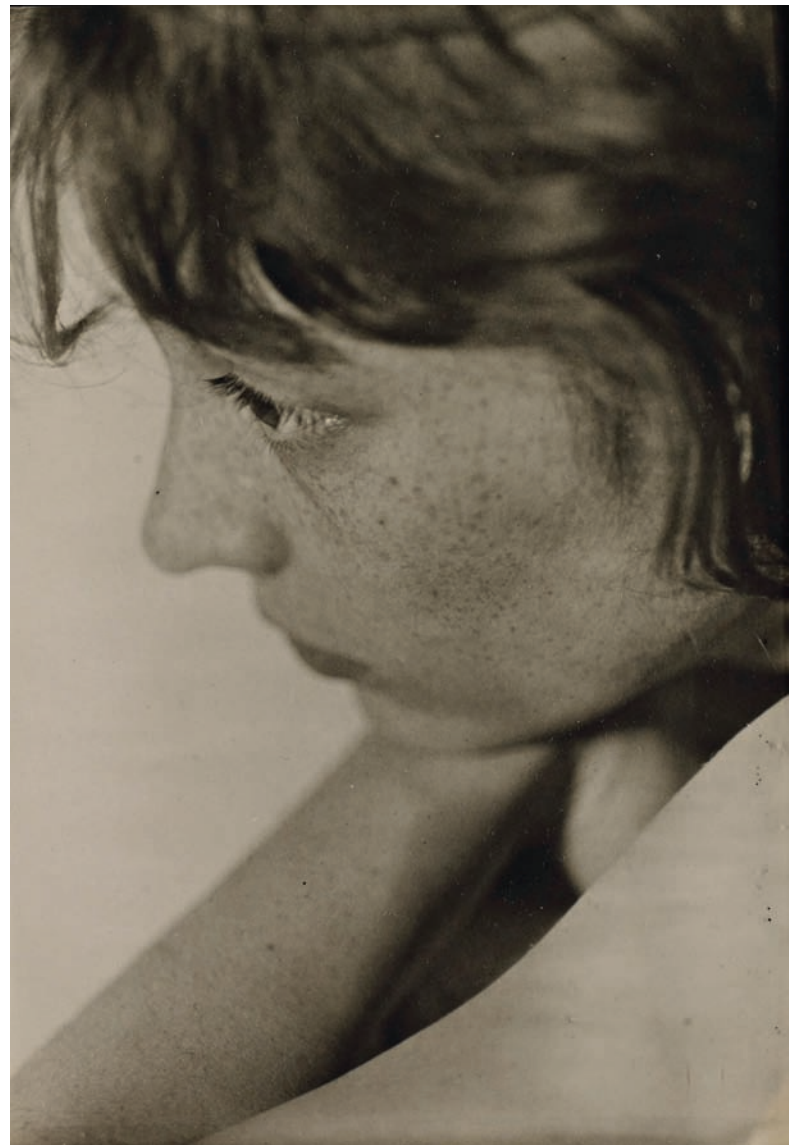
Estimate £10,000–15,000 \$15,500–23,200 €11,500–17,300 ₺

PROVENANCE Galerie Kicken, Berlin

EXHIBITED Cologne, *Pressa: International Press Exhibition*, 1928; Stuttgart, *FiFo (Film und Foto) Photo International Exhibition*, 1929 (each another example exhibited)

LITERATURE *Rudolf Kicken Galerie 1976–1986*, Rudolf Kicken, 1986, p. 25; Dewitz, *Hugo Erfurth: Menschenbild und Prominentenportrait 1902–1936*, Cologne: Wienand, 1989, pl. 45, there dated '1922'; *Hugo Erfurth 1874–1948: Photograph Zwischen Tradition und Modern*, Cologne: Wienand, 1992, p. 288, there dated 'c. 1920'

Hugo Erfurth photographed the artists and the avant-garde of the Weimer Republic in the 1920s. Oskar Kokoschka (in the present lot) was among some of the most distinguished artists of the period; Otto Dix, Max Beckmann, Marc Chagall and Paul Klee all came under his pictorial gaze. From 1896 until approximately 1925, Erfurth worked as a portrait photographer in Dresden, where



21

he had studied at the Academy of Arts and had picked up the aesthetics of the era, especially its taste for the compositional style of Art Nouveau. His primary goal was to present the subject through personal expression while at the same time demonstrating that the medium was elastic, sensitive and more 'modern', in terms of its versatility, than painting. Printing with different processes such as pigment presented a painterly texture but also they had the added quality of ease (relatively so) of reproduction whilst keeping the craft and integrity of the medium intact. The pigment print, like the gravure, was one of the favoured techniques of production by the Photo-Succession artists. The ground-breaking magazine *Camera Work*, born out of Alfred Steiglitz's vision and love of the medium, championed the photogravure for its combination of the painterly softness with the pictorial style. This sent the message that photography was not just a functional necessity but a form of fine art, one which could be as exquisite as any other. Photographers such as Hugo Erfurth, who were heavily influenced by the aforementioned styles, used the nuances of what pigment, silver or platinum and gum arabic could create. In this notable portrait of Kokoschka, Erfurth manipulates the pigment to give an effect similar to a graphite drawing capturing and freezing a luminosity created by the subject's placement in natural light.



22

THOMAS WALTHER COLLECTION

- 21

WALKER EVANS

1903–1975

Berenice Abbott, c. 1930

Gelatin silver print. 17 × 11.8 cm (6 3/4 × 4 5/8 in). Titled, dated in pencil in an unidentified hand and numbered 'IV', '6' in pencil within a Lunn Archive credit stamp on the verso.

Estimate

£2,500–3,500

\$3,900–5,400

€2,900–4,000

₣

PROVENANCE

Sotheby's, New York, 2 November 1987, lot 202

THOMAS WALTHER COLLECTION

- 22

AUGUST SANDER

1876–1964

The painter Otto Dix, Dresden, 1928

Gelatin silver print. 22.5 × 15 cm (8 7/8 × 5 7/8 in). Titled in German in ink in an unidentified hand and credit reproduction stamp on the verso.

Estimate

£8,000–10,000

\$12,400–15,500

€9,200–11,500

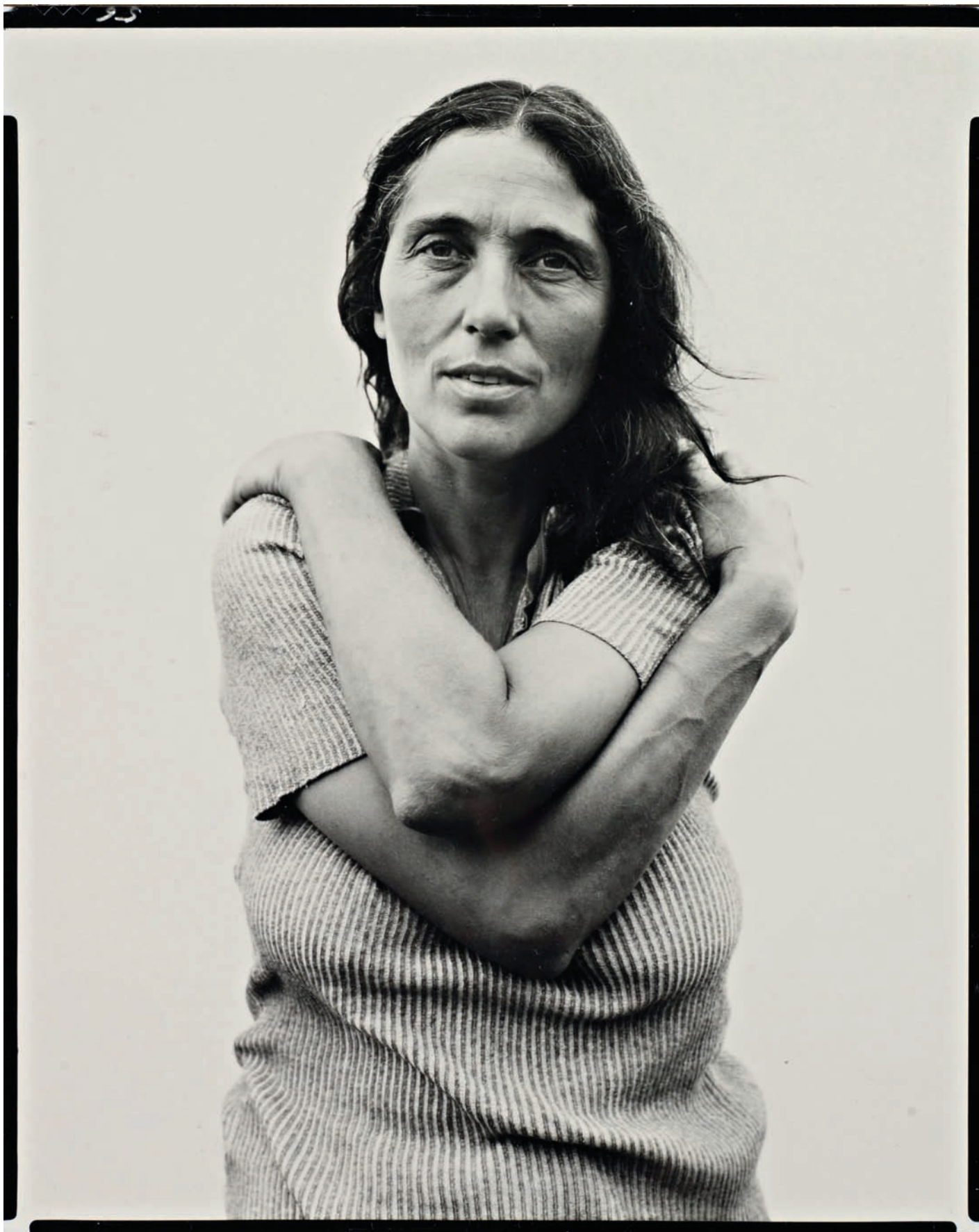
₣

PROVENANCE

Deborah Bell Photographs, New York

LITERATURE

G. Sander, ed., *August Sander: Citizens of the Twentieth Century – Portrait Photographs 1892–1952*, Cambridge, Mass., and London: MIT Press, 1986, p. 327, there titled 'The painter Otto Dix, Cologne'



THOMAS WALTHER COLLECTION

23 RICHARD AVEDON 1923–2004

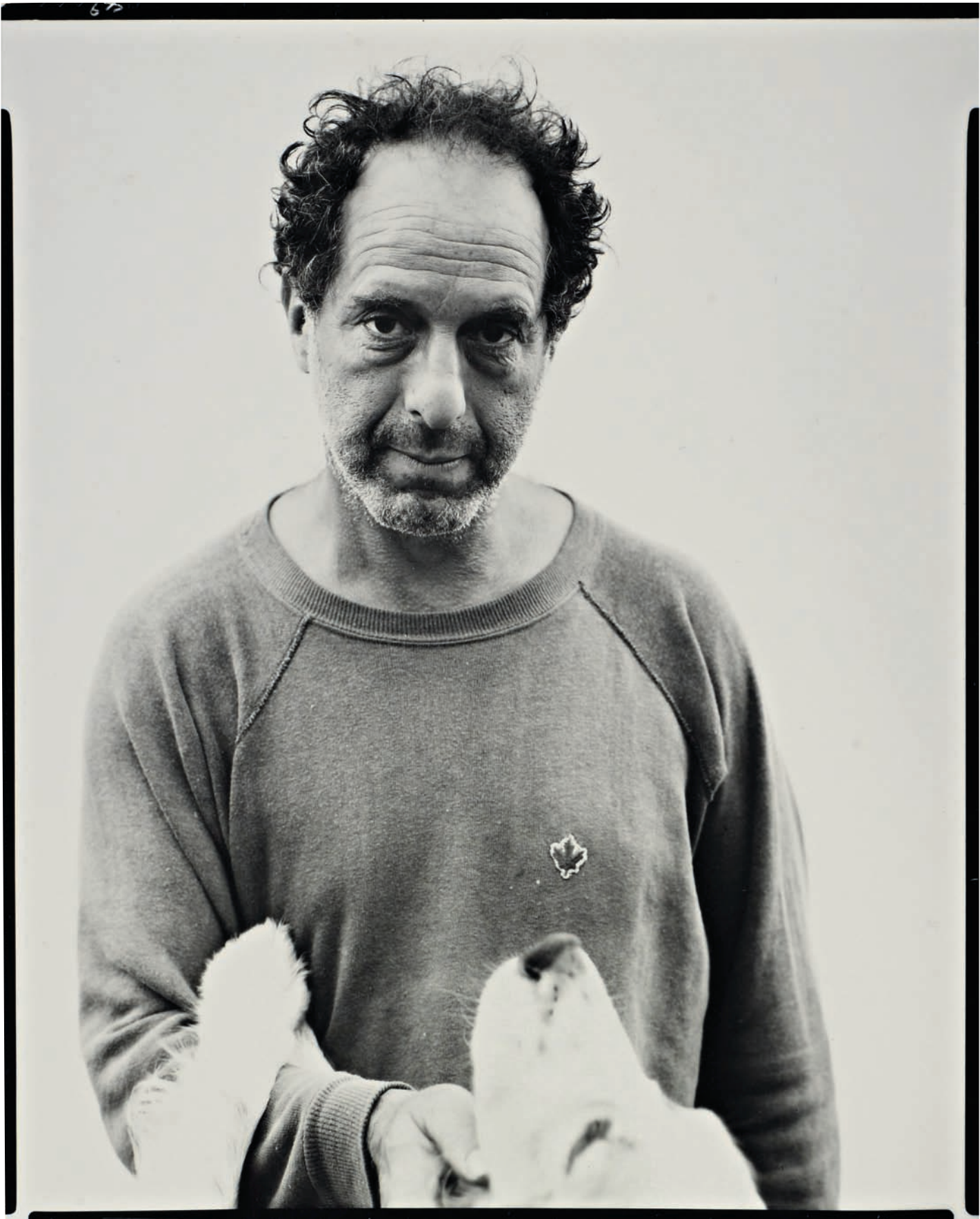
June Leaf, Sculptress, Mabou Mines, Nova Scotia, July 17, 1975; Robert Frank, Photographer, Mabou Mines, Nova Scotia, July 17, 1975

Two gelatin silver prints. Each 24.5 × 19.5 cm (9 5/8 × 7 5/8 in). Each signed, numbered 15/50, 19/50, respectively, in ink and copyright credit reproduction limitation, title, date, edition stamps on the verso.

Estimate £9,000–12,000 \$13,900–18,600 €10,400–13,800 ₺

PROVENANCE Pace/MacGill Gallery, New York

LITERATURE (i) *Richard Avedon: Portraits*, New York: Farrar, Straus and Giroux, 1976, n.p.; *Richard Avedon: An Autobiography*, New York: Random House, 1993, pl. 216; J. Livingston, A. Gopnik, *Evidence, 1944–1994, Richard Avedon*, New York: Random House, 1994, pp. 65 and 157; *Woman in the Mirror: Richard Avedon*, Harry N. Abrams/ The Richard Avedon Foundation, 2005, pp. 166–67; (ii) *Richard Avedon: Portraits*, New York: Farrar, Straus and Giroux, 1976, n.p.; *Richard Avedon: An Autobiography*, New York: Random House, 1993, pl. 33; J. Livingston, A. Gopnik, *Evidence, 1944–1994, Richard Avedon*, New York: Random House, 1994, p. 157; M. M. Hambourg, M. Fineman, R. Avedon, P. de Montebello, *Richard Avedon: Portraits*, New York, Harry N. Abrams, 2002, n.p.



"A portrait is not a likeness. The moment an emotion or fact is transformed into a photograph it is no longer a fact but an opinion. There is no such thing as inaccuracy in a photograph. All photographs are accurate. None of them is the truth."

RICHARD AVEDON



24



25

THOMAS WALTHER COLLECTION

- 24 **JUDITH JOY ROSS** b. 1946
Untitled from Easton Portraits, 1989
 Gelatin silver print, printed 1990. 24.5 × 19.5 cm (9 5/8 × 7 5/8 in). Signed, titled and dated in pencil on the verso.

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500 ₣

PROVENANCE Laurence Miller Gallery, New York

THOMAS WALTHER COLLECTION

- 25 **DAVID HOCKNEY** b. 1937
John St. Clair Swimming from Twenty Photographic Pictures, 1972
 Colour coupler print, printed 1976. 18 × 23.9 cm (7 1/8 × 9 3/8 in). Signed and numbered 80/80 in ink in the margin.

Estimate £900–1,200 \$1,400–1,900 €1,000–1,400 ₣

PROVENANCE Lempertz, Cologne, 31 October 2003, lot 152



THOMAS WALTHER COLLECTION

26 **19 PHOTOGRAPHS OF DAVID BAILEY**

TERRY O'NEILL b. 1938

Selected Images from David Bailey at Work

Fifteen gelatin silver prints. Each approximately 18 × 25 cm (7 1/8 × 9 7/8 in) or the reverse. Each with 'Camera Press Ltd.' copyright stamp, printed credit and title on a label affixed to the verso. Titles include: *Just turn a little more to me; Come on...put something into it!; One more; All set; More like this; No....No....No!; A demonstration from the maestro; Show a little more neck; Still not quite right; Hold it like that; Try it like this; The meticulous work of posing the model; Good....Good....keep it just that way; How will it turn out; That's just great.*

EVA SERENY

Selected Images from Death in Venice

Three gelatin silver prints. Each approximately 21.5 × 30 cm (8 1/2 × 11 3/4 in). Each with 'Camera Press Ltd.' copyright stamp, printed credit and title on a label affixed to the verso.

Titles include: *All concentration: David Bailey at work in the style that has made him famous; Drama by the water's edge as David Bailey photographs Bjorn Andresen; Bailey backs for a better view.*

REGINALD GRAY b. 1930

Yves Saint Laurent Lives!

Gelatin silver print. 24 × 30.5 cm (9 1/2 × 12 in). 'Camera Press Ltd.' copyright stamp, printed credit and title on a label affixed to the verso.

Estimate £2,500–3,500 \$3,900–5,400 €2,900–4,000 ♠ ‡

PROVENANCE Dietrich Schneider-Henn Auctioneers, Munich



THOMAS WALTHER COLLECTION

27 **EDWARD STEICHEN** 1879–1973

Conrad Veidt, Hollywood, August, No. 2 (double exposure with Lupe Vélez), 1928
Gelatin silver print. 24 × 19.3 cm (9 1/2 × 7 5/8 in). Titled, dated and annotated 'No. 2' in the negative; titled, dated and annotated '#580 #2' in pencil on the verso

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100 ‡

PROVENANCE Howard Greenberg Gallery, New York

LITERATURE *Edward Steichen: A Life in Photography*, New York: Museum of Modern Art, 1984, pl. 137 (detail)

Conrad Veidt was a German actor best remembered for his roles in films such as *The Cabinet of Dr. Caligari* (1919), *The Man Who Laughs* (1928) and *Casablanca* (1942).

THOMAS WALTHER COLLECTION

28 **KARL BLOSSFELDT** 1865–1932

Delphinium, Rittersporn, 1920–29
Gelatin silver print. 29.8 × 24 cm (11 3/4 × 9 1/2 in). Titled, annotated 'Part of a leaf dried on the stem' in German and numbered '23 K 75' and '132' in pencil in an unidentified hand on the verso.

