

PHILLIPS



PHOTOGRAPHS

LONDON 7 NOVEMBER 2013







PHILLIPS

PHOTOGRAPHS

SALE INFORMATION

AUCTION & VIEWING LOCATION

7 Howick Place, London SW1P 1BB

AUCTION

7 November 2013 at 4pm

VIEWING

1-7 November

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as UK040213 or Photographs.

ABSENTEE AND TELEPHONE BIDS

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

bidslondon@phillips.com

PHOTOGRAPHS DEPARTMENT

HEAD OF SALE

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Front cover William Eggleston, *Untitled* from *Cadillac*, 1966-1971, lot 69 (detail)

Back cover Erwin Blumenfeld, *Lisette behind fluted Glass*, New York, circa 1943 from *Color*, lot 16 (detail)

Inside front cover Miles Aldridge, *Untitled* from *Colour Pictures*, lot 46 (detail)

Opposite Edward Steichen, *Richard Strauss*, New York, 1904, lot 101 (detail)

Inside back cover Sam Taylor-Wood, *Self Portrait Suspended I*, 2004, lot 109 (detail)



1

HELMUT NEWTON 1920-2004

Sylvia in my studio, Paris, 1981

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

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

Signed, numbered '1', 22/75 in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate £7,000-9,000 \$11,400-14,600 €8,400-10,700

PROVENANCE

Hamiltonts Gallery, London

LITERATURE

Helmut Newton: Private Property, Munich: Schirmer/ Mosel, 2003, pl. 31

H. Newton, *Big Nudes*, Munich: Schirmer/Mosel, 2004, cover (detail)



2

MICHEL COMTE b. 1954

Cindy Crawford (Italian Vogue), London, 1996

Gelatin silver print.

31.7 x 25.9 cm (12½ x 10¼ in)

Signed in pencil on the verso.

Estimate £2,000-3,000 \$3,200-4,900 €2,400-3,600

PROVENANCE

Acquired directly from the artist



3

MICHEL COMTE b. 1954

Helena Christensen in Haute Couture by Valentino, Paris, 1993

Gelatin silver print.

37.6 x 38.2 cm (14¾ x 15 in)

Signed in pencil on the verso.

Estimate £3,000-5,000 \$4,900-8,100 €3,600-6,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Michel Comte: Thirty Years and Five Minutes, teNeues, 2009, p. 221



4

MICHEL COMTE b. 1954

Iman, 1992

Hand coloured gelatin silver print.

49 x 39 cm (19 1/4 x 15 3/8 in)

Signed in pencil on the reverse of the mount.

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

PROVENANCE

Acquired directly from the artist

5

MARIO TESTINO b. 1954

Robbie Williams, London, British Vogue, 1999

Lambda print, flush-mounted, printed later.

154.6 x 122.7 cm (60 7/8 x 48 1/4 in)

Signed in ink, printed title, date and number 1/3 on a label affixed to the reverse of the frame.

Estimate £15,000-20,000 \$24,300-32,400 €17,900-23,900 ♣

PROVENANCE

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

LITERATURE

Mario Testino: Portraits, Boston: Bulfinch, 2002, pl. 3



6



6

HERB RITTS 1952-2002*Waterfall II, Hollywood*, 1988

Platinum print.

46.5 x 38.4 cm (18¼ x 15½ in)

Copyright credit blindstamp in the margin; signed, titled, dated and numbered 13/25 in pencil on the verso.

Estimate £4,000-6,000 \$6,500-9,700

€4,800-7,200

PROVENANCE

Private Collection, Europe

LITERATURE*Herb Ritts: Work*, Boston: Bulfinch, 1996, n.p.

7

ROBERT MAPPLETHORPE 1946-1989*Torso*, 1987

Gelatin silver print.

48.8 x 49 cm (19¼ x 19¼ in)

Signed, dated, numbered 5/10 in ink in the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate £4,000-6,000 \$6,500-9,700

€4,800-7,200

PROVENANCE

Private Collection, Europe

8

HERB RITTS 1952-2002*Duo I, Mexico*, 1990

Platinum print.

