

PHILLIPS  
de PURY & COMPANY

# PHOTOGRAPHS

8 NOVEMBER 2012 LONDON















# PHOTOGRAPHS

8    **NOVEMBER**    2012    4PM    **LONDON**

## **LOTS 1–160**

### **VIEWING**

Friday 2 November, 10am – 6pm

Saturday 3 November, 10am – 6pm

Sunday 4 November, 12pm – 6pm

Monday 5 November, 10am – 6pm

Tuesday 6 November, 10am – 6pm

Wednesday 7 November, 10am – 6pm

Thursday 8 November, 10am – 1pm

**Front cover** Thomas Demand, *Constellation (Paris Edition)*, 2000, lot 88 (detail)

**Back cover** Horst P. Horst, *Advertisement for Jerbe Stockings, Paris*, 1985, lot 12 (detail)

**Inside front cover** Robert Frank, *South Carolina*, 1955, lot 108 (detail)

**Inside back cover** Richard Misrach, *Train Tracks, Colorado Desert, California*, 1984, lot 85 (detail)

**Opposite** Herb Ritts, *Backflip, Paradise Cove, California*, 1987, lot 34 (detail)







2



3



**1 WILLIAM KLEIN** b. 1928

*Hat + 5 Roses, Paris (Vogue)*, 1956

Gelatin silver print, printed later.

55.8 × 42.9 cm (21 7/8 × 16 7/8 in)

Signed, titled and dated in pencil on the verso.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

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

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

*Chorus of Light: Photographs from the Sir Elton John Collection*, exh. cat., High Museum of Art, Atlanta, 2000, p. 55

**2 HELMUT NEWTON** 1920–2004

*Arielle VII, Monte Carlo*, 1982

Gelatin silver print, printed later.

36.2 × 24.3 cm (14 1/4 × 9 5/8 in)

Signed, titled, dated and numbered 8/10 in pencil on the verso.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500 ♠

**PROVENANCE**

Private Collection, Europe

**3 ROBERT MAPPLETHORPE** 1946–1989

*Blue Rose*, 1987

Colour photogravure.

47.2 × 47.7 cm (18 5/8 × 18 3/4 in)

Signed, dated '1988' and numbered 25/25 in pencil in the margin.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500

**PROVENANCE**

Sotheby's, London, 9 May 2002, lot 242

**LITERATURE**

*Robert Mapplethorpe: Pistils*, London: Jonathan Cape, 1996, p. 158

*Mapplethorpe: The Complete Flowers*, Munich: teNeues, 2006, pl. 164



4 **PATRICK DEMARCHELIER** b. 1943

*Gisele*, 1999

Gelatin silver print.

57.7 × 46.6 cm (22 3/4 × 18 3/8 in)

Signed, titled, dated and numbered 3/20 in pencil and copyright credit reproduction limitation stamp on the verso.

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900 ♣ ‡

**PROVENANCE**

Acquired directly from the artist

Private Collection, Switzerland





5 **HERB RITTS** 1952–2002

*"Mask", Hollywood, 1989*

Gelatin silver print, printed later.

47 × 37.5 cm (18 1/2 × 14 3/4 in)

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

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

*Herb Ritts: Men/Women*, Santa Fe: Twin Palms Publishers, 1989

T. Fairbrother, et al., *Herb Ritts 'Work'*, exh. cat., Museum of Fine Arts, Boston, 1996, p. 17

*Herb Ritts*, London: Thames & Hudson, 2000, n.p.

*Herb Ritts: L.A. Style*, Los Angeles: J. Paul Getty Museum, 2012, pl. 75

6 **MARC LAGRANGE** b. 1957

*Banana Split*, 2009

Archival pigment print, Diasec mounted.

130 × 94 cm (51 1/8 × 37 in)

Signed, titled, dated and numbered in ink on a certificate of authenticity accompanying the work. One from an edition of 9.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500

**PROVENANCE**

Acquired directly from the artist

Private Collection, New York







**7 DAVID LACHAPELLE** b. 1963

*Paris Hilton: Hi Bitch, Bye Bitch*, 2004

Digital colour coupler print, flush-mounted.

109 × 75.5 cm (42 7/8 × 29 3/4 in)

Signed in ink, printed title, date and number 2/7 on an artist's label affixed to the reverse of the frame.

**Estimate** £12,000–18,000 \$19,500–29,200 €14,900–22,400

**PROVENANCE**

Galleria Poggiali e Forconi, Florence

**LITERATURE**

*David LaChapelle, Heaven to Hell*, Taschen, 2006, p. 139

*David LaChapelle*, Florence: Giunti, 2007, p. 367, pl. 233



8



9



**8 MILES ALDRIDGE** b. 1964

*A dazzling beauty #4, Vogue Italia, 2008*

Lambda print.

35.5 × 53.4 cm (13 7/8 × 21 in)

Accompanied by a signed label. One from an edition of 10.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700 ♣

**PROVENANCE**

Private Collection, Europe

**9 ROXANNE LOWIT** b. 1970

*Three Models in a Tub, Paris, 1990*

Archival pigment print, printed later.

89.5 × 135.9 cm (35 1/4 × 53 1/2 in)

Signed in ink on an artist's label affixed to the reverse of the frame.

Number 2 from an edition of 5.

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900 ‡

**PROVENANCE**

Acquired directly from the artist

Private Collection, New York





- 10 **BRASSAI** 1899–1984  
*Le Casque de Cuir*, c. 1932  
 Gelatin silver print.  
 14.1 × 11 cm (5 1/2 × 4 3/8 in)

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900 ♠

**PROVENANCE**

Gilberte Brassai  
 Edwynn Houk Gallery, New York  
 Private Collection, New York

- 11 **HORST P. HORST** 1906–1999

*Round the Clock I*, New York, 1987  
 Gelatin silver print, printed later.  
 29 × 22.9 cm (11 3/8 × 9 in)  
 Signature blindstamp in the margin; signed, titled and dated in pencil on the verso.

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900 ♠ ‡

**PROVENANCE**

Private Collection, New York

**LITERATURE**

M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1991, pl. 195  
 there titled *Advertisement for stockings*, New York  
*Horst*, Altadena: Twin Palms, 1992, p. 46  
*Chorus of Light: Photographs from the Sir Elton John Collection*, exh. cat., High Museum of Art, Atlanta, 2000, p. 129  
 A. Cowan, *Platinum*, Jefferies Cowan, 2006, pl. 28



- 12 **HORST P. HORST** 1906–1999  
*Advertisement for Jerbe Stockings*, Paris, 1985  
 Dye transfer print, printed 1990.  
 49.5 × 36.1 cm (19 1/2 × 14 1/4 in)  
 Signed in ink on the recto; signed, titled "'Jerbe", Paris', dated and numbered 3/10 in pencil on the verso.

**Estimate** £15,000–20,000 \$24,300–32,500 €18,600–24,900 ♠

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1995, pl. 192







13



14



**13 WILLIAM KLEIN** b. 1928

*Models backstage, film 'Qui-etes-vous Polly Maggoo?', 1966*

Gelatin silver print, printed later.

34.9 × 53.2 cm (13 3/4 × 20 7/8 in)

Signed, titled and dated '1965' in pencil on the verso.

**Estimate** £2,500–3,500 \$4,100–5,700 €3,100–4,400

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

J. Heilpern, *William Klein: Photographs*, New York: Aperture, 1981, p. 17

*William Klein: In & Out of Fashion*, London: Cape, 1994, pl. 158–59

**14 LILLIAN BASSMAN** 1917–2012

*The Spotted Furs, Furred: Barbara Mullen in a Coat by Traina-Norell, New York, Harper's Bazaar, 1954*

Gelatin silver print, printed later.

43.4 × 56.4 cm (17 1/8 × 22 1/4 in)

Signed in ink on an artist's label affixed to the verso. Number 7 from an edition of 25.

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200 ‡

**PROVENANCE**

Private Collection, New York

**LITERATURE**

D. Salomon, ed., *Lillian Bassman: Women*, New York, 2009, pp. 90–91





**15 LARRY FINK** b. 1941  
*Woman on 5th Avenue, New York City, November, 1961*  
 Gelatin silver print, printed 2003.  
 45.4 × 31 cm (17 7/8 × 12 1/4 in)  
 Signed, titled and dated in pencil on the verso.

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

**PROVENANCE**  
 Private Collection, New York



**16 RALPH GIBSON** b. 1939  
*MJ, Sardinia* from *Infanta*, 1980  
 Gelatin silver print, printed later.  
 45.3 × 31.5 cm (17 7/8 × 12 3/8 in)  
 Signed, dated, numbered 16/25 in pencil on the verso and overmat.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700 ₺

**PROVENANCE**  
 Private Collection, New York

**LITERATURE**  
*Ralph Gibson: Courant Continu, 40 ans de foi*, Paris: Marval, 1999, p. 68



17 **NORMAN PARKINSON** 1913–1990

*Terry May, Miami Beach (Neuroblastoma)*, 1986

Gelatin silver print, flush-mounted.

30.2 × 30.5 cm (11 7/8 × 12 in)

Signed in ink in the margin.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700 ♣

**PROVENANCE**

Acquired directly from the artist



18 **NORMAN PARKINSON** 1913–1990

*Terry May, Miami Beach (Neuroblastoma)*, 1986

Gelatin silver print, flush-mounted.

30.2 × 30.5 cm (11 7/8 × 12 in)

Signed in ink in the margin.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700 ♣

**PROVENANCE**

Acquired directly from the artist







19 **MELVIN SOKOLSKY** b. 1933

*Over New York, Harper's Bazaar cover, 1963*

Archival pigment print, printed later.

95.5 × 76.5 cm (37 5/8 × 30 1/8 in)

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

One from an edition of 25.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700 ₺

**PROVENANCE**

Fahey/Klein, Los Angeles

Private Collection, New York





20 **ALBERT WATSON** b. 1942

*16th Century Aztec Fan*, 1990

Toned gelatin silver print.

32.1 × 26.5 cm (12 5/8 × 10 3/8 in)

Signed, titled and dated in pencil on the verso. One from an edition of 10 plus artist's proofs.

**Estimate** £2,500–3,500 \$4,100–5,700 €3,100–4,400 ♠

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

*Albert Watson: Cyclops*, New York: Callaway Editions, 1994, n.p.

*Albert Watson: Mad Dog*, Munich: Schirmer/Mosel, 1996, n.p.

*Albert Watson*, Munich: Schirmer/Mosel, 2002, pl. 1

J. Crump, *Albert Watson*, London: Phaidon, 2007, pl. 69





21 **HORST P. HORST** 1906–1999

*Lisa "Hair" (Fonssagrives-Penn)*, 1939

Platinum palladium print, printed later.

48.2 × 37.2 cm (18 7/8 × 14 5/8 in)

Signed in pencil in the margin; signed, titled, dated and numbered 7/25 in pencil on the verso.

**Estimate** £18,000–22,000 \$29,200–35,700 €22,400–27,400 ♠

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

'Ophelia', *Vogue* (American edition), January, 1940

J. J. Augustine, *Horst: Photographs of a Decade*, New York: Harper's Books, 1944, p. 86

*Horst P. Horst: Form/Horst*, Sante Fe: Twin Palms, 1992, p. 45









**22 TERENCE DONOVAN** 1936–1996

*Cindy Crawford*, 1988  
Gelatin silver print.  
40.7 × 30 cm (16 × 11 3/4 in)  
Signed and titled in pencil on the verso.

**Estimate** £2,500–3,500 \$4,100–5,700 €3,100–4,400 ♣

**PROVENANCE**  
Private Collection, UK

**LITERATURE**  
'Cut to the Right', *Vogue* (British edition), 1988



**23 HORST P. HORST** 1906–1999

*Lillian Marcuson*, New York, 1950  
Gelatin silver print, printed later.  
34 × 26.4 cm (13 3/8 × 10 3/8 in)  
Signed, titled 'Hat with Jewels, N.Y.', dated in pencil and copyright credit stamp on the verso.

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200 ♣

**PROVENANCE**  
Private Collection, Europe

**LITERATURE**  
N. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1995, pl. 105

**24 HORST P. HORST** 1906–1999

*Nina de Voe*, New York, 1951  
Gelatin silver print, printed later.  
29 × 22.7 cm (11 3/8 × 8 7/8 in)  
Signature blindstamp in the margin; signed, titled 'Nina de Voogh' and dated '1950' in pencil on the verso.

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200 ♣

**PROVENANCE**  
Private Collection, Europe

**LITERATURE**  
N. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1995, pl. 106



25



25 **MANUEL ÁLVAREZ BRAVO** 1902–2002

*Tentaciones en casa de Antonio (Temptations in Antonio's House)*, 1970  
Gelatin silver print.

24.5 × 19 cm (9 5/8 × 7 1/2 in)

Signed and titled 'Mexico' in pencil on the verso.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700

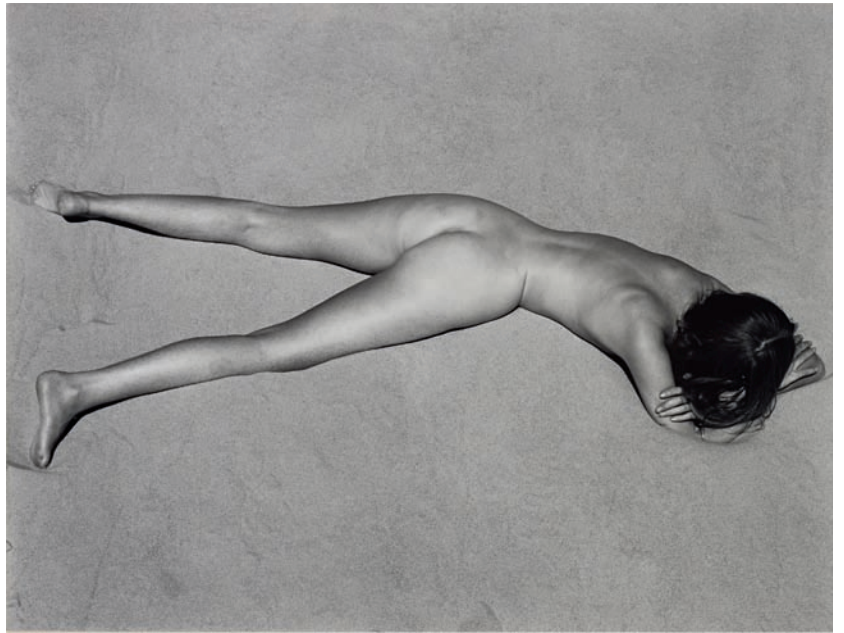
LITERATURE

S. Kismaric, *Manuel Álvarez Bravo*, exh. cat., Museum of Modern Art, New York, 1997, p. 212

26



27



26 **PATRICK DEMARCHELIER** b. 1943

*Helena, New York*, 1992

Gelatin silver print.

48.7 × 48 cm (19 1/8 × 18 7/8 in)

Signed, titled, dated, numbered '3' in pencil, copyright credit reproduction limitation and edition stamps on the reverse of the flush-mount. Number 3 from an edition of 20.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500 ♣ ‡

PROVENANCE

Private Collection, New York

27 **EDWARD WESTON** 1886–1958

*Nude on sand, Oceano*, 1936

Gelatin silver print, printed later.

18 × 24 cm (7 1/8 × 9 1/2 in)

Signed, titled 'Nude', dated, annotated '#67' by Cole Weston, the artist's son, in pencil and Edward Weston signature stamp on the reverse of the mount.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500 ‡

PROVENANCE

Private Collection, New York

LITERATURE

*Edward Weston: Fifty Years – The Definitive Volume of his Photographic Work*, New York: Aperture, 1973, p. 171

J. Watts, ed., *Edward Weston: A Legacy*, London: Merrell, 2003, pl. 21, p. 31





28 **HELMUT NEWTON** 1920–2004

*In My Hotel Room in Montecatini*, 1988

Gelatin silver print.

55.7 × 45.5 cm (21 7/8 × 17 7/8 in)

Signed, titled, dated, numbered 4/10 in pencil, 'Monte Carlo' copyright credit and reproduction limitation stamps on the verso.

**Estimate** £18,000–22,000 \$29,200–35,700 €22,400–27,400 ♠

**PROVENANCE**

Private Collection, New York

**LITERATURE**

Z. Felix, ed., *The Best of Helmut Newton*, New York: Thunder's Mouth Press, 1996, pl. 75



29 **HELMUT NEWTON** 1920–2004

*Charlotte Rampling at the Hotel Nord Pinus II, Arles, 1973*

Gelatin silver print, printed later.

159 × 120 cm (62 5/8 × 47 1/4 in)

Titled, dated, numbered in an unidentified hand in ink and Estate stamp on the reverse of the flush-mount. One from an edition of 3.

**Estimate** £150,000–180,000 \$234,000–292,000 €186,000–224,000 ♣

**PROVENANCE**

The Estate of Helmut Newton

Galerie Andrea Caratsch, Zurich

Patricia Low Contemporary, Gstaad

**LITERATURE**

*Helmut Newton: mode et portraits*, exh. cat., Musée d'Art Moderne de la Ville de Paris, 1984, pl. 10 (variant)

Z. Felix, ed., *The Best of Helmut Newton*, New York: Thunder's Mouth Press, 1996, pl. 39 (variant)

*Helmut Newton: Portraits*, exh. cat., National Portrait Gallery, London, 1998, pl. 37, p. 49 (variant)

“A great man, simple and open. A great artist who was never happy to show what is visible, but has unveiled what stirs in our souls, in our bodies and in our fantasies. We exchange, Helmut and I, through the eye of its target, an essential part of ourselves and secrets escape, as if by chance.”

**CHARLOTTE RAMPLING, 'PHOTO', MARCH 2004**

















30 **VARIOUS ARTISTS**

*The Year of Tibet Portfolio I & II*

New York: Tibet House, 1990, assembled by Richard Gere and Bill Borden.

Twenty-four platinum palladium prints, printed later by Thomas Consilvio.

Varying sizes from 19.6 × 29.5 cm (7 3/4 × 11 5/8 in) to 25.7 × 35.7 cm (10 1/8 × 14 in) or the reverse.

Twenty-three signed, two dated, one titled in pencil by the artists; each numbered 98/100 in an unidentified hand in pencil; one with blindstamp credit, all in the margins. One titled, dated in pencil on the verso. Colophon. Title page. Contained in two clamshell cases with embossed titles. One from an edition of 100 plus 24 artist's proofs.

**Estimate** £20,000–30,000 \$32,500–48,700 €24,900–37,300 ♠

**PROVENANCE**

Private Collection, London





#### Portfolio I

Berenice Abbott, *James Joyce, Paris*, 1928; Mario Giacomelli, *La gente del Sud: Scanno*, 1959; Horst P. Horst, *Electric Beauty, Paris*, 1939; Annie Leibovitz, *Mikhail Baryshnikov*, 1990; Matt Mahurin, *Nicaragua*, 1987; Mary Ellen Mark, *Ram Prakash Singh with his Elephant Shyama at the Golden Circus, Ahmedabad, India*, 1990; Kurt Markus, *Derrick Cage, Vicksburg, Mississippi*, 1988; Sheila Metzner, *Man Ray Nude*, 1986; Sebastião Salgado, *First communion in Juazeiro do Norte, Brazil*, 1981; Jerry Uelsmann, *Untitled*, 1986; Bruce Weber, *Three men in a reflection pool, Santa Barbara*, 1989; Joel-Peter Witkin, *Women once a bird*, 1990

#### Portfolio II

Eve Arnold, *Marilyn Monroe: Rehearsal in the desert, Nevada, Film Misfits*, 1960; David Bailey, *Scream*, 1983; Ruth Bernhard, *Classic Torso*, 1952; William Claxton, *Chet Baker and Lili, Hollywood*, 1955; William Clift, *Portrait #2, Juan Hamilton, Sculptor*, 1990; Ralph Gibson, *Untitled (From the Somnambulist)*, 1968; Allen Ginsberg, *Heroic Portrait of Jack Kerouac*, 1953; Helmut Newton, *A scene from Pina Bausch's ballet, Die Keuschheitslegende (The Legend of Virginity), Wuppertal*, 1987; Steve Meisel, *Christine*, 1990; Duane Michals, *Illuminated Man*, 1986; Herb Ritts, *Three Male Torsos, Los Angeles*, 1986; George Rodger, *The Wool Suq in Tunis*, 1958





31 **BRUCE WEBER** b. 1946

*On the set for "Obsession for the Body", Calvin Klein, 1986*

Toned gelatin silver print.

41.5 × 34 cm (16 3/8 × 13 3/8 in)

Signed, titled, dated and numbered 2/15 in pencil on the verso.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700 ₪

**PROVENANCE**

Robert Miller Gallery, New York

32 **CECIL BEATON** 1904–1980

*Yul Brynner, 1930s*

Gelatin silver print, printed before 1950.

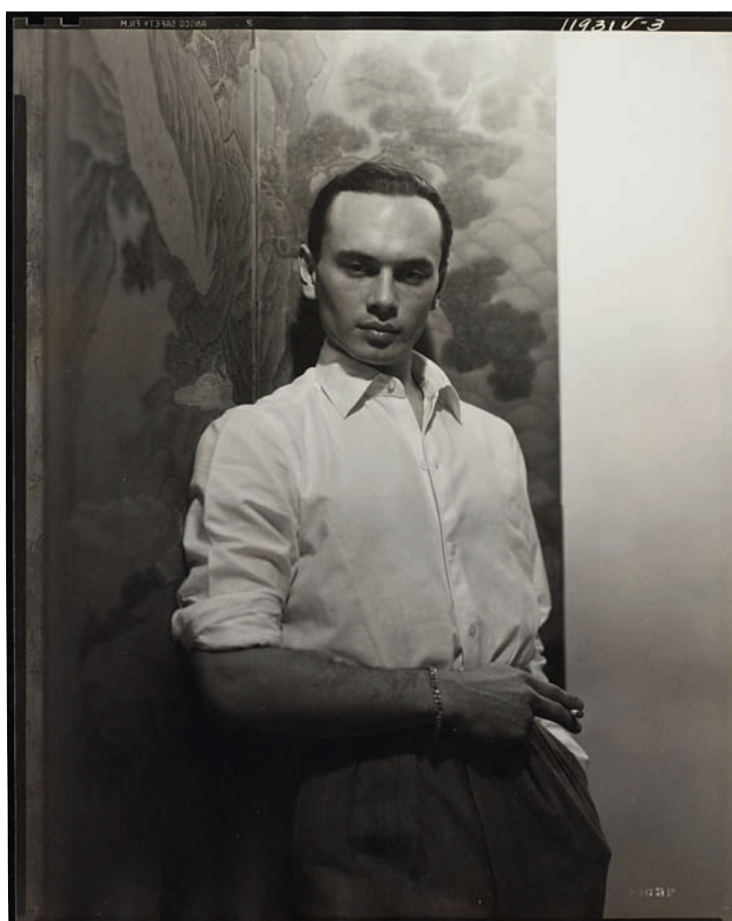
25.3 × 20.3 cm (9 7/8 × 7 7/8 in)

'CNP' copyright blindstamp on the recto; titled in pencil, Condé Nast copyright reproduction limitation, credit and 'Beaton Studio Sotheby Parke Bernet 1/1' stamps on the verso.