Estimate £28,000–34,000 \$43,400–52,700 €32,200–39,100 ‡

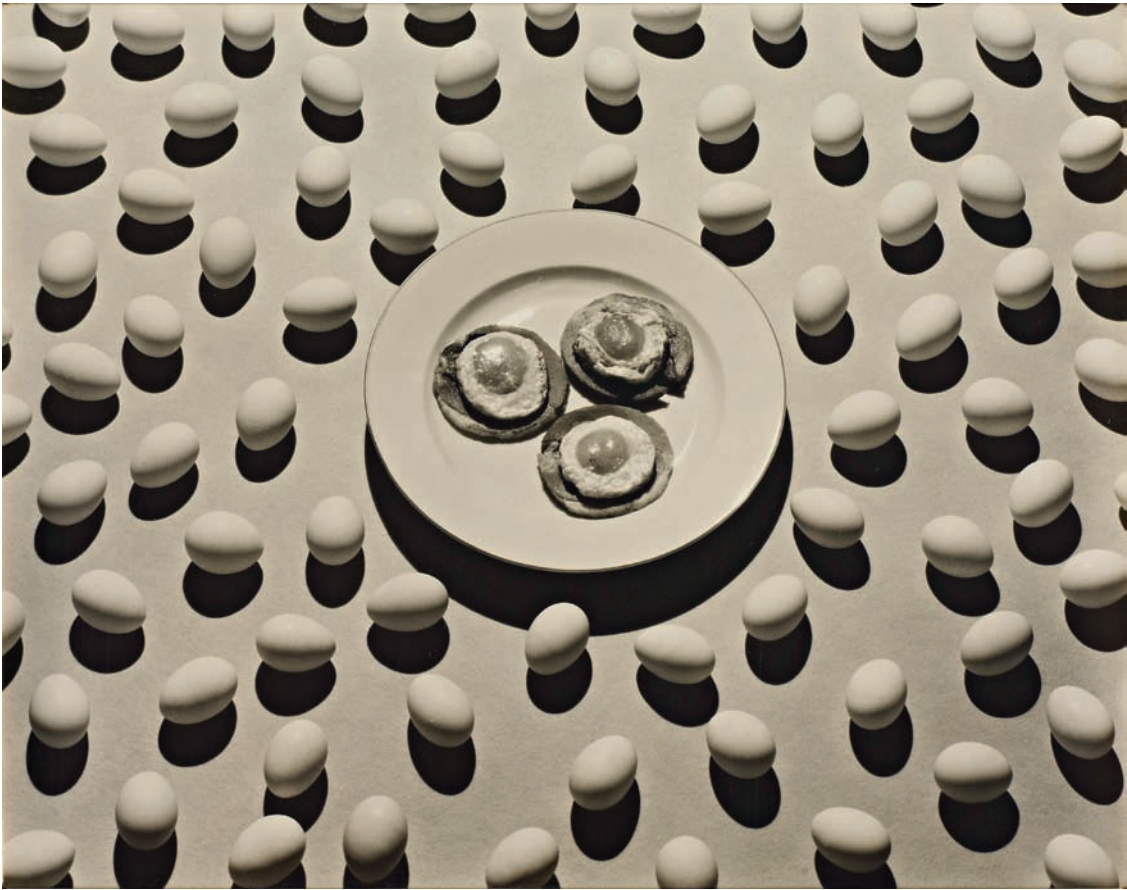
PROVENANCE Sotheby's, London, 2 May 1997, Important Avant-Garde Photographs of the 1920s & 1930s, lot 13

LITERATURE K. Nierendorf, *Karl Blossfeldt: Urformen der Kunst – Photographische Pflanzenbilder*, Berlin: Ernst Wasmuth, 1928, pl. 43 and 45 (variant); R. Sachsee, *Karl Blossfeldt: Photographs*, Cologne: Taschen, 1994, n.p. (variant); H. C. Adam, *Karl Blossfeldt*, Cologne: Taschen, 1999, p. 11



What we see in lot 28 is almost the result of an accident produced by an innocent creative whose prime purpose was to study and examine nature in its empirical organic forms. Karl Blossfeldt's oeuvre consists of some 6000 plant studies and fragments which have survived through negatives and publications. This meticulous examination of botanical forms, begun in 1896, was conducted with his chosen medium of photography (the only medium truly suitable for the immediate mirroring of life) over a period of three decades. His usual *modus operandi*, as a teacher and sculptor, meant that he looked at these 'forms of nature' as bodies of iron, elevating them to the most elegant and solidified being, the term 'three-dimensional' barely serving to describe their

weighty solidity. All of the plants were photographed using the same camera which, as well as creating a uniform consistency, finally provided a scientific-like documenting of the plant kingdom. Again, probably unknowingly, Blossfeldt caused an explosion of interest with these sculptural studies among cultural, literary and avant-garde circles. Identified as being between the new objectivity and surrealism, these images were referenced by George Bataille in 'Le langage des fleurs', published in his magazine *Documents* in June 1929, in which the plant is seen as a symbol of the dual existence of cultivation and obscenity, a polarity on which he hinged many analyses. These studies were also compared by Franz Roth to Max Ernst's *Histoire Naturelle*.



"The Ham & Eggs picture represented my revolt when a food editor of a woman's magazine set before my camera a plate of raggedly trimmed ham and two runny eggs. I ran out to buy six dozen eggs, induced the editor to trim both ham and eggs into perfect Euclidian circles, and made my version of that classic dish."
(Ralph Steiner, *Prospectus for a Portfolio of Prints*, 1976)

Another print of this image is held in the Museum of Modern Art, New York and the George Eastman House Collections



THOMAS WALTHER COLLECTION

29 **RALPH STEINER** 1899–1986
Ham and Eggs, 1929
Gelatin silver print. 19.4 × 24.5 cm (7 5/8 × 9 5/8 in). Signed in pencil on the overmat.

Estimate £6,000–8,000 \$9,300–12,400 €6,900–9,200 ‡

PROVENANCE Allan Frumkin Gallery, Chicago
LITERATURE T. Mulligan, D. Wooters, *Photography from 1839 to today: George Eastman House*, Rochester, NY, and Cologne: Taschen, 1999, p. 506

THOMAS WALTHER COLLECTION

30 **HANS BELLMER** 1902–1975
La Poupée, 1935
Gelatin silver print. 13.8 × 14 cm (5 3/8 × 5 1/2 in).

Estimate £3,000–4,000 \$4,600–6,200 €3,500–4,600 ‡



THOMAS WALTHER COLLECTION

31 HEINRICH KÜHN 1866–1944

Lady in Riding Habit, c. 1910

Gum-bichromate print. 39.9 × 29.8 cm (15 3/4 × 11 3/4 in).

Estimate £4,000–6,000 \$6,200–9,300 €4,600–6,900 ₺

PROVENANCE Kicken Gallery, Berlin

LITERATURE R. Kicken, ed., *Heinrich Kühn: An Exhibition of One Hundred Photographs*, Cologne: Greven & Bechtold, p. 32, pl. 4; M. Faber, A. Mahler, *Henrich Kühn: The Perfect Photograph*, Ostfildern-Ruit: Hatje Kanz, 2010, p. 176, there titled 'Rider, Standing, c. 1909'

"Kuhn achieved painterly effects by using an artist's brush to manipulate watercolour pigment, instead of silver or platinum, mixed with light-sensitised gum arabic."

(From the introduction to the exhibition *Truthbeauty: Pictorialism and the Photograph as Art, 1845–1945*, 2010, The Phillips Collection, Washington, DC)

“The limits of photography are unforeseeable. Everything is still so new here that even the search leads to creative results. Technology is the natural precursor for this. The illiterate of the future will not be he who cannot write but he who cannot take a photograph.”

LASZLO MOHOLY-NAGY

PHOTOGRAPHS

SESSION II

LOTS 32–152

32 HELMUT NEWTON 1920–2004

Evie and her Mercedes, Beverly Hills, 1996

Colour coupler print. 34.2 × 25.9 cm (13 1/2 × 10 1/4 in). Signed, titled, dated and inscribed 'For Evi Quaid' in pencil on the verso.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100

PROVENANCE Private Collection, Europe



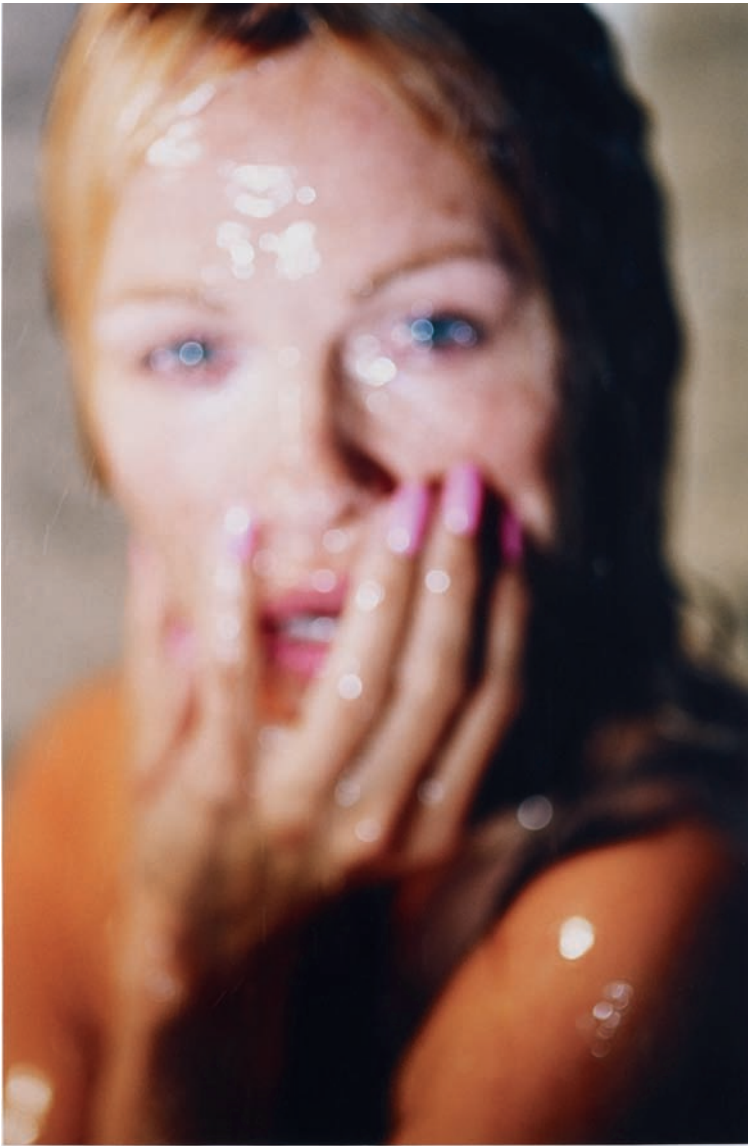


33

33 **MARILYN MINTER** b. 1948
Pink Bra (Pam Anderson), 2007
 Colour coupler print. 101 × 76.2 cm (39 3/4 × 30 in). Signed in ink, printed title, date and number 4/5 on gallery labels affixed to the reverse of the flush-mount. One from an edition of 5 plus 2 artist's proofs.

Estimate £12,000–18,000 \$18,600–27,900 €13,800–20,700 ₺

PROVENANCE Salon 94, New York



34

34 **MARILYN MINTER** b. 1948
Fuzzy Pam (Pam Anderson), 2007
 Colour coupler print. 101 × 66 cm (39 3/4 × 26 in). Signed in ink, printed title, date and number 2/5 on gallery labels affixed to the reverse of the flush-mount. One from an edition of 5 plus 2 artist's proofs.

Estimate £12,000–18,000 \$18,600–27,900 €13,800–20,700 ₺

PROVENANCE Salon 94, New York



37



38

37 DESIREE DOLRON b. 1963
Self-portrait, Sudan, 1991
 Selenium-toned gelatin silver print, printed 1997. 40 × 40 cm (15 3/4 × 15 3/4 in).
 Signed, titled, dated and numbered 6/10 in ink on the verso.
Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100 ♣
PROVENANCE Private Collection, Europe



39

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON
38 ROBERT MAPPLETHORPE 1946–1989
Lisa Lyon, 1980
 Gelatin silver print. 35.5 × 35.5 cm (13 7/8 × 13 7/8 in). Signed and numbered AP 1/2
 in ink in the margin; signed, dated in ink and copyright credit limitation stamp on
 the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs.
Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800 ‡Δ
PROVENANCE Acquired directly from the artist
LITERATURE R. Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's Press, 1983, p. 73
39 HELMUT NEWTON 1920–2004
Sumo
 Monte Carlo: Taschen, 1999. Oversized photography book with original metal
 stand designed by Philippe Starck. Book: 71.1 × 50.5 × 7.6 cm (28 × 19 7/8 ×
 3 in); stand: 76.2 × 55.9 × 55.9 cm (30 × 22 × 22 in). Signed in blue crayon on the
 title page, stamp numbered 07762 of 10,000, the stand embossed 'STARCK'
 and 'HELMUT NEWTON'.
Estimate £2,500–3,500 \$3,900–5,400 €2,900–4,000



40



41

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

40 ROBERT MAPPLETHORPE 1946–1989
Lisa Lyon, 1982
 Gelatin silver print. 39.1 × 38.7 cm (15 3/8 × 15 1/4 in). Signed and numbered AP 1/2 in ink in the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs.

Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800 ₣ Δ

PROVENANCE Acquired directly from the artist
LITERATURE R. Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's Press, 1991, p. 68

41 ANTON CORBIJN b. 1955
Liv Tyler, Berlin, 1996
 Lith print, printed later. 45.5 × 45.5 cm (17 7/8 × 17 7/8 in). Signed, titled and numbered in pencil on the overmat. One from an edition of 20.

Estimate £4,000–6,000 \$6,200–9,300 €4,600–6,900 ♠ ‡

PROVENANCE Torch Gallery, Amsterdam



42 **RALPH GIBSON** b. 1939

Nude with Feather from *Days at Sea*, 1974

Gelatin silver print, printed later. 77.5 × 107 cm (30 1/2 × 42 1/8 in). Signed, dated and numbered 3/10 in ink in the margin.

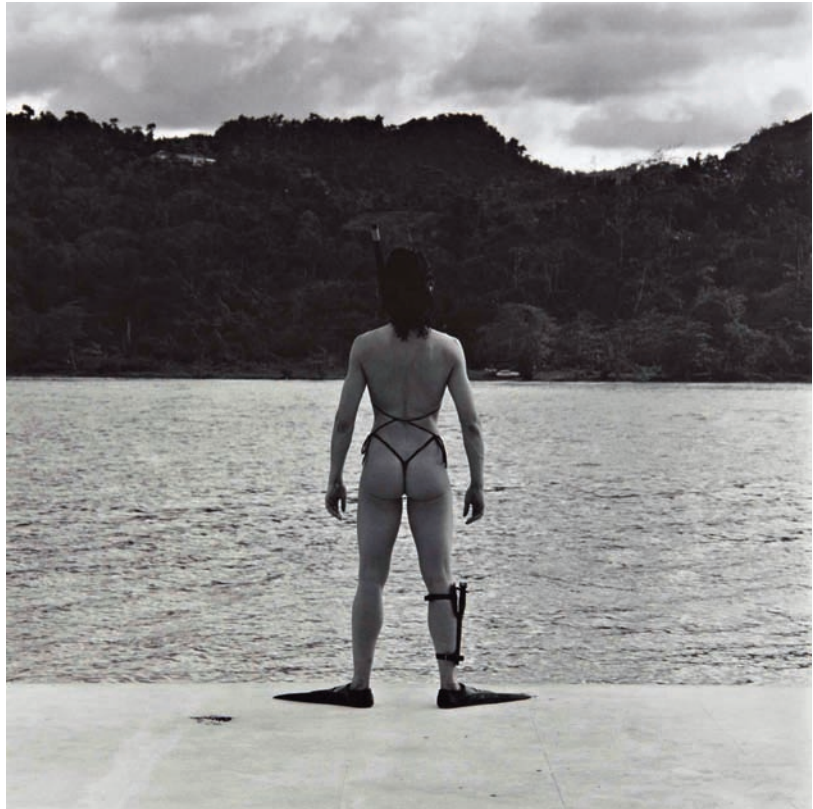
Estimate £4,000–6,000 \$6,200–9,300 €4,600–6,900 ₪

PROVENANCE Acquired directly from the artist; Private Collection, New York

LITERATURE *Ralph Gibson: Days at Sea*, New York: Lustrum Press, 1974, cover and n.p.



43



44

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

43 ROBERT MAPPLETHORPE 1946–1989
Lisa Lyon, 1982
 Gelatin silver print, flush-mounted. 38.4 × 38.7 cm (15 1/8 × 15 1/4 in). Signed and numbered AP 1/2 in ink in the margin. One from an edition of 10 plus 2 artist's proofs.
Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800 ±Δ
PROVENANCE Acquired directly from the artist
LITERATURE R. Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's Press, 1991, p. 107

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

44 ROBERT MAPPLETHORPE 1946–1989
Lisa Lyon, 1982
 Gelatin silver print. 38.7 × 38.7 cm (15 1/4 × 15 1/4 in). Signed, dated and numbered AP 1/2 in ink in the margin; dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs.
Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800 ±Δ
PROVENANCE Acquired directly from the artist
LITERATURE R. Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's Press, 1991, p. 29



45

45 HERB RITTS 1952–2002

Floating Torso, Saint Barthélemy, 1987

Gelatin silver print. 55.7 × 47.1 cm (21 7/8 × 18 1/2 in). Signed by the photographer, titled, dated and numbered 21/25 in an unidentified hand in pencil on the verso.

Estimate £4,000–6,000 \$6,200–9,300 €4,600–6,900

PROVENANCE Private Collection, Europe

LITERATURE *Herb Ritts: Work*, New York: Bulfinch Press, 1996, n.p.; *Herb Ritts: Pictures*, Santa Fe: Twin Palms Publishers, 1998, n.p.; *Herb Ritts*, exh. cat, Fondation Cartier pour l'Art Contemporain, Paris, 1999, n.p.

Only 22 prints from the proposed edition of 25 were realised, and of those, only 18 were signed by the artist. Another print from this edition is in the permanent collection of the Museum of Fine Arts, Boston.



46

46 MIROSLAV TICHÝ 1926–2011

Untitled, 1950–80

Gelatin silver print. 18 × 13 cm (7 1/8 × 5 1/8 in). Accompanied by a Foundation Tichý Oceán label.

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500

PROVENANCE Private Collection, London



47

47 MICHAEL DWECK b. 1957

Jessica, Trailer Park, Montauk, New York, 2002

Gelatin silver print, printed 2006. 48.2 × 37.5 cm (18 7/8 × 14 3/4 in). Signed, titled, dated, numbered 8/30 and annotated 'Kurt was convinced that pretty girls from the south couldn't surf. This photograph was made after their first surf together at Trailer Park. Kurt was in love' in pencil on the verso.

Estimate £1,500–2,500 \$2,300–3,900 €1,700–2,900

PROVENANCE Acquired directly from the artist

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



48

48 MICHAEL DWECK b. 1957

Lilla, Napeague, Montauk, New York, 2002

Gelatin silver print, printed 2006. 48.1 × 38 cm (18 7/8 × 14 7/8 in). Signed, titled, dated, numbered 6/30 and annotated 'The first time I saw Lilla walking down the beach, my heart skipped a beat...' in pencil on the verso.

Estimate £1,500–2,500 \$2,300–3,900 €1,700–2,900

PROVENANCE Acquired directly from the artist

LITERATURE *Michael Dweck: The End: Montauk*, New York: Harry N. Abrams, 2004, p. 51



49

49 FRÉDÉRIC FONTENOY b. 1963

Untitled (#1162), 2009

Gelatin silver print. 159.5 × 122.5 cm (62 3/4 × 48 1/4 in). Signed, titled, dated, numbered and annotated '#1162' in ink on the reverse of the flush-mount. One from an edition of 5.

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500 ♣

PROVENANCE Acquired directly from the artist



50

50 DAIDO MORIYAMA b. 1938

How to Create a Beautiful Picture 6: Tights in Shimotakaido, 1987

Gelatin silver print, printed later. 56 × 41.9 cm (22 × 16 1/2 in). Signed in English and Japanese in pencil on the verso.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100

PROVENANCE Taka Ishii Gallery, Japan; Private Collection, Japan

LITERATURE Daido Moriyama: *Nakaji no tabi [A Journey to Nakaji]*, Tokyo: Sokyū-sha, 1987; *Daido Moriyama* (Phaidon 55s), London: Phaidon, 2001, front cover and p. 111; *Daido Moriyama*, exh. cat., Fondation Cartier pour l'art contemporain, Paris, 2003, p. 57; *Hunter of Light: Daido Moriyama 1965–2003*, exh. cat., Shimane Art Museum, 2003, p. 228, pl. 348; *Daido Moriyama: The Complete Works Vol.2 1974–1992*, Daiwa Radiator Factory, 2004, p. 407; *Daido Moriyama: Remix*, exh. cat., Galerie Kamel Mennour, Paris, 2004, n.p.



51 **DAIDO MORIYAMA** b. 1938

Brigitte Bardot Poster, Aoyama, 1969

Gelatin silver print, printed 2009. 43 × 58 cm (16 7/8 × 22 7/8 in). Signed in English and Japanese in pencil on the verso.

Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800 ₺

PROVENANCE Private Collection, Japan

LITERATURE S. Phillips, *Daido Moriyama: Stray Dog*, exh. cat., San Francisco Museum of Modern Art, 1999, pl. 84



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

Raquel Welch, Los Angeles, 1970

Lambda print, printed later and flush-mounted. 101.6 × 101.6 cm (40 × 40 in).