37.7 x 45.9 cm (14¾ x 18½ in)

Signed, titled, dated and numbered 17/25 in pencil on the verso.

Estimate £3,000-5,000 \$4,900-8,100

€3,600-6,000

PROVENANCE

Private Collection, Europe

LITERATURE*Herb Ritts: Work*, Boston: Bulfinch, 1996, n.p.*Herb Ritts*, Paris: Fondation Cartier pour l'art contemporain/ London: Thames & Hudson, 2000, n.p.

9

BRUCE WEBER b. 1946*John and Andy, Avon Farms, Massachusetts*, 2000

Gelatin silver print.

26.8 x 34.1 cm (10½ x 13¾ in)

Signed, titled, dated and numbered 1/15 in pencil on the verso.

Estimate £1,800-2,200 \$2,900-3,600

€2,100-2,600

PROVENANCE

Private Collection, Europe

7

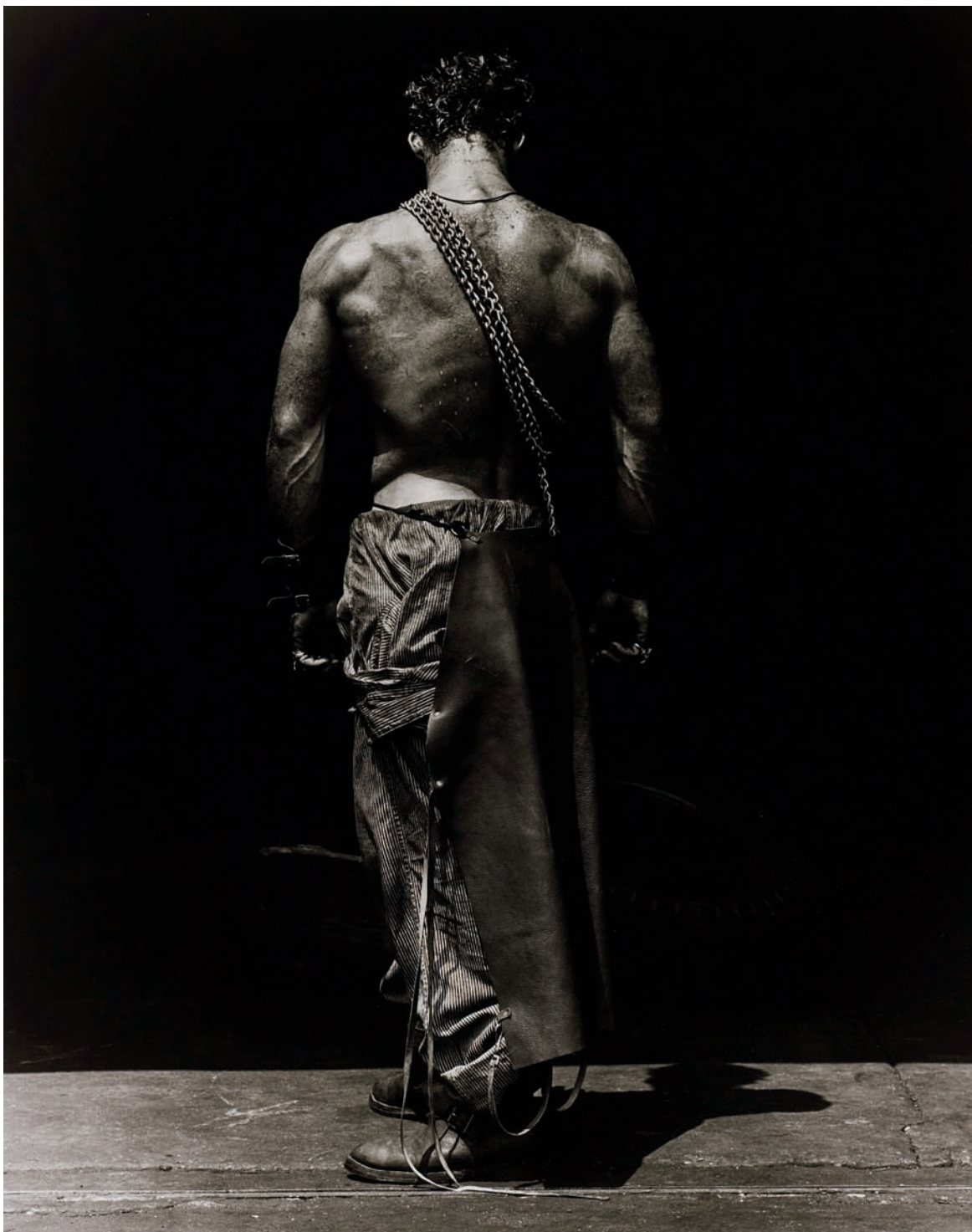


8



9





10

HERB RITTS 1952-2002

Fred, back view with chain, Hollywood from The Body Shop, 1984

Gelatin silver print.

47.9 x 38.2 cm (18 $\frac{7}{8}$ x 15 in)

Copyright credit blindstamp in the margin; signed, titled, dated and numbered 16/25 in pencil on the verso.

Estimate £2,000-3,000 \$3,200-4,900 €2,400-3,600

PROVENANCE

Private Collection, Europe

LITERATURE

Herb Ritts: L.A. Style, Los Angeles: J. Paul Getty Museum, pl. 63 p. 98

C. Churchward, *Herb Ritts: The Golden Hour, A Photographer's Life and His World*, New York: Rizzoli, 2010, p. 91

11

GEORGE HOYNINGEN-HUENE 1900-1968*Male nude (Backside)*, circa 1930

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

21.8 x 21 cm (8 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in)