**Estimate** £1,800–2,200 \$2,900–3,600 €2,200–2,700 ₪

**PROVENANCE**

Sotheby's, London, 9 May 2002, lot 187





“... it was 99 degrees out and he had on those motorcycle boots that go all the way up your leg. Eating a big waffle cone. I’ll tell you he had a great look. He was the most amazing-looking fucking beautiful boyfriend I’ve ever had. The best boyfriend ever. Let me tell you something, I loved Robert. Still do to this very day.” **JACK WALLS**



**33 GILLES LARRAIN** b. 1938

*Séance de Pose*, 1982

Hermance: Camera Obscura, 1994. Ten gelatin silver prints.

Each 15.9 × 16 cm (6 1/4 × 6 1/4 in)

Each signed in ink and numbered 11/26 in pencil on the verso. Numbered 11/26 in pencil on the colophon. Contained in a black linen clamshell case.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500 ♠



34 **HERB RITTS** 1952–2002

*Backflip, Paradise Cove, California*, 1987

Gelatin silver print.

134.5 × 111 cm (52 7/8 × 43 3/4 in)

Signed, titled, dated and numbered 5/7 in ink on the reverse of the flush-mount.

**Estimate** £35,000–45,000 \$56,800–73,000 €43,500–55,900

**PROVENANCE**

Private Collection, UK

**LITERATURE**

*Herb Ritts*, London: Thames & Hudson, 2000, n.p.

C. Churchward, *Herb Ritts, The Golden Hour: A Photographer's Work and His World*, New York: Rizzoli, 2010, p. 301

*Herb Ritts: L.A. Style*, Los Angeles: J. Paul Getty Museum, 2012, pl. 19

"Since his first well-known photograph, which was taken at the beginning of his career in 1978 under the circumstances he has described at length – after an excursion in the desert which ended with a flat tire, his friend Richard Gere posed like a Paul Strand hero at a gas station in San Bernardino – Herb Ritts has bet on the ambiguity of the status of the readable image on several levels...

"This mixture of innocence, strength, and vulnerability found another emblematic image: the backward dive into an empty sky, taken at Paradise Cove in 1987. Optimism, faith in movement and in the freezing of the image characterise this spectacular shot of a backflip fixed in all the strength of its beauty. The impetus of flight and the mythic reach of the figure Icarus and of athletic effort come together to defy the cosmic law of gravity. But it is also about perfection of gesture and a deferential wink to the pioneers of New Vision, Martin Munkácsi and Alexander Rodchenko with his famous *Diver* (1936), executed at the Dynamo Stadium, an entirely new vision since, at that time, photographs were generally taken from side angles.

"Curled up on itself within the celestial matrix, delaying the dread of the fall, which leads to the elimination of self, as illustrated by Yves Klein's well-known photomontage of a swan dive, the diver signals straight away the predilection Ritts has for upside down and hidden figures (nape, loins, back). But also the cult of and the quest for the male nude."

(Patrick Roegiers, 'Herb Ritts: A High-Flying Stylist', in *Herb Ritts*, London: Thames & Hudson, 2000)







35



36



**35 STEVEN KLEIN** b. 1961  
*Case Study #13 Image No. 33, 2005*  
 Gelatin silver print, flush-mounted and in the artist's original frame.  
 83 × 103 cm (32 5/8 × 40 1/2 in)  
 Accompanied by a signed certificate of authenticity. One from an edition of 5.  
**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600 †

**PROVENANCE**  
 Private Collection, Europe

**36 WILLIAM CLAXTON** b. 1927  
*Steve McQueen in his Jaguar XK55, Hollywood, 1962*  
 Gelatin silver print, printed 2004.  
 37 × 27 cm (14 5/8 × 10 5/8 in)  
 Signed, titled, dated, numbered 6/15 in pencil and copyright credit reproduction  
 limitation stamp on the verso.  
**Estimate** £4,500–5,500 \$7,300–8,900 €5,600–6,800

**PROVENANCE**  
 Young Gallery, Brussels





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

*William Faulkner, writer, Oxford, Mississippi, 1947*

Gelatin silver print, printed later.

35.7 × 24 cm (14 × 9 1/2 in)

Signed in ink and copyright credit blindstamp in the margin.

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900 ▲

**PROVENANCE**

Galerie Beyeler, Basel

**LITERATURE**

*Tête à Tête: Portraits by Henri Cartier-Bresson*, London: Thames & Hudson, 1998, pl. 10

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

Thames & Hudson, 2003, p. 166, pl. 212



**38 TOM YOUNG**

*William Eggleston in New Orleans, c. 1985*

Colour coupler print, printed early 1990s.

38 × 25.5 cm (14 7/8 × 10 in)

Signed, titled and dated in ink on the verso.

**Estimate** £800–1,200 \$1,300–1,900 €1,000–1,500

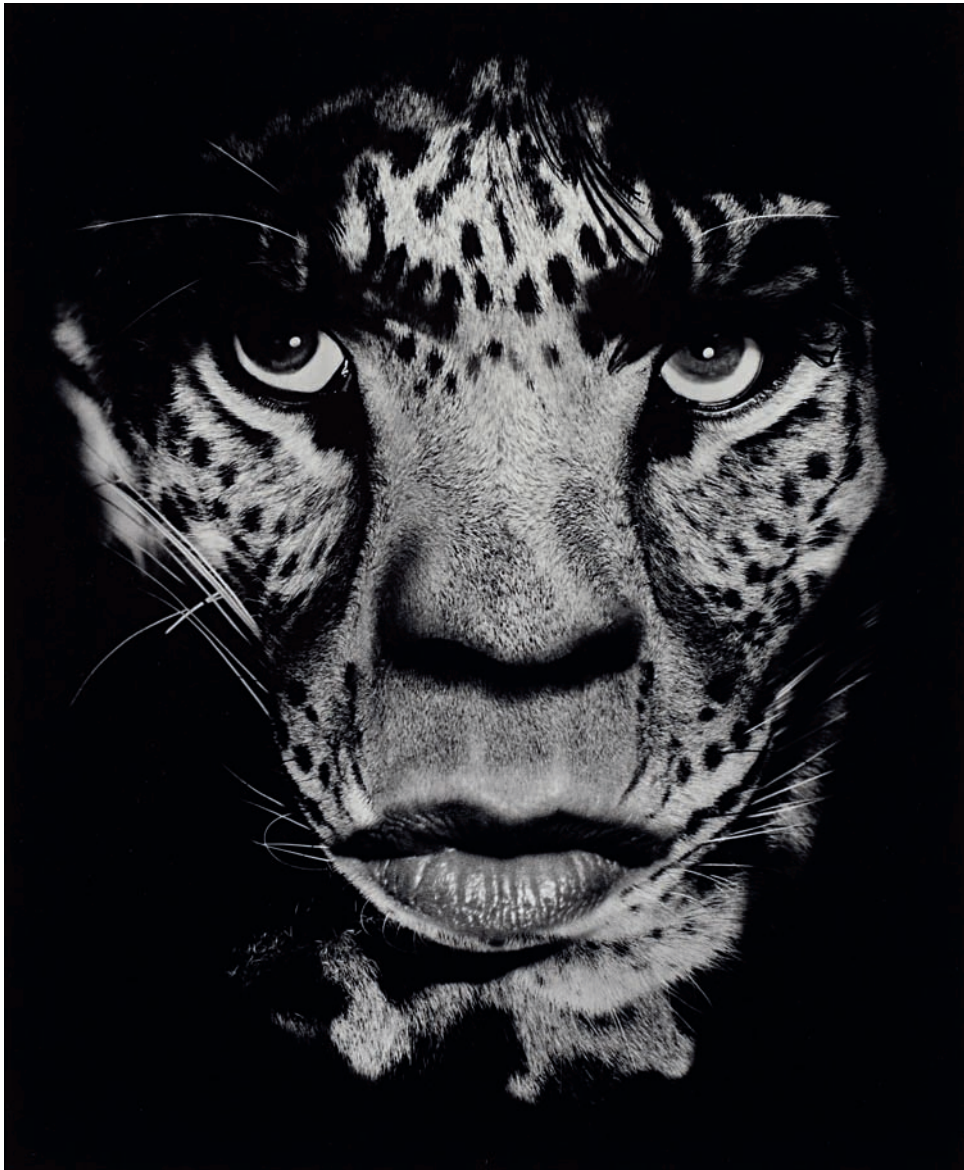
**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

*William Eggleston: The Democratic Forest*, New York: Doubleday, 1989





39 **ALBERT WATSON** b. 1942

*Mick Jagger, Los Angeles, 1992*

Gelatin silver print.

32.3 × 26.4 cm (12 3/4 × 10 3/8 in)

Signed, titled and dated in pencil on the verso. One from an edition of 10 plus artist's proofs.

**Estimate** £2,500–3,500 \$4,100–5,700 €3,100–4,400 ♣

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

*Albert Watson: Cyclops*, New York: Callaway Editions, 1994, n.p.



40 **ANNIE LEIBOVITZ** b. 1949

*Mick Jagger, Los Angeles, 1992*

Archival pigment print, printed later.

30.6 × 30.8 cm (12 × 12 1/8 in)

Signed in pencil by the artist, titled, dated, numbered 9/25 in an unidentified hand in pencil and copyright credit reproduction limitation stamp on the verso.

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900 ‡

**PROVENANCE**

Acquired directly from the artist





41 **ANTON CORBIJN** b. 1955

*22: U2*, 1982–2003

Sixteen gelatin silver prints and seven colour coupler prints, printed later.

Varying sizes from 14.8 × 35.5 cm (5 7/8 × 13 7/8 in) to 23.8 × 30.3 cm (9 3/8 × 11 7/8 in) or the reverse

Each signed, dated and numbered 3/22 in pencil on the verso and overmat; signed and numbered 3/22 in ink on the colophon. Title page. Accompanied by a grey clamshell case.

**Estimate** £8,000–12,000 \$13,000–19,500 €9,900–14,900 ♣

**PROVENANCE**

Private Collection, Europe

Titles include: *Larry being photographed by Bono while the band are waiting to board a helicopter in Sweden*, 1982; *Peter (the Boy) and Edge on a country-road outside Dublin*, 1983; *Edge and Bono shot in infrared in front of the ruins of a castle in Ireland*, 1984; *Larry sitting on the pavement in Philadelphia watching passers-by*, 1985; *An out-take from the Joshua Tree shoot with Edge in front*, taken at *Zabriskie Point in Death Valley, USA*, 1986; *Bono backstage with his father Bob after a concert in Montreal*, 1987; *Adam and Bono going for a ride in San Francisco*, 1988; *Bono at home with his first child Jordan*, 1989; *Larry and the gang in the Berlin winter*, 1990; *U2 on the streets in Tangiers in Morocco*, 1991; *U2 in New York*, 1992; *Edge takes in the scene in downtown Tokyo*, 1993; *Adam in Central Park NY in the summer*, 1994; *The Passengers, Brain Eno and U2, shot on infrared in front of a specially painted background in Dublin*, 1995; *Adam in Miami for the POP Shoot*, 1996; *Bono displaying and playing in San Francisco*, 1997; *A drawing I Made of Bono, Ali, myself and a friend, on a wall in their guest bathroom*, 1998; *Bono in front of the Million Dollar Hotel in downtown LA*, 1999; *The band being transported at Charles de Gaulle airport in Paris*, 2000; *Larry being filmed on the set of the Elevation video in Hollywood*, 2001; *Larry in the south of France*, 2002; *Bono arm-wrestling Nelson Mandela at Mandela's home in South Africa*, 2003





**42 ANNIE LEIBOVITZ** b. 1949

*Queen Elizabeth II, Buckingham Palace, London, 2007*

Archival pigment print.

38.6 × 58 cm (15 1/4 × 22 7/8 in)

Signed and numbered 6/25 in pencil on the verso.

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900 ₪

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

*Annie Leibovitz at Work*, London: Jonathan Cape, 2008

**43 YOUSSEF NABIL** b. 1972

*Natacha with eyes closed, 2000*

Hand-coloured gelatin silver print.

38 × 25.3 cm (14 7/8 × 9 7/8 in)

Signed, dated, numbered 1/10 and annotated 'Cairo' in pencil on the verso.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700

**PROVENANCE**

The Third Line, Dubai

**44 MARIO TESTINO** b. 1954

*Ray of Light, 1998*

Lightjet print, printed later and flush-mounted.

156.5 × 123.5 cm (61 5/8 × 48 5/8 in)

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

**Estimate** £15,000–20,000 \$24,300–32,500 €18,600–24,900 ♠

**PROVENANCE**

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









45 **MICHAEL WOLF** b. 1954

*Selected Images from Tokyo Compression* (#18, #5, #17), 2009

Three archival pigment prints.

Each 50.9 × 42.7 cm (20 × 16 3/4 in)

Signed and numbered AP2 in ink on three labels accompanying the works.

Each one from an edition of 9 plus 2 artist's proofs.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700

**LITERATURE**

*Tokyo Compression*, Berlin: Peperoni Press, 2010, cover (#5)

*Tokyo Compression Revisited*, Berlin: Peperoni Press, 2011, pp. 61 (#17) and 49 (#18)



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

*Head #3*, 2000

Fujicolor Crystal Archive print.

121 × 151.5 cm (47 5/8 × 59 5/8 in)

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

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900 ₺

**PROVENANCE**

Pace/MacGill Gallery, New York

**LITERATURE**

L. Sante, *Philip-Lorca diCorcia: Heads*, Göttingen: Steidl, 2001, n.p.

47 **ERWIN OLAF** b. 1959

*Margaret (Portrait)* from *Grief*, 2007

Lambda print.

133 × 100 cm (52 3/8 × 39 3/8 in)

Signed, titled, dated and numbered 1/10 in ink on an artist's label affixed to the reverse of the flush-mount.

**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600 ₺

**PROVENANCE**

Private Collection, Europe

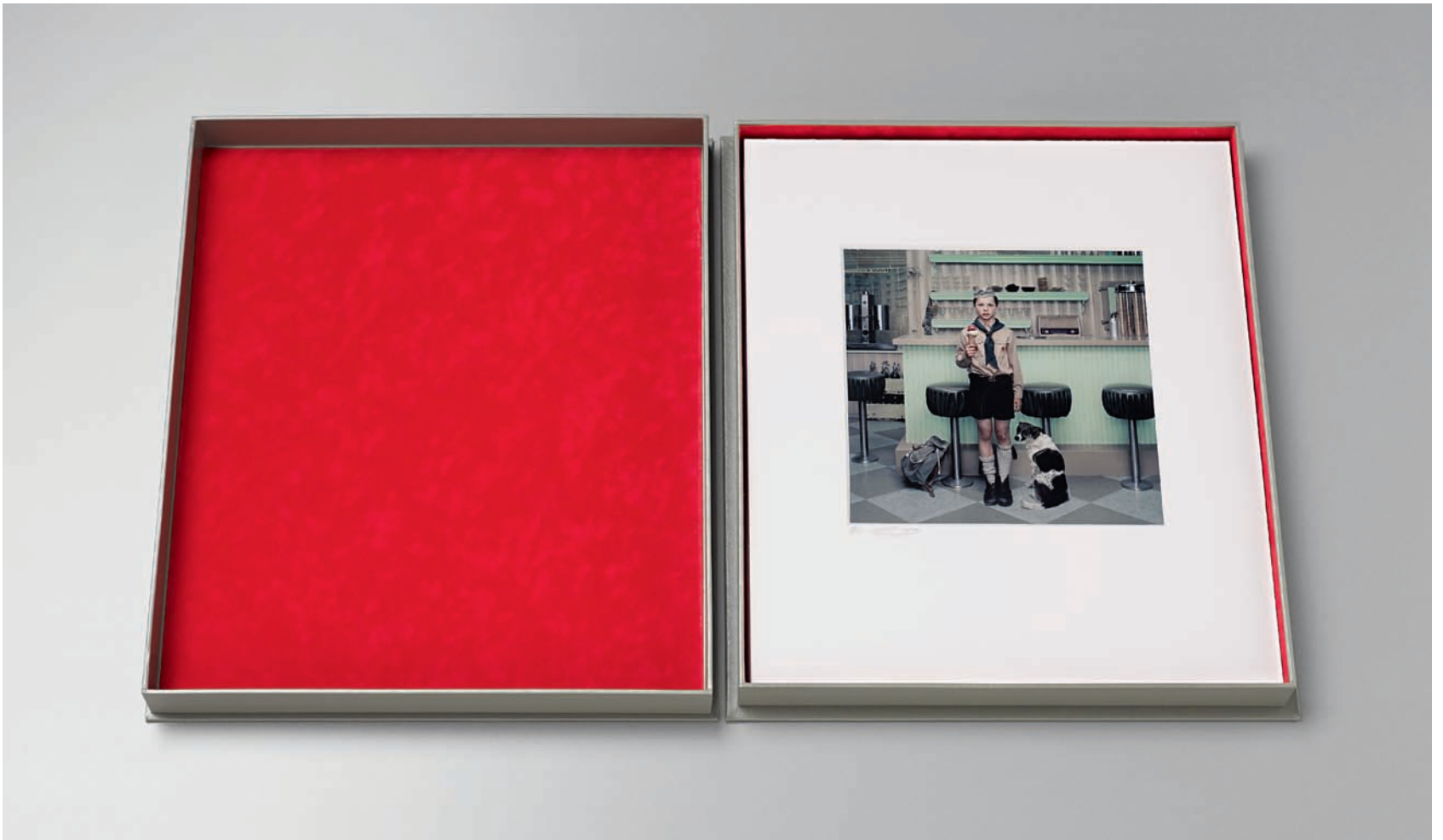
**LITERATURE**

L. A. Martin, ed., *Erwin Olaf*, New York: Aperture, 2008, p. 79













**48 ERWIN OLAF** b. 1959

*Rain Portfolio*

Amsterdam: self-published, 2004. Six Lambda prints.

Two prints 22 × 22 cm (8 5/8 × 8 5/8 in); four prints 22 × 31 cm (8 5/8 × 12 1/4 in)

Each signed and numbered in ink on the verso; each signed and numbered in pencil on the overmat. Contained in a portfolio case with embossed credit, title and copyright symbol. One from an edition of 15.

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900 ♣

**PROVENANCE**

Private Collection, Europe

**LITERATURE**

L. A. Martin, ed., *Erwin Olaf*, New York: Aperture, 2008, pp. 2–3, 42–43, 58–59, 62–63, 64–65 and 68–69

Titles include: *The Ice Cream Parlor*; *The Bedroom*; *The Gym*; *The Dancing School*; *The Boardroom*; *The Hairdresser's*

**49 DESIREE DOLRON** b. 1963

*Cerca Crespo* from *Te di todos mis sueños*, 2002

Dye destruction print, Diassec mounted.

80 × 102 cm (31 1/2 × 40 1/8 in)

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

One from an edition of 8.

**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600 ♣

**PROVENANCE**

Michael Hoppen Gallery, London

**LITERATURE**

*Desiree Dolron*, exh. cat., The Hague Museum of Photography, The Hague, 2005, pp. 118–19



50



51



**50 JEFF BARK** b. 1963  
*Untitled (Snap)* from *Abandon*, 2006  
 Digital colour coupler print, flush-mounted.  
 119 × 156 cm (46 7/8 × 61 3/8 in)  
 Signed, titled and numbered in ink on an artist's label affixed to the reverse of the frame. One from an edition of 8.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700

**PROVENANCE**  
 Michael Hoppen Gallery, London

**LITERATURE**  
*Woodpecker*, exh. cat., Michael Hoppen Gallery, London, 2007, pl. 11

**51 ORI GERSHT** b. 1967  
*Pomegranate*, 2006  
 Lambda print.  
 77.3 × 101.2 cm (30 3/8 × 39 7/8 in)  
 Signed in ink on the reverse of the flush-mount. One from an edition of 6 plus 2 artist's proofs.

**Estimate** £8,000–12,000 \$13,000–19,500 €9,900–14,900 ♣

**PROVENANCE**  
 Acquired directly from the artist





52 **NOBUYOSHI ARAKI** b. 1940

*Untitled from Colourscapes*, 1991

Dye destruction print, printed later and Diasec mounted.

126.3 × 100.2 cm (49 3/4 × 39 1/2 in)

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

**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600 ₣

**PROVENANCE**

Private Collection, New York

**LITERATURE**

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

Y. Miki, T. Isshiki, A. Sato, eds., *Nobuyoshi Araki: Self, Life, Death*, London: Phaidon, 2005, p. 322

J. Sans, *Araki*, Cologne: Taschen, 2007, cover and p. 25



53



54



**53 LAURA LETINSKY** b. 1962  
*Untitled #49, Chicago* from *I did not remember I had forgotten*, 2002  
 Colour coupler print.  
 47.2 × 70.2 cm (18 5/8 × 27 5/8 in)  
 Signed, titled, dated and numbered 1/15 in ink on a label affixed to the reverse of the flush-mount.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500 †

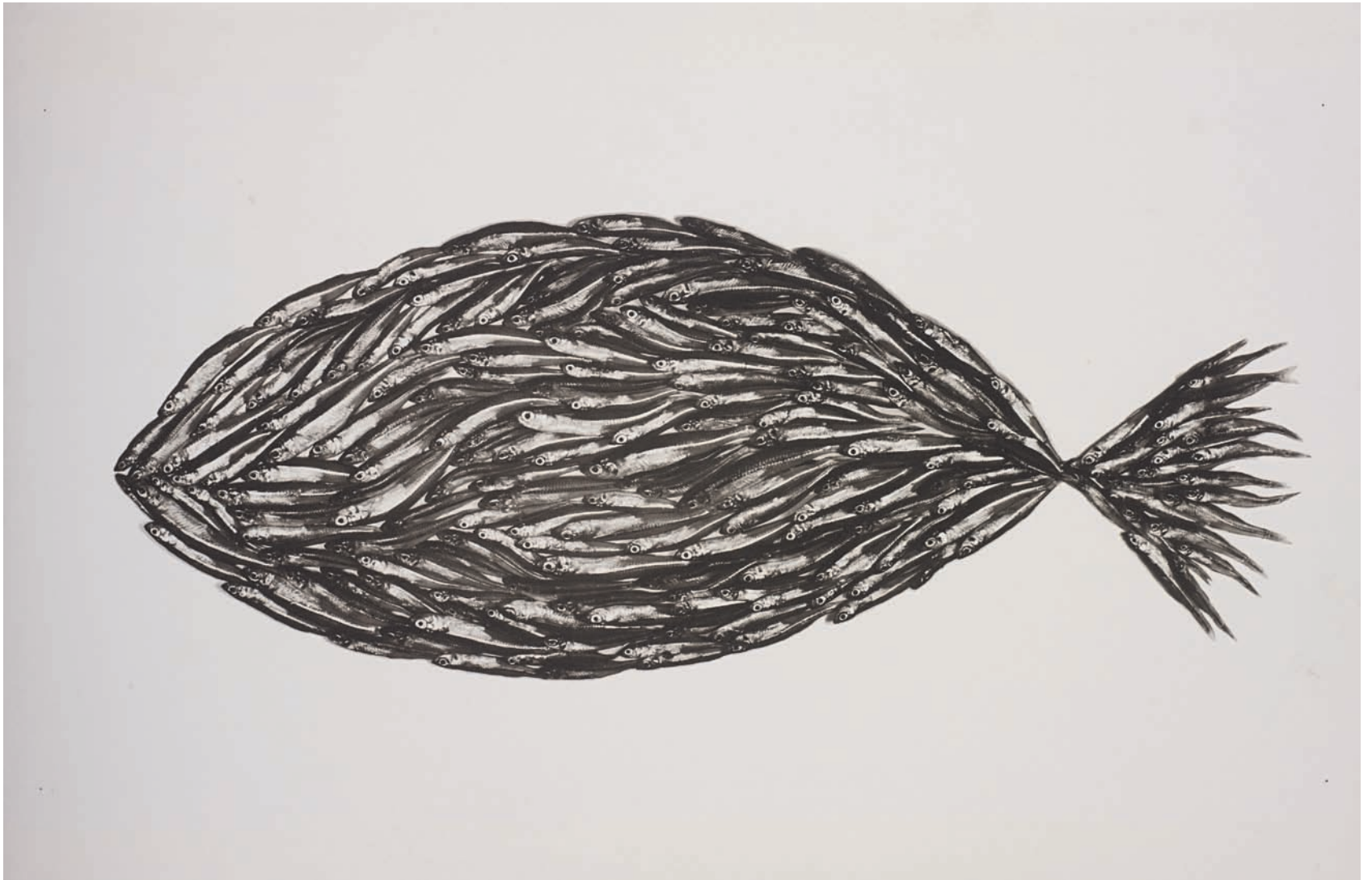
**PROVENANCE**  
 Acquired directly from the artist  
 Michael Hoppen Gallery, London

**54 LAURA LETINSKY** b. 1962  
*Untitled #4* from *Morning and Melancholia*, 1999  
 Colour coupler print.  
 49 × 61 cm (19 1/4 × 24 in)  
 Signed, titled, dated and numbered 3/15 in ink on a label affixed to the reverse of the flush-mount.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500 †

**PROVENANCE**  
 Acquired directly from the artist  
 Michael Hoppen Gallery, London





**55 IRVING PENN** 1917–2009

*Fish, New York*, c. 1939

Platinum palladium print, printed 1983.