Signed and numbered 1/50 in ink in the margin.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100 ♣ †

PROVENANCE Acquired directly from the artist

LITERATURE *Sunday Times Magazine*, 27 September 1998, cover

"Raquel was a friend and I was shooting her for *Esquire Magazine* in the US in 1970. At the time she was being crucified by feminists for the sexist roles that had come her way in movies like *One Million Years BC* and it gave me the idea for this cover shoot. But it proved too controversial and it lay unpublished in my archive for nearly 30 years until *The Sunday Times Magazine* ran a retrospective of my work in 1998 and put it on the cover. It's still controversial to this day - my galleries have had problems showing it, not just complaints but threats too."

Terry O'Neill



53 JOEL BRODSKY 1939–2007

Jim Morrison, The Doors, American Poet, New York City, 1967

Archival pigment print, printed 2008. 62.9 × 62.6 cm (24 3/4 × 24 5/8 in). Credit blindstamp and numbered in pencil in an unidentified hand in the margin. Accompanied by a certificate of authenticity signed in ink by Valerie Brodsky, the photographer's wife. One from an edition of 25.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100

PROVENANCE Snap Galleries, London

LITERATURE *The Doors*, Ben Fong-Torres, *The Doors*, New York: Hyperion, 2006, p. 237 (detail)



54 **NAN GOLDIN** b. 1953

C.Z. and Max on the Beach, Truro, MA., 1976

Dye destruction print, printed later. 97 × 63.8 cm (38 1/4 × 25 1/8 in). Signed, titled, dated and numbered on the verso. Accompanied by a certificate of authenticity from the Guido Costa Gallery. One from an edition of 25.

Estimate £8,000–12,000 \$12,400–18,600 €9,200–13,800

PROVENANCE Guido Costa Gallery, Turin; Mathew Marks Gallery, New York

EXHIBITED *Nan Goldin*, including: Paris, Centre Pompidou, 11 October–31 December 2001; London, Whitechapel Gallery, 25 January–31 March 2002; Madrid, Museo Reina Sofía, 25 April–30 June 2002; Porto, Fundação Serralves, 19 July–6 October 2002; Turin, Castello di Rivoli, 23 October 2002–13 January 2003; Warsaw, Ujazdowski Castle, 14 February–30 March 2003 (each another example exhibited)

LITERATURE *Nan Goldin: The Ballad of Sexual Dependency*, 1996, p. 15; *Nan Goldin: I'll be your mirror*, 1997, p. 75; *Nan Goldin Monograph*, Phaidon, 2002

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



55 **ALEX PRAGER** b. 1979

Susie and Friends from *The Big Valley*, 2008

Colour coupler print. 90 × 147.5 cm (35 3/8 × 58 1/8 in). Signed, titled, dated and numbered 3/7 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100

PROVENANCE Michael Hoppen Gallery, London

EXHIBITED New York, MoMA, *New Photography*, 29 September 2010–10 January 2011 (another example exhibited)

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



56

56 **GAVIN BOND** b. 1970

Untitled from Fashion, 2009

Digital colour coupler print. 43 × 56 cm (16 7/8 × 22 in). Signed and dated in ink in the margin.

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

PROVENANCE Acquired directly from the artist

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

Third Party – Ray and Pauline, 1999–2000

Colour coupler print, flush-mounted. 131 × 108 cm (51 5/8 × 42 1/2 in). One from an edition of 35.

Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800 ♣

PROVENANCE Acquired directly from the artist

LITERATURE *Sam Taylor-Wood*, exh. cat., London, Hayward Gallery, 2002, n.p. (variant)

57





58 **GUY BOURDIN** 1928–1991

Selected Images, 1982

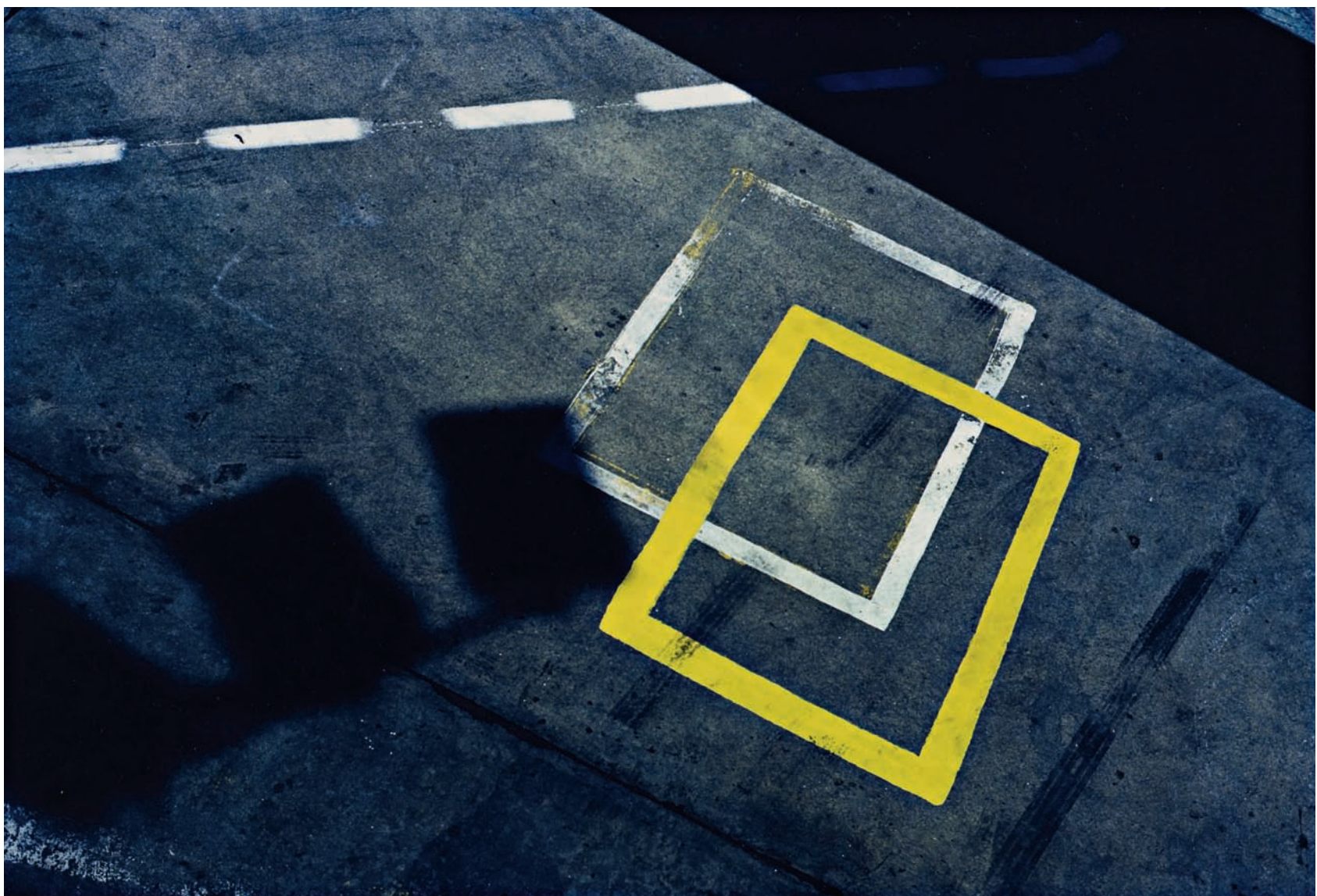
Four gelatin silver prints. Each approximately 9.5 × 12.5 cm (3 3/4 × 4 7/8 in).

Estimate £3,000–4,000 \$4,600–6,200 €3,500–4,600

PROVENANCE Private Collection, London

LITERATURE 'Il faut avoir l'oeil graphique', *French Vogue*, February 1982 (variants)





59 **ERNST HAAS** 1921–1986

Shadow on Pavement, Germany, 1977

Dye transfer print, printed 1992. 30.2 × 44.5 cm (11 7/8 × 17 1/2 in). Signed, titled, dated, numbered 6/30 by Alexander Haas, the photographer's son, in pencil and Ernst Haas copyright credit stamp on the verso.

Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800 ₺

PROVENANCE Acquired directly from the estate of the artist



60 **ALEX PRAGER** b. 1979

Irene from Week End, 2010

Colour coupler print, flush-mounted. 91 × 131 cm (35 7/8 × 51 5/8 in). Signed, titled, dated and numbered 4/5 in ink on an artist's label affixed to the reverse of the frame.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100

PROVENANCE Michael Hoppen Gallery, London

EXHIBITED New York, MoMA, *New Photography*, 29 September 2010–10 January 2011
(another example exhibited)



61



62

61 **CLAUDE GASSIAN** b. 1949

Miles Davis, Paris, 1986

Gelatin silver print, printed 2005. 78.5 × 120 cm (30 3/4 × 47 1/4 in). Signed, titled and numbered in ink on the reverse of the flush-mount. One from an edition of 5.

Estimate £2,500–3,500 \$3,900–5,400 €2,900–4,000 ♣

PROVENANCE Private Collection, London

EXHIBITED Musée d'Art Contemporain de Lyon, *Intersections*, 5 June–3 August 2003; Washington, Govinda Gallery, *Anonymous Claude Gassian*, 13 April–2 May 2007; Paris, Cité de la Musique, *We want Miles*, 16 October 2009–17 January 2010 (each another example exhibited)

LITERATURE *Claude Gassian Photographies 1970–2001*, Éditions de la Martinière, 2001, p. 254–55; *Intersections*, exh. cat., Musée d'Art Contemporain de Lyon, 2003, p. 174–75; *Anonymous Claude Gassian*, exh. cat., Govinda Gallery, Washington, 2007, p. 34

62 **ANNIE LEIBOVITZ** b. 1949

Miles Davis, New York City, July 1, 1989

Archival pigment print, printed 2010. 41.7 × 50.4 cm (16 3/8 × 19 7/8 in). Signed, dated '2010' and numbered 19/25 in pencil on the verso.

Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800 ‡

PROVENANCE Peter Fetterman Gallery, Santa Monica



63 IRVING PENN 1917–2009

Miles Davis hand and trumpet, New York, July 1, 1986

Selenium-toned gelatin silver print, printed 1998. 25.9 × 26.6 cm (10 1/4 × 10 1/2 in). Signed, titled, dated, annotated 'Print made November 1998' in pencil, copyright credit reproduction limitation and edition stamps on the verso. One from an edition of 9.

Estimate £25,000–35,000 \$38,700–54,200 €28,800–40,300

PROVENANCE Hamiltons Gallery, London

LITERATURE *Irving Penn: New and Unseen Process*, exh. cat., Pace MacGill Gallery, New York, 1999, p. 11 (contact sheet)



64

64 **ANDY WARHOL** 1928–1987

Shoes, 1981

Gelatin silver print. 15.2 × 22.2 cm (5 7/8 × 8 3/4 in). 'Estate of Andy Warhol' and 'Andy Warhol Foundation' credit stamps on the verso. Accompanied by a signed certificate of authenticity from The Andy Warhol Foundation for the Visual Arts, Inc.

Estimate £3,000–4,000 \$4,600–6,200 €3,500–4,600

PROVENANCE Acquired directly from the estate of the artist

65 **ANDY WARHOL** 1928–1987

Flea Market, 1986

Gelatin silver print. 25.4 × 20.1 cm (10 × 7 7/8 in). 'Estate of Andy Warhol' and 'Andy Warhol Foundation' credit stamps on the verso. Accompanied by a signed certificate of authenticity from The Andy Warhol Foundation for the Visual Arts, Inc.

Estimate £3,000–4,000 \$4,600–6,200 €3,500–4,600

PROVENANCE Acquired directly from the estate of the artist

65





66 **WILLIAM KLEIN** b. 1928

Pepsi and Moves, Harlem, New York, 1955

Gelatin silver print, printed later. 26.3 × 36.5 cm (10 3/8 × 14 3/8 in). Signed, titled and dated in pencil on the verso.

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

PROVENANCE Private Collection, UK

LITERATURE *William Klein – Life is good & good for you in New York!: trance witness revels*, Manchester: Dewi Lewis, 1995, pp. 186–87



67



68

67 HENRI CARTIER-BRESSON 1908–2004

Manhattan, New York, 1939

Gelatin silver print, printed later. 24.3 × 35.6 cm (9 5/8 × 14 in). Signed in ink and copyright credit blindstamp in the margin.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100

PROVENANCE Acquired directly from the artist

LITERATURE P. Galassi et al., *Henri Cartier-Bresson: The man, the image and the world*, London: Thames & Hudson, 2003, p. 222

68 RENÉ BURRI b. 1933

São Paulo, Brazil, 1960

Gelatin silver print, printed later. 52.5 × 78.4 cm (20 5/8 × 30 7/8 in). Signed, titled and dated in ink in the margin.

Estimate £8,000–10,000 \$12,400–15,500 €9,200–11,500

PROVENANCE Magnum Photos, London

LITERATURE J. Lacouture et al., *In Our Time: The World as Seen by Magnum Photographers*, New York & London: Norton, 1989, pp. 196–97; *René Burri Photographs*, London: Phaidon, 2004, cover and pp. 192–93



69 **LEONARD FREED** 1929–2006

Wall Street, New York City, 1956

Gelatin silver print, printed after November 2006. 56.5 × 37.5 cm (22 1/4 × 14 3/4 in). Signed, titled, dated in pencil by Brigitte Freed, the photographer's wife and Magnum copyright credit stamp.

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500

PROVENANCE Magnum Photos, London

LITERATURE S. Rosenkranz, *Leonard Freed: Photographs 1954–1990*, London: Cornerhouse Publications, 1991, p. 18



70

70 LEONARD FREED 1929–2006

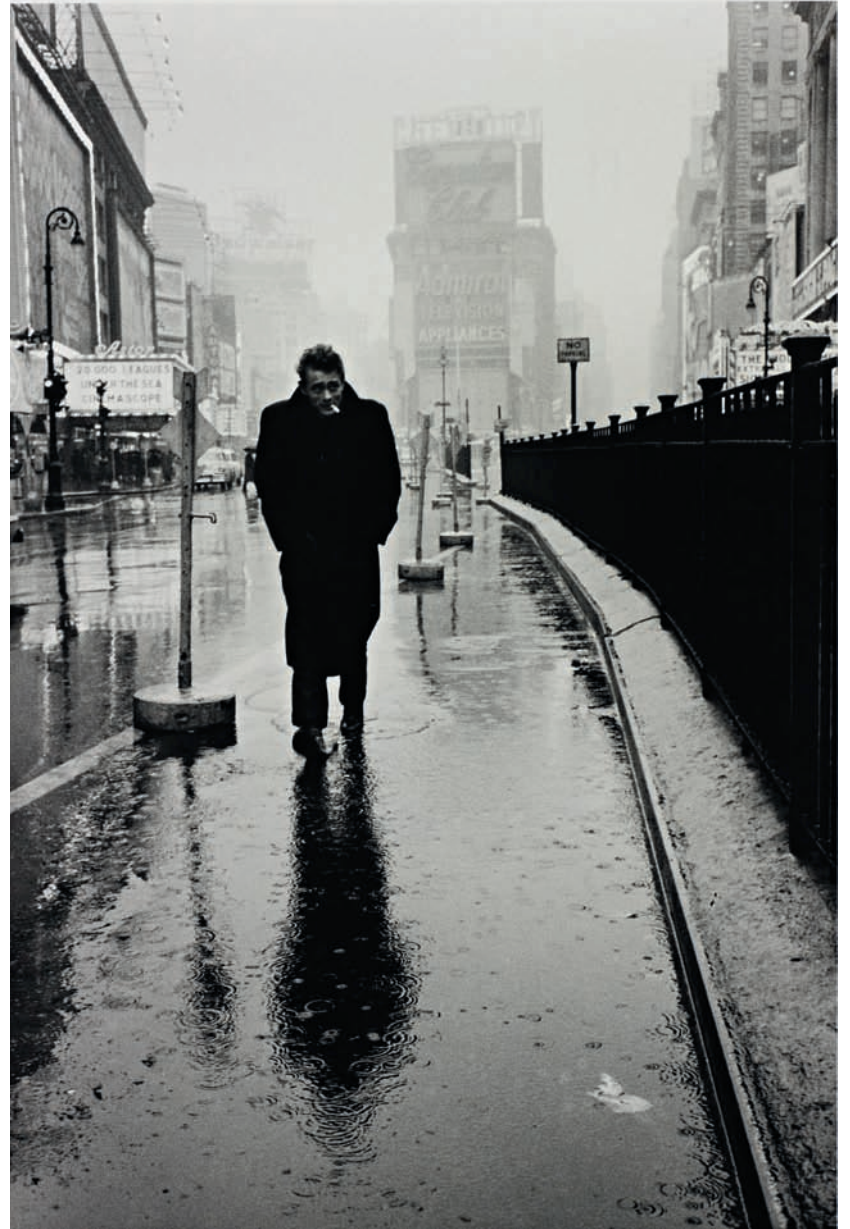
Suspect in the back of a police car, New York City, 1978

Gelatin silver print, printed later. 49.7 × 32.8 cm (19 5/8 × 12 7/8 in). Signed and dated in pencil and Magnum copyright credit stamp on the verso.

Estimate £3,500–4,500 \$5,400–7,000 €4,000–5,800

PROVENANCE Magnum Photos, London

LITERATURE *Leonard Freed: Police Work*, New York: Touchstone, 1981; J. Lacouture, et al., *In Our Time: The World as Seen by Magnum Photographers*, New York & London: Norton, 1989, p. 121; S. Rosenkranz, *Leonard Freed: Photographs 1954–1990*, London: Cornerhouse Publications, 1991, p. 57



71

71 DENNIS STOCK b. 1928

James Dean in Times Square, New York City, 1955

Gelatin silver print, printed later. 58.5 × 39.1 cm (23 × 15 3/8 in). Signed in ink on the verso.

Estimate £3,000–4,000 \$4,600–6,200 €3,500–4,600

PROVENANCE Magnum Photos, London

LITERATURE J. Lacouture, et al., *In Our Time: The World as Seen by Magnum Photographers*, New York & London: Norton, 1989, p. 388; *Dennis Stock: Made in USA, Photographs 1951–1971*, Ostfildern-Ruit: Hatje Cantz, 1995, p. 83; *James Dean: Fifty Years Ago*, New York: Harry N. Abrams, 2005, cover



72

72 **EVE ARNOLD** b. 1912

Malcolm X, Chicago, USA, 1961

Digital bromide print, printed later and flush-mounted. 65 × 97 cm (25 5/8 × 38 1/4 in). Signed in ink, printed title and date on a label accompanying the work.

Estimate £2,500–3,500 \$3,900–5,400 €2,900–4,000

PROVENANCE Magnum Photos, London

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

73 **WILLIAM EGGLESTON** b. 1939

Untitled (We know it's tough book display, California), 2001

Iris print. 45.8 × 68.5 cm (18 × 26 7/8 in). Signed in ink in the margin; numbered in ink in an unidentified hand and copyright credit reproduction limitation stamp on the verso. One from an edition of 7 plus 3 artist's proofs.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100

PROVENANCE Xavier Hufkens, Brussels



73



74 **ANNIE LEIBOVITZ** b. 1949

Ella Fitzgerald, Beverly Hills, California, 1988

Archival pigment print, printed 2010. 51 × 41.5 cm (20 1/8 × 16 3/8 in). Signed, dated '2010' and numbered 8/25 in pencil on the verso.

Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800 ₺

PROVENANCE Peter Fetterman Gallery, Santa Monica

LITERATURE S. DeLano, ed., *Annie Leibovitz at Work*, London: Jonathan Cape, 2008, p. 71



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

Dean Martin, Las Vegas, 1971

Lambda print, printed later and flush-mounted. 150 × 111.5 cm (59 × 43 7/8 in).

Signed and numbered 6/50 in ink in the margin.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100 ♣ †

PROVENANCE Private Collection, London

LITERATURE *Terry O'Neill: Legends*, London: Jonathan Cape, 1985, p. 60



76



77



78

76 LILLIAN BASSMAN b. 1917

Jean Shrimpton, 1955

Gelatin silver print, printed later. 57 × 46.7 cm (22 1/2 × 18 3/8 in). Signed and numbered 4/25 in pencil on the verso.