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

Estimate £3,000-5,000 \$4,900-8,100

€3,600-6,000

PROVENANCE

From the collection of Horst P. Horst
Staley-Wise Gallery, New York

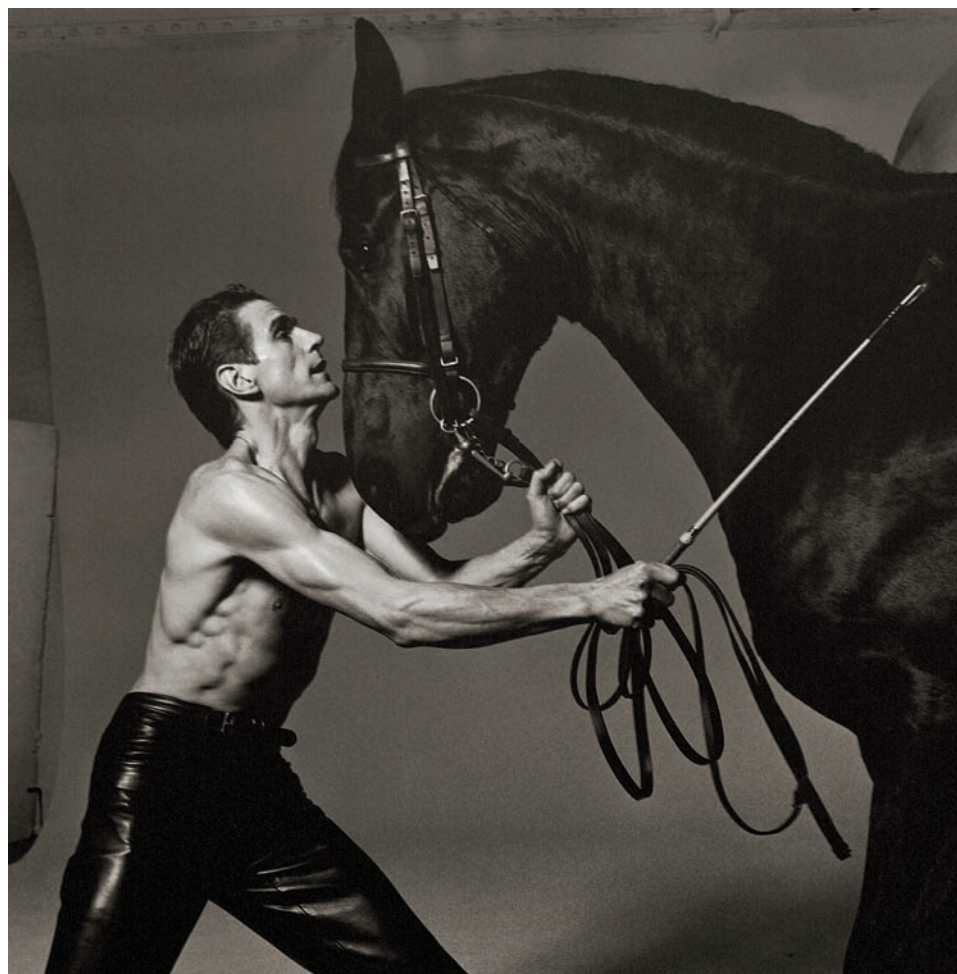
LITERATURE

Eye for Elegance: George Hoyningen-Huene, New
York: ICP, 1980, pl. 27

11



12



12

MICHEL COMTE b. 1954*Jeremy Irons with horse (Interview)* London, 1990

Gelatin silver print.

46.2 x 45.6 cm (18 $\frac{1}{4}$ x 17 $\frac{7}{8}$ in)

Copyright credit blindstamp in the margin; signed
in pencil on the verso.

Estimate £3,000-5,000 \$4,900-8,100

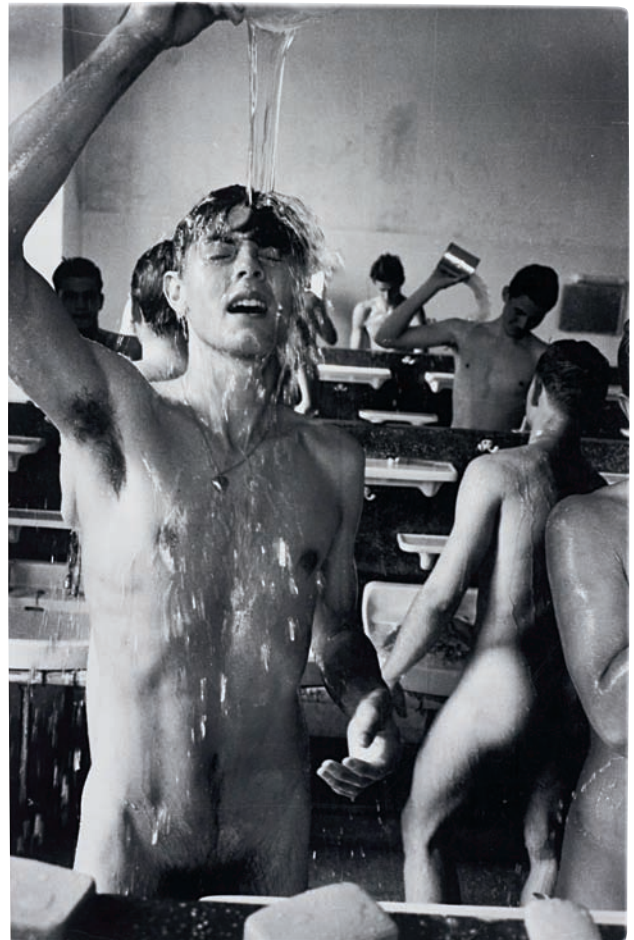
€3,600-6,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Michel Comte: Twenty Years 1979-1999, Munich:
Schirmer/Mosel, 1999, p. 179



13

WILL MCBRIDE b. 1931

Selected Images, 1959-1964

Four gelatin silver prints.

Three approximately 35 x 52 cm (13¾ x 20½ in) or the reverse;
one 38.1 x 43.3 cm (15 x 17 in)

Each signed, titled, dated in English or German in pencil on the verso.

Estimate £4,000-6,000 \$6,500-9,700 €4,800-7,200

PROVENANCE

Acquired directly from the artist

Titles include: *Romy in Paris*, 1964; *Boys wrestling at Jan's Place, Berlin*, 1959; *Mike whilst taking in shower in Schloss Schule Salem*, 1962; *Stoeffie, Magda, Eri are eating popcorn on Strandbad Wannsee, Berlin*, 1959



Δ 14

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

ROBERT MAPPLETHORPE 1946-1989

Lisa Lyon, 1982

Gelatin silver print.