34.9 × 53.8 cm (13 3/4 × 21 1/8 in)

Signed, titled, dated, numbered 8/40, annotated 'Print made 1983' in pencil and copyright credit reproduction limitation and edition stamps on the reverse of the flush-mount.

**Estimate** £15,000–20,000 \$24,300–32,500 €18,600–24,900

**PROVENANCE**

Hamiltons Gallery, London

**LITERATURE**

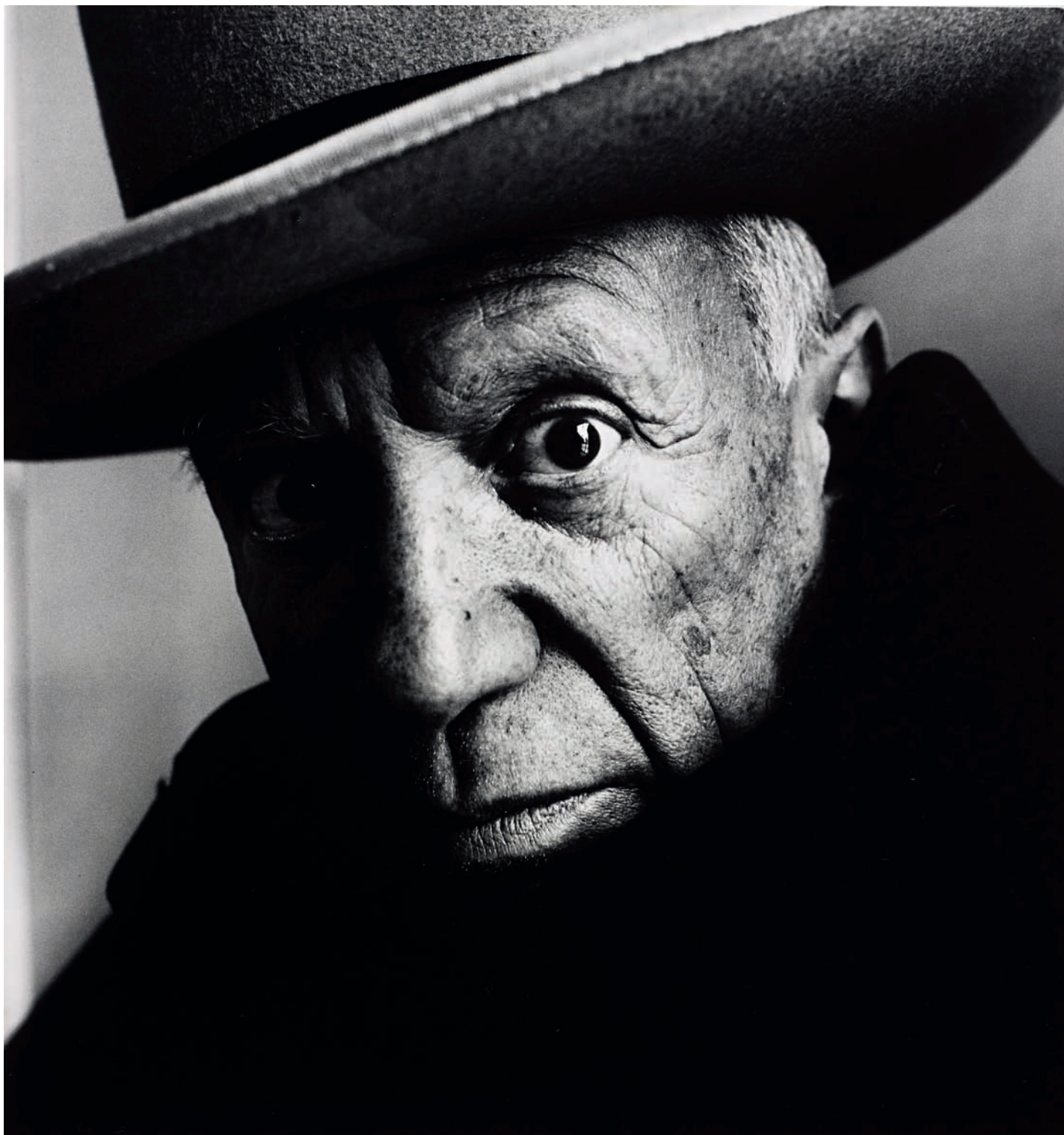
*Passage: A Work Record*, New York: Alfred A. Knopf/Callaway, 1991, p. 12

C. Westerbeck, ed., *Irving Penn: A Career in Photography*, Art Institute of Chicago, Little, Brown, 1997, p. 27

J. Szarkowski, *Irving Penn: Still Life*, London: Thames & Hudson, 2001, n.p., there titled *Fish made of fish, New York*

From the very beginning of his now notable and in some cases legendary fashion shots, Irving Penn seemed to be working in still life – using the living flesh of the model in synchronization with the surrounding objects, and splicing together their textures without concern for making the distinction between the dormant or pulsating. Evidence of human personality or character is left consciously outside the studio. Sometimes Penn would separate the sitter or model more definitely from the other components by decentralizing his preferred still life template, delicately dissecting the composition by placing the sitter near a cornucopia of possessions, or general associated detritus. In *Fish, New York*, c. 1939, the photographer manifests not only his talent for creating a witty, compelling variation on a theme but also the steadfast trademarks which punctuate his oeuvre – quest for image perfection, deliverance of immaculate technique and the far-reaching vision of a discerning eye.





56 **IRVING PENN** 1917–2009

*Picasso (B), Cannes, 1957*

Selenium-toned gelatin silver print, printed 1984.

40.7 × 38.5 cm (16 × 15 1/8 in)

Signed, titled, dated, annotated 'Print made 1984' in ink, Condé Nast (courtesy *Vogue*)

copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 21.

**Estimate** £40,000–60,000 \$64,900–97,400 €49,700–74,600

**PROVENANCE**

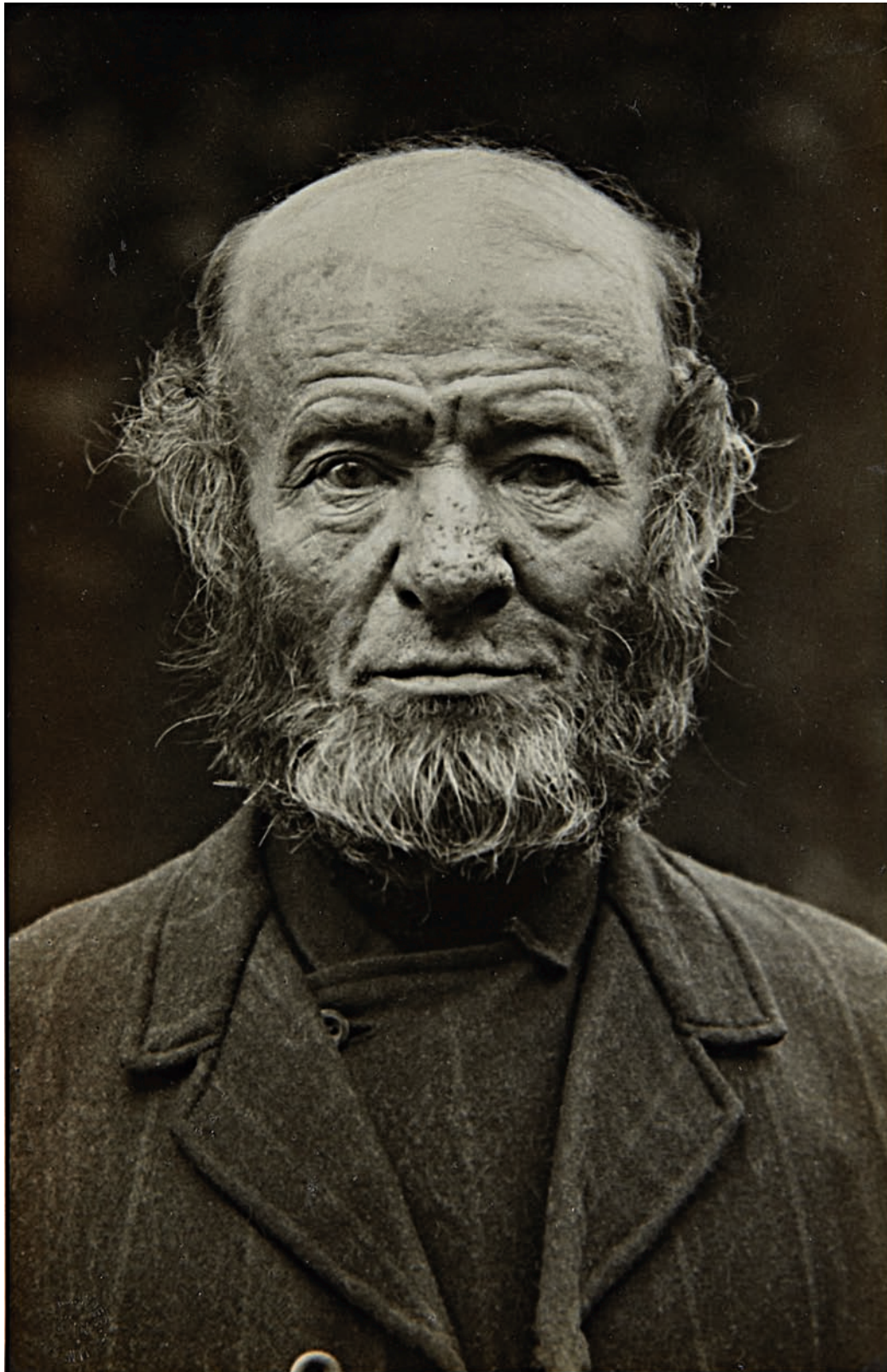
Private Collection, Europe

**LITERATURE**

*Irving Penn: Moments Preserved*, New York: Simon & Schuster, 1960, p. 39 (variant)

*Irving Penn: Passage – A Work Record*, London: Jonathan Cape, 1991, p. 125 (variant)





57 **AUGUST SANDER** 1876–1964

*Bauer Aus Schabernack, Westerwald, 1912*

Gelatin silver print.

22.5 × 14.6 cm (8 7/8 × 5 3/4 in)

Credit blindstamp on the recto; titled in pencil and 'Cöln-Lindenthal' credit stamp on the verso; 'Menschen des Zwanzigsten Jahrhunderts' label and notations by Gerd Sander, the photographer's grandson, in pencil on the reverse of the mount.

**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600 ♣ ‡

**PROVENANCE**

The Collection of Gerd Sander, France

Private Collection, New York

Private Collection, California

**LITERATURE**

G. Sander, U. Keller, *August Sander: Citizens of the Twentieth Century: Portrait Photographs, 1892–1952*, Cambridge, MA: MIT Press, 1986, p. 70 (variant, titled *Farmer and Wife*, 1912)





58 **PAUL STRAND** 1890–1976

*Man in a Derby, New York, 1916*

Gelatin silver print, printed 1960s.

22.5 × 16.8 cm (8 7/8 × 6 5/8 in)

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

**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600 ₣

**PROVENANCE**

The Paul Strand Foundation, New York

LIGHT Gallery, New York

Private Collection, New York

Private Collection, California

**LITERATURE**

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

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

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

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

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



59



60



59 **PAUL STRAND** 1890–1976

*Young Farmer, Po Valley, 1953*

Gelatin silver print.

14.9 × 11.7 cm (5 7/8 × 4 5/8 in)

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

**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600 ₺

**PROVENANCE**

The Collection of Walter and Naomi Rosenblum, New York

Private Collection, New York

Private Collection, California

**LITERATURE**

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

60 **ALFRED STIEGLITZ** 1864–1946

*Georgia O'Keeffe, 1936*

Gelatin silver print, mounted.

8.6 × 11.4 cm (3 3/8 × 4 1/2 in)

**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600 ₺

**PROVENANCE**

From the artist to Georgia O'Keeffe then to Doris Bry

Private Collection, New York

Private Collection, California

**LITERATURE**

S. Greenough, *Alfred Stieglitz: The Key Set, Vol. Two*, New York: Harry N. Abrams, 2002, cat. no. 1609, p. 912 (variant)

This print is a contact print from the artist's 4 × 5 in. negative which was mounted later by Doris Bry, per Georgia O'Keeffe's instructions. Doris Bry began her association with O'Keeffe in 1947 and is considered one of the leading specialists in the life and work of both O'Keeffe and Stieglitz.





**61 ALEXANDER RODCHENKO** 1891–1956

*Rodchenko Museum Series Portfolio #1: Classic Images*

Moscow and New York: Rodchenko/Stepanova Archives and Howard Schickler Fine Art, 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 18.9 × 24.3 cm (7 1/2 × 9 5/8 in) or the reverse

Each numbered Portfolio no. '20', '1–30' sequentially in an unidentified hand in ink on a label affixed to the reverse of the mount. Colophon. Limited edition catalogue, number 20/100. Contained in a leather clamshell case. Number 20 from an edition of 35 plus 5 artist's proofs.

**Estimate** £18,000–22,000 \$29,200–35,700 €22,400–27,400 ±

**PROVENANCE**

Private Collection, USA

**LITERATURE**

*Alexander Rodchenko: Revolution in Photography*, exh. cat, Hayward Gallery, London, 2008, 18 various plates

A. Lavrentiev, *Alexander Rodchenko: Photography 1924–1954*, Knickerbocker Press, 1996, cover and 20 various plates

*Alexander Rodchenko: Photography is an Art*, Moscow: Interros, 2006, various plates

M. Tupitsyn, *Aleksandr Rodchenko: The New Moscow*, Munich: Schirmer/Mosel, 2001, pl. 80

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





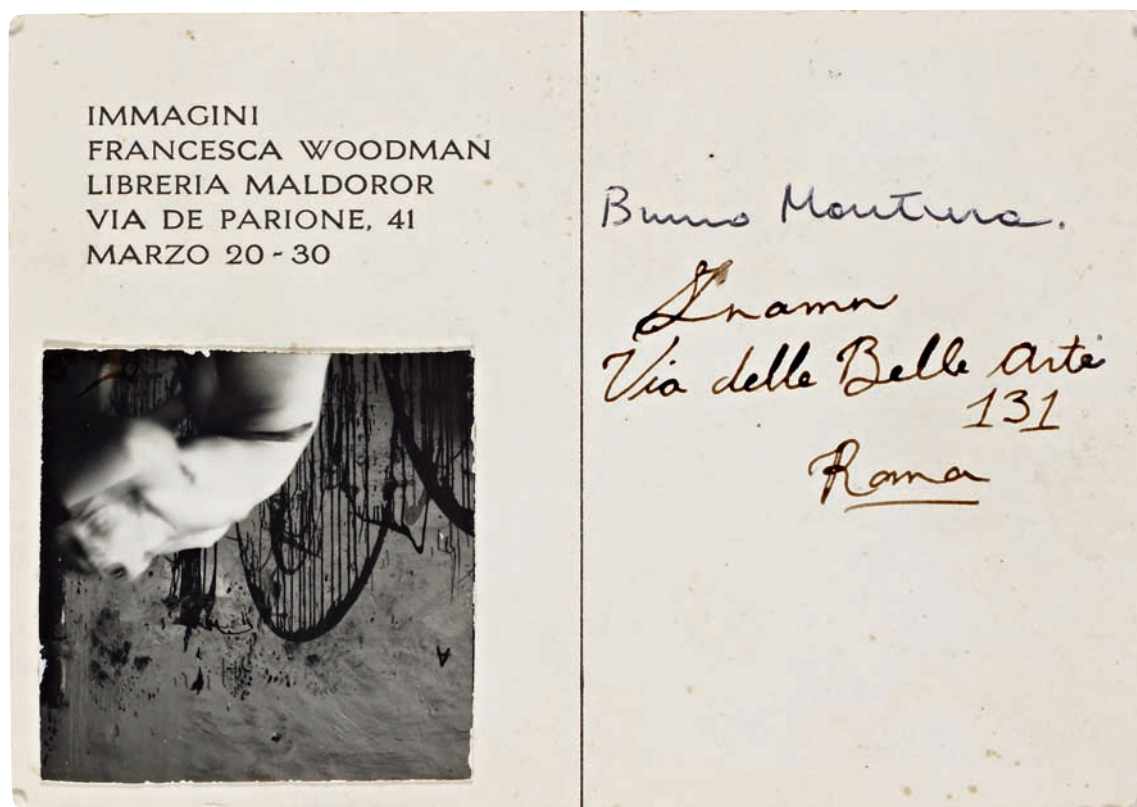




From her teenage years until her untimely death aged 22, Francesca Woodman took photographs obsessively, creating a body of some 800 works. Predominantly using herself as subject, and occasionally models such as her boyfriend Benjamin, they are less portraits, more explorations or performances that reveal the intense curiosity – and precocious talent – of a young woman. Exploring how the body interacts with the space around it, the performative nature of her work has inspired

posthumous comparison with feminist artists such as Claude Cahun and Hannah Wilke, but it is the comparison with Francis Bacon, made by the artist herself, that is perhaps most striking. As seen in the current lots, where soft, ethereal flesh meets hard architectural lines, Woodman captures the body in a manner that suggests both torment and freedom, violence and play: an unsettling mix made all the more poignant by her personal story.





actual size

**62 FRANCESCA WOODMAN** 1958–1981*Benjamin*, 1977–78

Gelatin silver print.

Image 13.5 × 13.5 cm (5 3/8 × 5 3/8 in); sheet 24 × 18 cm (9 1/2 × 7 1/8 in)

**Estimate** £12,000–18,000 \$19,500–29,200 €14,900–22,400**PROVENANCE**

Acquired directly from the artist

Private Collection, Europe

**EXHIBITED**Rome, Palazzo delle Esposizioni, *Francesca Woodman: Providence, Roma, New York*, 2 February–27 March 2000**LITERATURE***Francesca Woodman: Providence, Roma, New York*, exh. cat., Palazzo delle Esposizioni, Rome, 2000, p. 51**63 FRANCESCA WOODMAN** 1958–1981*Angels, Rome – Postcard invitation for Immagini exhibition*, 1978

Gelatin silver contact print mounted to a postcard.

Image: 5.5 × 5.5 cm (2 1/8 × 2 1/8 in); postcard: 10.5 × 15 cm (4 1/8 × 5 7/8 in)

Address in ink by the photographer.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700**PROVENANCE**

Acquired directly from the artist

Private Collection, Europe

**EXHIBITED**Rome, Palazzo delle Esposizioni, *Francesca Woodman: Providence, Roma, New York*, 2 February–27 March 2000**LITERATURE**H. Chandès, *Francesca Woodman*, exh. cat., Fondation Cartier pour l'art contemporain, Paris, 1998, p. 111, there titled *Roma, May 1977–August 1978* (mirrored and rotated 180°)*Francesca Woodman: Providence, Roma, New York*, exh. cat., Palazzo delle Esposizioni, Rome, 2000, pp. 14 (mirrored) and 33*Francesca Woodman*, London: Phaidon 2006, p. 161 there titled *Angels, Rome, 1977–78* (mirrored and rotated 180°)

The present lot is a postcard invitation for Francesca Woodman's first solo exhibition, *Immagini* at the Maldoror bookshop, Italy, 20–30 March 1978. Francesca Woodman decided to stick a contact print of her photographs on about thirty postcard invitations.





64 **JEANLOUP SIEFF** 1933–2000

*Femme nue dans un miroir, Paris, 1976*

Gelatin silver print.

30 × 20 cm (11 3/4 × 7 7/8 in)

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

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200 ♣

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

*Jeanloup Sieff: 40 years of Photography*, Cologne: Evergreen, 1996, p. 163, there titled *Nude with a dressing-table*



65 **JEANLOUP SIEFF** 1933–2000

*Charlotte Rampling, 1985*

Gelatin silver print.

30 × 20 cm (11 3/4 × 7 7/8 in)

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

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200 ♣

**PROVENANCE**

Acquired directly from the artist





66 **JAN SAUDEK** b. 1935

*Untitled*, c. 1971

Gelatin silver print.

Sheet: 26 × 31.5 cm (10 1/4 × 12 3/8 in)

Signed in ink in the margin; inscribed in Czech in ink on the verso. Accompanied by *Fotografie* magazine, issue no. 4, in which the current lot is illustrated.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700 ▲

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

*Fotografie* (Zurich), issue no. 4, pp. 10–11





*Henri Cartier-Bresson*

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

*Colette and her companion Pauline, Paris, 1952*

Gelatin silver print, printed later.

41 × 24 cm (16 1/8 × 9 1/2 in)

Signed in ink in the margin.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700 ♣

**PROVENANCE**

Private Collection, France

**LITERATURE**

*Tête à Tête: Portraits by Henri Cartier-Bresson*, London: Thames & Hudson, 1998, pl. 72

P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, London: Thames & Hudson, 2003, p. 172, pl. 219





68 **ELLIOTT ERWITT** b. 1928

*Managua, Nicaragua*, 1957

Gelatin silver print, printed 1974.

34.2 × 23.2 cm (13 1/2 × 9 1/8 in)

Signed in ink on the mount; portfolio label affixed to the reverse of the mount.

Number 3 from an edition of 25, from a portfolio of 10 photographs printed by Witkin-Berley Ltd., New York, 1974.