Estimate £4,000–6,000 \$6,200–9,300 €4,600–6,900 ±

PROVENANCE Peter Fetterman Gallery, Santa Monica

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

77 NORMAN PARKINSON 1913–1990

Take off for Paris, Catherine Pastrie for Queen Magazine, 1960

Gelatin silver print, printed 1984. 30.4 × 23 cm (11 7/8 × 9 in). Signed in ink in the margin; titled, dated, numbered 3/25 in pencil in an unidentified hand and credit stamp on the verso.

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500

PROVENANCE Hamiltions Gallery, London

78 LILLIAN BASSMAN b. 1917

Paris Gala Night, Barbara Mullen, Dress by Patou, Paris, 1949

Gelatin silver print, printed later. 46.5 × 52.2 cm (18 1/4 × 20 1/2 in). Signed and numbered 21/25 in pencil on the verso.

Estimate £4,000–6,000 \$6,200–9,300 €4,600–6,900 ±

PROVENANCE Peter Fetterman Gallery, Santa Monica

LITERATURE D. Solomon, *Lillian Bassman: Women*, New York: Abrams, 2009, pp. 38–39



79 HORST P. HORST 1906–1999

Mainbocher Corset, 1939

Gelatin silver print, printed later. 55.5 × 40.8 cm (21 7/8 × 16 1/8 in). Signed in pencil on the verso.

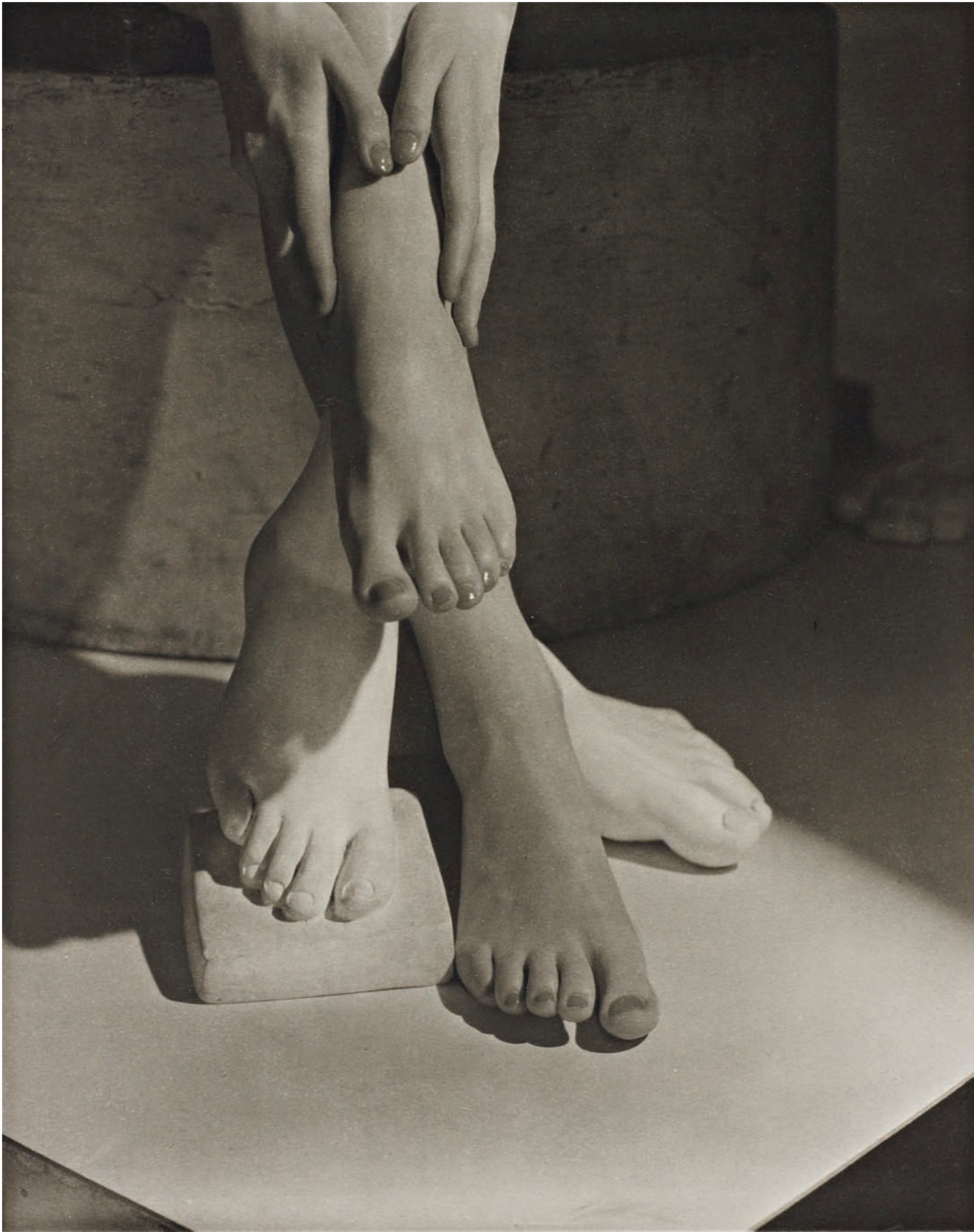
Estimate £8,000–12,000 \$12,400–18,600 €9,200–13,800

PROVENANCE Private Collection, Europe

LITERATURE *American Vogue*, 15 September 1939; *French Vogue*, December 1939; N. Hall-Duncan, *The History of Fashion Photography*, New York: Alpine Book Co., 1979, p. 65; P. Devlin, *Vogue Book of Fashion Photography*, Simon & Schuster, 1979, p. 46; V. Lawford, *Horst: His Work and his World*, Harmondsworth: Viking, 1984, p. 184; M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1991, pl. 8; K. Fraser, *On The Edge: Images from 100 Years of Vogue*, Ebury Press, 1992, p. 25; *Chorus of Light: Photographs from the Sir Elton John Collection*, exh. cat. Atlanta, High Museum of Art, 2001, p. 192; N. Angeletti, A. Oliva, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine*, New York: Rizzoli, 2006, p. 18

Main Rousseau Bocher was born in Chicago in 1890, 'Mainbocher' as he later became known, was extremely gifted and creative – he was a trained lithographer, a sketch artist, an illustrator for *Harpers Bazaar*, Paris and later in New York was responsible for the design of stage costume and uniforms (on a shoestring) of the American WAVES (U.S. Navy). From the beginning,

he favoured the simple, elegant and conservative with the luxury of cut, materials and workmanship which came to be recognized by the elite (it was no surprise that the Duchess of Windsor chose him to design her trousseau for her marriage in 1937, as his simple line and fall of his fabrics flattered her slim and severe good looks). He made a calculated point of knowing his clients personally and based his designs almost around their lifestyles, managing to successfully package himself as an exclusive designer to the wealthy and the titled. Before Mainbocher left Paris for New York just before the war, his final collections, groundbreaking in their body-conscious focus, attracted a lot of attention. His creation of the Mainbocher Corset cinched the waist dramatically and radically altered the previous silhouette of the 1930s. This departure, marking a new phase in fashion, was immortalized in 1939 by Horst's sensual homage shown here. On his arrival in New York, Mainbocher was greeted enthusiastically by society women who wanted to be seen to patronize a fellow American, but who also wanted to be associated with a man whom by now had a legendary reputation for making women not only feel good but also look exquisitely well-bred.



80 **HORST P. HORST** 1906–1999

Barefoot Beauty, 1941

Platinum palladium print, printed later. 24 × 19 cm (9 1/2 × 7 1/2 in). Signed in pencil in the margin; signed, titled and annotated 'AP' in pencil on the verso.

Estimate £12,000–18,000 \$18,600–27,900 €13,800–20,700

PROVENANCE Private Collection, Europe

LITERATURE *Horst: Photographs of a Decade*, New York: J.J. Augustin, 1944, p. 90; V. Lawford, *Horst: His Work and His World*, Viking, 1984, p. 229; *Horst: Photographs 1931–1986*, exh. cat. Hamiltons Gallery, London, 1985, n.p.; M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1991, pl. 7; *Form/Horst*, Sante Fe: Twin Palms Publishers, 1992, p. 56; *Horst: Platinum*, London: Hamiltons Gallery and Jefferies Cowan, 2006, pl. 14



81 **MIROSLAV TICHÝ** 1926–2011

Untitled, 1950–80

Gelatin silver print, mounted. 17.8 × 8.8 cm (7 × 3 1/2 in). Accompanied by a Foundation Tichý Oceán certificate of authenticity and label.

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500 ₺

PROVENANCE Private Collection, Europe



82 **HORST P. HORST** 1906–1999

Estrella Boissevain, Fashion Shot, New York, 1938

Platinum palladium print, printed 1987. 45.5 × 35.3 cm (17 7/8 × 13 7/8 in).

Signed in pencil in the margin and verso by the photographer; signed, numbered 5/10 in pencil, titled and dated in ink in an unidentified hand, copyright credit, edition and medium stamps on the verso. One from an edition of 10 plus 2 artist's proofs.

Estimate £20,000–30,000 \$31,000–46,500 €23,000–34,500

PROVENANCE Private Collection, Europe

LITERATURE V. Lawford, *Horst: His Work and His World*, Harmondsworth: Viking, 1985, p. 179; M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1991, pl. 43



83



85



84

83 WILLIAM KLEIN b. 1928

Smoke and veil, Paris (Vogue), 1958

Gelatin silver print, printed later. 45.2 × 32.9 cm (17 3/4 × 12 7/8 in). Signed, titled and dated in pencil on the verso.

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500 ₣

PROVENANCE Peter Fetterman Gallery, Santa Monica

LITERATURE *Chorus of Light: Photographs from the Sir Elton John Collection*, exh. cat., High Museum of Art, Atlanta, 2000, p. 54

84 WILLIAM KLEIN b. 1928

Hat and 5 Roses, Paris (Vogue), 1956

Gelatin silver print, printed later. 45.5 × 34.5 cm (17 7/8 × 13 5/8 in). Signed, titled and dated in pencil on the verso.

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500 ₣

PROVENANCE Peter Fetterman Gallery, Santa Monica

LITERATURE M. Harrison, *Appearances: Fashion Photography Since 1945*, New York: Rizzoli, 1991, p. 99; *Chorus of Light: Photographs from the Sir Elton John Collection*, exh. cat., High Museum of Art, Atlanta, 2000, p. 55

85 LORETTA LUX b. 1969

Self-Portrait, 2000

Ilfochrome print. 22.5 × 22.5 cm (8 7/8 × 8 7/8 in). Signed, titled, dated and numbered in pencil on the verso. One from an edition of 20.

Estimate £2,000–4,000 \$3,100–6,200 €2,300–4,600 ₣

PROVENANCE Torch Gallery, Amsterdam

LITERATURE N. Grubb, *Loretta Lux*, New York: Aperture, 2005, p. 91



86 **CHARLES FRÉGER** b. 1975

Water Polo Players, 2000

Twelve colour coupler prints, printed 2005 and each flush-mounted. Each image: 76.3 × 57.9 cm (30 × 22 3/4 in); overall approximately 312.5 × 344 cm (123 × 135 3/8 in). Each signed in ink, printed title, date and number on a label affixed to the reverse of each frame. One from an edition of 5.

Estimate £7,000–9,000 \$10,800–13,900 €8,100–10,400 ♠ †

PROVENANCE Private Collection, London

LITERATURE *Charles Fréger: Portraits photographiques et uniformes*, exh. cat., MUDAM, Luxembourg, 2006, p. 14

"Born in 1975 and graduate of the Rouen School of Fine Art since 2000, Charles Fréger has already been interested for a number of years now in the notion of series of photographic portraits. Social groups, collective structures or communities, work groups or concerted action groups are among his chosen subjects. Even if the organisation of the portraits remains consistent (full frontal, neutral lighting, an impersonal or suggestive background chosen on site, colour prints all of the same format), the accent is placed upon everything which translates the notion of belonging to a group, in particular that of the adolescents whom at the same time provoke and enhance the

adherence to a shared identity, to a social "skin" according to which they refer to and recognise themselves."

(POC European network for Contemporary Images)

Capturing groups of people from all areas of the social spectrum – from Japanese sumo wrestlers to Swiss Guards, Orangemen to synchronised skaters, Charles Fréger's project *Portraits Photographiques et Uniformes* demonstrates his fascination with the construct of the group. As seen in the current lot, his work is as much anthropological study as it is work of art, drawing upon historical traditions of structure and classification, and highlighting the human need to belong. Shot with deadpan uniformity, the youths in *Water Polo Players* exhibit the perhaps particularly adolescent desire to identify oneself as part of a specific community and yet, at the same time, Fréger's decision to avoid the archetypal 'group shot' in favour of separate portraits casts light on the unique traits of the individuals. Fresh from the pool, droplets of water still present on their skin, he momentarily separates the players from comfort zone of their team and, in doing so, offers a tantalising glimpse into the human differences at work beyond the homogeneity of the social collective.



87



88

87 ERWIN OLAF b. 1959

The Boxing School from *Hope*, 2005

Lambda print, Diassec mounted. 70 × 100 cm (27 1/2 × 39 3/8 in). Signed, titled, dated and numbered in ink on an artist's label affixed to the reverse of the flush-mount. One from an edition of 12.

Estimate £6,000–8,000 \$9,300–12,400 €6,900–9,200 ♠

PROVENANCE Private Collection, Europe

LITERATURE L. A. Martin, ed., *Erwin Olaf*, New York: Aperture, 2008, pp. 46–47

88 LORETTA LUX b. 1969

The Wanderer, 2003

Ilfochrome print. 22 × 33.6 cm (8 5/8 × 13 1/4 in). Signed, titled, dated and numbered in pencil on the verso. One from an edition of 20.

Estimate £2,000–4,000 \$3,100–6,200 €2,300–4,600 ♠‡

PROVENANCE Torch Gallery, Amsterdam

LITERATURE N. Grubb, *Loretta Lux*, New York: Aperture, 2005, p. 73



89

89 **ERWIN OLAF** b. 1959

Troy (Portrait) from *Grief*, 2007

Lambda print. 132 × 99.7 cm (51 7/8 × 39 1/4 in). Signed, titled, dated and numbered in ink on an artist's label affixed to the reverse of the flush-mount. One from an edition of 10.

Estimate £10,000–15,000 \$15,500–23,200 €11,500–17,300 ♣

PROVENANCE Private Collection, Europe
LITERATURE L. A. Martin, ed., *Erwin Olaf*, New York: Aperture, 2008, p. 85



90

90 **JORG SASSE** b. 1962

5127, 1995

Colour coupler print, Diasac mounted. 109 × 87.6 cm (42 7/8 × 34 1/2 in). Signed, titled, dated and numbered in ink on the reverse of the flush-mount. One from an edition of 6.

Estimate £4,000–6,000 \$6,200–9,300 €4,600–6,900 ♣

PROVENANCE Lehmann Maupin, New York



91 **MASSIMO VITALI** b. 1944

Picnic Alternative, 2000

Colour coupler print, Diasc mounted. 119.8 × 150.9 cm (47 1/8 × 59 3/8 in).

Signed, titled, dated and numbered in ink on a label affixed to the reverse of the flush-mount. One from an edition of 9.

Estimate £10,000–15,000 \$15,500–23,200 €11,500–17,300 ♣

PROVENANCE Galerie Serieuze Zaken, Amsterdam

LITERATURE *Massimo Vitali: Landscape with Figures*, Göttingen: Steidl, 2004, p. 128



92



93

92 **FRANK THIEL** b. 1966
Stadt 7/03 (Berlin), 1996
 Colour coupler print. 79.9 × 120.4 cm (31 1/2 × 47 3/8 in). Signed, titled, dated and numbered in ink on the reverse of the flush-mount. One from an edition of 3 plus 1 artist's proof.

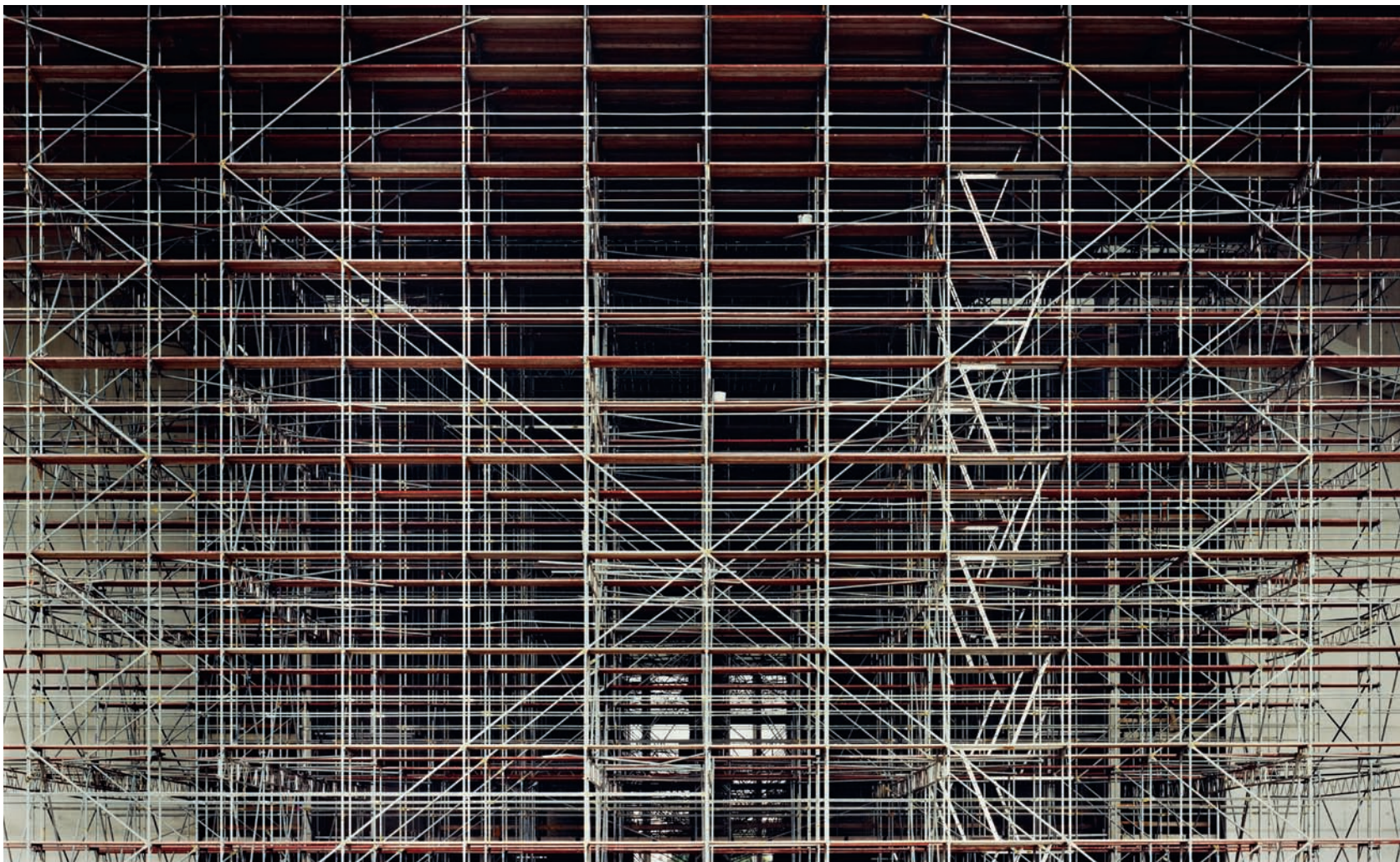
Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100 ♣

PROVENANCE Sean Kelly Gallery, New York
LITERATURE *Frank Thiel: A Berlin Decade 1995–2005*, Ostfildern-Ruit: Hatje Cantz, 2006, p.37

93 **AXEL HÜTTE** b. 1951
Dog's Home, London from *As Dark as Light*, 2001
 Duratrans, flush-mounted to mirror. 99 × 131 cm (38 7/8 × 51 5/8 in). Signed, titled, dated and numbered in ink on the reverse of the frame. One from an edition of 4.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100 ♣