48.3 x 38.4 cm (19 x 15½ in)

Signed, dated, numbered AP 1/2 in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

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

Estimate £3,000-5,000 \$4,900-8,100 €3,600-6,000 ±

PROVENANCE

Acquired directly from the artist

LITERATURE

R. Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's Press, 1983, p. 101



Δ 15

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

ROBERT MAPPLETHORPE 1946-1989

Lisa Lyon, 1982

Gelatin silver print, flush-mounted.

38.7 x 38.7 cm (15¼ x 15¼ in)

Signed and numbered AP 1/2 in ink in the margin. One from an edition of 10 plus 2 artist's proofs.

Estimate £3,000-5,000 \$4,900-8,100 €3,600-6,000 ±

PROVENANCE

Acquired directly from the artist

LITERATURE

R. Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's Press, 1983, p. 111



16

ERWIN BLUMENFELD 1897-1969

Color

Hamburg: PPS. Galerie F.C. Gundlach, 1984. Ten dye transfer prints. Varying sizes from 30 x 20.1 cm (11¾ x 7⅞ in) to 45.6 x 32.2 cm (17⅞ x 12⅝ in)

Copyright credit estate stamp, numbered 35/50 and initialled by F. C. Gundlach in pencil on the reverse of each print. Number 35 from an edition of 50 plus 7 artist's proofs. Colophon. Contained in a clamshell portfolio case.

Estimate £15,000-20,000 \$24,300-32,400 €17,900-23,900 ♠

PROVENANCE

Private Collection, Germany

LITERATURE

Erwin Blumenfeld, Hamburg: Museum für Kunsthandwerk und Gewerbe, 1989, cover, p. 38, p. 50, p. 51, pp. 55-58 and pp. 62-64

Blumenfeld: A Fetish for Beauty, London: Thames & Hudson, 1996, pl. 99, pl. 107, pl. 133 and pl. 139

Titles in plate order: *Decolleté*, *Cover Study*, *New York*, 1950s; *Distorted Nude*, *New York*, 1950s; *Model and Mannequin Cover Study*, *New York*, 1945; *Broken Mirror*, *New York*, early 1940s; *Water Effect Cover Study*, *New York*, early 1950s; *Study for an Advertising Photograph*, *New York*, 1948; *Line on Face*, *New York*, 1947-1949; *Lisette behind fluted Glass*, *New York*, circa 1943; *Cubistic Purple Nude*, *New York*, 1949; *Three Times Petersen Study for a Fashion Page*, *New York*, late 1940s



“My pure black and white’s were transformed by the vitality of Kodak’s colours which awaited me in America.”

ERWIN BLUMENFELD





17

ORMOND GIGLI b. 1925

Girl in Light, New York City, 1967

Chromogenic print, printed later.

44.5 x 40.6 cm (17½ x 15¾ in)

Signed, titled, dated, numbered 3/10 in ink on the mount; signed, titled, dated, numbered 3/10 in ink on the reverse of the mount.

Estimate £3,000-5,000 \$4,900-8,100 €3,600-6,000 ₣



18

ORMOND GIGLI b. 1925

Girls in the Windows, New York City, 1960

Chromogenic print, printed later.

106.7 x 106.7 cm (42 x 42 in)

Signed, dated, annotated 'New York City' and numbered 20/30 in ink on the mount; signed, titled, dated and numbered 20/30 in ink on the reverse of the mount.

Estimate £15,000-20,000 \$24,300-32,400 €17,900-23,900 ₺

PROVENANCE

Acquired directly from the artist

LITERATURE

Reflections in a Glass Eye: Works from the International Center of Photography Collection, Boston: Little, Brown, 2000, pl. 63

P. Fetterman, *Woman: A Celebration*, San Francisco: Chronicle, 2003, pl. 48

O. Gigli, *Girls in the Windows And Other Stories*, powerHouse, 2013, cover



19

MARILYN MINTER b. 1948

Shit Kicker, 2006

Chromogenic print, flush-mounted.

152.8 x 216 cm (60 $\frac{1}{8}$ x 85 in)

Signed in ink, printed title, date and number 1/3 on gallery labels affixed to the reverse of the frame.