**Estimate** £1,000–1,500 \$1,600–2,400 €1,200–1,900

**PROVENANCE**

Private Collection, Italy

**LITERATURE**

J. Szarkowski, *Elliott Erwitt: Photographs and Anti-Photographs*, London: Thames & Hudson, 1972, p. 96

*Elliott Erwitt: Personal Exposures*, New York: Norton, 1988, pl. 1

*Elliott Erwitt Snaps*, London: Phaidon, 2001, p. 303





69 **JOSEF SUDEK** 1896–1976

*Prague, 1959*

Pigment print with gold.

13.5 × 46.5 cm (5 3/8 × 18 1/4 in)

Signed, dated, annotated in Czech by the photographer in pencil, annotated in Czech in an unidentified hand in ink and collection stamp on the verso.

**Estimate** £12,000–18,000 \$19,500–29,200 €14,900–22,400 ♣ ‡

**PROVENANCE**

Acquired directly from the artist





70 **JOSEF SUDEK** 1896–1976

*Glass*, 1951

Pigment print.

15.6 × 11.5 cm (6 1/8 × 4 1/2 in)

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

**Estimate** £10,000–15,000

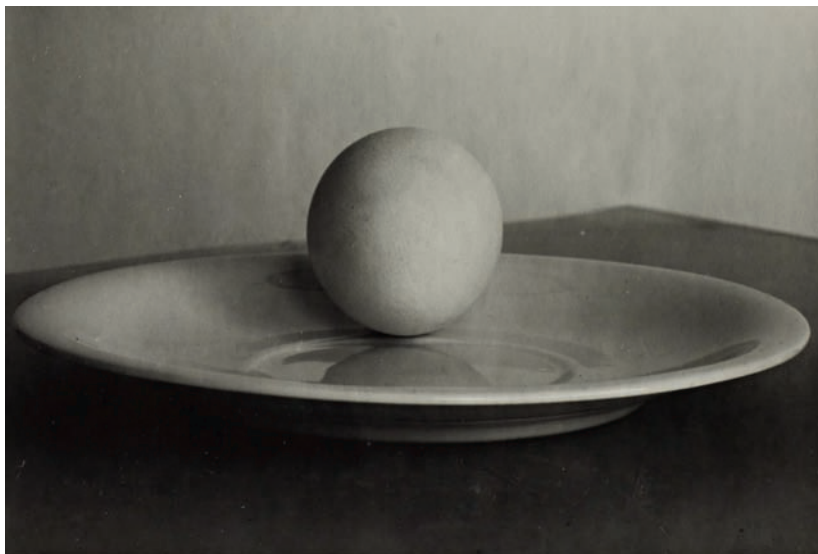
\$16,200–24,300 €12,400–18,600 ♣ ‡

**PROVENANCE**

Acquired directly from the artist

**EXHIBITED**

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



71 **JOSEF SUDEK** 1896–1976

*Spring arriving to the garden of Strahov*, 1954

Gelatin silver print.

17 × 23 cm (6 3/4 × 9 in)

Signed in pencil in the margin; collection stamp on the verso.

**Estimate** £7,000–9,000 \$11,400–14,600 €8,700–11,200 ♣ ‡

**PROVENANCE**

Acquired directly from the artist

**EXHIBITED**

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

72 **JOSEF SUDEK** 1896–1976

*Egg on plate*, 1961

Gelatin silver print.

10.7 × 16 cm (4 1/4 × 6 1/4 in)

Signed, dated, extensively annotated in Czech in pencil by the photographer, annotated in Czech in an unidentified hand in ink and collection stamp on the verso.

**Estimate** £7,000–9,000 \$11,400–14,600 €8,700–11,200 ♣ ‡

**PROVENANCE**

Acquired directly from the artist

**EXHIBITED**

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



73 **CONSTANTIN BRANCUSI** 1876–1957

*View of the Studio, The Sorceress and the Chief*, c. 1925

Gelatin silver print.

28.9 × 25.1 cm (11 3/8 × 9 7/8 in)

**Estimate** £18,000–22,000 \$29,200–35,700 €22,400–27,400 ♣ ‡

**PROVENANCE**

Acquired directly from the artist  
James Johnson Sweeney, New York

**LITERATURE**

V. G. Paleolog, *Brancusi*, Bucharest: Ed. Forum, 1947, p. 29  
*Brancusi Photographe*, Paris: Centre Georges Pompidou, 1977, p. 41  
H. Kramer, *Brancusi; The Sculptor as Photographer*, London: David Grob Editions, 1980, pl. 1V  
F. T. Bach, M. Rowell, A. Temkin, *Constantin Brancusi*, Paris: Centre Georges Pompidou/Philadelphia Museum of Art, 1995, p. 226  
*Le Magazine*, Centre Georges Pompidou, Paris, 15 May–15 July 1995, number 87, cover  
F. T. Bach, *Constantin Brancusi: Metamorphosen plastischer Form*, Cologne: Dumont Literatur U. Kunst, 2004, pl. 167, p. 110  
P. Schneider, *Un Moment Donné, Brancusi et la Photographie*, Paris: Editions Hazan, 2007, p. 85  
*Constantin Brancusi and Richard Serra, A handbook of possibilities*, Basel: Foundation Beyeler, 2011, p. 58

This is one of two known prints. Another print of this image is held in the collection of Centre Georges Pompidou, Paris.

For Constantin Brancusi the camera was a versatile means to an end, a way of preservation, allowing him to fix his sculptures in time through a lightweight two-dimensional reproduction, thus creating another type of 'life' and perhaps audience for his works.

Brancusi's attitude to the purpose of photography was in many ways contemporary – he recognised it as immediate, flexible, versatile and above all he embraced its ability to produce multiples. He could satisfy his incessant need to make portraits of his works, using whatever camera he could lay his hands on – it has been said that he produced negatives in nine formats or more and on occasion sometimes used a movie camera to experiment with stills. Not technically trained as a photographer, the prints Brancusi 'crafted' contain an indelible rawness and energy which is particular and individual. No quest for an artisan printer's consistency or accuracy of format is evident; instead there is a desire to provide an external view for others and himself into his chaotic sculptural world.

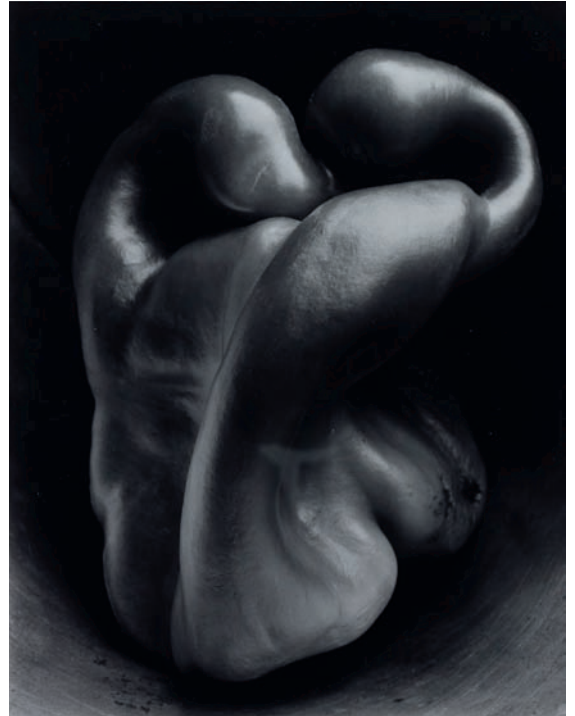
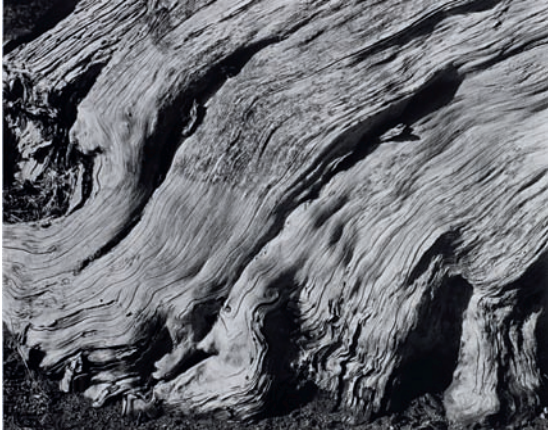
What Brancusi seems to be doing is transmitting images, analysing, piecing together data, and obsessively and endlessly looking at and examining his three-dimensional works. The proportion of negatives shot to the amount that were actually printed was far greater. However, his appetite for revisiting some of the images seemed never to be sated, as he printed certain composites a myriad of times, also variously publishing them or gifting them to such notable friends as Edward Steichen. This practice indicates that the images on paper provided a metaphorical mirror for Brancusi. Through his own photographic references he could step outside his inner world as an artist and study the dialogue or relationship between objects in his studio or pour over particular features of a face he had sculpted as perhaps we might do when we look in the mirror. For Brancusi the portal of photography meant he could test his reaction to his works and if necessary he could then amend.

Seeing the two intersecting mediums of sculpture and photography side by side, one begins not only to understand the work but also the man, we see what he liked, what worked for him, how his eye sweeps gently and attentively over the habitués of his studio, making it easy for us to imagine how he so divinely smoothed, carved and re-carved his sublime sensual creations.









## 74 EDWARD WESTON 1886–1958

### Portfolio

New York: Witkin-Berley Ltd., 1971. Nine gelatin silver prints (of 10), printed later by Cole Weston.

Varying sizes from 8.9 × 11.5 cm (3 1/2 × 4 1/2 in) to 19 × 24.2 cm (7 1/2 × 9 1/2 in) or the reverse

Each signed, titled, dated by Cole Weston, the artist's son, in pencil, numbered AP 1/5 and sequentially numbered 1–9 in an unidentified hand in ink on a portfolio label and Edward Weston signature stamp on the reverse of the mount. One from an edition of 50 plus 5 artist's proofs. Colophon. Accompanied by a black cloth folding case and slipcase with silver foil overlay and photographic reproduction.

**Estimate** £15,000–20,000 \$24,300–32,500 €18,600–24,900

### PROVENANCE

Sotheby's, New York, 13 April 2010, lot 44

### LITERATURE

R. H. Cravens, *Edward Weston*, New York: Aperture, 1988, pp. 15, 29, 37, 45, 61

Anton Josef Trcka, *Edward Weston, Helmut Newton: die Künstlichkeit Des Wirklichen, Fotografierte Körper*, Zurich: Scalco, 1998, p. 105

J. A. Watts, ed., S. Danly, J. Spaulding, J. T. Smith, *Edward Weston: A Legacy*, London: Merrell, 2003, p. 184

Titles include: *Plaster Works, Los Angeles*, 1925; *Casa de Vecindad, D.F.*, 1926; *Rose, Mexico*, 1926; *Two Shells*, 1927; *Flaming Cypress Root, Point Lobos*, 1929; *Pepper No. 30*, 1930; *Nude*, 1934; *Grass and Sea, Big Sur*, 1937; *North Wall, Point Lobos*, 1946









75 **VARIOUS ARTISTS**

*How You Look At It*

Hanover: Sprengel Museum, 2000.

Five colour coupler prints, two Fujicolor Crystal Archive prints and one gelatin silver print.

Varying sizes from 16.5 × 21.9 cm (6 1/2 × 8 5/8 in) to 28.6 × 36.2 cm (11 1/4 × 14 1/4 in) or the reverse

Each signed, titled, dated and numbered 12/32 in pencil or ink on the verso. Colophon numbered

12/32 in an unidentified hand in ink. Number 12 from an edition of 32 plus 8 artist's proofs.

**Estimate** £8,000–12,000 \$13,000–19,500 €9,900–14,900 📈

**PROVENANCE**

Private Collection, Europe

Artists include: Rineke Dijkstra, *Tiergarten, Berlin, July 4*, 1999; Bernhard Fuchs, *Wünschendorf*, 1998; Andreas Gursky, *Duisburg II*, 1989; Axel Hütte, *Explorer Glacier III, Alaska*, 1999; Thomas Ruff, *Untitled*, 1999; Michael Schmidt, *Untitled*, 1998; Stephen Shore, *Winnipeg, Manitoba, 8/16/1974*; Thomas Struth, *Shanxi Nan Lu, Shanghai*, 1999











76 **RODNEY GRAHAM** b. 1949

*Untitled*, 1993

Gelatin silver print.

47.7 × 38 cm (18 3/4 × 14 7/8 in)

Signed, dated and numbered 1/3 in pencil on the reverse of the frame.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700

**PROVENANCE**

Private Collection, Dublin





77 **EUGÈNE ATGET** 1857–1927

*Bagatelle*, 1915–1919

Albumen print.

19.3 × 24.5 cm (7 5/8 × 9 5/8 in)

Titled, annotated '792' by the photographer, 'MOMA DUPE SHM 2002' in an unidentified hand, all in pencil and credit stamp on the verso.

**Estimate** £7,000–9,000 \$11,400–14,600 €8,700–11,200 ₺

**PROVENANCE**

The Museum of Modern Art, New York

Eugène Atget has been described as a private and almost reclusive man. Above his studio door read the sign, 'Documents pour artistes', an indication of his humble character, considering his own works as mere reference points from which 'art' could be created; of course he could not envisage the historical importance that his works would have years later. With his large format camera, an out-dated cumbersome apparatus, using its magical Cyclops-like eye as an extension of his own self, he created an exquisite visual survey of old Paris. When one looks at an Atget photograph, it's as though he studied and felt every uneven cobble of the dirty urban street or the single gossamer petal of a rose in a stately garden. Before his 'reports' were moulded in the creamy albumen emulsion he waited patiently in the early hours knowing that a long exposure would conjure the most sensitive image. Ironically what Atget achieved through his meticulous desire to document the city he loved was proof that photography could transcend its purpose as a tool for mechanical recording and create an image which could be considered as fine art.





78 **LEWIS BALTZ** b. 1945

*Shingle, West Vic*, 1985

Gelatin silver print, printed 1995.

26 × 35.4 cm (10 1/4 × 13 7/8 in)

Signed, titled, dated and annotated 'e.a. A' in pencil on the verso.

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200

**PROVENANCE**

Private Collection, Europe





79 **LEWIS BALTZ** b. 1945

*HSL*, 1985

Gelatin silver print, printed 1995.

26 × 34.5 cm (10 1/4 × 13 5/8 in)

Signed, titled, dated and numbered 4/15 in pencil on the verso.

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200

**PROVENANCE**

Private Collection, Europe



80



81



80 **STEPHEN SHORE** b. 1947  
*El Paso Street, El Paso, Texas, July 5, 1975*  
 Colour coupler print, printed 1995.  
 19.5 × 24.5 cm (7 5/8 × 9 5/8 in)  
 Signed, titled, dated and inscribed in ink on the verso.  
**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500

**PROVENANCE**  
 Acquired directly from the artist

**LITERATURE**  
*Stephen Shore: Uncommon Places – The Complete Works*, London: Thames & Hudson, 2004, p. 111  
*Stephen Shore*, London: Phaidon, 2007, p. 140

Another print of this image is held in the collections of Museum of Modern Art, New York and San Francisco Museum of Modern Art.

81 **STEPHEN SHORE** b. 1947  
*Merced River, Yosemite National Park, California, August 13, 1979*  
 Colour coupler print, printed 1995.  
 19.5 × 24.5 cm (7 5/8 × 9 5/8 in)  
 Signed, titled, dated, numbered 8/20 in ink on the verso.  
**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500

**PROVENANCE**  
 Private Collection, Europe

**LITERATURE**  
*Stephen Shore: Uncommon Places – The Complete Works*, London: Thames & Hudson, 2004, p. 169  
*Stephen Shore*, London: Phaidon, 2007, p. 111  
 A. Scott, ed., *Yosemite: Art of an American Icon*, Berkeley: University of California Press, 2006, p. 133





82 **WILLIAM EGGLESTON** b. 1939

*Untitled* from *Troubled Waters*, 1980

Dye transfer print.

29 × 44 cm (11 3/8 × 17 3/8 in)

Signed in pencil, reproduction limitation and edition stamps on the verso. Plate 7 from a portfolio of 15 prints, number 22 from an edition of 30 plus 5 artist's proofs.

**Estimate** £7,000–9,000 \$11,400–14,600 €8,700–11,200

**PROVENANCE**

Private Collection, Europe





83 **GABRIEL OROZCO** b. 1962

*Pepsi Bottles*, 1998

Dye destruction print.

31.5 × 47.5 cm (12 3/8 × 18 3/4 in)

Signed, titled, dated and numbered 1/5 in ink on the verso.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700

**PROVENANCE**

Marian Goodman Gallery, Paris





**84 ERNST HAAS** 1921–1986

*Motion Study: Rodeo*, 1957

Dye transfer print, printed early 1960s.

37.5 × 56.5 cm (14 3/4 × 22 1/4 in)

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

**Estimate** £8,000–12,000 \$13,000–19,500 €9,900–14,900 ♣ ‡

**PROVENANCE**

Collection of Alexander Haas

**EXHIBITED**

New York, MoMA, *Ernst Haas: Color Photography*, 21 August–28 October 1962 (another example exhibited)

In August 1962, Ernst Haas mounted a groundbreaking exhibition at the Museum of Modern Art, presenting to the public for the first time his technicolour perception of the world. This presentation of saturated neon hues blinded and confused our idea of what photography should and could be; it was a severely radical and brave departure for the debonair journalist. Black and white photography had previously dominated the world of museum shows, press and publication and had satisfied what we needed and desired from a 'good picture' in all genres, or so we had thought until this epiphany. Haas via his instinctual eye and his choice of the dye transfer process successfully transmitted an explosion of shimmering possibilities, a new clarity and visual experience that now in retrospect can be seen as the litmus test that prepared and perhaps eased the way for such later colour pioneers as William Eggleston.



85 **RICHARD MISRACH** b. 1949

*Train Tracks, Colorado Desert, California*, 1984

Archival pigment print, printed later.

160 × 200.7 cm (62 7/8 × 79 in)

Signed, titled, dated and numbered 9/10 in ink on a label affixed to the reverse of the backing board. This is the only print in this size from the edition of 10.

**Estimate** £40,000–60,000 \$64,900–97,400 €49,700–74,600

**PROVENANCE**

Fraenkel Gallery, San Francisco

**LITERATURE**

*Richard Misrach: Chronologies*, San Francisco: Fraenkel Gallery, 2005, pl. 26









86 **FLORIAN MAIER-AICHEN** b. 1973

*Untitled (towards Burbank)*, 2004; *Untitled (towards Los Angeles)*, 2004

Two gelatin silver prints.

Each 27 × 34.5 cm (10 5/8 × 13 5/8 in)

Each signed, dated and numbered in ink on a label affixed to the reverse of the frame. One from an edition of 6 plus 2 artist's proofs.

**Estimate** £8,000–12,000 \$13,000–19,500 €9,900–14,900 

**PROVENANCE**

Blum & Poe, Los Angeles





“I don’t have problems with generic images — even Los Angeles. It’s kind of a generic city, but it’s also like a perfect playground or a prop, so you can use it for anything that you want to say or project.” **FLORIAN MAIER-AICHEN**

87 **FLORIAN MAIER-AICHEN** b. 1973

*Untitled (Cloud)*, 2001

Colour coupler print, flush-mounted.

123 × 157.5 cm (48 3/8 × 62 in)

Signed, titled, dated and numbered in ink on the reverse of the frame.

One from an edition of 6 plus 2 artist's proofs.

**Estimate** £20,000–30,000 \$32,500–48,700 €24,900–37,300 🏠

**PROVENANCE**

Private Collection, Europe



88 **THOMAS DEMAND** b. 1964

*Constellation (Paris Edition)*, 2000

Digital colour coupler print, Diasec mounted.

130 × 180 cm (51 1/8 × 70 7/8 in)

Signed, dated and numbered in ink on the aluminium support on the reverse of the flush-mount. One from an edition of 6.

**Estimate** £40,000–60,000 \$64,900–97,400 €49,700–74,600 ♣

**PROVENANCE**

Victoria Miro, London

**EXHIBITED**

Paris, Fondation Cartier pour l'art contemporain, *Thomas Demand*, 24 November 2000–4 February 2001 (another example exhibited)

*It Must Be Abstract, It Must Change, It Must Give Pleasure*, York Art Gallery, York, 22 September–19 November 2001

*A Private Affair*, Harris Museum and Art Gallery, Preston, 28 January–5 May 2012

**LITERATURE**

*Thomas Demand*, Paris and London: Fondation Cartier pour l'art contemporain and Thames & Hudson, 2000, pp. 26–27

B. Colomina, A. Kluge, *Thomas Demand*, Munich: Schirmer/Mosel, 2006, p. 65.

“*Constellation* is a projection of the sky over Switzerland on 12 January 2300 – in other words, 300 years to the day after the opening of the Zurich show. In its first version, at least. I use the same principle in another piece entitled *Constellation*, which will be presented at the Fondation Cartier. It represents the sky over Paris on 23 November 2300. Photography is always supposed to describe the past, never the future. I wanted to do the opposite. As for the date, why 300 years? Because 2300 is sufficiently remote so that no one can imagine living then, but not so remote that we have no idea of how people will live. Moreover, it is very likely that photography won’t be there then either. I had wanted to take a photo of the future for years, and it took me two hours to do it.”

(Thomas Demand, in *Thomas Demand*, Paris and London: Fondation Cartier pour L'art contemporain and Thames & Hudson, 2000, pp. 26–27)









89 **ROGER FENTON** 1819–1869

*Prior's Porch, Ely Cathedral, c. 1858*

Albumen print from collodion wet plate, printed by Francis Frith, 1860s.

41.3 × 34 cm (16 1/4 × 13 3/8 in)

Signed in red ink on the recto; initialled in red ink on the mount; annotated in pencil on the reverse of the mount.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700 †

**PROVENANCE**

Private Collection, London

90 **CAIO REISEWITZ** b. 1967

*Igreja de São Francisco da Penitência I, 2004*

Colour coupler print, flush-mounted.

230 × 179 cm (90 1/2 × 70 1/2 in)

Accompanied by a signed label. One from an edition of 3.

**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600 ‡

**PROVENANCE**

Private Collection, New York

**EXHIBITED**

Venice, 51st Venice Biennale, Brazilian Pavilion, 2005 (another example exhibited)







91 **CANDIDA HÖFER** b. 1944

*BNF Paris XVI*, 1998

Colour coupler print.

60 × 60 cm (23 5/8 × 23 5/8 in)

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

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700 ♣ ‡

**PROVENANCE**

Galerie Karlheinz Meyer, Karlsruhe

Christie's, London, 23 October 2002, lot 193



92 **CANDIDA HÖFER** b. 1944

*Bibliothek Madrid I*, 2000

Colour coupler print, flush-mounted.