PROVENANCE Patrick De Brock Gallery, Knokke



94 **FRANK THIEL** b. 1966

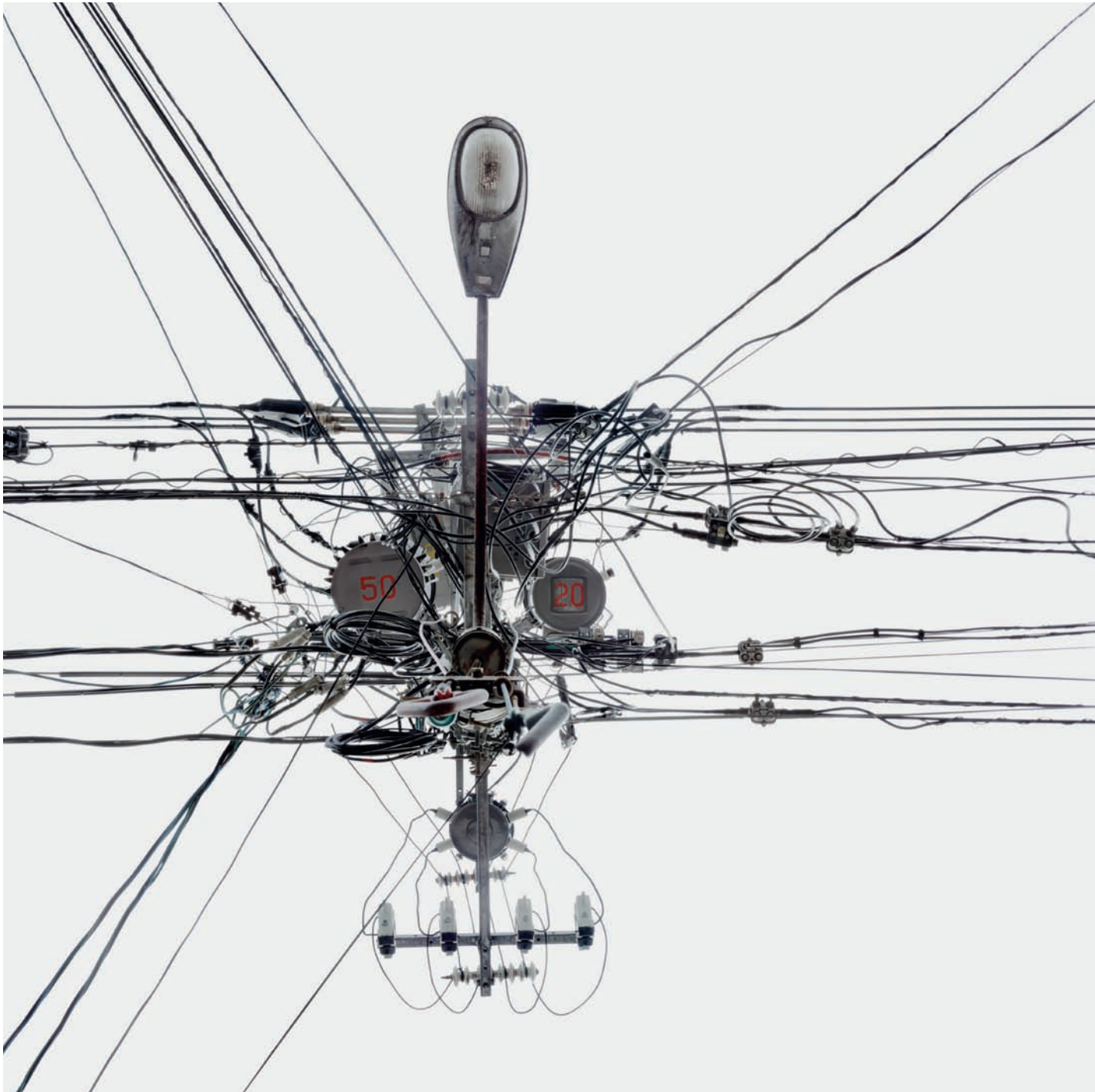
Stadt 10/05 (Berlin), 2000

Colour coupler print, printed 2002 and Diasc mounted. 145 × 237.3 cm
(57 1/8 × 93 3/8 in). Signed, titled, dated and numbered in ink on the reverse of
the backing board and stretcher. One from an edition of 4 plus 2 artist's proofs.

Estimate £7,000–9,000 \$10,800–13,900 €8,100–10,400 ♣

PROVENANCE Sean Kelly Gallery, New York

LITERATURE *Frank Thiel: A Berlin Decade 1995–2005*, Ostfildern-Ruit: Hatje Cantz,
2006, p. 157



95 ANDREAS GEFELLER b. 1970

Poles 07 from Japan, 2010

Inkjet print. 150 × 150 cm (59 × 59 in). Signed, titled, dated and numbered in ink on the reverse of the flush-mount. One from an edition of 8 plus 2 artist's proofs.

Estimate £6,000–8,000 \$9,300–12,400 €6,900–9,200

PROVENANCE Private Collection, Europe

LITERATURE M. Kikuta, ed., *European Eyes on Japan / Japan Today*, vol. 12, 2010, p. 11; *Andreas Gefeller: The Japan Series*, Ostfildern-Ruit: Hatje Cantz, 2011, p. 35

The *Japan* series (2010) is the latest series by Andreas Gefeller, following *Supervisions* (2002–09). It originated in the project 'European Eyes on Japan', for which European photographers are invited annually to work in this Far Eastern country.

The series focus is on electricity poles. Gefeller photographs electricity posts in at least two single upward views from a

perpendicular position. In the subsequent digital assemblage the pole disappears and innumerable cables and electricity transformers are converted into an autonomous and abstract composition that spreads in front of a monochrome background. The absence of points of reference and orientation opens up a new perspective on familiar situations. Thus, the poles transcend their original context in order to awaken associations of underground railway plans, autoroute intersections or night photographs of a city's pulsating traffic arteries. Correspondences to drawing-related concepts such as calligraphy are not merely coincidental, but are supported by the artist's choice of the printing technique and paper. Gefeller's most recent photo works have become increasingly formal and structural, attesting to striking pictorial qualities. More than ever, he engages in the field of tension between nature and urbanity, reality and fiction as well as order and chaos.



96 **ELGER ESSER** b. 1967

Ameland-Pier IX, Netherlands, 2000

Colour coupler print, Diasc mounted. 100 × 144.5 cm (39 3/8 × 56 7/8 in).

Signed in ink, printed title, date and number on an artist's label affixed to the reverse of the frame. One from an edition of 7.

Estimate £15,000–20,000 \$23,200–31,000 €17,300–23,000 

PROVENANCE Galerie Rodolphe Janssen, Belgium; Private Collection, Belgium



97 **ROBERT POLIDORI** b. 1951

2732 Orleans Avenue, New Orleans, September, 2005

Fujicolor Crystal Archive print. 85.8 × 120.5 cm (33 3/4 × 47 1/2 in). Signed in ink, printed title, date and number 3/10 on the reverse of the flush-mount.

Estimate £12,000–18,000 \$18,600–27,900 €13,800–20,700 ♣

PROVENANCE Flowers Gallery, London

EXHIBITED New York, Metropolitan Museum of Art, *New Orleans After the Flood: Photographs by Robert Polidori*, 19 September–10 December 2006 (another example exhibited)

LITERATURE *Robert Polidori: After the Flood*, Göttingen: Steidl, 2006, cover and p. 167

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



98 **THOMAS STRUTH** b. 1954

116th St/Park Ave. E., New York City, 1978

Gelatin silver print. 31.2 × 40.2 cm (12 1/4 × 15 7/8 in). Printed title on a label affixed to the reverse of the mount; printed credit, title and date on a gallery labels affixed to the reverse.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100 ♣ ‡

PROVENANCE Gagosian Gallery, New York; Private Collection; Sotheby's, New York, 23 April 2003, lot 265



99 **DAVID LACHAPELLE** b. 1963

Museum, Los Angeles from *Deluge*, 2007

Digital colour coupler print, flush-mounted. 101 × 134 cm (39 3/4 × 52 3/4 in).

Signed in ink, printed title, date and number on an artist's label affixed to the reverse of the frame. One from an edition of 7.

Estimate £18,000–22,000 \$27,900–34,100 €20,700–25,300 ₺

PROVENANCE Jablonka Gallery, Berlin

LITERATURE *David LaChapelle*, Florence: Guinti, 2007, front and back covers (detail) and p. 127



100 **DESIREE DOLRON** b. 1963

Cerca Trocadero from *Te dí todos mis sueños*, 2002

Dye destruction print, Diasac mounted. 100 × 99 cm (39 3/8 × 38 7/8 in). Signed, titled, dated and numbered in ink on the reverse of the flush-mount. One from an edition of 8.

Estimate £12,000–18,000 \$18,600–27,900 €13,800–20,700 ♣

PROVENANCE Galerie Gabriel Rolt, Amsterdam

LITERATURE *Desiree Dolron*, exh. cat., The Hague Museum of Photography, The Hague, 2005, p. 147



101 **WILLY RONIS** 1910–2009

Le nu provençal, Gordes, 1949

Gelatin silver print, printed 1950s. 24.2 × 18 cm (9 1/2 × 7 1/8 in). '7, Pass. des Charbonniers, Paris' credit stamp on the verso.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100

PROVENANCE Acquired directly from the artist

LITERATURE P. Hamilton, *Willy Ronis: 1910–2009*, Oxford: Museum of Modern Art, 1995, p. 39; P. Ryan, *Willy Ronis* (Phaidon 55s), London: Phaidon, 2002, pp. 50–55



102



103

102 **LEE FRIEDLANDER** b. 1934
Nude, 1978
 Gelatin silver print. 20.5 × 30.5 cm (8 1/2 × 12 in). Signed, dated in pencil and copyright credit reproduction limitation stamp on the verso.
Estimate £2,500–3,500 \$3,900–5,400 €2,900–4,000
PROVENANCE Private Collection, London
LITERATURE I. Sischy, *Lee Friedlander: Nudes*, New York: Pantheon Books, 1991, pl. 4

103 **LEE FRIEDLANDER** b. 1934
Nude, 1975
 Gelatin silver print. 20.5 × 30.5 cm (8 1/2 × 12 in). Signed, dated in pencil and copyright credit production limitation stamp on the verso.
Estimate £2,500–3,500 \$3,900–5,400 €2,900–4,000 ‡
PROVENANCE Private Collection, Japan
LITERATURE I. Sischy, *Lee Friedlander: Nudes*, New York: Pantheon Books, 1991, pl. 1



104



105



106



107

104 **EDOUARD BOUBAT** 1923–1999

Montmartre, 1951

Gelatin silver print, printed 1950s. 37.2 × 25.3 cm (14 5/8 × 9 7/8 in). Signed, titled and dated in pencil on the reverse of the flush-mount.

Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800

PROVENANCE Acquired directly from the estate of the artist

106 **WILLY RONIS** 1910–2009

The crossroads at Sèvres Babylone, Paris, 1948

Gelatin silver print. 28.2 × 23.9 cm (11 1/8 × 9 3/8 in). Typed title and date on a label, annotated in pencil in an unidentified hand, '7, Pass. des Charbonniers, Paris' credit, reproduction limitation and 'Rapho Agence Photographique' stamps on the verso.

Estimate £3,500–4,500 \$5,400–7,000 €4,000–5,800

PROVENANCE Acquired directly from the estate of the artist

LITERATURE P. Ryan, *Willy Ronis* (Phaidon 55s), London: Phaidon, 2002, pp. 44–45; *Willy Ronis: Paris, éternellement*, Paris: Editions Hoëbeke, 2005, p. 49

105 **EDOUARD BOUBAT** 1923–1999

Avenue de Clichy, 1948

Gelatin silver print, printed 1950s. 33 × 28 cm (12 7/8 × 11 in). Signed in ink, titled, dated in pencil and credit stamp on the reverse of the flush-mount.

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500

PROVENANCE Acquired directly from the estate of the artist

107 **EDOUARD BOUBAT** 1923–1999

Lella, France, 1948

Gelatin silver print. 39.5 × 27.9 cm (15 1/2 × 10 7/8 in). Signed, titled and dated in pencil on the reverse of the flush-mount.

Estimate £4,000–6,000 \$6,200–9,300 €4,600–6,900

PROVENANCE Acquired directly from the estate of the artist

LITERATURE B. Boubat, G. Anhoury, eds., *Edouard Boubat: The Monograph*, New York: Harry N. Abrams, 2004, p. 191, there dated 1949



108 JEANLOUP SIEFF 1933–2000

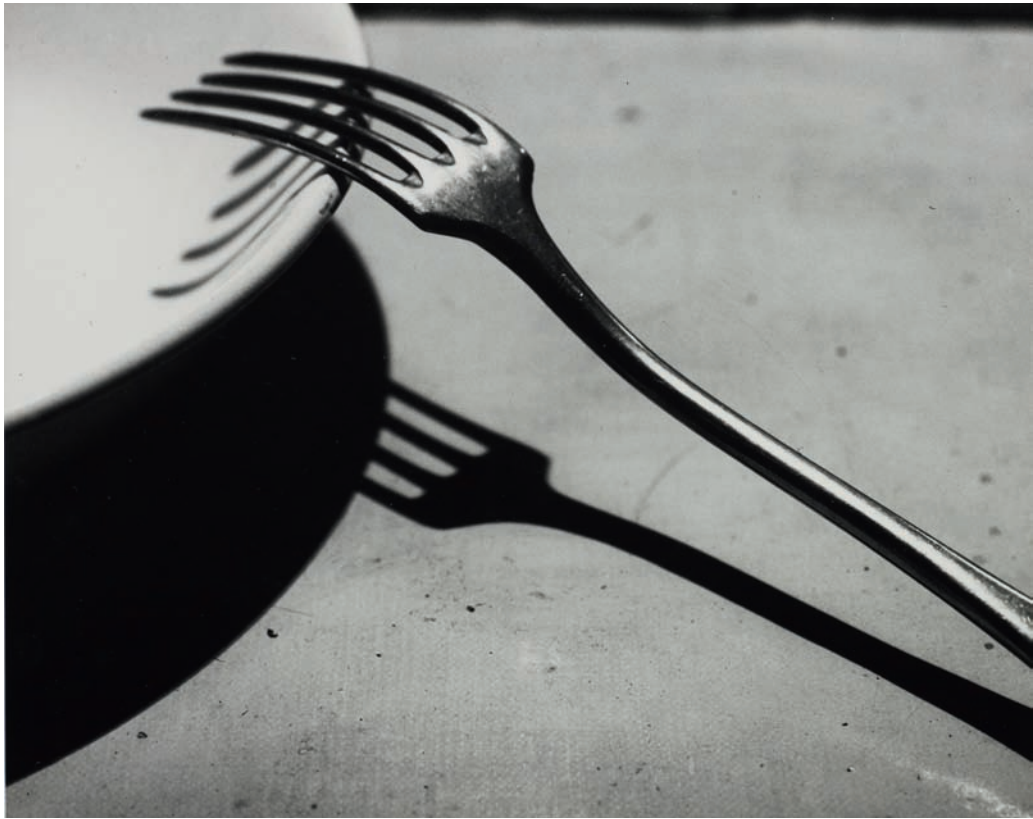
Selected Images, 1959–78

Six gelatin silver prints, printed later. Each 30 × 20 cm (11 3/4 × 7 7/8 in) or the reverse. Each signed, dated in ink in the margin; each titled, dated in ink, three with copyright credit and three with credit stamps on the verso.

Estimate £6,000–8,000 \$9,300–12,400 €6,900–9,200 †

PROVENANCE Private Collection, UK

Titles include: *Cafe de Flore, Tôt le Matin*, 1976; *Cafe de Flore, Paris*, 1964; *Paysage Japonais en Suisse, Vevey*, 1959; *Hotel Suisse*, 1978; *Hotel des 3 Couronnes, Suisse*, 1974; *La Maison Noire, New York*, 1965



109



110

109 **ANDRÉ KERTÉSZ** 1894–1985

Fork, Paris, 1928

Gelatin silver print, printed later. 19.8 × 24.8 cm (7 3/4 × 9 3/4 in). Signed, titled and dated in pencil on the verso.

Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800 †

PROVENANCE Kicken Gallery, Berlin

LITERATURE P. Borhan, *André Kertész: His Life and His Work*, Boston: Little Brown, 1994, p. 175

110 **ANDRÉ KERTÉSZ** 1894–1985

Chairs, Champs-Élysées, Paris, 1927

Gelatin silver print, printed later. 19.7 × 24.6 cm (7 3/4 × 9 5/8 in). Signed and dated in pencil on the mount.

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500

PROVENANCE Private Collection, Europe

LITERATURE B. Lifson, *André Kertész: A Lifetime of Photography*, London: Thames & Hudson, 1982, p. 229



111 **ANDRÉ KERTÉSZ** 1894–1985

Meudon, 1928

Gelatin silver print, printed later. 29.6 × 19.7 cm (11 5/8 × 7 3/4 in). Signed and dated in pencil on the mount.

Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800

PROVENANCE Private Collection, Europe

EXHIBITED London, Royal Academy of Arts, *Eyewitness: Hungarian Photography in the Twentieth Century*, 30 June–2 October 2011 (another example exhibited)

LITERATURE N. Ducrot, ed., *André Kertész: Sixty Years of Photography*, New York: Penguin Books, 1978, p. 141; B. Lifson, *André Kertész: A Lifetime of Photography*, London: Thames & Hudson, 1982, p. 229; S. Phillips, D. Travis, W. J. Naef, *André Kertész: Of Paris and New York*, London: Thames & Hudson, 1985, p. 165; P. Borhan, *André Kertész: His Life and Work*, Boston: Little Brown, 1994, p. 187; *André Kertész*, exh. cat., National Gallery of Art, pl. 58; *Eyewitness: Hungarian Photography in the Twentieth Century*, exh. cat., Royal Academy of Arts, London, 2011, pl. 93



112

112 **HENRI CARTIER-BRESSON** 1908–2004
Madrid, 1933
 Gelatin silver print, printed later. 24.2 × 35.7 cm (9 1/2 × 14 in). Signed in ink and copyright credit blindstamp in the margin.
Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100
PROVENANCE Acquired directly from the artist
LITERATURE P. Galassi et al., *Henri Cartier-Bresson: The man, the image and the world*, London: Thames & Hudson, 2003, p. 95

113 **SABINE WEISS** b. 1924
Portrait of a child, Toledo, Spain, 1949
 Gelatin silver print, printed 1950s. 33 × 26 cm (12 7/8 × 10 1/4 in). Signed in pencil and '29, Bd Morat-Paris' credit stamp on the reverse of the flush-mount.
Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800
PROVENANCE Private Collection, Europe
LITERATURE Sabine Weiss: *Intimes Convictions*, Paris: Contrejour, 1989, p. 121

113





114 **IRVING PENN** 1917–2009

Six Street Boys, Cuzco, Peru, 1948

Gelatin silver print, printed 1949. 27.2 × 26 cm (10 3/4 × 10 1/4 in). Signed, titled, dated, annotated 'Print made 1949' in ink, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 11.

Estimate £15,000–20,000 \$23,200–31,000 €17,300–23,000 ‡

PROVENANCE Pace/MacGill Gallery, New York

LITERATURE C. Westerbeck, et al., *Irving Penn: A career in photography*, New York: Little, Brown and Company, 1997, fig. 2



115



116

115 **CHRIS KILLIP** b. 1946

Helen and her hoola-hoop, Seacoal Camp, Lynemouth, Northumberland, 1984
Gelatin silver print, printed later. 40.4 × 50.8 cm (15 7/8 × 20 in). Signed, titled and dated in pencil on the verso.

Estimate £2,000–2,500 \$3,100–3,900 €2,300–2,900 ♣

PROVENANCE Acquired directly from the artist

LITERATURE J. Berger and S. Grant, *In Flagrante*, London: Secker & Warburg, 1988, pp. 16–17

116 **GRAHAM SMITH** b. 1947

The Zetland, Middlesborough, 1983
Gelatin silver print, printed later. 40 × 49.5 cm (15 3/4 × 19 1/2 in). Signed, titled, dated and extensively annotated in pencil on the verso.

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

PROVENANCE Acquired directly from the artist



117 **MARY ELLEN MARK** b. 1941

Selected Images, 1971

Three gelatin silver prints, printed later. Each 22.5 × 33.8 cm (8 7/8 × 13 1/4 in). Each signed, titled, dated, numbered 1/75 and annotated 'Indian Runaway' in pencil on the verso.

Estimate £3,000–4,000 \$4,600–6,200 €3,500–4,600

PROVENANCE Private Collection, London

Titles include: *Kabul; Bombay; Goa*

118 **EDOUARD BOUBAT** 1923–1999

Hyde Park, London, 1970

Gelatin silver print. 26.5 × 39.5 cm (10 3/8 × 15 1/2 in). Titled in ink and two credit stamps on the verso.