Estimate £12,000-18,000 \$19,500-29,200 €14,300-21,500

PROVENANCE

Salon 94, New York

20

MARILYN MINTER b. 1948

Bridle, 2004

Chromogenic print, Diasac mounted.

152.4 x 101.6 cm (60 x 40 in)

Signed in ink, printed title, date and number AP 1/2 on a gallery label affixed to the reverse of the flush-mount. One from an edition of 5 plus 2 artist's proofs.

Estimate £10,000-15,000 \$16,200-24,300 €11,900-17,900 ₺

PROVENANCE

Salon 94, New York





21

LARRY SULTAN 1946-2009

Backyard, West Valley Studio, 2003

Chromogenic print.

46.7 x 58.4 cm (18³/₈ x 22⁷/₈ in)

Signed in ink on the recto. Number 4 from an edition of 10.

Estimate £3,000-5,000 \$4,900-8,100

€3,600-6,000

PROVENANCE

Adam Baumgold Gallery, New York

Phillips de Pury & Company, London, Contemporary Art Day Sale, 29 June 2009, lot 219

LITERATURE

Larry Sultan: The Valley, Zurich: Scalo, 2004, p. 107



22

BOB CARLOS CLARKE 1950-2006

Duty Kills, 2004

Giclée print.

67.3 x 50.7 cm (26¹/₂ x 19⁷/₈ in)

Signed, dated and numbered 4/100 in pencil in the margin.

Estimate £3,000-5,000 \$4,900-8,100 €3,600-6,000 ♣

PROVENANCE

Opus Fine Art, Newcastle

LITERATURE

B. Carlos Clarke, *Love-Dolls Never Die*, 2004, p. 21, there titled *Domestic Appliances for the Modern Housewife, Iron*



23

BOB CARLOS CLARKE 1950-2006

Unexploded Female, 2004

Giclée print.

73.7 x 49.2 cm (29 x 19³/₈ in)

Signed, dated '2005' and numbered 5/100 in pencil in the margin.

Estimate £3,000-5,000 \$4,900-8,100 €3,600-6,000 ♣

PROVENANCE

Opus Fine Art, Newcastle

LITERATURE

B. Carlos Clarke, *Love-Dolls Never Die*, 2004, p. 32



24

MIROSLAV TICHÝ 1927-2011

Untitled, 1950-1980

Gelatin silver print, mounted.

22.4 x 14.5 cm (8 $\frac{7}{8}$ x 5 $\frac{3}{4}$ in)

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

Estimate £2,000-3,000 \$3,200-4,900
€2,400-3,600 ♣

PROVENANCE

Foundation Tichý Oceán, Zürich



25

MIROSLAV TICHÝ 1927-2011

Untitled, 1950-1980

Gelatin silver print, mounted.

17.9 x 12.5 cm (7 x 4 $\frac{7}{8}$ in)

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

Estimate £2,000-3,000 \$3,200-4,900
€2,400-3,600 ♣

PROVENANCE

Phillips de Pury & Company, London, 22 June 2007, lot 88



26

MIROSLAV TICHÝ 1927-2011

Untitled, 1950-1980

Gelatin silver print, mounted.

17.9 x 12.9 cm (7 x 5 $\frac{1}{8}$ in)

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

Estimate £2,000-3,000 \$3,200-4,900
€2,400-3,600 ♣

PROVENANCE

Foundation Tichý Oceán, Zürich



27

HORST P. HORST 1906-1999

Mainbocher Corset, 1939

Platinum palladium print, printed later.

45.1 x 33.7 cm (17¾ x 13¼ in)

Signed in pencil on the recto; signed in pencil on the verso.

Estimate £15,000-20,000 \$24,300-32,400 €17,900-23,900 ₣

PROVENANCE

Private Collection, New York

LITERATURE

American *Vogue*, 15 September 1939

French *Vogue*, December 1939

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

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

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

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

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



28

HORST P. HORST 1906-1999

Estrella Boissevain, Fashion Shot, New York, 1938

Platinum palladium print, printed 1987 by Sal Lopes.