60 × 60 cm (23 5/8 × 23 5/8 in)

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

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700 ♣ ‡

**PROVENANCE**

Galerie Karlheinz Meyer, Karlsruhe

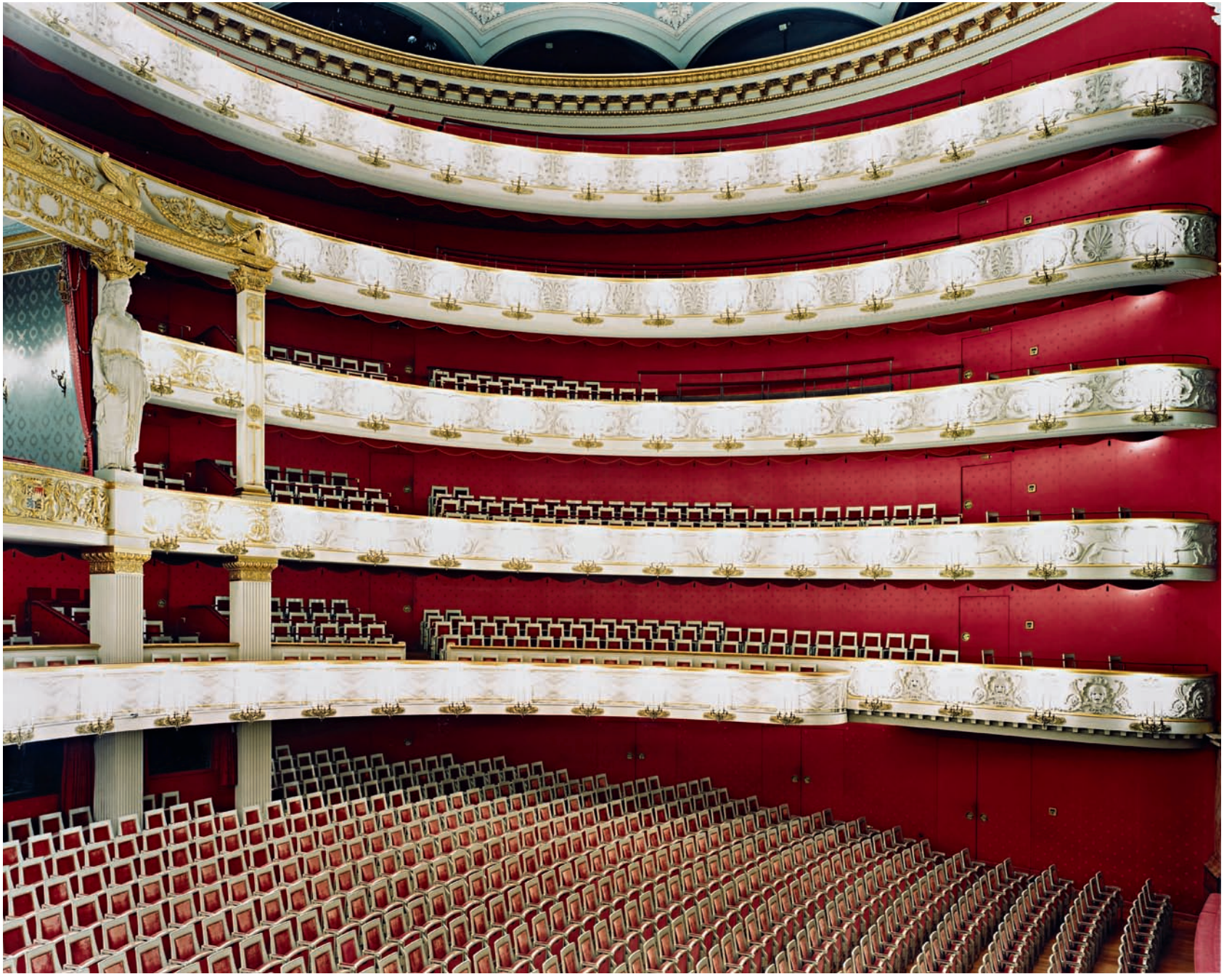
Christie's, London, 23 October 2002, lot 194

**LITERATURE**

M. Krüger, *Candida Höfer: A Monograph*, London: Thames & Hudson, 2003, p. 65







93 **CANDIDA HÖFER** b. 1944

*Bayerische Staatsoper München I*, 2005

Colour coupler print, flush-mounted.

180 × 226 cm (70 7/8 × 88 7/8 in)

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

**Estimate** £18,000–22,000 \$29,200–35,700 €22,400–27,400 ♣ †

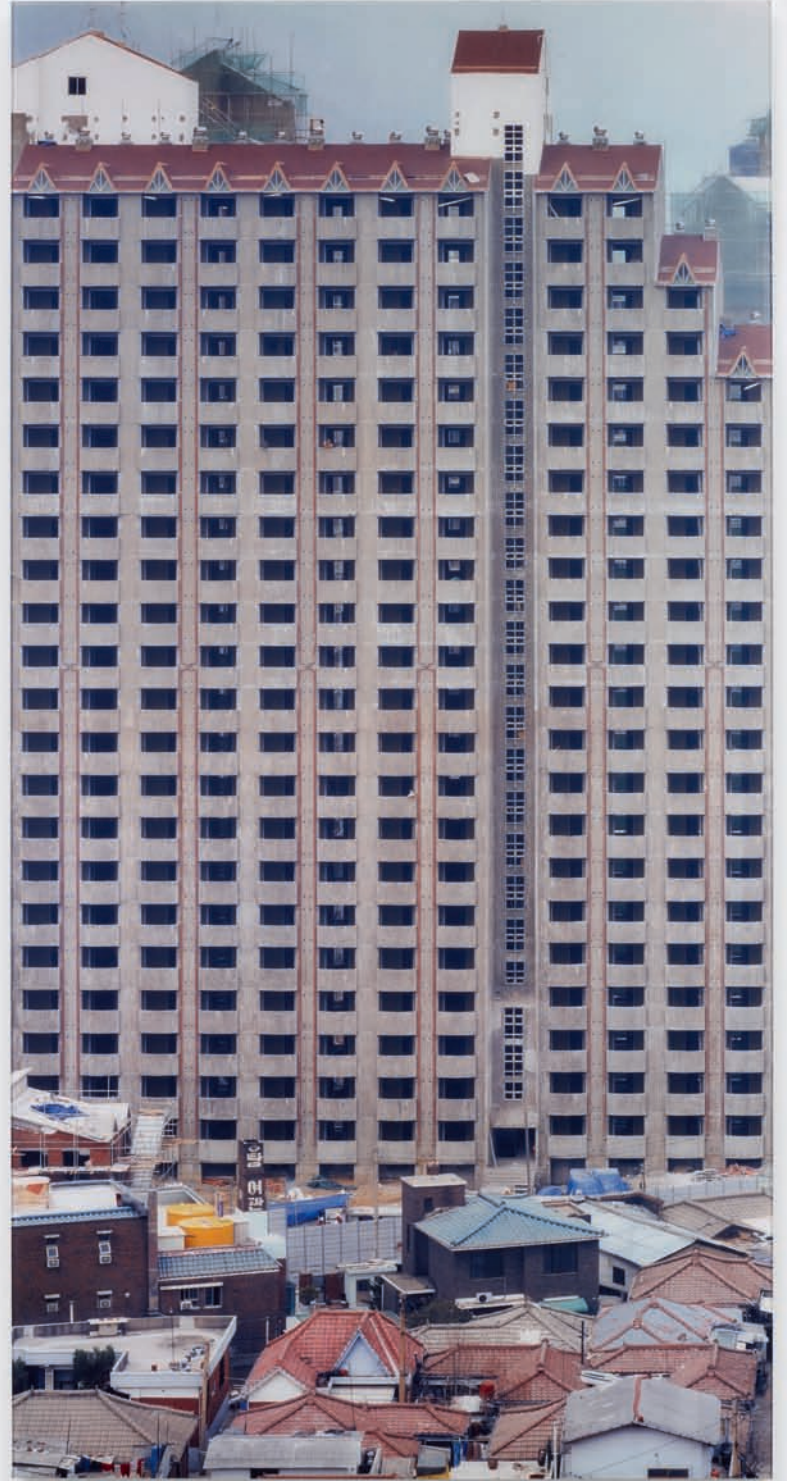
**PROVENANCE**

Private Collection, Europe

**LITERATURE**

M. Krüger, *Candida Höfer: A Monograph*, London: Thames & Hudson, 2003, p. 103









94 **STÉPHANE COUTURIER** b. 1957

*Seoul #2* from *Monuments*, 1999

Dye destruction triptych, Diasac mounted.

(i) and (iii) 200 × 125 cm (78 3/4 × 49 1/4 in); (ii) 200 × 103 cm (78 3/4 × 40 1/2 in); overall: 200 × 353 cm (78 3/4 × 138 7/8 in)

Signed, titled, dated and numbered in ink on the reverse of panel number 2.

One from an edition of 5.

**Estimate** £20,000–30,000 \$32,500–48,700 €24,900–37,300 ♣

**PROVENANCE**

Galerie Polaris, Paris

Private Collection, Europe

"Couturier's images play with this opposition between general composition and sense of detail, between view of the whole and close-up reading. The gap, indeed the dislocation introduced by detail, is rendered even more evident and effective in the large format images, but the play between the plausible and the implausible doesn't come about in the same way. In the series before *Melting Point*, once beyond a first general impression of acceptance of the image, the gaze of the spectator was distracted, drawn, by a multitude of details, of distorted perspective, of *trompe-l'oeil* games, that spread doubt on the realist and mimetic nature of the whole and forced upon the spectator a mental exercise of reconstruction of the image and its internal logic."

(Quentin Bajac, *Chandigarh replay*, *Stephane Couturier*, Paris: Editions Ville Ouverte, 2007, p. 54)





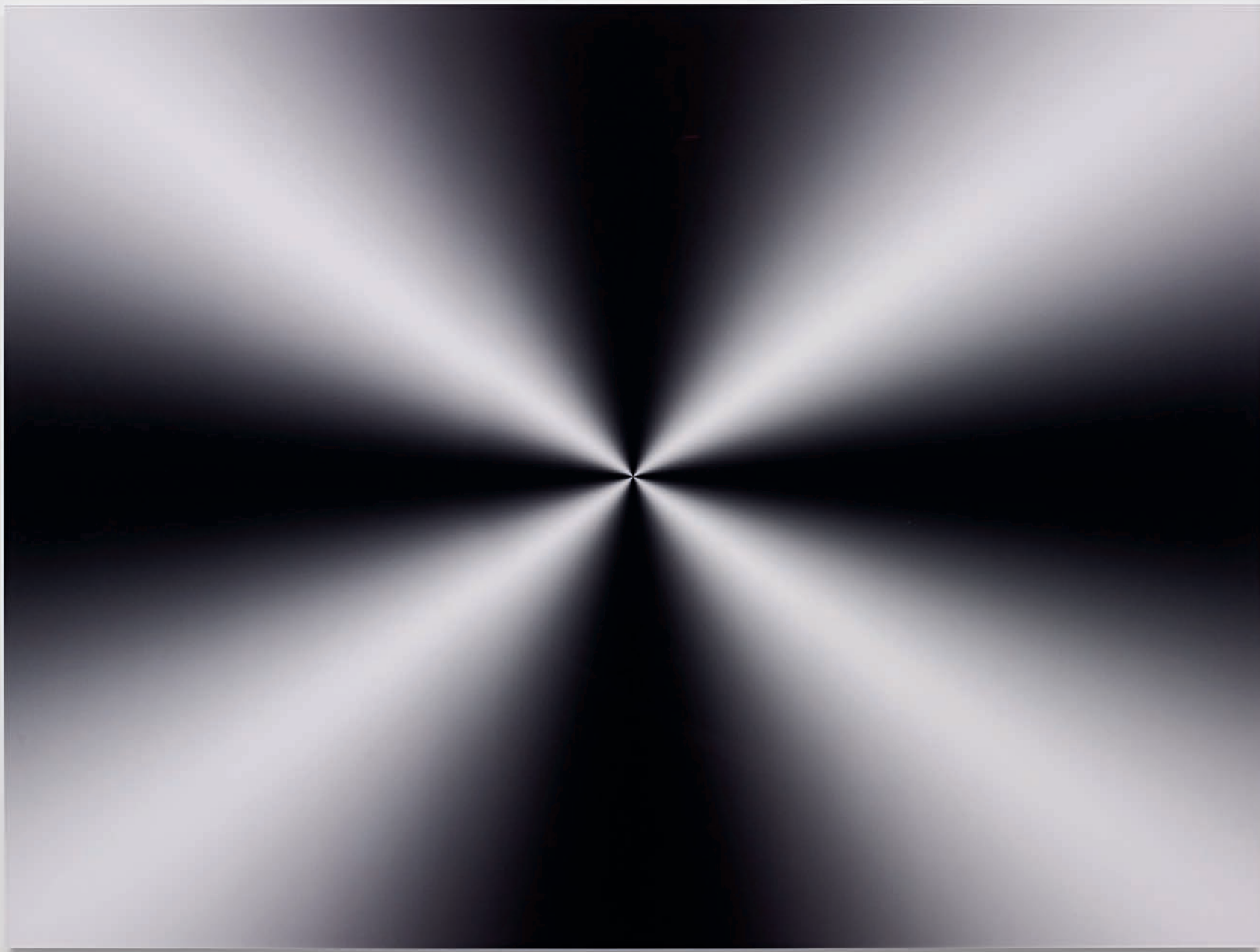




- 95 **VERA LUTTER** b. 1960  
*Corte Barozzi, Venice, XXV: December 7, 2005*  
Unique gelatin silver print.  
179.5 × 105 cm (70 5/8 × 41 3/8 in)  
Signed, titled and dated in pencil on the reverse of the flush-mount.
- Estimate** £30,000–40,000 \$48,700–64,900 €37,300–49,700 ♣
- PROVENANCE**  
Gagosian Gallery, New York
- LITERATURE**  
M. Newman, *Vera Lutter*, New York: Gagosian Gallery, 2007, cover and p. 18 (variant)

- 96 **HIROSHI SUGIMOTO** b. 1948  
*Lake Superior, Cascade River, 2003*  
Gelatin silver print.  
42.5 × 54.4 cm (16 3/4 × 21 3/8 in)  
Blindstamp title, date and number 2/25 563 in the margin; signed in pencil on the mount.
- Estimate** £12,000–18,000 \$19,500–29,200 €14,900–22,400 ‡
- PROVENANCE**  
Private Collection, New York





97 **MICHAEL REISCH** b. 1964

*O.T. (Untitled)*, 8/020, 2011

Digital colour coupler print, Diasec mounted.

180 × 239.5 cm (70 7/8 × 94 1/4 in)

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

One from an edition of 6 plus 2 artist's proofs.

**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600

**PROVENANCE**

Hengesbach Gallery, Berlin





98 **VIK MUNIZ** b. 1961

*Grey Marilyn* from *Pictures of Diamond Dust*, 2003

Dye destruction print.

99.5 × 91.5 cm (39 1/8 × 36 in)

Signed and dated in ink on a gallery label affixed to the reverse of the flush-mount.

One from an edition of 5 plus 3 artist's proofs.

**Estimate** £30,000–40,000 \$48,700–64,900 €37,300–49,700

**PROVENANCE**

Galerie Xippas, Paris

**EXHIBITED**

Lisbon, Cultugest, *Cara a Cara*, 12 October–28 December 2003

Lausanne, Musée de l'Elysée, *Je t'envisage: la disparition du portrait*, 4 February–30 May 2004

London, Hayward Gallery, *Making Faces: The Death of the Portrait*, 24 June–5 September 2004  
(each another example exhibited)

**LITERATURE**

*Vik Muniz: After Warhol*, Paris: Galerie Xippas, 2000





99 **ERWIN OLAF** b. 1959

*Hotel, Paris (Room 1134)*, 2010

Lambda print.

100 × 177 cm (39 3/8 × 69 5/8 in)

Signed, titled, dated and numbered in ink on a label affixed to the reverse of the flush-mount. One from an edition of 10.

**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600 ♣

**PROVENANCE**

Hasted Hunt Kraeutler, New York

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

*Self Portrait Suspended VII*, 2004

Colour coupler print, flush-mounted.

120.7 × 143 cm (47 1/2 × 56 1/4 in)

Printed credit, title, date and number 5/7 on a gallery label affixed to the reverse of the frame.

**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600 ♣

**PROVENANCE**

White Cube, London

101 **ELINA BROTHERUS** b. 1972

*Baigneuse, orange montant* from *The New Painting*, 2003

Colour coupler print.

69.5 × 78.6 cm (27 3/8 × 30 7/8 in)

Signed, titled, dated and numbered 4/6 in ink on a label affixed to the reverse of the flush-mount.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500 ♣

**PROVENANCE**

Private Collection, Europe









102 **ROBERT POLIDORI** b. 1951

*2520 Deslondes, New Orleans, March, 2006*

Fujicolor Crystal Archive print, flush-mounted.

86.5 × 122 cm (34 × 48 in)

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

**Estimate** £8,000–12,000 \$13,000–19,500 €9,900–14,900 ♣

**PROVENANCE**

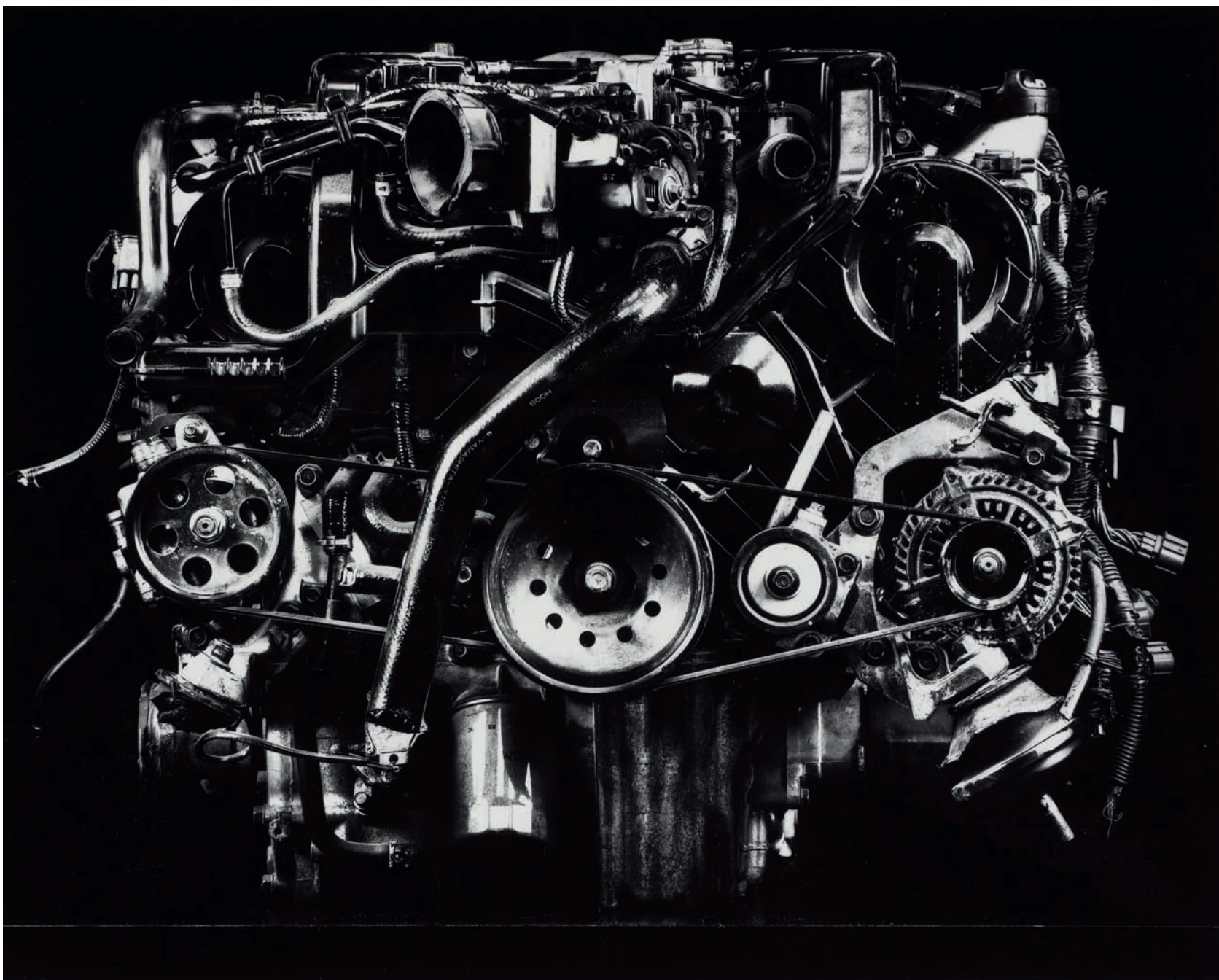
Flowers Gallery, London

Jarach Gallery, Venice

**LITERATURE**

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





103 **VALERIE BELIN** b. 1964

*Untitled (N°: 02030612), 2002*

Gelatin silver print, flush-mounted.

40 × 50.5 cm (15 3/4 × 19 7/8 in)

Signed, dated in ink, printed title and number 4/9 on an artist's label affixed to the reverse of the frame. One from an edition of 9 plus 3 artist's proofs.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700 ▲

**PROVENANCE**

Private Collection, Europe





104 **MASSIMO VITALI** b. 1944

*Catania Solarium 2.1 #2802, 2007*

Colour coupler print, Diasec mounted.

150.5 × 196.5 cm (59 1/4 × 77 3/8 in)

Signed, titled, dated and numbered in ink on an artist's label accompanying the work. One from an edition of 6.

**Estimate** £12,000–18,000 \$19,500–29,200 €14,900–22,400 ♣

**PROVENANCE**

Galerie Ernst Hilger, Vienna

105 **RUUD VAN EMPEL** b. 1958

*World #22, 2006*

Dye destruction print, Diasec mounted.

84 × 59.4 cm (33 1/8 × 23 3/8 in)

Signed, titled, dated and numbered 3/13 in ink on an artist's label affixed to the reverse of the flush-mount.

**Estimate** £7,000–9,000 \$11,400–14,600 €8,700–11,200 ♣

**PROVENANCE**

Private Collection, Europe









106 **SALLY MANN** b. 1951

*Jessie at 5, 1987*

Gelatin silver print.

19.3 × 23.5 cm (7 5/8 × 9 1/4 in)

Signed, titled, dated, numbered 20/25 and copyright in pencil on the verso.

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900 ₺

**PROVENANCE**

Edwynn Houk Gallery, New York

Paul Kopeikin Gallery, New York

**LITERATURE**

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





107 **SALLY MANN** b. 1951

*Holding the Weasel*, 1989

Gelatin silver print.

48.6 × 58.7 cm (19 1/8 × 23 1/8 in)

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

**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600

**PROVENANCE**

Christie's, New York, 15 October 2004, lot 389

**LITERATURE**

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





108 **ROBERT FRANK** b. 1924

*South Carolina, 1955*

Gelatin silver print, printed later.

21.2 × 32 cm (8 3/8 × 12 5/8 in)

Signed, titled and dated in ink in the margin; credited in an unidentified hand in ink and copyright stamp on the verso.

**Estimate** £8,000–12,000 \$13,000–19,500 €9,900–14,900

**PROVENANCE**

Sotheby's, New York, 30 March 2009, lot 99

109 **ROBERT FRANK** b. 1924

*U.S. 285, New Mexico, 1955*

Gelatin silver print, printed later.

37 × 26 cm (14 5/8 × 10 1/4 in)

Signed, titled and dated in ink in the margin.

**Estimate** £20,000–30,000 \$32,500–48,700 €24,900–37,300

**PROVENANCE**

Private Collection, Germany

**LITERATURE**

*The Americans: Photographs by Robert Frank*, New York, 1986, p. 81

S. Greenough, *Looking In: Robert Frank's The Americans*, Washington, D.C.: National Gallery of Art, 2009, pp. 253, 469–70





NEW MEXICO US 285

*Robert R. R. R.*





110 **ALBERT WATSON** b. 1942

*15 North, Exit 25, Las Vegas, 2001*

Colour coupler print, flush-mounted.