Estimate £1,500–2,000 \$2,300–3,100 €1,700–2,300

PROVENANCE Acquired directly from the estate of the artist

LITERATURE B. Boubat, G. Anhoury, eds., *Edouard Boubat: The Monograph*, New York: Harry N. Abrams, 2004, p. 210







119 **JOSEF KOUDELKA** b. 1938

Outside the radio station, just before its occupation, Prague, 1968

Inkjet print, printed later. 53 × 34.3 cm (20 7/8 × 13 1/2 in). Signed and numbered '3' in ink on a label affixed to the reverse of the flush-mount. One from an edition of 20 plus 4 artist's proofs.

Estimate £5,000–6,000 \$7,700–9,300 €5,800–6,900 🍷

PROVENANCE Acquired directly from the artist

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

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

Trafalgar Square on the day of the coronation of George VI, London, 1937

Gelatin silver print, printed 1990s. 45.5 × 29.6 cm (17 7/8 × 11 5/8 in). Signed in ink and copyright credit blindstamp in the margin.

Estimate £7,000–9,000 \$10,800–13,900 €8,100–10,400 ₺

PROVENANCE Peter Fetterman Gallery, Santa Monica

LITERATURE J. Lacouture, et al., *In Our Time: The World as Seen by Magnum Photographers*, New York & London: Norton, 1989, p. 21; P. Galassi et al., *Henri Cartier-Bresson: The man, the image and the world*, London: Thames & Hudson, 2003, p. 82



121



122

121 SIMON NORFOLK b. 1963

King Amanullah's Victory Arch built to celebrate the 1919 Independence from the British. Paghman, Kabul Province, 2002

Digital colour coupler print, printed later and flush-mounted. 100 × 126 cm (39 3/8 × 49 5/8 in). Signed and numbered in ink on a certificate of authenticity accompanying the work. One from an edition of 10 plus 3 artist's proofs.

Estimate £6,000–8,000 \$9,300–12,400 €6,900–9,200 ♠ ‡

PROVENANCE Bonni Benrubi Gallery, New York

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

122 EDWARD BURTYNSKY b. 1955

Shipbreaking #50, Chittagong, Bangladesh, 2000

Colour coupler print, printed 2003. 57.2 × 114.3 cm (22 1/2 × 45 in). Signed in ink, printed title, date and number on an artist's label affixed to the reverse of the mount. One from an edition of 10.

Estimate £8,000–12,000 \$12,400–18,600 €9,200–13,800

PROVENANCE Acquired directly from the artist



123 **SIMON NORFOLK** b. 1963

Former teahouse in a park next to the Afghan Exhibition of Economic and Social Achievements in the Shah Shahid district of Kabul, 2003

Digital colour coupler print, flush-mounted. 100 × 126 cm (39 3/8 × 49 5/8 in).

Signed, annotated 'Chronotopia 2' and numbered in ink on a certificate of authenticity accompanying the work. One from an edition of 10 plus 3 artist's proofs.

Estimate £6,000–8,000 \$9,300–12,400 €6,900–9,200 ♣

PROVENANCE The Photographers' Gallery, London

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



124

124 GRAHAM NASH b. 1942

Self-portrait in the Plaza Hotel, NYC, 1974

Archival pigment print, printed 2011. 101.6 × 152.4 cm (40 × 60 in). Signed, titled and dated in pencil in the margin. This is the only print which exists in this size to date.

Estimate £4,000–6,000 \$6,200–9,300 €4,600–6,900 ♣ †

PROVENANCE Acquired directly from the artist

LITERATURE G. White, *Eye to Eye: Photographs by Graham Nash*, Göttingen: Steidl, 2004, p. 3

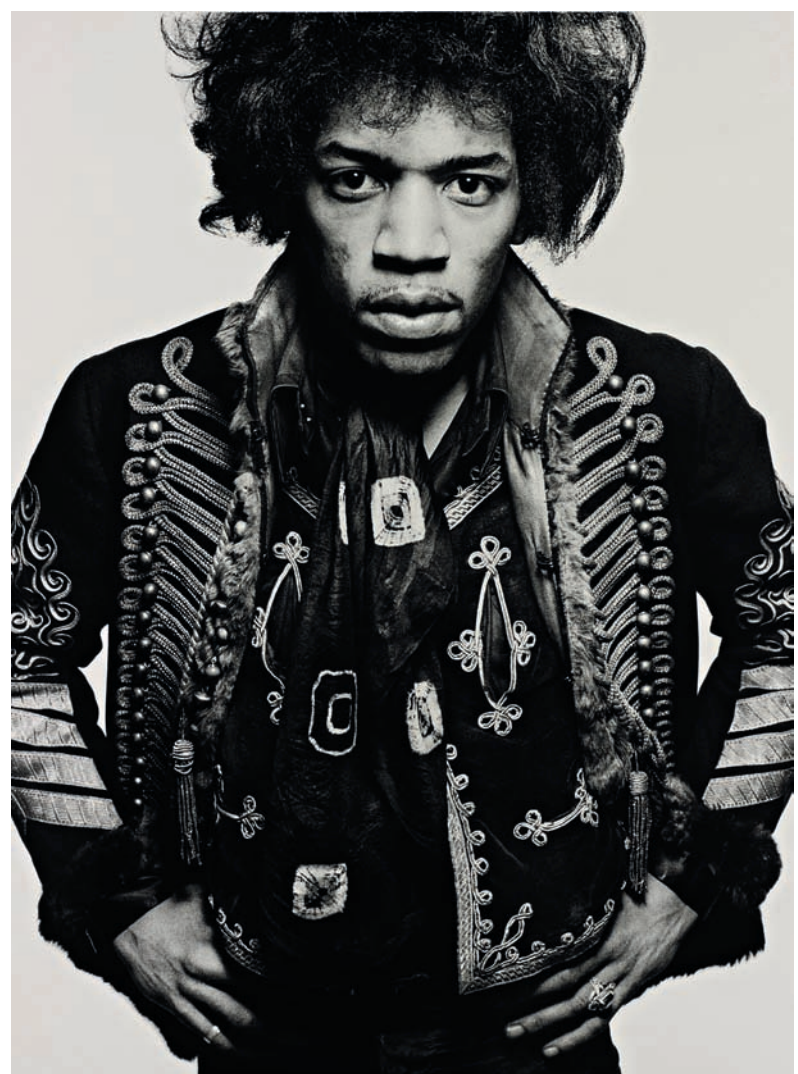
125 GERED MANKOWITZ b. 1946

Jimi Classic, 1967

Gelatin silver print, printed later. 76.2 × 101.6 cm (30 × 40 in). Signed, numbered 12/25 in ink and blindstamp credit in the margin.

Estimate £3,000–4,000 \$4,600–6,200 €3,500–4,600 ♣

PROVENANCE Atlas Gallery, London



125



126

- 126 DAVID BAILEY** b. 1938
John Lennon, 1965
 Platinum palladium print, printed 1991. 49.7 × 49 cm (19 5/8 × 19 1/4 in). Signed, dated and numbered 6/30 in pencil on the verso.
- Estimate** £12,000–18,000 \$18,600–27,900 €13,800–20,700 ♣
- PROVENANCE** Christie's, London, 17 May 2006, lot 113
LITERATURE N. Spencer, *David Bailey's Rock 'n' Roll Heroes*, Boston: Little, Brown and Company, 1997, p. 27



127

- 127 ANTON CORBIJN** b. 1955
Allen Ginsberg, New York, 1996
 Lith print, printed later. 44.5 × 44.5 cm (17 1/2 × 17 1/2 in). Signed, titled and numbered 11/20 in pencil on the overmat.
- Estimate** £4,000–6,000 \$6,200–9,300 €4,600–6,900 ♣
- PROVENANCE** Torch Gallery, Amsterdam



128 **SEYDOU KEÏTA** 1923–2001

Untitled, 1958

Gelatin silver print, printed 1998. 57.4 × 40.2 cm (22 5/8 × 15 7/8 in). Signed twice and dated in ink in the margin.

Estimate £4,000–6,000 \$6,200–9,300 €4,600–6,900

PROVENANCE Private Collection, Europe

LITERATURE A. Magnin, *Seydou Keïta*, Zurich: Scalo, 1997, p. 222



129

129 SEYDOU KEÏTA 1923–2001

Untitled, 1958

Gelatin silver print, printed 1995. 56.3 × 39.7 cm (22 1/8 × 15 5/8 in). Signed twice and dated in ink in the margin.

Estimate £4,000–6,000 \$6,200–9,300 €4,600–6,900

PROVENANCE Private Collection, Europe

LITERATURE A. Magnin, *Seydou Keita*, Zurich: Scalo, 1997, p. 68



130

130 MALICK SIDIBÉ b. 1936

Mr Diallo en Position, Las Vegas Club, 1966

Gelatin silver print, printed 2008. 45.3 × 31.4 cm (17 7/8 × 12 3/8 in). Signed, titled and dated in ink in the margin.

Estimate £4,000–6,000 \$6,200–9,300 €4,600–6,900 ♠

PROVENANCE Private Collection, Europe



131 IRVING PENN 1917–2009

Young Butchers, Paris, 1950

Platinum palladium print, printed 1976. 41 × 31.7 cm (16 1/8 × 12 1/2 in). Signed, titled, dated, numbered, annotated 'Platinum-palladium', 'Print made July 1976' in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso. One from an edition of 33.

Estimate £40,000–60,000 \$62,000–93,000 €46,000–69,100 Ω

PROVENANCE Private Collection

LITERATURE *Irving Penn: Passage, A Work Record*, New York: Alfred A. Knopf and Callaway, 1991, p. 89; V. Heckert, A. Lacoste, *Irving Penn: Small Trades*, exh. cat., J. Paul Getty Museum, Los Angeles, 2009, pl. 167

“Taking people away from their natural circumstances and putting them into the studio in front of a camera did not simply isolate them, it transformed them. Sometimes the change was subtle; sometimes it was great enough to be almost shocking.”

IRVING PENN



132

132 IRVING PENN 1917–2009

Deep Sea Diver (C), New York, 1951

Platinum palladium print, printed 1967. 48.7 × 37.2 cm (19 1/8 × 14 5/8 in). Signed, titled, dated, numbered 26/38, annotated 'Platinum-palladium', 'Print made 1967' in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

Estimate £18,000–22,000 \$27,900–34,100 €20,700–25,300

PROVENANCE Private Collection, Europe

LITERATURE *Irving Penn: Moments Preserved*, New York: Simon & Schuster, 1960, n.p.; *Irving Penn: Passage, A Work Record*, New York: Alfred A. Knopf, 1991, p. 116; V. Heckert, A. Lacoste, *Irving Penn: Small Trades*, exh. cat., The J. Paul Getty Museum, Los Angeles, 2009, pl. 64

133 ALEXANDER RODCHENKO 1891–1956

Courtyard, 1928

Gelatin silver print, printed later. 29 × 21.5 cm (11 3/8 × 8 1/2 in). Credited, titled, dated '1927' in Russian in pencil by Varvara Rodchenko, the photographer's daughter and 'univ. prof. ing. lubomir linhart' stamp on the verso.

Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800 ±

PROVENANCE Private Collection

LITERATURE *Rodchenko Fotografien 1920–1938*, Berlin: Bahauss-Archiv, 1978, p. 141; V. Quilici, *Rodchenko: The Complete Work*, London: Thames & Hudson, 1986, p. 226; A. Lavrentiev, *Alexander Rodchenko: Photography 1924–1954*, Cologne: Könemann, 1995, pl. 154; *Alexander Rodchenko: Photography is an Art*, Moscow, 2006, p. 89



133



134 ALEXANDER RODCHENKO 1891–1956

Rodchenko Museum Series Portfolio #1: Classic Images

Rodchenko/Stepanova Archives, Moscow and Schickler Lafaille, Los Angeles/ New York, 1994: Thirty gelatin silver prints, printed later by Alexander Lavrentiev and Yuri Plaksin. Varying sizes from 15 × 22 cm (5 7/8 × 8 5/8 in) to 24.3 × 18.9 cm (9 5/8 × 7 1/2 in). Each numbered Portfolio no. '16', '1–30' sequentially in ink in an unidentified hand on a label affixed to the reverse of the mount. Colophon. Limited edition catalogue, number 16/100. Contained in a leather clamshell case. One from an edition of 30 plus 5 artist's proofs.

Estimate £15,000–20,000 \$23,200–31,000 €17,300–23,000 ₺

PROVENANCE Private Collection

LITERATURE *Alexander Rodchenko: Photography is an Art*, Moscow, 2006; *Alexander Rodchenko: Revolution in Photography*, exh. cat. Hayward Gallery, London, 2008

Titles include: *Portrait of the Artist's Mother*, 1924; *The Poet Vladimir Mayakovski*, 1924; *Fire Escape*, 1925; *Balconies*, 1925; *House of Mosselpron*, 1925; *Columns of the Museum of Revolution*, 1926; *Samozveri (Auto-Animals)*, 1926; *Boats on the Moscow River*, 1926; *Pine Trees, Pushkino*, 1927; *Briansk Railway Station*, 1927; *Cigarette Girl, Pushkinskaya Square*, 1927; *Courier Girl*, 1928; *Glass and Light*, 1928; *Courtyard*, 1928; *Gathering for a Demonstration*, 1928; *Street*, 1929; *Guard, Shukov Tower*, 1929; *Gears*, 1929; *Stairs*, 1929; *Pioneer with a Trumpet*, 1930; *Turn of the Street Car Line*, 1932; *Orchestra, White Sea Canal*, 1933; *Ships in the Lock*, 1933; *Girl with Leica*, 1934; *Diver*, 1934; *Athletes*, 1934; *Horse Race*, 1935; *'Dynamo' Sports Club'*, 1935; *Gymnastics*, 1936; *Male Pyramid*, 1936



WORLD



Ruud van Empel



135 **RUUD VAN EMPEL** b. 1958

World—Box II, 2006

Seven dye destruction prints. Each 31 × 21.5 cm (12 1/4 × 8 1/2 in). Each signed, titled, dated and numbered in pencil on the verso. Signed, titled, dated '2007' and numbered in pencil on the Colophon. Contained in a decorative leatherette clamshell case with embossed credit and title. One from an edition of 5.

Estimate £10,000–15,000 \$15,500–23,200 €11,500–17,300 ♣

PROVENANCE Flatland Gallery, Utrecht

Titles include: *World* #13, #14, #19, #20, #21, #22, #23



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

Calle Cuauhtemotzin, Mexico City, 1934

Gelatin silver print, printed early 1990s. 30 × 45 cm (11 3/4 × 17 3/4 in). Signed in ink and copyright credit blindstamp in the margin.

Estimate £7,000–9,000 \$10,800–13,900 €8,100–10,400 ₺

PROVENANCE Peter Fetterman Gallery, Santa Monica

LITERATURE P. Galassi, *Henri Cartier-Bresson: The Early Work*, New York: Museum of Modern Art, 1987, cover and p. 130; C. Fuentes, *Henri Cartier-Bresson: Mexican Notebooks*, New York: Thames & Hudson, 1995, p. 73; *The New Vision: Photography between the World Wars*, exh. cat., Metropolitan Museum of Art, New York, 1995, pl. 41; J.P. Montier, *Henri Cartier-Bresson and the Artless Art*, Boston: Little, Brown and Company, 1996, pl. 13; P. Galassi, *Henri Cartier-Bresson: The Modern Century*, exh. cat., Museum of Modern Art, New York, 2010, p. 99; *Tête à Tête: Portraits by Henri Cartier-Bresson*, New York: Bulfinch Press, pl. 30



137 **NOBUYOSHI ARAKI** b. 1940

From Winter to Spring, 2004

Gelatin silver print. 22 x 33.5 cm (8 5/8 x 13 1/4 in). Signed in pencil on the verso.

Estimate £3,500–4,500 \$5,400–7,000 €4,000–5,800

PROVENANCE Michael Hoppen Gallery, London



138



139



140

138 **NOBUYOSHI ARAKI** b. 1940
Kakyoku 8, 1997
 Dye destruction print, flush-mounted. 39.8 × 59.8 cm (15 5/8 × 23 1/2 in). Signed in ink on a label affixed to the reverse of the frame.
Estimate £2,500–3,500 \$3,900–5,400 €2,900–4,000
PROVENANCE Michael Hoppen Gallery, London
LITERATURE S. Jerome, *Araki*, Cologne: Taschen, 2002, p. 110

139 **NOBUYOSHI ARAKI** b. 1940
Kinbaku, 1976
 Dye destruction print, printed later and flush-mounted. 48 × 60 cm (18 7/8 × 23 5/8 in). Signed in ink on a label affixed to the reverse of the frame.
Estimate £2,500–3,500 \$3,900–5,400 €2,900–4,000
PROVENANCE Michael Hoppen Gallery, London
LITERATURE *Nobuyoshi Araki: Shikijyo Sexual Desire*, Zurich: Stemmle, 1996, n.p. (variant)

140 **NOBUYOSHI ARAKI** b. 1940
Untitled, c. 1997
 Dye destruction print, flush-mounted. 39.7 × 59.7 cm (15 5/8 × 23 1/2 in). Signed in ink on a label affixed to the reverse of the frame.
Estimate £2,500–3,500 \$3,900–5,400 €2,900–4,000
PROVENANCE Michael Hoppen Gallery, London
LITERATURE *Araki*, exh. cat., Deichtorhallen Internationale Kunst und Fotografie, Hamburg, 1998, p. 121 Z. Felix, ed., *Nobuyoshi Araki: Shijyo Tokio, Marketplace of Emotions*, Zurich: Stemmle, 1998, n.p.



141

141 **NOBUYOSHI ARAKI** b. 1940

Bondage, 1991

Gelatin silver print, printed later. 58 × 46.6 cm (22 7/8 × 18 3/8 in). Signed in pencil on the verso.

Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500

PROVENANCE Michael Hoppen Gallery, London

LITERATURE *Araki by Araki: The Photographer's Personal Selection, 1963–2002*, Kyoto: Kodansha International, 2003, p. 273



142

142 **NOBUYOSHI ARAKI** 1940

Kaori, 2004

Dye destruction print. 76 × 60.5 cm (30 3/8 × 23 7/8 in). Signed in ink on the verso. One from an edition of 10.

Estimate £3,000–5,000 \$4,600–7,700 €3,500–5,800

PROVENANCE Private Collection, Europe



143



144



145

143 SEBASTIÃO SALGADO b. 1944

Serra Pelada Gold Mine, Brazil, 1986

Gelatin silver print, printed later. 34 × 51.2 cm (13 3/8 × 20 1/8 in). Copyright credit blindstamp in the margin; signed, titled 'Brasil' and dated in pencil on the verso.

Estimate £3,000–4,000 \$4,600–6,200 €3,500–4,600 ♣ †

PROVENANCE NB Pictures, London

LITERATURE *Sebastião Salgado: Workers, Archaeology of the Industrial Age*, New York: Aperture, 1993, pp. 310–11

144 SEBASTIÃO SALGADO b. 1944

Victoria Falls, Zimbabwe, 2008

Gelatin silver print. 54 × 75.3 cm (21 1/4 × 29 5/8 in). Signed, titled 'Zimbabwe' and dated in pencil on the verso.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100 ♣ †

PROVENANCE Peter Fetterman Gallery, Santa Monica



145 **SEBASTIÃO SALGADO** b. 1944

Praying to Mixe God, Oaxaca, Mexico, 1980

Gelatin silver print, printed 1990. 23.7 × 36 cm (9 3/8 × 14 1/8 in). Copyright credit blindstamp in the margin; signed, titled 'Mexico' and dated in pencil on the verso.