45.5 x 35.3 cm (17 7/8 x 13 7/8 in)

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

Estimate £18,000-22,000 \$29,200-35,700 €21,500-26,300

PROVENANCE

Phillips de Pury & Company, London, 3 November 2011, lot 82

LITERATURE

V. Lawford, *Horst: His Work and His World*, Harmondsworth: Viking, 1985, p. 179

M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1995, pl. 43



29

HORST P. HORST 1906-1999

Barefoot Beauty, New York, 1941

Gelatin silver print, printed later.

55.9 x 43.2 cm (22 x 17 in)

Blindstamp credit in the margin; signed by the artist in pencil, titled and dated in an unidentified hand in pencil on the verso.

Estimate £7,000-9,000 \$11,400-14,600 €8,400-10,700

PROVENANCE

Private Collection, Europe

LITERATURE

Horst: Photographs of a Decade, New York: J.J. Augustin, 1944, p. 90

V. Lawford, *Horst: His Work and His World*, Viking, 1984, p. 229

Horst Photographs 1931-1986, exh. cat. Hamiltons Gallery, London, 1985, n.p.

M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1991, pl. 79



30

HANS BELLMER 1902-1975

Untitled from Les Jeux de la Poupée, 1936

Hand coloured gelatin silver print.

14.3 x 14.2 cm (5 $\frac{5}{8}$ x 5 $\frac{5}{8}$ in)

Estimate £12,000-18,000 \$19,500-29,200 €14,300-21,500 ♣

PROVENANCE

Dorina Bellmer; to Herbert Lust, 1978

Brent Sikkema Fine Art, New York

The Strauss Collection, USA

Phillips de Pury & Company, New York, 28 April 2005, lot 85

EXHIBITED

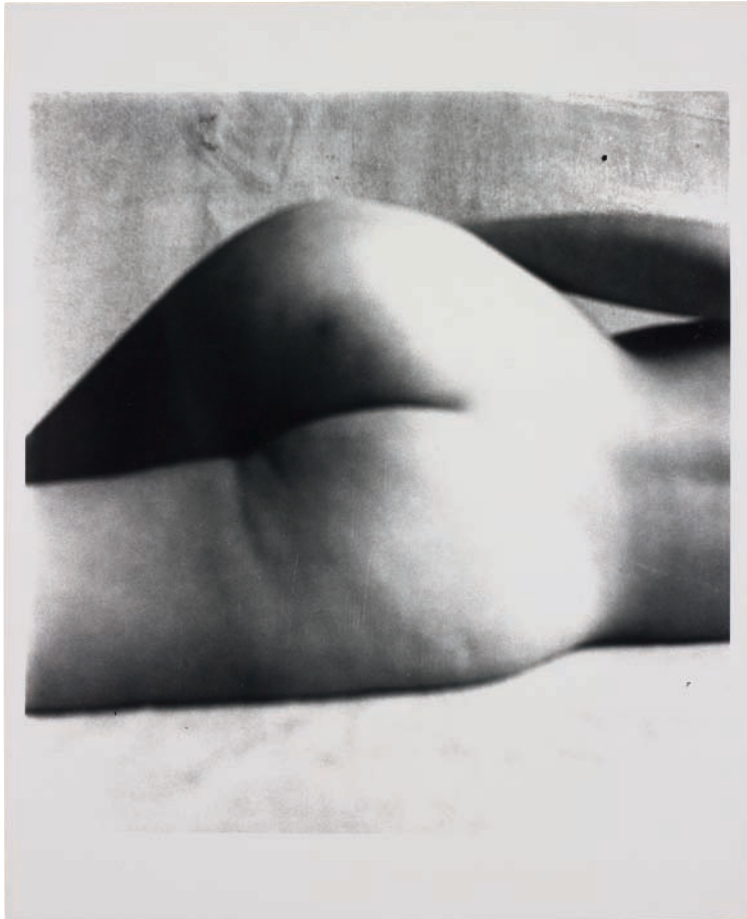
Double Vision: Photographs from the Strauss Collection, University Art Museum, Long Beach and Museum of Photographic Arts, San Diego, 2001-2002

LITERATURE

Hans Bellmer, Photographe, Paris: Filipacchi/ Centre Georges Pompidou, 1983, p. 43 (variant) and p. 86

C. W. Glenn, M-K. Lombino, A. Ollman, *Double Vision: Photographs from the Strauss Collection*, Long Beach, CA: University Art Museum, California State University, 2000, n.p.