112 × 257 cm (44 1/8 × 101 1/8 in)

Signed, titled, dated and numbered 1/5 in ink on a label accompanying the work.

**Estimate** £10,000–15,000 \$16,200–24,300 €12,400–18,600 ♠

**PROVENANCE**

Young Gallery, Brussels

**LITERATURE**

*Albert Watson*, Munich: Schirmer/Mosel, pl. 29

*Frozen 100: A Retrospective by Albert Watson*, Sony: Rotunda di via besana Milano, 2004, pl. 33

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









111 **WILLIAM KLEIN** b. 1928

*Dance in Brooklyn, 1955*

Gelatin silver print, printed later.

21 × 29.4 cm (8 1/4 × 11 5/8 in)

Signed, dated and annotated 'Portfolio NY 1954–55, no. 44' in pencil on the verso.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700

**PROVENANCE**

Private Collection, Europe

**EXHIBITED**

London, Tate Modern, *William Klein + Daido Moriyama*, 10 October 2012–20 January 2013  
(another example exhibited)

**LITERATURE**

J. Heilpern, *William Klein: Photographs*, New York: Aperture, 1981, pl. 26–27, there titled  
*Dance in Bensonhurst, Queens*

C. Caujolle, *William Klein*, exh. cat., Centre National de la Photographie, Paris, 1985, pl. 5

*William Klein – Life is good & good for you in New York: trance witness revels*, Manchester:

Dewi Lewis, 1995, pp. 178–79, there titled *Dance in Bensonhurst, Queens*





112 **WILLIAM KLEIN** b. 1928

*Candy Store, Amsterdam Avenue, 1955*

Gelatin silver print, printed later.

22.8 × 30.1 cm (8 7/8 × 11 7/8 in)

Signed, dated and annotated 'Portfolio NY 1954–54, no. 44' in pencil on the verso.

**Estimate** £1,500–2,500 \$2,400–4,100 €1,900–3,100

**PROVENANCE**

Private Collection, Europe

**EXHIBITED**

London, Tate Modern, *William Klein + Daido Moriyama*, 10 October 2012–20 January 2013 (another example exhibited)

**LITERATURE**

J. Heilpern, *William Klein: Photographs*, New York: Aperture, 1981, pl. 56–57

C. Caujolle, *William Klein*, exh. cat., Centre National de la Photographie, Paris, 1985, pl. 9

*William Klein – Life is good & good for you in New York: trance witness revels*, Manchester: Dewi Lewis, 1995, pp. 192–93

113 **ELLIOTT ERWITT** b. 1928

*New York City, 1969*

Gelatin silver print, printed later.

42 × 35 cm (16 1/2 × 13 3/4 in)

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

**Estimate** £1,500–2,500 \$2,400–4,100 €1,900–3,100 ₺

**PROVENANCE**

Private Collection, New York

**LITERATURE**

*Elliott Erwitt: Personal Exposure*, New York: Norton, 1988, p. 142





114 **ANDREAS FEININGER** 1906–1999

*Traffic on Fifth Avenue, New York, 1948*

Gelatin silver print, printed later.

31.8 × 45 cm (12 1/2 × 17 3/4 in)

Initialed by the photographer in ink and annotated 'Master Print Time Inc.' in an unidentified hand in pencil on the verso.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700 ♣

115 **JEFF WIDENER** b. 1956

*Brussels Steel Strike, 1983*

Gelatin silver print, printed later.

38.2 × 48.5 cm (15 × 19 1/8 in)

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

**Estimate** £1,500–2,500 \$2,400–4,100 €1,900–3,100





117



**116 LINDA MCCARTNEY** 1941–1998

*Chile crowd*, 1993

Platinum print.

19.5 × 50.5 cm (7 5/8 × 19 7/8 in)

Signed in pencil in the margin.

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200 †

**PROVENANCE**

Acquired directly from the artist

**117 BILL OWENS** b. 1938

*Selected Images*

Three gelatin silver prints, printed 2008.

33 × 25.5 cm (12 7/8 × 10 in); 21 × 33 cm (8 1/4 × 12 7/8 in); 23 × 31 cm (9 × 12 1/4 in)

Each signed, dated, numbered in pencil and copyright credit stamp on the verso.

Each one from an edition of 15 plus 3 artist's proofs.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700

**PROVENANCE**

Private Collection, Europe

Titles include: *We Like To Play War* from *Suburbia*, 1973; *Bee Gees Fans* from *Leisure*, 1968–1980; *Refugees from China* from *Working*, 1976–77





118 **BRUCE DAVIDSON** b. 1933

*Girl holding kitten*, 1960

Gelatin silver print, printed later.

46 × 30.7 cm (18 1/8 × 12 1/8 in)

Signed in pencil on the verso.

**Estimate** £3,000–4,000 \$4,900–6,500 €3,700–5,000

**PROVENANCE**

Acquired directly from the artist

**EXHIBITED**

London, Tate Britain, *Another London*, 27 July–16 September 2012 (another example exhibited)

**LITERATURE**

*Another London*, exh. cat, London, Tate Britain, 2012, p. 92, pl. 67



119 **MANUEL ÁLVAREZ BRAVO** 1902–2002

*La Hija de los Danzantes (The Dancer's Daughter)*, 1933

Gelatin silver print, printed later.

24.5 × 17.2 cm (9 5/8 × 6 3/4 in)

Signed in pencil on the verso.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500 ₺

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

*Revelaciones: The Art of Manuel Álvarez Bravo*, exh.cat., San Diego, Museum of Photographic Arts, 1990, p. 8

S. Kismaric, *Manuel Álvarez Bravo*, exh. cat., New York, The Museum of Modern Art, 1997, p. 93

*In Focus: Manuel Álvarez Bravo*, exh. cat., Los Angeles, The J. Paul Getty Museum, 2001, p. 39

*The Collectible Moment: Photographs in the Norton Simon Museum*, New Haven: Yale University Press, 2006, p. 121





**120 ROBERT CAPA** 1913–1954

*Barcelona, January, 1939*

Gelatin silver print, printed later.

25 × 39.3 cm (9 7/8 × 15 1/2 in)

Titled, dated, annotated '281 Prespn' in an unidentified hand in ink and copyright credit estate stamp on a label affixed to the verso.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700 ♣

**LITERATURE**

R. Whelan, *Robert Capa: The Definitive Collection*, London: Phaidon, 2004., n.p.

**121 RUTH ORKIN** 1921–1985

*American Girl in Italy, Florence, 1951*

Gelatin silver print, printed 1980.

20 × 30.3 cm (7 7/8 × 11 7/8 in)

Signed and dated '1952' in ink in the margin.

**Estimate** £7,000–9,000 \$11,400–14,600 €8,700–11,200

**PROVENANCE**

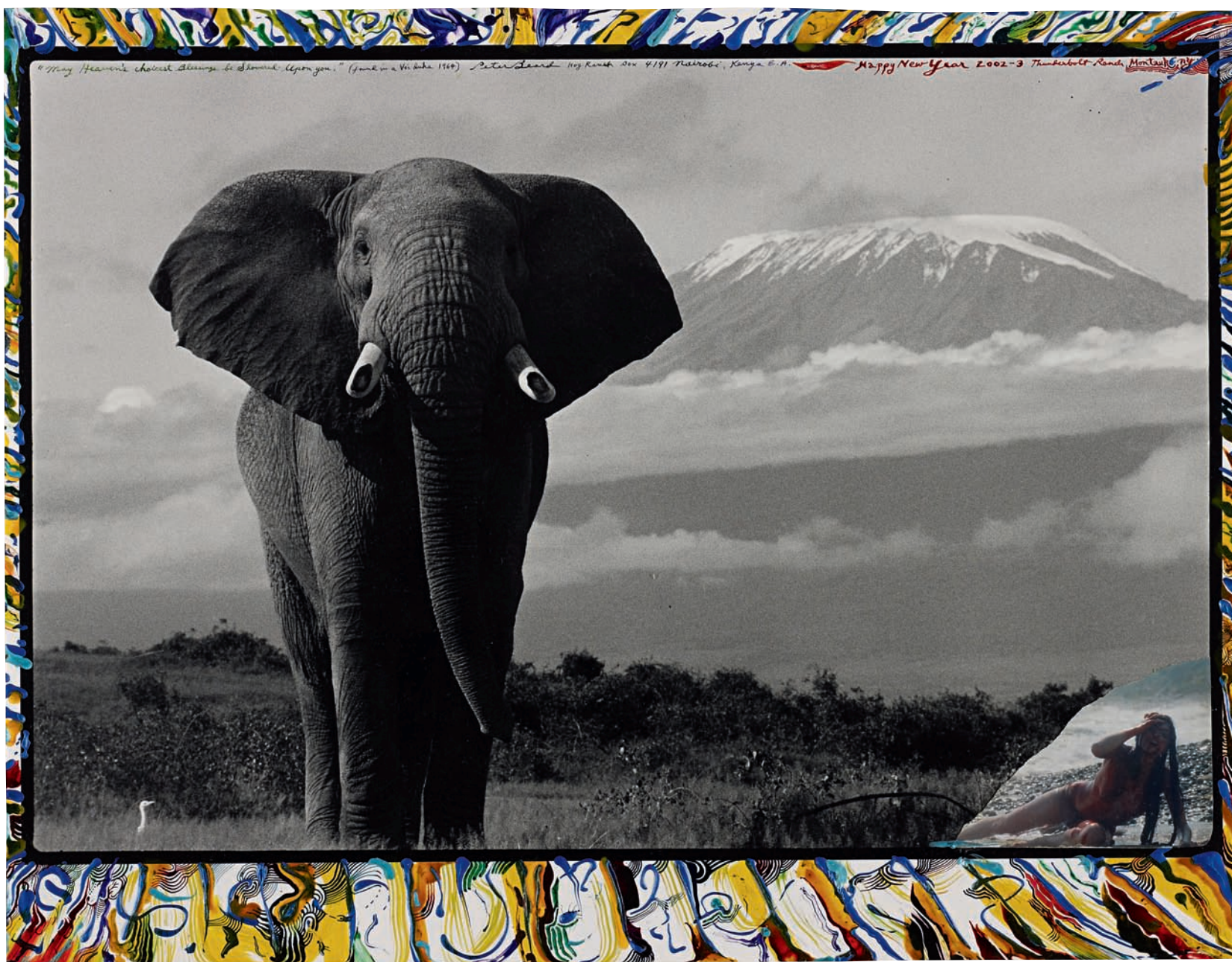
Michael Hoppen Gallery, London

**LITERATURE**

*Ruth Orkin: Above and Beyond*, exh. cat., New York: Howard Greenberg Gallery/Ruth Orkin Archive, 2000, p. 9

*Ruth Orkin: American Girl in Italy – The Making of a Classic*, exh. cat., New York: Howard Greenberg Gallery/Ruth Orkin Photo Archive, 2005, cover and pl. 10





122 **PETER BEARD** b. 1938

*Ele in front of Kilimanjaro*, 1964

Gelatin silver print with ink, paint and affixed colour coupler print, printed 2003.

40.8 × 61 cm (16 1/8 × 24 in)

Signed, titled, dated and annotated in ink on the recto; Peter Beard Studio certificate of authenticity stamp on the verso.

**Estimate** £18,000–22,000 \$29,200–35,700 €22,400–27,400 ±

**PROVENANCE**

Fahey/Klein Gallery, Los Angeles

Private Collection, New York

**LITERATURE**

*Peter Beard*, Cologne: Taschen, 2008, pl. 258 (variant)

123 **PETER BEARD** b. 1938

*Karen Blixen at Rungstedlund Denmark*, 3rd December, 1961

Gelatin silver print with blood, printed later.

23 × 15.5 cm (9 × 6 1/8 in)

Signed, titled, dated and annotated in ink on the recto; The Time is Always Now copyright credit stamp, The Time is Always Now label and 'Peter Beard Stress and Density Camera Work' stamp on the reverse of the frame.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700

**PROVENANCE**

Christie's, London, 21 November 2007, lot 562

Private Collection, London

**LITERATURE**

*Peter Beard*, Cologne: Taschen, 2008, pl. 143 (variant)



124 **PETER BEARD** b. 1938*Untitled, N.Y.C., 1997*

Colour Polaroid print.

8.8 × 11.4 cm (3 1/2 × 4 1/2 in)

Signed, dated and annotated 'Dead ele/ K.B + Kamante / Cheryl T. etc., NYC' in ink in the margin.

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200**PROVENANCE**

Christie's, London, 21 November 2007, lot 627

Private Collection, London





"During World War II George Rodger was a staff photographer for *LIFE Magazine*, he covered events in over 50 countries, the names of many one would not recognise today. After the war, he continued travelling – Europe – Far East – Middle East – USA.

"Time and again his happy hunting ground [for photographs] was Africa. In 1948–1949, George bought a jeep and a trailer and drove across Africa, Cape to Cairo, and it was in a remote area of Southern Sudan that he found his favourite tribe, the Nuba of Kordofan. It was very difficult to get to Kordofan then – and it was difficult to return to Kordofan after 1949, although George made many attempts to find his Nuba friends again. The area was closed territory for many years after, and although Southern Sudan has gained its status as a country of its own, reaching Kordofan is still a very difficult undertaking."

(Jinx Rodger, 2012)







125 **GEORGE RODGER** 1908–1995

*Selected Images, 1948–49*

Five gelatin silver prints, printed 1985–95.

Varying sizes from 40.3 × 30.5 cm (15 7/8 × 12 in) to 50 × 35.3 cm (19 5/8 × 13 7/8 in)

Each signed by the photographer, variously annotated, dated in an unidentified hand in pencil or ink and four with 'Magnum Photos' copyright credit stamps on the verso.

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900 ♣

**PROVENANCE**

Private Collection, London

Titles include: *Boys of Wagogo Tribe in Circumcision Ceremony, Tanganyika, Tanzania, 1948; Kordofan, Southern Sudan, 1949; Korongo Nuba, Entering his home, Kordofan, South Sudan, 1949; Bracelet fighter, Kao-Nyaro Nuba, Kordofan, 1949; Kordofan, Southern Sudan, 1949*

126 **NICK BRANDT** b. 1966

*Elephant Herd, Serengeti, 2001*

Archival pigment print, flush-mounted.

114 × 150 cm (44 7/8 × 59 in)

Signed, dated and numbered 5/5 in pencil in the margin.

**Estimate** £15,000–20,000 \$24,300–32,500 €18,600–24,900 ♣

**PROVENANCE**

A. galerie, Paris

Private Collection, UK





127 **SEBASTIÃO SALGADO** b. 1944

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

Gelatin silver print.

54.6 × 75.9 cm (21 1/2 × 29 7/8 in)

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

**Estimate** £7,000–9,000 \$11,400–14,600 €8,700–11,200 ♣ ‡

**PROVENANCE**

Peter Fetterman Gallery, Santa Monica

128 **SEBASTIÃO SALGADO** b. 1944

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

Gelatin silver print.

75.4 × 54.9 cm (29 5/8 × 21 5/8 in)

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

**Estimate** £7,000–9,000 \$11,400–14,600 €8,700–11,200 ♣ ‡

**PROVENANCE**

Peter Fetterman Gallery, Santa Monica





129 **SEBASTIÃO SALGADO** b. 1944

*Kafue National Park, Zambia, 2010*

Gelatin silver print.

54 × 75.2 cm (21 1/4 × 29 5/8 in)

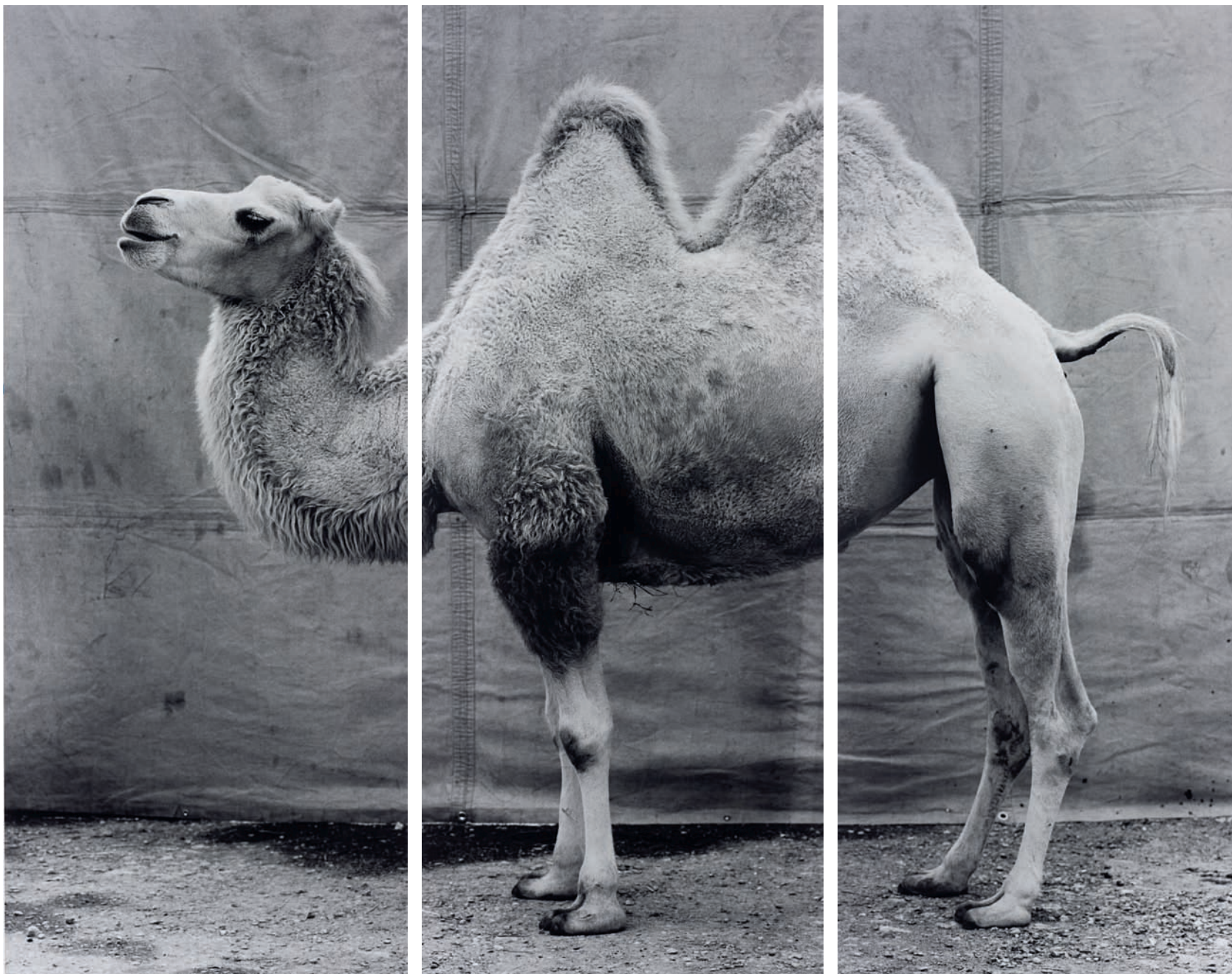
Signed, titled 'Zambia' and dated in pencil on the verso.

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900 ♣‡

**PROVENANCE**

Peter Fetterman Gallery, Santa Monica





130 **BALTHASAR BURKHARD** 1944–2010

*Camel*, 1997

Gelatin silver triptych, flush-mounted.

Each 250 × 102 cm (98 3/8 × 40 1/8 in); overall 250 × 306 cm (98 3/8 × 120 1/2 in)

Printed credit, title, date and number 1/1 on two gallery labels affixed to the reverse of panel (i) and (iii).

**Estimate** £8,000–12,000 \$13,000–19,500 €9,900–14,900

**PROVENANCE**

Private Collection, Europe





**131 ORI GERSHT** b. 1967

*Winter 2* from *Liquidation*, 2005

Colour coupler diptych.

Each 71 × 182 cm (27 7/8 × 71 5/8 in); overall 148 × 184 cm (58 1/4 × 72 1/2 in)

Each signed in ink on the reverse of the flush-mount. One from an edition of 6 plus 2 artist's proofs.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700 ♣

**PROVENANCE**

Noga Gallery, Tel Aviv

**LITERATURE**

S. Bode, J. Millar, eds., *Ori Gersht: The Clearing*, London: Film and Video Umbrella, 2005, p. 70



132 **DESIREE DOLRON** b. 1963

*Xteriors IX*, 2004

Colour coupler print, Diasec mounted.

99,5 × 80 cm (39 1/8 × 31 1/2 in)

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

**Estimate** £18,000–22,000 \$29,200–35,700 €22,400–27,400 ♠

**PROVENANCE**

Michael Hoppen Gallery, London

**EXHIBITED**

The Hague, The Hague Museum of Photography, *Desiree Dolron*, 26 February–8 May 2005 (another example exhibited)

**LITERATURE**

*Desiree Dolron*, exh. cat., The Hague Museum of Photography, The Hague, 2005, p. 101









**133 JORMA PURANEN** b.1951

*Icy Prospects 2*, 2005

Colour coupler print, Diasec mounted.

152 × 125 cm (59 7/8 × 49 1/4 in)

Signed, numbered 1/6 in ink, printed title and date on a label accompanying the work.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500 ♣

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

*Jorma Puranen: Icy Prospects*, Ostfildern-Ruit: Hatje Cantz, 2009, p. 49





**134 EDWARD BURTYNSKY** b. 1955

*Shipyard #18, Qili Port, Zhejiang province, China, 2005*

Digital colour coupler print, mounted.

124.5 × 99 cm (49 × 38 7/8 in)

Signed in ink, printed title, date and number 4/9 on an artist's label affixed to the reverse of the frame.

**Estimate** £7,000–9,000 \$11,400–14,600 €8,700–11,200

**PROVENANCE**

Acquired directly from the artist

Private Collection, Europe

**LITERATURE**

M. Mayer, et al., *Burtynsky – China*, Göttingen: Steidl, 2005, p. 75





135 **JOEL TETTAMANTI** b. 1977

*Untitled (no. 1799) from Qaqortoq, Greenland, 2004*

Lambda print, printed later and flush-mounted.

137.5 × 168.5 cm (54 1/8 × 66 3/8 in)

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

One from an edition of 3 plus 2 artist's proofs.

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

*Joel Tettamanti: Local Studies*, Berlin: ETC Publications, 2006, p. 157





136 **WOLFGANG TILLMANS** b. 1968

*Shaker rainbow*, 1998

Colour coupler print, printed 2001.

Overall 61 × 50.8 cm (24 × 20 in)

Signed, titled, dated and numbered 'Wolfgang Tillmans, Shaker rainbow, photo 06-98, print WT 04-01, 1/3 + 1' in pencil on the verso. Number 1 from an edition of 3 plus 1 artist's proof.

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200 ♣

**PROVENANCE**

Fifty One Fine Art Photography, Antwerp



137



138



**137 STEVE MCCURRY** b. 1950

*Calcutta Tram, India, 1996*

Colour coupler print, printed later.

85 × 127.5 cm (33 1/2 × 50 1/4 in)

Signed in ink on the verso. Number 2 from an edition of 10.