Estimate £2,500–3,500 \$3,900–5,400 €2,900–4,000 ♣ †

PROVENANCE NB Pictures, London

LITERATURE *Sebastião Salgado: Other Americas*, New York: Pantheon Books, 1986, pp. 108–09; *Sebastião Salgado: An Uncertain Grace*, London: Thames & Hudson, 1990, pp. 140–41

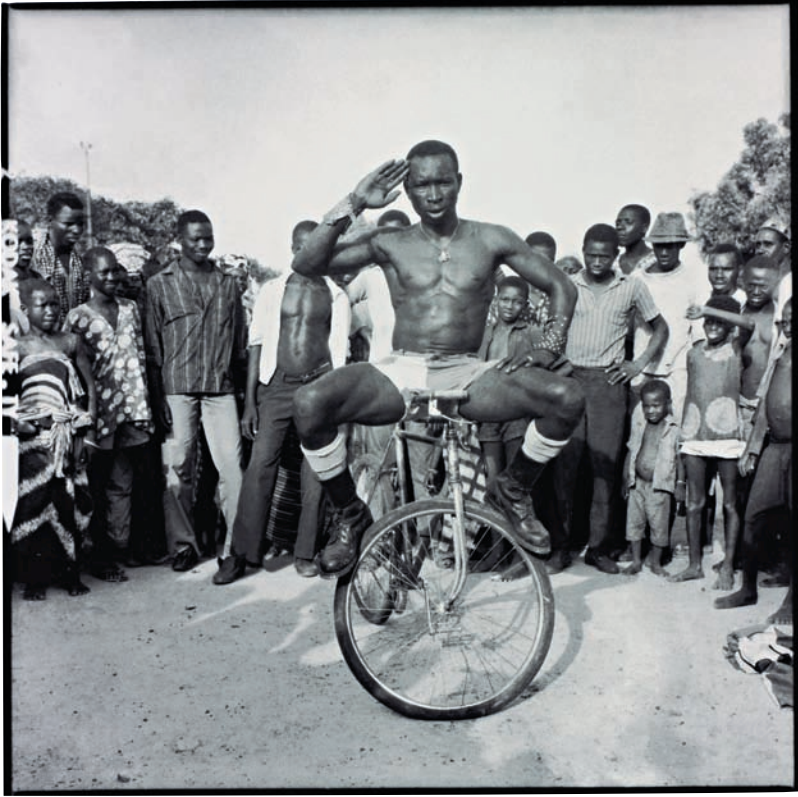
146 **SEBASTIÃO SALGADO** b. 1944

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

Gelatin silver print. 75.4 × 54.3 cm (29 5/8 × 21 3/8 in). Signed, titled 'Antartica' and dated in pencil on the verso.

Estimate £6,000–8,000 \$9,300–12,400 €6,900–9,200 ♣ ‡

PROVENANCE Peter Fetterman Gallery, Santa Monica



147

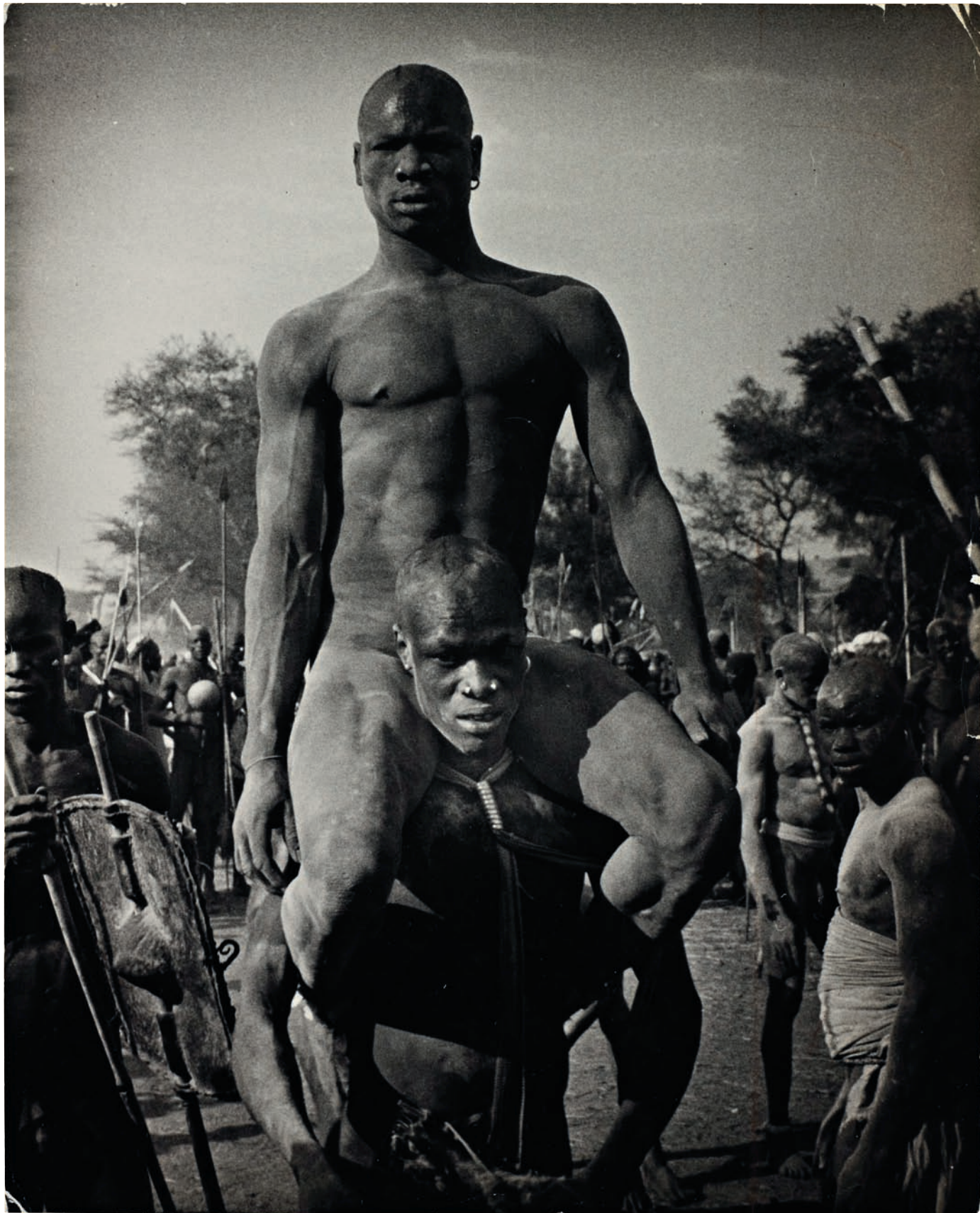


148

147 **MALICK SIDIBÉ** b. 1936
Super Cycliste, 1962; *Hercule Africain*, 1970
 Two gelatin silver prints, printed 2011. (i) 34.7 × 34.7 cm (13 5/8 × 13 5/8 in; (ii) 35 × 35 cm (13 3/4 × 13 3/4 in). Each signed, titled and dated in ink in the margin.
Estimate £2,500–3,500 \$3,900–5,400 €2,900–4,000 ♣

148 **ANA MENDIETA** 1948–1985
Sandwomen, Miami, 1983
 Gelatin silver print, printed later. 17 × 23.6 cm (6 3/4 × 9 1/4 in). Signed in ink by Raquel Mendieta, the artist's sister, with Estate stamp; printed title, date and number 10/12 on a label affixed to the verso.
Estimate £2,000–3,000 \$3,100–4,600 €2,300–3,500 ‡

PROVENANCE Galerie Lelong, New York



149 **GEORGE RODGER** 1908–1995

The Champion of a Korongo Nuba Wrestling Match is Carried Shoulder High, Kordofan, Southern Sudan, 1949

Gelatin silver print, printed later. 29.5 × 23.8 cm (11 5/8 × 9 3/8 in). Annotated 'Korongo Nuba, Kordofan, Sudan' in ink in an unidentified hand, Magnum Photos credit and 'John Hillelson Agency' stamps on the verso.

Estimate £4,000–6,000 \$6,200–9,300 €4,600–6,900

PROVENANCE Atlas Gallery, London

LITERATURE J. Lacouture, et al., *In Our Time: The World as Seen by Magnum Photographers*, New York & London: Norton, 1989, p. 271



150



151

150 **DAVID LACHAPELLE** b. 1963
Purple Dragon Fireball and Madonna, New York, 1998
 Colour coupler print. 42 × 58.5 cm (16 1/2 × 23 in). Signed, titled, dated and numbered in ink on the verso. One from an edition of 30.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100

PROVENANCE Artcore Gallery, Toronto

151 **NICK WAPLINGTON** b. 1970
Faustian Nightmares, Interludes, 2007
 Colour coupler print, flush-mounted. 99.5 × 126.5 cm (39 1/8 × 49 3/4 in). Signed and numbered in ink on the reverse of the frame. One from an edition of 6.

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

PROVENANCE Museum 52, London



152 **WANG QINGSONG** b. 1966

Pre-School, 2002

Colour coupler print, flush-mounted. 120 × 160 cm (47 1/4 × 62 7/8 in). Signed, dated, numbered in English, titled in Chinese in ink and credit stamp on the recto. One from an edition of 10.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100 ‡

PROVENANCE Primo Marella Gallery, Milan

LITERATURE *Wang Qingsong*, exh. cat., Albion, London, 2006, p. 62

PHOTOGRAPHS

VENICE IN PERIL

LOTS 153–166

Oh Venice! Venice! when thy marble walls
Are level with the waters, there shall be
A cry of nations o'er thy sunken halls,
A loud lament along the sweeping seal

Lord Byron, from 'Ode on Venice'

Why is Venice in Peril, the British charity that has spent 40 years financing restoration and research into the problems of Venice, suddenly commissioning works of art and putting on art exhibitions? It's because we want to harness the creativity, the internationalism, the vigour and the financial power of contemporary art to saving Venice.

It all started with a conversation between myself and my friend David Landau, one of the trustees of Venice in Peril and that rare combination of successful businessman, scholar and collector. "It's obvious why Venice is largely absent from the 20th-century avant-garde", I was saying, "but perhaps the artist-photographers of today might risk taking on the most clichéd city in the world." "Well, let's invite them to Venice to photograph it and donate their works to Venice in Peril," he replied. Then Elena Foster, founder of *C Photo Magazine*, came on the scene. With her energy and intelligent charm, her knowledge of contemporary photography, her super-efficient Ivorypress team in Madrid, Blackberrying from every continent at all hours, she cajoled the photographers to take part and turned our conversation into the exhibition 'Real Venice', an official part of this year's Venice Biennale. More than 30,000 people saw it there.

The artists who have produced the works – one from each of their series is in this sale – have responded with generosity and enthusiasm and are spreading the message that Venice really is in peril. Because time is running out, but not enough people know it, many assume that because Venice has survived so long, it will continue to do so.

It is the rising water level in the lagoon that will destroy the city. With many of its buildings, the water level is at, or above, the line where the water-resistant stone bases join with the porous brickwork. The damp is crumbling the bricks, rusting the tie-rods that hold the houses together and already causing the priceless, 1000-year-old mosaics in the atrium of St Mark's Basilica to fall off.

The arithmetic is inexorable. The mean water level in the lagoon is 25 cm (10 in) higher than it was in 1897, when the reference zero level was established. The city subsides around 8 cm every hundred years, while the water level is expected to rise at least 50 cm but perhaps as much as 100 cm this century – and carry on rising.

The mobile barriers currently being built between the Adriatic and lagoon, which are necessary to stop the acute flooding events, can do nothing to stop this chronic sickness for which, as yet, no cure is known. If none is found, Venice will die slowly and agonisingly, ghastly proof of our incapacity to face up to one of the greatest ecological, artistic and political challenges of our century.

Anna Somers Cocks, Chairman, Venice in Peril

153

PIERRE GONNORD

b. 1963

Nicola from *Venetian Portraits*, 2010

Digital colour coupler print. 146 × 110 cm (57 1/2 × 43 1/4 in). Signed in ink on a label affixed to the reverse of the flush-mount. Number 1 from an edition of 3 plus 2 artist's proofs. Accompanied by a signed certificate of authenticity.

Estimate

£7,000–9,000

\$10,800–13,900

€8,100–10,400

♣ †

PROVENANCE

Acquired directly from the artist

EXHIBITED

Venice, Abbey of San Giorgio Maggiore, *Real Venice*, 54th Venice Biennale, 31 May–30 September 2011

LITERATURE

Real Venice, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, p. 270





154 **PHILIP-LORCA DICORCIA** b. 1951

Giosstre, 2011

Colour coupler print. 76.2 × 96.5 cm (30 × 37 7/8 in). Signed in ink on a label affixed to the reverse of the flush-mount. Number 1 from an edition of 3 plus 2 artist's proofs.

Estimate £15,000–20,000 \$23,200–31,000 €17,300–23,000 †

PROVENANCE Acquired directly from the artist

EXHIBITED Venice, Abbey of San Giorgio Maggiore, *Real Venice*, 54th Venice Biennale, 31 May–30 September 2011

LITERATURE *Real Venice*, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, pp. 208–09



155



156

155 MIMMO JODICE b. 1934

Arsenale from Venice, 2010

Inkjet print, flush-mounted. 100 × 120 cm (39 3/8 × 47 1/4 in). Number 1 from an edition of 3 plus 2 artist's proofs. Accompanied by a signed certificate of authenticity.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100 ♠ †

PROVENANCE Acquired directly from the artist

EXHIBITED Venice, Abbey of San Giorgio Maggiore, *Real Venice*, 54th Venice Biennale, 31 May–30 September 2011

LITERATURE *Real Venice*, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, pp. 156–57

156 DIONISIO GONZÁLEZ b. 1965

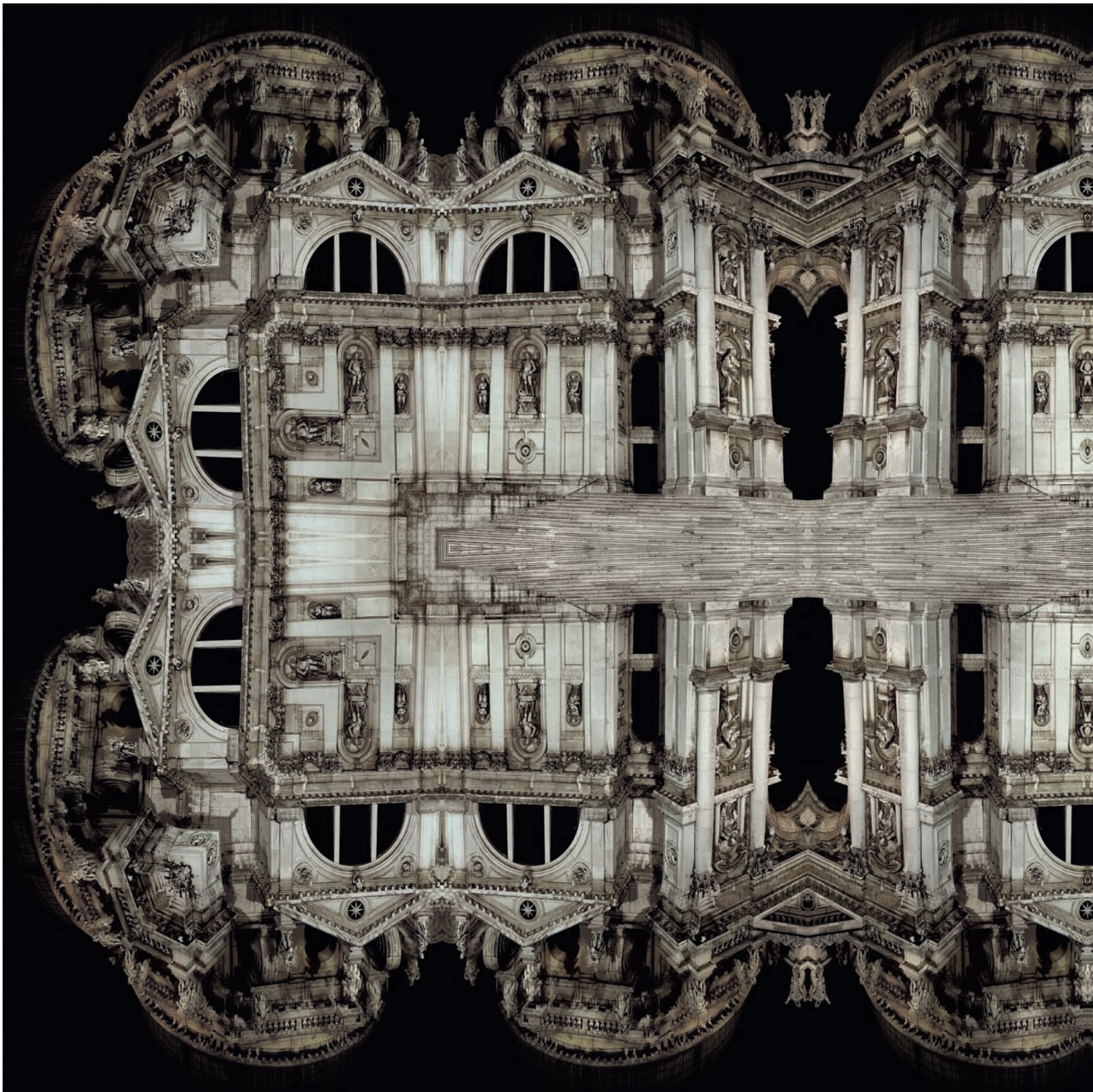
Gardella Restated: The House of the Zattere, 1953–2011 from *The Light Hours*, 2011

Digital colour coupler print, Diasec mounted. 100 × 450 cm (39 3/8 × 177 1/8 in). Number 1 from an edition of 3 plus 2 artist's proofs. Accompanied by a signed certificate of authenticity.

Estimate £8,000–10,000 \$12,400–15,500 €9,200–11,500 ♠ †

PROVENANCE Acquired directly from the artist

LITERATURE *Real Venice*, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, pp. 104–05



157 **ANTONIO GORBÉS** b. 1952

Main Square by Baldassare Longhena from Delirious City, 2011

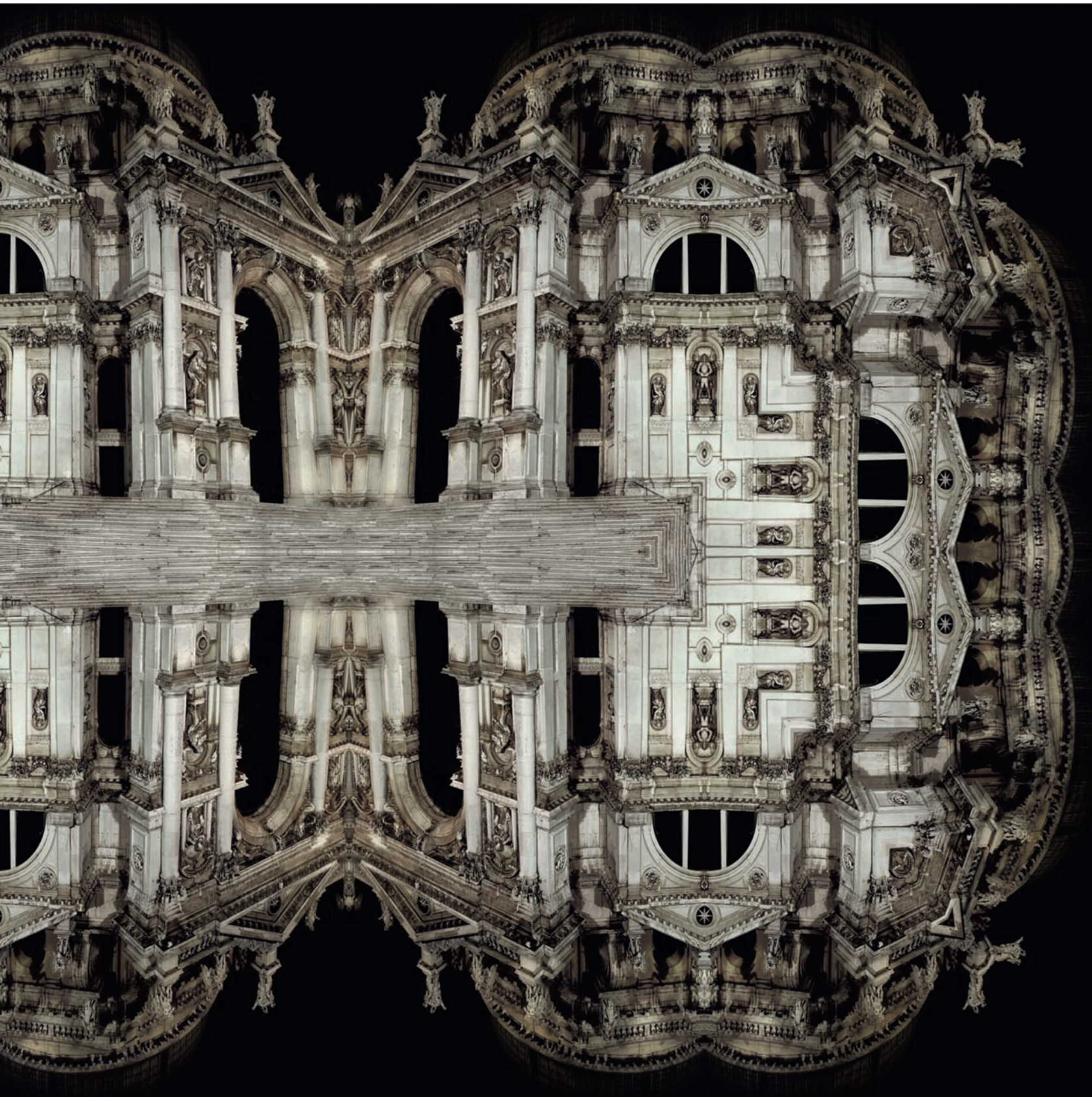
Pigment print, flush-mounted. 125 × 250 cm (49 1/4 × 98 3/8 in). Number 1 from an edition of 3 plus 2 artist's proofs. Accompanied by a signed certificate of authenticity.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100 ♣ †

PROVENANCE Acquired directly from the artist

EXHIBITED Venice, Abbey of San Giorgio Maggiore, *Real Venice*, 54th Venice Biennale, 31 May–30 September 2011

LITERATURE *Real Venice*, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, pp. 244–45





158



159

158 LYNNE COHEN b. 1944

Untitled (Three White Chairs) from *Vague Memories*, 2010

Digital colour coupler print, flush-mounted. 122 × 147.3 cm (48 × 57 7/8 in). Signed and numbered 1/5 in ink on a label affixed to the reverse of the frame. One from an edition of 5 plus 1 artist's proof. Accompanied by a signed certificate of authenticity.