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900 ₹

**PROVENANCE**

Peter Fetterman Gallery, Santa Monica

**LITERATURE**

*Steve McCurry: South Southeast.* London: Phaidon, 2000, pl. 20

**138 DAVID GOLDBLATT** b. 1930

*On the stoep, Hondeklipbaai, Northern Cape, 13 September, 2003*

Archival pigment print, flush-mounted.

98.5 × 127.5 cm (38 3/4 × 50 1/4 in)

Signed, dated and numbered 1/10 in pencil in the margin.

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200

**PROVENANCE**

Stevenson Gallery, Cape Town

**LITERATURE**

M. Haworth-Booth, C. Danelzik-Brueggemann, M. Stevenson, *David Goldblatt: South African Intersections*, Munich: Prestel, 2005, p. 80





139 **REZA ARAMESH** b. 1970

*Untitled, 2003*

Colour coupler print, flush-mounted.

125 × 155 cm (49 1/4 × 61 in)

Accompanied by a signed label. Number 3 from an edition of 3.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500 ♣

**PROVENANCE**

Acquired directly from the artist





140 **NAN GOLDIN** b. 1953

*Skinhead with child, London, 1978*

Dye destruction print, printed late 1980s.

39 × 59.7 cm (15 3/8 × 23 1/2 in)

Signed, titled, dated and numbered 4/25 in ink on the verso.

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200 ₺

**PROVENANCE**

Private Collection, Japan

**LITERATURE**

*Ballad of Sexual Dependency*, London: Secker & Warburg, 1989, p. 101





141 **JOHN DAVIES** b. 1949

*Agecroft Power Station, Salford, 1983*

Gelatin silver print.

27.5 × 39 cm (10 7/8 × 15 3/8 in)

Signed, titled and dated in pencil in the margin.

**Estimate** £3,500–4,500 \$5,700–7,300 €4,400–5,600 ♠

**PROVENANCE**

Private Collection, UK

**LITERATURE**

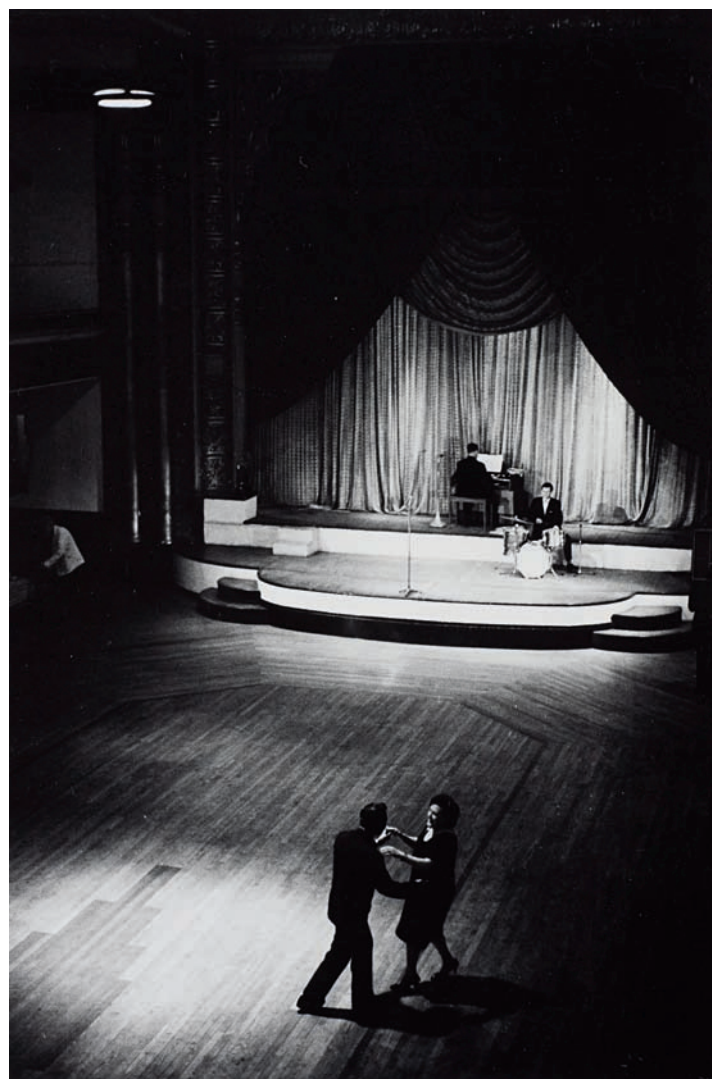
J. Glancey, *John Davies: The British Landscape*, London: Chris Boot, 2006, cover



(i)



(ii)



142 **TONY RAY-JONES** 1941–1972

*Weston-Super-Mare, Somerset, 1967; Ballroom, Morecambe, 1968*

Two gelatin silver prints.

(i) 14 × 21 cm (5 1/2 × 8 1/4 in); (ii) 26 × 17.4 cm (10 1/4 × 6 7/8 in)

(i) Two 'Anna Ray-Jones 1972' copyright stamps on the verso; (ii) annotated 'V 159' in ink on the verso.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700 ♣

**PROVENANCE**

Acquired directly from the artist

Private Collection, UK

**LITERATURE**

*Tony Ray Jones: A Day Off*, London: Thames & Hudson, 1974 (i)



143



144



143 **MARTIN PARR** b. 1952

*Acropolis, Athens, 1991 from Small World*

Colour coupler print, printed later.

43 × 53.2 cm (16 7/8 × 20 7/8 in)

Signed, titled, dated and numbered 9/25 in ink on the verso.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700 ♠

#### PROVENANCE

Acquired directly from the artist

Private Collection, Europe

#### LITERATURE

*Martin Parr: Small World*, Stockport: Dewi Lewis Publishing, 2007, cover

144 **MARTIN PARR** b. 1952

*Ocean Dome, 1996 from Small World*

Colour coupler print, printed later.

43 × 53.4 cm (16 7/8 × 21 in)

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

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700 ♠

#### PROVENANCE

Acquired directly from the artist

Private Collection, Europe





145 **DAIDO MORIYAMA** b. 1938

*Japan, a Photo Theatre 2*, 1978

Gelatin silver print, printed 1980.

39.8 × 32.5 cm (15 5/8 × 12 3/4 in)

Signed in Japanese, dated in pencil and various numerical annotations in ink on the verso.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500 ₣

**PROVENANCE**

Private Collection, Japan

**LITERATURE**

*Asahi Sonorama Photo Book Collection*, vol. 6, 1978





**146 DAIDO MORIYAMA** b. 1938

*Provoke no. 2*, 1969

Gelatin silver print, printed 1982.

17.7 × 26.4 cm (6 7/8 × 10 3/8 in)

Signed in Japanese and English in pencil, annotated in ink on the verso.

**Estimate** £2,500–3,500 \$4,100–5,700 €3,100–4,400 ₺

**PROVENANCE**

Private Collection, Japan

**EXHIBITED**

London, Tate Modern, *William Klein + Daido Moriyama*, 10 October 2012–20 January 2013  
(another example exhibited)

**LITERATURE**

*Provoke*, no. 2, March 1969 (detail)

**147 DAIDO MORIYAMA** b. 1938

*Documentary 11 (Setagaya-Ku, Tokyo)*, 1985

Gelatin silver print.

23.2 × 34.5 cm (9 1/8 × 13 5/8 in)

Signed in pencil on the verso.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500 ₺

**PROVENANCE**

Private Collection, Japan

**EXHIBITED**

London, Tate Modern, *William Klein + Daido Moriyama*, 10 October 2012–20 January 2013  
(another example exhibited)





148 **DAIDO MORIYAMA** b. 1938

*A Journey to Nakaji, 1987*

Gelatin silver print.

34.6 × 23.2 cm (13 5/8 × 9 1/8 in)

Signed in Japanese and English in pencil, dated and annotated in Japanese in red pencil on the verso.

**Estimate** £4,000–6,000 \$6,500–9,700 €5,000–7,500 ₺

**PROVENANCE**

Private Collection, Japan



149 **NOBUYOSHI ARAKI** b. 1940

*Tokyo Comedy, 1997*

Gelatin silver print.

47.4 × 37.5 cm (18 5/8 × 14 3/4 in)

Signed in pencil on the verso.

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200

**PROVENANCE**

Private Collection, Europe



150 **DAIDO MORIYAMA** b. 1938*Kariudo (Hunter)*, 1972

Gelatin silver print, printed later.

23.6 × 33.5 cm (9 1/4 × 13 1/4 in)

Signed in Japanese in pencil on the verso.

**Estimate** £1,800–2,200 \$2,900–3,600 €2,200–2,700**PROVENANCE**

Private Collection, Europe

151 **NOBUYOSHI ARAKI** b. 1940*Tokyo Nude*, 1989

Gelatin silver print.

50 × 40 cm (19 5/8 × 15 3/4 in)

Signed in pencil on the verso.

**Estimate** £2,500–3,500 \$4,100–5,700 €3,100–4,400**PROVENANCE**

Private Collection, Europe





152 **SEIJI KURATA** b. 1945

*Japan, 1975*

Three gelatin silver prints.

(i) 28.5 × 22.2 cm (11 1/4 × 8 3/4 in); (ii) 29.8 × 23.5 cm (11 3/4 × 9 1/4 in); (iii) 19.5 × 29.7 cm (7 5/8 × 11 3/4 in)

Each signed in pencil on the verso.

**Estimate** £2,500–3,500 \$4,100–5,700 €3,100–4,400 ₣

**PROVENANCE**

Private Collection, Japan

**LITERATURE**

S. Kurata, *Japan*, Tokyo: Shinchosha, 1998

153 **NOBUYOSHI ARAKI** b. 1940

*Untitled*, n.d.

Dye destruction print, flush-mounted.

38.5 × 48.5 cm (15 1/8 × 19 1/8 in)

Signed in ink on the verso.

**Estimate** £2,500–3,500 \$4,100–5,700 €3,100–4,400 ₣

**PROVENANCE**

Studio Guenzani, Milan





154 **NOBUYOSHI ARAKI** b. 1940

*Kaori*, 2004

Dye destruction print.

59.5 × 88.5 cm (23 3/8 × 34 7/8 in)

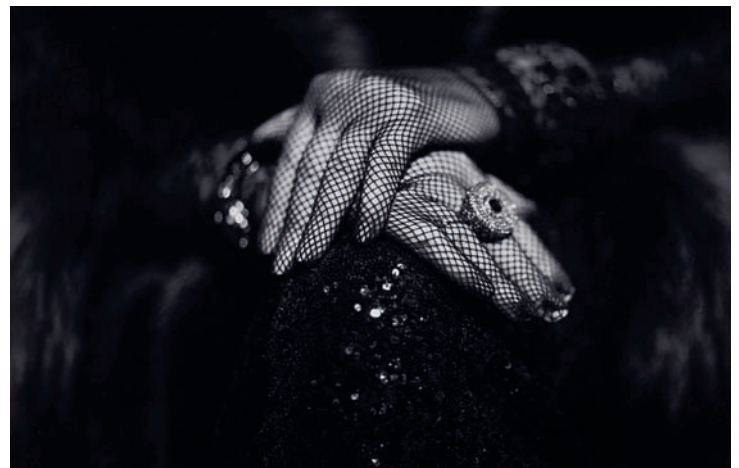
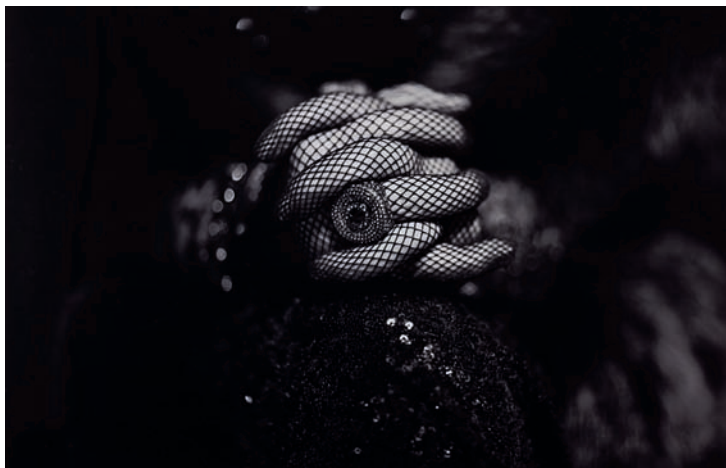
Signed in ink on the verso.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700

**PROVENANCE**

Private Collection, Europe





155 **PAOLO VENTURA** b. 1968

*Winter Stories #31*, 2007

Colour coupler print, flush-mounted.

76 × 96 cm (29 7/8 × 37 3/4 in)

Signed, titled, dated and numbered 7/10 in ink on a label accompanying the work.

**Estimate** £5,000–7,000 \$8,100–11,400 €6,200–8,700 ♣

**PROVENANCE**

Forma Gallery, Milan

**LITERATURE**

E. Parry, *Paolo Ventura: Winter Stories*, Rome: Contrasto, 2009, pp. 28–29, there titled *Last Show*

L. Panaro, M. Sparaventi, eds., *Nella Propria Stanza*, Fano: Omnicomunicazione Editore, 2012

156 **ASLAN AHMADOV** b. 1973

*Hands of Lyudmila Gurchenko (1935–2011)*, Moscow, 2011

Two digital colour coupler prints.

Each 60 × 89.7 cm (23 5/8 × 35 3/8 in)

Each signed, dated and numbered 4/4 in ink on the verso. Accompanied by a signed certificate of authenticity.

**Estimate** £3,000–5,000 \$4,900–8,100 €3,700–6,200 ‡

**PROVENANCE**

Acquired directly from the artist





157 **GAO BROTHERS** b. 1956 and b. 1962  
*The forever unfinished building n°3*, 2005  
 Colour coupler print, flush-mounted.  
 120.5 × 200 cm (47.2 × 78.74 in)  
 Signed, dated and numbered 1/10 in ink in the margin.

**Estimate** £6,000–8,000 \$9,700–13,000 €7,500–9,900

**PROVENANCE**  
 Private Collection, Europe

**LITERATURE**  
*Les frères Gao, Le passage du temps*, Paris: Galerie Guislain Etats d'Art, 2006, pp. 68–69



158

**158 LARRY SULTAN** 1946–2009*Topanga Skyline Drive #2, 2000*

Colour coupler print.

47.7 × 58.4 cm (18 3/4 × 22 7/8 in)

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

**Estimate** £2,500–3,000 \$4,100–4,900 €3,100–3,700**PROVENANCE**

Private Collection, Europe

**LITERATURE***Larry Sultan: The Valley*, Zurich: Scalo, 2004, p. 23

159

**159 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 04647 of 10,000, the stand embossed 'STARCK' and 'HELMUT NEWTON'.

**Estimate** £2,500–3,500 \$4,100–5,700 €3,100–4,400 ♠**PROVENANCE**

Private Collection, UK

**160 ERWIN WURM** b. 1954*Untitled* from *One Minute Sculptures*, 1997

Colour coupler print, printed 1999.

44.5 × 30 cm (17 1/2 × 11 3/4 in)

Signed, dated and numbered 4/5 in ink on the verso.

**Estimate** £2,000–3,000 \$3,200–4,900 €2,500–3,700 ♠**PROVENANCE**

Art:Concept, Paris

**LITERATURE**J. Sans, P. Doroshenko, *Erwin Wurm: One Minute Sculptures*, Ostfildern-Ruit: Hatje Cantz, 1998, cover







INDEX

Ahmadov, A. 156  
Aldridge, M. 8  
Álvarez Bravo, M. 25, 119  
Araki, N. 52, 149, 151, 153, 154  
Aramesh, R. 139  
Atget, E. 77

Baltz, L. 78, 79  
Bark, J. 50  
Bassman, L. 14  
Beard, P. 122, 123, 124  
Beaton, C. 32  
Belin, V. 103  
Brancusi, C. 73  
Brandt, N. 126  
Brassaï 10  
Brotherus, E. 101  
Burkhard, B. 130  
Burtynsky, E. 134

Capa, R. 120  
Cartier-Bresson, H. 37, 67  
Claxton, W. 36  
Corbijn, A. 41  
Couturier, S. 94

Davidson, B. 118  
Davies, J. 141  
Demand, T. 88  
Demarchelier, P. 4, 26  
diCorcia, P-L. 46  
Dolron, D. 49, 132  
Donovan, T. 22

Eggleston, W. 82  
Erwitt, E. 68, 113

Feininger, A. 114  
Fenton, R. 89  
Fink, L. 15  
Frank, R. 108, 109

Gao Brothers 157  
Gersht, O. 51, 131  
Gibson, R. 16  
Goldblatt, D. 138  
Goldin, N. 140  
Graham, R. 76

Haas, E. 84  
Höfer, C. 91, 92, 93  
Horst, H. P. 11, 12, 21, 23, 24

Klein, S. 35  
Klein, W. 1, 13, 111, 112  
Kurata, S. 152

LaChapelle, D. 7  
Lagrange, M. 6  
Larrain, G. 33  
Leibovitz, A. 40, 42  
Letinsky, L. 53, 54  
Lowit, R. 9  
Lutter, V. 95

Maier-Aichen, F. 86, 87  
Mann, S. 106, 107  
Mapplethorpe, R. 3  
McCartney, L. 116  
McCurry, S. 137  
Misrach, R. 85  
Moriyama, D. 145, 146, 147, 148, 150  
Muniz, V. 98

Nabil, Y. 43  
Newton, N. 2, 28, 29, 159

Olaf, E. 47, 48, 99  
Orkin, R. 121  
Orozco, G. 83  
Owens, B. 117

Parkinson, N. 17, 18  
Parr, M. 143, 144  
Penn, I. 55, 56  
Polidori, R. 102  
Puranen, J. 133

Ray-Jones, T. 142  
Reisch, M. 97  
Reisewitz, C. 90  
Ritts, H. 5, 34  
Rodchenko, A. 61  
Rodger, G. 125

Salgado, S. 127, 128, 129  
Sander, A. 57  
Saudek, J. 66  
Shore, S. 80, 81  
Sieff, J. 64, 65  
Sokolsky, M. 19  
Stieglitz, A. 60  
Strand, P. 58, 59  
Sudek, J. 69, 70, 71, 72  
Sugimoto, H. 96  
Sultan, L. 158

Taylor-Wood, S. 100  
Testino, M. 44  
Tettamanti, J. 135  
Tillmans, W. 136

Van Empel, R. 105  
Various artists 30, 75  
Ventura, P. 155  
Vitali, M. 104

Watson, A. 20, 39, 110  
Weber, B. 31  
Weston, E. 27, 74  
Widener, J. 115  
Wolf, M. 45  
Woodman, F. 62, 63  
Wurm, E. 160

Young, T. 38







GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

VAT

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

○ 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.

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

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

● No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

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

The Artist's Resale Right applies where the hammer price is EUR 1,000 or more, subject to a maximum royalty per lot of EUR 12,500. Calculation of the Artist's Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your



AGNES MARTIN ALBERTO GIACOMETTI ALEX KATZ ALLEN RUPPERSBERG AND  
WARHOL ANTONY GORMLEY BRICE MARDEN BRUCE NAUMAN CHIHO AOSHIM  
CHRIS BURDEN CHRISTOPHER WOOL CHUCK CLOSE CINDY SHERMAN CLAES  
OLDENBURG CY TWOMBLY DAMIEN HIRST DAVID HOCKNEY DAVID SALL  
DAVID WOJNAROWICZ DONALD BAECHLER DONALD JUDD DONALD SULTAN  
DUANE MICHALS ELLEN GALLAGHER ELLSWORTH KELLY FELIX  
GONZALES-TORRES JEFFREY TELLER GEORG BASELITZ GEORGES BRAQUE  
GERHARD RICHTER JEFFREY TELLER GUNTER FORG HELEN FRANKENTHALE  
HENRI MATISSE JAMES FOLLOCK JAKE AND DINOS CHAPMAN JAMES  
ROSENQUIST JASPER JOHNS JEFF KOONS JENNY HOLZER JIM DINE JOAN  
MIRÓ JOHN BALDESSARI JOHN COPLANS JOSEF ALBERS JOSEPH BEUYS  
JULIAN OPIE JULIO LARRAZ KAREN WALKER KAREN KILMINIK KATARINA FRITSCH  
KEHINDE WILEY KEITH HARING KEN PRICE KIKI SMITH LARRY ZOX LAURIE  
SIMMONS LEE KRASNER LESLEY DILL LISA YUSKAVACE LOUISE BOURGEOIS  
LOUISE NEVELSON LUCY FREUD LUCY MONTANA LYNN CHADWICK MARC  
CHAGALL MARCEL BROUILLON MARCEL DUCHAMP MARTIN EDER MARTIN  
KIPPENBERGER MARTIN LEWIS MEG CRANSTON MIKE BIDLO MUIRHEAD  
BONE ODILON REDON PABLO PICASSO PAT STEIR PAUL KLEE PAUL  
MCCARTHY PHILIP GUSTON RAYMOND PETERSON RICHARD ANUSZKIEWICZ  
RICHARD ARTSCHWAGER RICHARD DIEBENKORN RICHARD ESTES RICHARD  
SERRA RICHARD TUTTLE ROBERT GOBER ROBERT GOODNOUGH ROBERT  
INDIANA ROBERT LONGO ROBERT MANGOLD ROBERT MORRIS ROBERT  
MOTHERWELL ROBERT RAUSCHENBERG ROBERT RYMAN ROMARE BEARDE  
ROY LICHTENSTEIN SALVADOR DALI SAM FRANCIS SIGMAR POLKE SIR PETER  
BLAKE SOL LEWITT SOPHIE CALLE TAKASHI MURAKAMI TERRY FROST  
TERRY WINTERS TOM OTTERNESS TOM WESSELMANN VICTOR VASARELY VIJAY

PHILLIPS  
de PURY & COMPANY

NEW

ANNOUNCING

EDITIONS

LONDON

INAUGURAL AUCTION 2013

OPEN FOR CONSIGNMENTS

**LONDON**

**Robert Kennan**

Old Master to Contemporary Editions

+44 0207 318 4010

rkennan@phillipsdeputy.com

**NEW YORK**

**Kelly Troester**

Old Master to Modern Editions

+1 212 940 1221

ktroester@phillipsdeputy.com

**NEW YORK**

**Cary Leibowitz**

Contemporary Editions

+1 212 940 1222

cleibowitz@phillipsdeputy.com

**PHILLIPSDEPURY.COM**

LILITSCHUDI LUDWIG KIRCHNER M.C. ESCHER MAN RAY OTTO DIX RACHE  
WHITEREAD PAUL GAUGUIN RICHARD HAMILTON SYBIL ANDREWS TRACEY EMI



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

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

**3 THE AUCTION**

**Conditions of Sale**

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

**Interested Parties Announcement**

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

**Consecutive and Responsive Bidding; No Reserve Lots**

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

**4 AFTER THE AUCTION**

**Payment**

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

**Credit Cards**

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

**Collection**

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

**Loss or Damage**

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

**Transport and Shipping**

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

**Export and Import Licences**

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

**Endangered Species**

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

**IMPORTANT NOTICES**

**Items Sold under Temporary Admission**

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

**Identification of Business or Trade Buyers**

As of January 2010, Her Majesty's Revenue & Customs ("HMRC") has made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

- Where the buyer is a non-EU business, Phillips de Pury & Company requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips de Pury & Company requires the above as well as the business's VAT registration number in the form of a government-issued document or paperwork from the local EU tax/VAT office showing the VAT number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed. **If these requirements are not met, we will be unable to cancel/refund any applicable VAT.**



**PHILLIPS**  
de PURY & COMPANY



# CONTEMPORARY ART

## EVENING SALE

**AUCTION** 15 NOVEMBER 2012 **NEW YORK**  
**Viewing** 3-15 NOVEMBER

**Phillips de Pury & Company** 450 Park Avenue New York 10022  
**Enquiries** +1 212 940 1260 **Catalogues** +1 212 940 1240  
**PHILLIPSDEPURY.COM**

**CINDY SHERMAN** *Untitled Film Still #53*, 1980 **Estimate** \$120,000 – 180,000



# VAT AND OTHER TAX INFORMATION FOR BUYERS

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

## 1 PROPERTY WITH NO VAT SYMBOL

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

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

## 2 PROPERTY WITH A † SYMBOL

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

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

## 3 PROPERTY WITH A § SYMBOL

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

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

## 4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

## 5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

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

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

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

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

## 6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to <http://www.hmrc.gov.uk/index.htm>, and follow Quick Links, then Find a Form. The relevant form is VAT65A. Completed forms should be returned



**PHILLIPS**  
de PURY & COMPANY



# CONTEMPORARY ART

## DAY SALE

**AUCTION** 16 NOVEMBER 2012 **NEW YORK**  
**Viewing** 3-15 NOVEMBER 450 West 15th Street New York 10011

**Phillips de Pury & Company** 450 Park Avenue New York 10022  
**Enquiries** +1 212 940 1260 **Catalogues** +1 212 940 1240  
**PHILLIPSDEPURY.COM**

**ROB PRUITT** *Sleepy and Content*, 2004 **Estimate** \$30,000-50,000



to: HM Revenue & Customs, VAT Overseas Repayment Directive, Foyle House, Duncreggan Road, Londonderry, Northern Ireland, BT48 7AE, (tel) +44 2871 305100 (fax) +44 2871 305101.