Estimate £6,000–8,000 \$9,300–12,400 €6,900–9,200 †

PROVENANCE Acquired directly from the artist

EXHIBITED Venice, Abbey of San Giorgio Maggiore, *Real Venice*, 54th Venice Biennale, 31 May–30 September 2011

LITERATURE *Real Venice*, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, pp. 202–03

159 TIINA ITKONEN b. 1968

Scuola Grande di San Rocco from *At the time of the Bora Wind*, 2011

Digital colour coupler print, Diasec mounted. 70 × 210 cm (27 1/2 × 82 5/8 in). Number 1 from an edition of 3 plus 2 artist's proofs. Accompanied by a signed certificate of authenticity.

Estimate £3,000–4,000 \$4,600–6,200 €3,500–4,600 ♠ †

PROVENANCE Acquired directly from the artist

EXHIBITED Venice, Abbey of San Giorgio Maggiore, *Real Venice*, 54th Venice Biennale, 31 May–30 September 2011

LITERATURE *Real Venice*, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, pp. 228–229



160 **CANDIDA HÖFER** b. 1944

Teatro La Fenice di Venezia III 2011

Inkjet print, flush-mounted. 120 × 161.2 cm (47 1/4 × 63 1/2 in). Signed on a label affixed to the reverse of the frame. Number 1 from an edition of 6 plus 3 artist's proofs.

Accompanied by a signed certificate of authenticity.

Estimate £30,000–40,000 \$46,500–62,000 €34,500–46,000 ♣ †

PROVENANCE Acquired directly from the artist

EXHIBITED Venice, Abbey of San Giorgio Maggiore, *Real Venice*, 54th Venice Biennale, 31 May–30 September 2011

LITERATURE *Real Venice*, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, pp. 145–45



161 **MATTHIAS SCHALLER** b. 1965

Giacomo C from *Leiermann*, 2010

Colour coupler print. 79 × 59 cm (31 1/8 × 23 1/4 in). Signed, dated and annotated
AP in ink on the reverse of the flush-mount. One from an edition of 2 plus 1
artist's proof. Accompanied by a signed certificate of authenticity.

Estimate £5,000–7,000 \$7,700–10,800 €5,800–8,100 ♣ †

PROVENANCE Acquired directly from the artist

EXHIBITED Venice, Abbey of San Giorgio Maggiore, *Real Venice*, 54th Venice Biennale,
31 May–30 September 2011

LITERATURE *Real Venice*, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, p. 188



162 **JULES SPINATSCH** b. 1964

January; June; October from *Exit Strategies*, 2011

Three colour coupler prints and text, each flush-mounted. Each 50 × 70 cm (19 5/8 × 27 1/2 in). Signed in ink, printed title, date and number 1/4 on a label affixed to the reverse of each frame. Each one from an edition of 4 plus 2 artist's proofs. Accompanied by a signed certificate of authenticity.

Estimate £5,500–6,500 \$8,500–10,100 €6,300–7,500 †

PROVENANCE Acquired directly from the artist

EXHIBITED Venice, Abbey of San Giorgio Maggiore, *Real Venice*, 54th Venice Biennale, 31 May–30 September 2011

LITERATURE *Real Venice*, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, pp. 69, 74–75, 83

"Hanna: 'Oh, Jeff, the world is bad.' Jeff: 'The only thing I accept is despair.' So ends the trailer for Rainer W. Fassbinder's film *Beware of a Holy Whore*, made in 1971. The film is set in a hotel by the sea, a film team spends a long time waiting in vain for the director, the star and the money. The days pass, waiting becomes unbearable. Envy, affairs, resentment and boredom turn into hysterical aggression. Only the start of shooting brings release, and finally flight. I grew up in a hotel, and sitting now in a hotel room in Venice I find myself again in the place from which I fled years ago – in a hotel. Not by a mountain this time, but much worse, by the sea or, rather, almost in the waters. But I am waiting neither for a director, nor for a star, nor for money, it's much worse, for months I've been waiting for the end of despair. I'm waiting for one good idea, so that before the start of winter I can escape from this serene island drowned in so many bad affairs. Meanwhile I accept my despair as a trailer for my flight, and I know it will come some time, the start of shooting by the sea or the madness in the mountain hotel as in *The Shining*. Jack Nicholson anyway reminds me of my father."



163



164

163 TIM PARCHIKOV b. 1983

Venice [8498] from *Venice Suspense*, 2007

Colour coupler print, flush-mounted. 60 × 90 cm (23 5/8 × 35 3/8 in). Number 2 from an edition of 8. Accompanied by a signed certificate of authenticity.

Estimate £800–1,200 \$1,200–1,900 €900–1,400 ♣ †

PROVENANCE Acquired directly from the artist

EXHIBITED Venice, Abbey of San Giorgio Maggiore, *Real Venice*, 54th Venice Biennale, 31 May–30 September 2011

LITERATURE *Real Venice*, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, p. 127

164 NAN GOLDIN b. 1953

Inside/Outside, Palazzo Papadopoli from *Hold Together with Water*, 2010

Colour coupler print, flush-mounted. 101.6 × 152.4 cm (40 × 60 in). Signed, titled, dated and numbered 1/3 in ink on a label affixed to the reverse of the frame. One from an edition of 3 plus 2 artist's proofs. Accompanied by a signed certificate of authenticity.

Estimate £8,000–12,000 \$12,400–18,600 €9,200–13,800 †

PROVENANCE Acquired directly from the artist

EXHIBITED Venice, Abbey of San Giorgio Maggiore, *Real Venice*, 54th Venice Biennale, 31 May–30 September 2011

LITERATURE *Real Venice*, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, p. 115



165

165 HIROSHI WATANABE b. 1951

Viviana Ceppa as Innamorata from Comedy of Double Meaning, 2010

Archival pigment print. 80 × 80 cm (31 1/2 × 31 1/2 in). Number 1 from an edition of 3 plus 2 artist's proofs. Accompanied by a signed certificate of authenticity.

Estimate £2,000–2,500 \$3,100–3,900 €2,300–2,900 †

PROVENANCE Acquired directly from the artist

EXHIBITED Venice, Abbey of San Giorgio Maggiore, *Real Venice*, 54th Venice Biennale, 31 May–30 September 2011

LITERATURE *Real Venice*, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, p. 57



166

166 ROBERT WALKER b. 1945

Venetian Apron Suite #1 from Venetian Apron Suite, 2010

Inkjet print. 71 × 106.5 cm (27 7/8 × 41 7/8 in). Signed, titled, dated and numbered 1/5 on the reverse of the flush-mount. One from an edition of 5 plus 2 artist's proofs. Accompanied by a signed certificate of authenticity.

Estimate £2,200–2,800 \$3,400–4,300 €2,500–3,200 ♠ †

PROVENANCE Acquired directly from the artist

EXHIBITED Venice, Abbey of San Giorgio Maggiore, *Real Venice*, 54th Venice Biennale, 31 May–30 September 2011

LITERATURE *Real Venice*, exh. cat., Abbey of San Giorgio Maggiore, Venice, 2011, p. 163

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Condition of Lots

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

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

○ Guaranteed Property

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

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

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

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

● No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

<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%

IMPORTANT NOTICES

Items sold under temporary admission

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

Identification of business or trade buyers

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

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

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

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

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

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.

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

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

Σ **Endangered Species**

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

❖ **Gemstones Originating in Burma (Myanmar)**

Jadeite and rubies of Burmese origin and articles of jewellery less than 100 years old containing such gemstones may not be imported into the United States or the United Kingdom. Lots marked with ❖ contain rubies or jadeite of Burmese or unknown origin that may be subject to these restrictions. Buyers wishing to import rubies or jadeite into the United States or the United Kingdom must obtain certification of non-Burmese origin from a gemmological laboratory. There may be costs and delays associated with this process.

With respect to items containing any other types of gemstones originating in Burma (eg. sapphires), such items may be imported into the United States or the United Kingdom provided that the gemstones were mounted or incorporated into articles of jewellery outside of Burma as long as the setting is not of a temporary nature. Loose gemstones of any type originating in Burma may not be imported into the United States or the United Kingdom.

The purchaser's inability to import any item into the United States or the United Kingdom or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (eg. UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000s, 5,000, 8,000
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at the auctioneer's discretion

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements have been agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of the local currency equivalent of US\$10,000. **Payment must be made by the invoiced party only.**

Credit Cards

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

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our premises at Howick Place, London SW1P 1BB, and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

Before bidding for any property, prospective bidders are advised to make independent

enquiries as to whether a licence is required to export the property from the United Kingdom or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licences or permits. The denial of any required licence or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to any country outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. The denial of any required licence or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

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

2 PROPERTY WITH A † SYMBOL

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

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

3 PROPERTY WITH A § SYMBOL

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

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a **calendar year basis** but must now be made no later than **30 September** following that calendar year. This effectively extends the time by which claims should be made by three months (e.g. for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts. If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to <http://www.hmrc.gov.uk/index.htm>, and follow Quick Links, then Find a Form. The relevant form is VAT65A. Completed forms should be returned to:

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

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

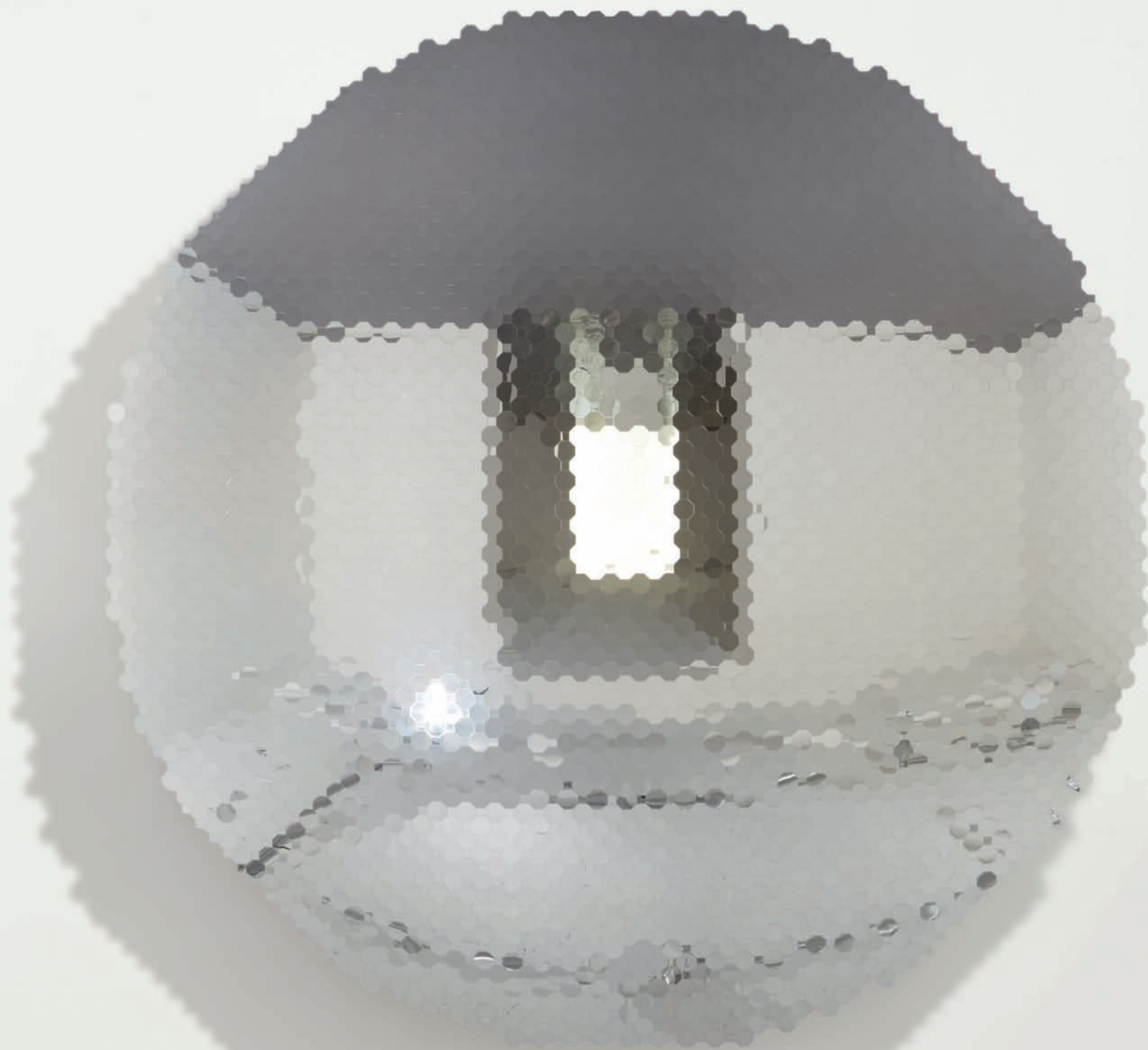
You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (e.g. claims for the period 1 July 2009 to 30 June 2010 should be made no later than 31 December 2010).

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

7 SALES AND USE TAXES

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

PHILLIPS
de PURY & COMPANY



CONTEMPORARY ART

PART I 7 NOVEMBER 7PM 2011 NEW YORK

PART II 8 NOVEMBER 10AM & 2PM 2011 NEW YORK

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1260 **Catalogues** +1 212 940 1240

PHILLIPSDEPURY.COM

ANISH KAPOOR *Untitled Hex Mirror, 2008* **Estimate** \$800,000 – 1,200,000
To Be Offered 7 November Contemporary Art Part I

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury &

Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the 'Absentee Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the 'Telephone Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

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

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

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

5 CONDUCT OF THE AUCTION

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders.

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been 'passed', 'withdrawn', 'returned to owner' or 'bought-in'.

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000 and 12% of the portion of the hammer price above £500,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

(d) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import licence or other permit for such lot. Payments must be made by the invoiced party in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US\$10,000.

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to "Phillips de Pury & Company Limited". If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at Howick Place, London SW1P 1BB and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details will be provided on the Invoice for purchased lots.

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

(f) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within five days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) five days after the auction, whichever is the earlier. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips de Pury & Company, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips de Pury & Company. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers.

(d) Phillips de Pury & Company will require presentation of government-issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of £50, storage charges of £10 per day and pro rated insurance charges of 0.1% of the Purchase Price per month on each uncollected lot. Additional charges may apply to oversized lots.

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

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

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

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

10 RESCISSION BY PHILLIPS de PURY & COMPANY

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 DATA PROTECTION

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

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

13 LIMITATION OF LIABILITY

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

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

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

(d) Subject to sub-paragraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.
(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

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

15 GENERAL

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

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

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

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by

any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

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

16 LAW AND JURISDICTION

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

(b) For the benefit of Phillips de Pury & Company, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips de Pury & Company shall retain the right to bring proceedings in any court other than the Courts of England.

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

AUTHORSHIP WARRANTY

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

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

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

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

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

PHILLIPS
de PURY & COMPANY

IMPORTANT NORDIC DESIGN

AUCTION 17 NOVEMBER 2011 LONDON

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SALE INFORMATION

AUCTION

Thursday 3 November 2011, 5pm

VIEWING

Thursday 27 October, 10am – 6pm
Friday 28 October, 10am – 6pm
Saturday 29 October, 10am – 6pm
Sunday 30 October, 12pm – 6pm
Monday 31 October, 10am – 2pm
Tuesday 1 November, 10am – 6pm
Wednesday 2 November, 10am – 6pm
Thursday 3 November, 10am – 2pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

When sending in written bids or making enquiries, please refer to this sale as UK040211 or Photographs

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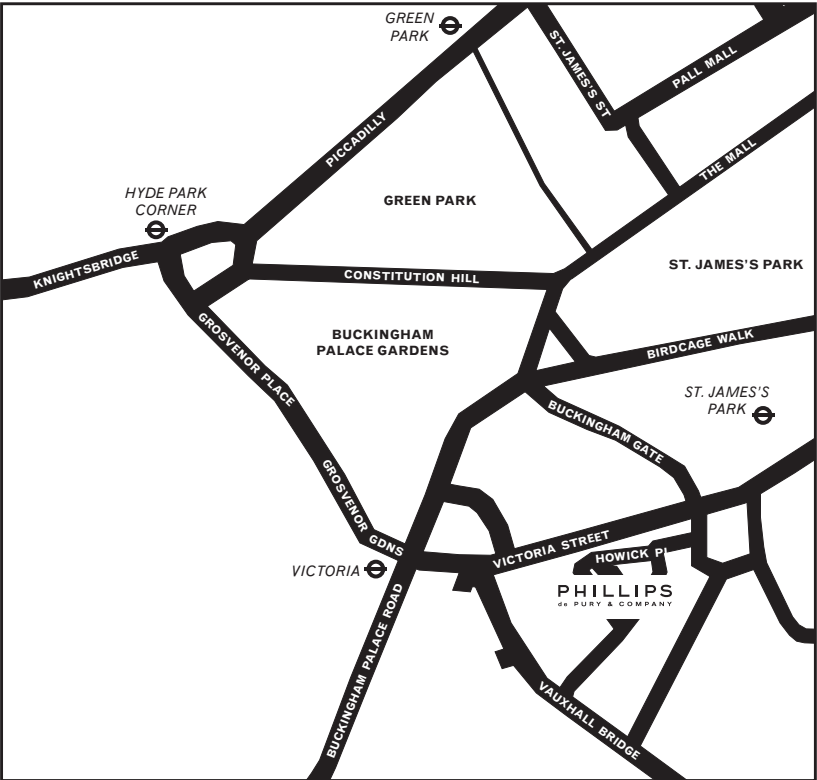
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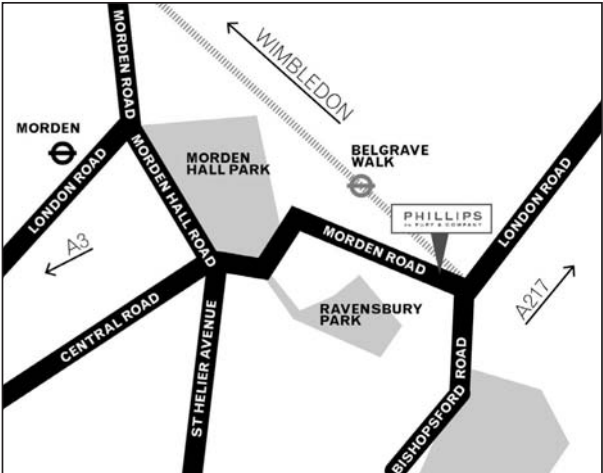
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Viewing and Auction location



Warehouse and collection location

Back cover Hiroshi Sugimoto, *United Nations Headquarters*, 1997, lot 4
Inside back cover Robert Polidori, *2732 Orleans Avenue, New Orleans, September*, 2005, lot 97 (detail)

CONTEMPORARY ART

EVENING AUCTION 12 OCTOBER 2011 7PM LONDON

DAY AUCTION 13 OCTOBER 2011 2PM



Phillips de Pury & Company

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PHILLIPSDEPURY.COM

JEFF KOONS *Seal Walrus Trashcans*, 2003–09

Estimate £2,000,000–3,000,000

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2732





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