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

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

**7 SALES AND USE TAXES**

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

**CONDITIONS OF SALE**

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

**1 INTRODUCTION**

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

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

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

**2 PHILLIPS de PURY & COMPANY AS AGENT**

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

**3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY**

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

(a) The knowledge of Phillips 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.



**PHILLIPS**  
de PURY & COMPANY



## DESIGN MASTERS & DESIGN

**AUCTIONS** 12 NOVEMBER 2012 **NEW YORK**

**Phillips de Pury & Company** 450 Park Avenue New York 10022

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

**PHILLIPSDEPURY.COM**

**JEAN PROUVÉ** *Pair of rare demountable 'Cafétéria' chairs, model no. 300, from the Air France Building, Brazzaville, 1952*

**Estimate** £15,000–25,000 \$23,500–39,200 €19,100–31,800



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

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

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

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

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

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

**5 CONDUCT OF THE AUCTION**

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

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

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

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

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk

and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

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

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

**6 PURCHASE PRICE AND PAYMENT**

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

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

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

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

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

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

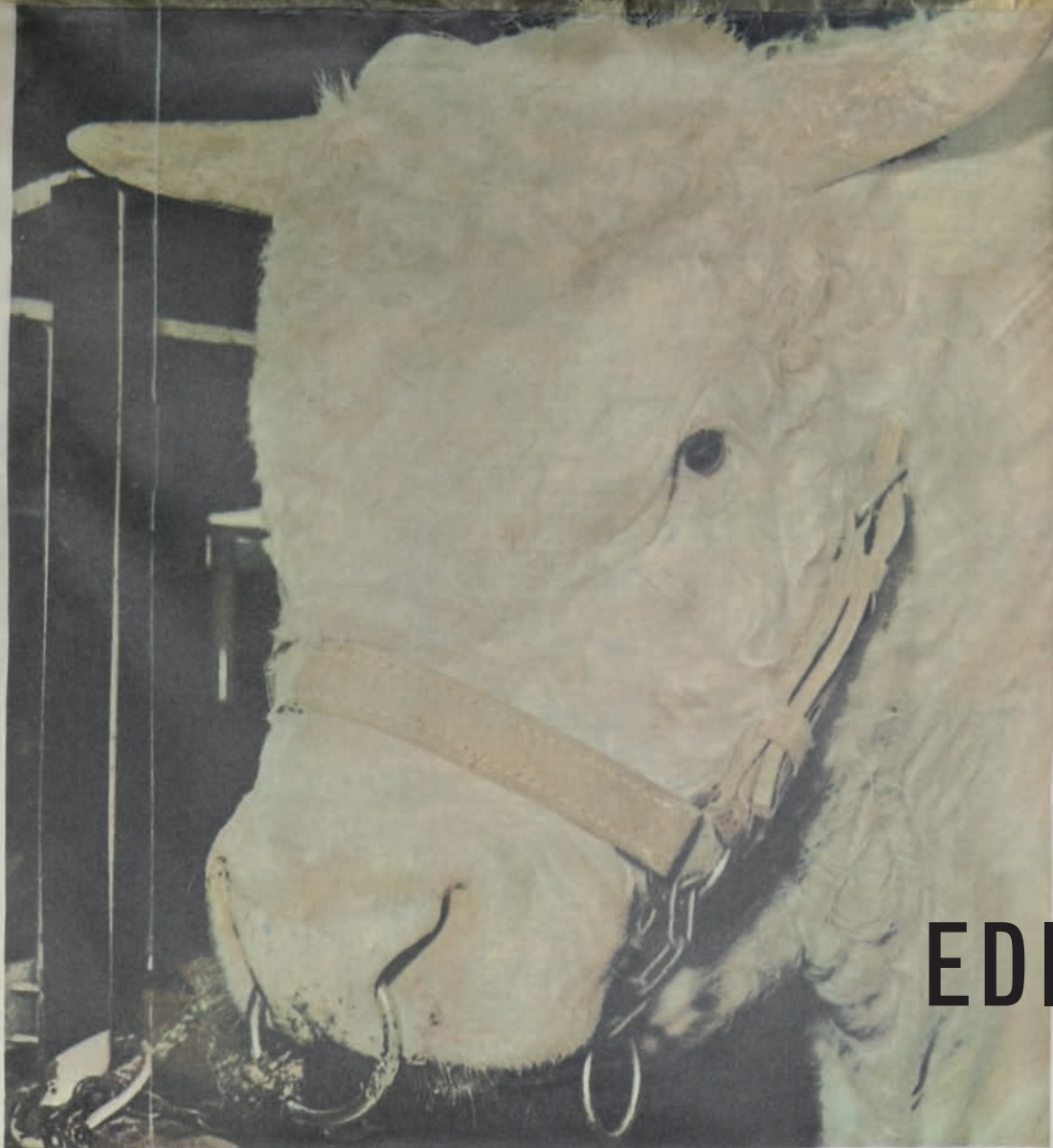
(f) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any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

**7 COLLECTION OF PROPERTY**

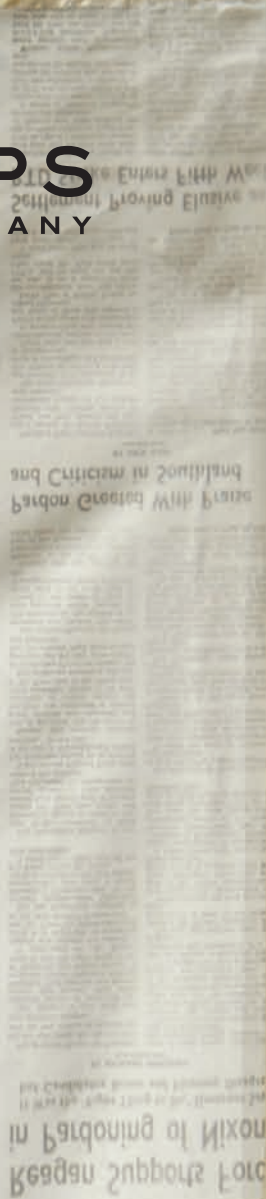
(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to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

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including





**PHILLIPS**  
de PURY & COMPANY



# EDITIONS

## EVENING & DAY



**AUCTIONS 29 OCTOBER 2012 NEW YORK**

**Phillips de Pury & Company** 450 Park Avenue New York 10022

**Enquiries** +1 212 940 1220 **Catalogues** +1 212 940 1240

**PHILLIPSDEPURY.COM**

**ROBERT RAUSCHENBERG** *Ringer*, from *Hoarfrost Editions*, 1974 (detail)

**Estimate** \$25,000–35,000



the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

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

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

**8 FAILURE TO COLLECT PURCHASES**

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of £50, storage charges of £10 per day and pro rated insurance charges of 0.1% of the Purchase Price per month on each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

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

**9 REMEDIES FOR NON-PAYMENT**

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

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

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips de Pury & Company to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips de Pury & Company to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as

can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

**10 RESCISSION BY PHILLIPS de PURY & COMPANY**

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

**11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS**

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

**12 DATA PROTECTION**

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

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

**13 LIMITATION OF LIABILITY**

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

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

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

(d) Subject to sub-paragraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.



(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

**14 COPYRIGHT**

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

**15 GENERAL**

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

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

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

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

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

**16 LAW AND JURISDICTION**

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

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

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

**AUTHORSHIP WARRANTY**

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

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

(b) In any claim for breach of the Authorship Warranty, Phillips 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

## CHAIRMAN

Simon de Pury

## CHIEF EXECUTIVE OFFICER

Michael McGinnis

## CHIEF OPERATING OFFICER

Sean Cleary

## CHIEF BUSINESS DEVELOPMENT OFFICER

Patricia G. Hambrecht

## SENIOR DIRECTOR

Dr. Michaela de Pury

## MANAGING DIRECTOR, EUROPE

Finn Schouenborg Dombernowsky

## DIRECTORS

Olivier Vrankenne  
Alexander Payne  
Vanessa Kramer

## ADVISORY BOARD

Maria Bell  
Janna Bullock  
Lisa Eisner  
Lapo Elkann  
Ben Elliot

Lady Elena Foster  
H.I.H. Francesca von Habsburg  
Marc Jacobs  
Ernest Mourmans  
Aby Rosen

Christiane zu Salm  
Juergen Teller  
Princess Gloria von Thurn und Taxis  
Jean Michel Wilmotte  
Anita Zabłudowicz

## INTERNATIONAL SPECIALISTS

<b>Berlin</b>	Shirin Kranz, Specialist, Contemporary Art +49 30 880 018 42
<b>Brussels</b>	Olivier Vrankenne, International Senior Specialist +32 486 43 43 44 Bérénice Chef, Specialist, Contemporary Art +32 473 12 27 06
<b>Buenos Aires &amp; London</b>	Brooke Metcalfe, International Specialist, Contemporary Art +44 777 551 7060
<b>Geneva</b>	Katie Kennedy Perez, Specialist, Contemporary Art +41 22 906 8000
<b>Istanbul</b>	Deniz Atac, Consultant +90 533 374 1198
<b>London</b>	Dr. Michaela de Pury, International Senior Director, Contemporary Art +49 17 289 736 11
<b>Los Angeles</b>	Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771
<b>Milan</b>	Laura Garbarino, Senior International Specialist, Contemporary Art +39 339 478 9671
<b>Moscow</b>	Svetlana Marich, Head of Representative Office +7 495 225 88 22
<b>Paris</b>	Thomas Dryll, Senior Specialist, Contemporary Art +33 1 42 78 67 77 Edouard de Moussac, Specialist, Contemporary Art +33 1 42 78 67 77
<b>Zurich</b>	Niklaus Kuenzler, Specialist, Contemporary Art +41 79 533 90 00

## WORLDWIDE OFFICES

### NEW YORK

450 Park Avenue, New York, NY 10022, USA  
tel +1 212 940 1300 fax +1 212 940 1378

### NEW YORK

450 West 15 Street, New York, NY 10011, USA  
tel +1 212 940 1200 fax +1 212 924 3185

### LONDON

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

### BERLIN

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

### ISTANBUL

Meclisi Mebusan Caddesi, Deniz Apartmani No. 79/8  
Beyoglu 34427, Istanbul, Turkey  
tel +90 533 3741198

### MOSCOW

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

### BRUSSELS

rue Jean Baptiste Colyns 72, 1050 Brussels, Belgium  
tel +32 486 43 43 44

### LOS ANGELES

7285 Woodrow Wilson, Los Angeles, CA 90068, USA  
tel +1 323 791 1771

### PARIS

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

### GENEVA

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

### MILAN

via Vincenzo Monti 26, 20123 Milan, Italy  
tel +39 339 478 9671

### ZURICH

Restelbergstrasse 89, 8044 Zurich, Switzerland  
tel +41 79 533 90 00



# SPECIALISTS and DEPARTMENTS

## CONTEMPORARY ART

Michael McGinnis, Chief Executive Officer +1 212 940 1254  
Joseph Carlucci, International Business Director +1 212 940 1366

### LONDON

Peter Sumner, Head of Evening Sale +44 20 7318 4063  
George O'Dell, Head of Day Sale +44 20 7318 4093  
  
Paul de Bono, Business Director +44 20 7318 4070  
  
Henry Allsopp +44 20 7318 4060  
Henry Highley +44 20 7318 4061  
Matt Langton +44 20 7318 4074  
Karen Levy +44 20 7318 4082  
Helen Rohwedder +44 20 7318 4042  
  
Larkin Erdmann +44 20 7901 2909  
Tamila Kerimova +44 20 7318 4065  
Charlotte Salisbury +44 20 7318 4058  
Simon Tovey +44 20 7318 4084

### NEW YORK

Zach Miner, Head of Evening Sale +1 212 940 1256  
Sarah Mudge, Head of Day Sale +1 212 940 1259  
  
Peter Flores, Business Director +1 212 940 1223  
  
Corey Barr +1 212 940 1234  
Benjamin Godsill +1 212 940 1333  
Jean-Michel Placent +1 212 940 1263  
Amanda Stoffel +1 212 940 1261  
  
Joshua Friedman +1 212 940 1392  
Laura González +1 212 940 1216  
Viola McGowan +1 212 940 1226  
Jed Moch +1 212 940 1301  
Alexandra Raponi +1 212 940 1292  
Alyse Serrell +1 212 940 1303  
Jonathan Winter +1 212 940 1252

## MODERN and CONTEMPORARY EDITIONS

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

### LONDON

Robert Kennan, Head of Sale +44 20 7318 4010

### NEW YORK

Audrey Lindsey +1 212 940 1285  
Jannah Greenblatt +1 212 940 1332

## JEWELS

### NEW YORK

Nazgol Jahan, Worldwide Director +1 212 940 1283  
  
Joanna Bengoa +1 212 940 1302  
Brittany Gersh +1 212 940 1365

## DESIGN

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

### LONDON

Domenico Raimondo +44 20 7318 4016  
Ben Williams +44 20 7318 4027  
Marine Hartogs +44 20 7318 4021  
  
Marcus McDonald +44 20 7318 4095  
Annabelle Wills +44 20 7318 4019

### NEW YORK

Alex Heminway, New York Director +1 212 940 1268  
  
Marcus Tremonto +1 212 940 1268  
Meaghan Roddy +1 212 940 1266  
  
Lauren Sohn +1 212 940 1268

## PHOTOGRAPHS

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

### LONDON

Lou Proud, Head of Photographs, London +44 20 7318 4018  
Sebastien Montabonel +44 20 7318 4025  
Alexandra Bibby +44 20 7318 4087  
  
Rita Almeida Freitas +44 20 7318 4062  
Emma Lewis +44 20 7318 4092  
Laetitia Morenz +44 20 7318 4092

### NEW YORK

Shlomi Rabi +1 212 940 1246  
Caroline Deck +1 212 940 1247  
Sarah Krueger +1 212 940 1225  
  
David Rimoch +1 212 940 1245  
Carol Ehlers, Consultant +1 212 940 1245

### PARIS

Jonas Tebib, Consultant Specialist +33 1 42 78 67 77

## EXHIBITIONS

Arianna Jacobs +44 20 7318 4054

## PRIVATE SALES

Susanna Brockman +44 20 7318 4041

## PRIVATE CLIENT SERVICES

Michael Berger-Sandhofer, London +44 20 7318 4048  
Carina Brun, London +44 20 7318 4066  
Philae Knight, New York +1 212 940 1313  
Meredith Ostrom, New York +1 212 940 3301  
Anna Poulson, New York +1 212 940 1300  
Sara Tayeb-Khalifa, New York +1 212 940 1383

## CLIENT DEVELOPMENT

Marya Oja, Worldwide Head

### LONDON

Isadora Tharin  
Linda Pyke

### NEW YORK

Carolyn Bachman  
Carly Murphy

## MUSEUM SERVICES DEPARTMENT

Lauren Shadford, New York +1 212 940 1257  
Cecilia Wolfson, New York +1 212 940 1258

## PROPOSALS

C. K. Swett, New York +1 212 940 1271

## OFFICE OF THE CHAIRMAN

Harmony Hambly-Smith, London +44 20 7318 4099  
Mark Ferkul, New York +1 212 940 1238

## OFFICE OF THE CHIEF EXECUTIVE OFFICER

Alyse Serrell, New York +1 212 940 1303  
Eloise Ashcroft, London +44 20 7318 4047

## ART and PRODUCTION

Mike McClafferty, Art Director

### LONDON

Mark Hudson, Deputy Art Director  
Andrew Lindesay, Sub-Editor  
Tom Radcliffe, Production Director

### NEW YORK

Andrea Koronkiewicz, Studio Manager  
Orlann Capazorio, US Production Manager  
Steven Mosier, Graphic Designer  
Fernando Dias de Souza, Graphic Designer  
Jeff Velazquez, Production Artist

## COMMUNICATIONS and MARKETING

### LONDON

Alex Godwin-Brown,  
Communications and Marketing Manager  
Fiona McGovern,  
Communications and Marketing

### NEW YORK

Trish Walsh, Marketing Manager  
Tiana Webb-Evans, Director of Communications



SALE INFORMATION

AUCTION

Thursday 8 November 2012, 4pm

VIEWING

Friday 2 November, 10am – 6pm  
Saturday 3 November, 10am – 6pm  
Sunday 4 November, 12pm – 6pm  
Monday 5 November, 10am – 6pm  
Tuesday 6 November, 10am – 6pm  
Wednesday 7 November, 10am – 6pm  
Thursday 8 November, 10am – 1pm

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 UK040212 or Photographs

SPECIALISTS

Vanessa Kramer, Director and Worldwide Head, Photographs +1 212 940 1243  
Lou Proud, Head of Photographs, London +44 20 7318 4018  
Sebastien Montabonel, London +44 20 7318 4025  
Alexandra Bibby, London +44 20 7318 4087

CATALOGUER

Rita Almeida Freitas, London +44 20 7318 4062

SALE ADMINISTRATOR

Laetitia Morenz +44 20 7318 4092

PROPERTY MANAGER

Andy Clydesdale +44 20 7318 4037

CATALOGUES

Emma Miller +44 20 7318 4039 +1 212 940 1291  
catalogues@phillipsdepury.com  
Catalogues \$35/€25/£22 at the Gallery

ABSENTEE & TELEPHONE BIDS

tel +44 20 7318 4045 fax +44 20 7318 4035  
Anna Ho +44 20 7318 4044  
Susanna Brockman +44 20 7318 4041  
bidslondon@phillipsdepury.com

CLIENT ACCOUNTS

Jason King, Director +44 20 7318 4086  
Buyer Accounts:  
Carolyn Whitehead +44 20 7318 4020  
Seller Accounts:  
Surbjit Dass +44 20 7318 4072

CLIENT SERVICES

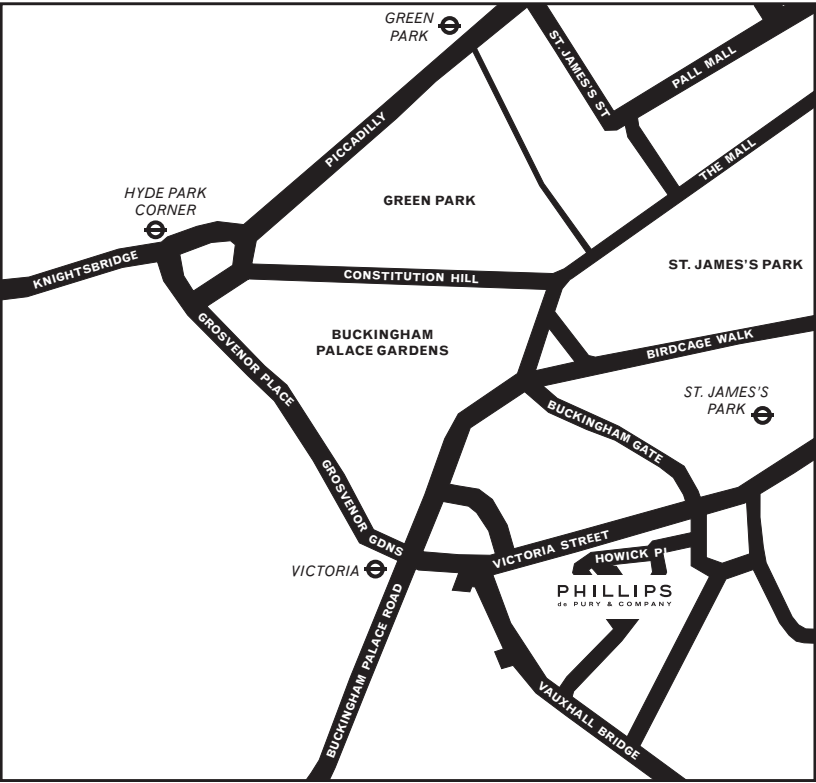
Madalena Horta e Costa, Lucinda Newman, Natasha Pryce,  
Rebecca Tooby-Desmond  
+44 20 7318 4010

WAREHOUSE & SHIPPING

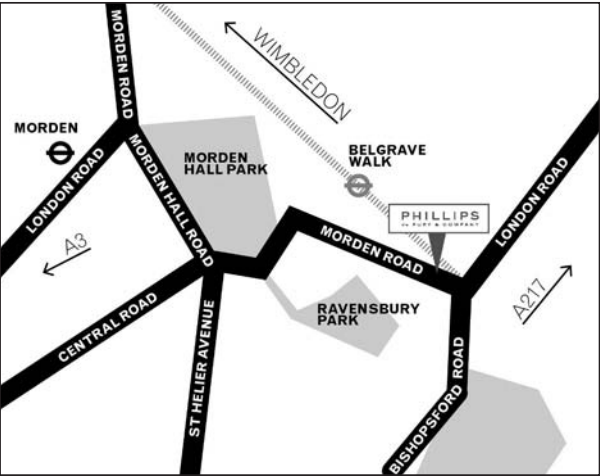
Lydia Stewart +44 20 7318 4050  
Rory Kirk-Duncan +44 20 7901 2905  
Ameeta Lodhia +44 20 7318 4026  
Jan Navratil +44 20 7318 4081  
Elisa Sciandro +44 20 7318 4077

PHOTOGRAPHY

Hayley Giles  
Peter Hepplewhite  
Ivan Ingletto  
Ross Martin  
Byron Slater



Viewing and Auction location



Warehouse and collection location

Opposite Stephen Shore, *El Paso Street, El Paso, Texas, July 5, 1975*, lot 80 (detail)

Printed in the United Kingdom, Phillips de Pury & Company

















PHILLIPSDEPURY.COM