T. Lichtenstein, *Behind Closed Doors: The Art of Hans Bellmer*, University of California Press/ International Center of Photography, 2001, pl. 11 p. 125 (variant)



31

IRVING PENN 1917-2009

Nude, 1949-1950

Gelatin silver print.

39.7 x 37.7 cm (15⁵/₈ x 14⁷/₈ in)

Signed, annotated 'N IP 56/ SN 24' in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso. One from an edition of 31.

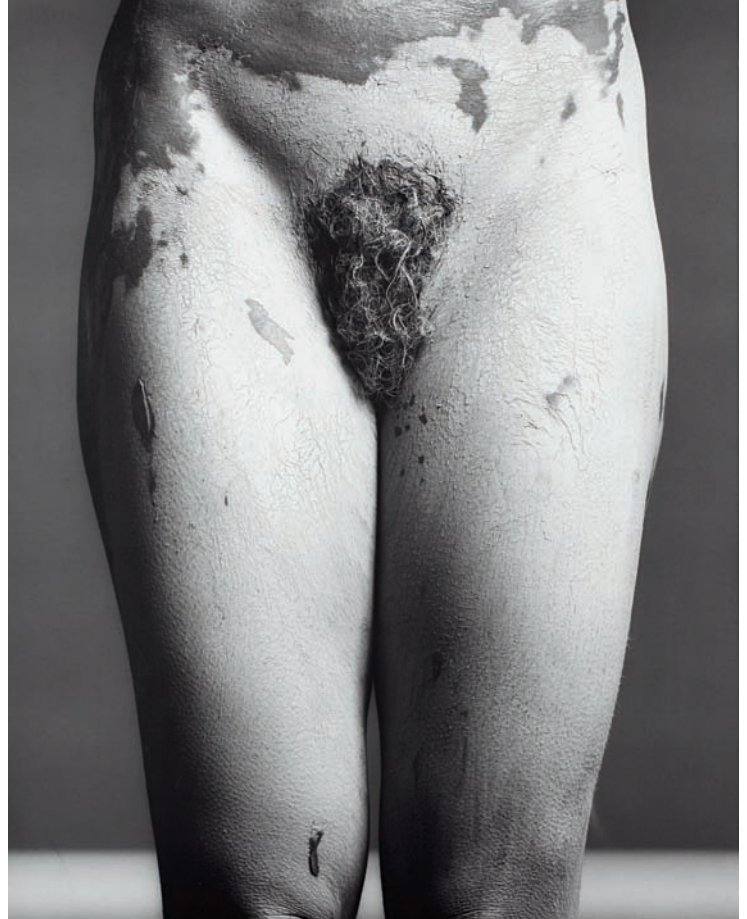
Estimate £8,000-12,000 \$13,000-19,500 €9,600-14,300

PROVENANCE

Swann Galleries, New York, 21 October 2008, lot 246

LITERATURE

M. M. Hambourg, *Earthly Bodies: Irving Penn's Nudes, 1949-50*, New York: Metropolitan Museum of Art, 2002, p. 39 (variant)



Δ 32

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

ROBERT MAPPLETHORPE 1946-1989

Lisa Lyon, 1982

Gelatin silver print.

45.7 x 38.1 cm (18 x 15 in)

Signed, dated, numbered AP 1/2 and copyright credit reproduction limitation stamp on the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs.

Estimate £3,000-5,000 \$4,900-8,100 €3,600-6,000 ₣

PROVENANCE

Acquired directly from the artist

LITERATURE

R. Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's Press, 1983, p. 115
M. Holborn, D. Levas, eds., *Mapplethorpe*, teNeues, 2007, p. 150

33

BILL BRANDT 1904-1983*London, 1952*

Gelatin silver print, printed later.

34.2 x 28.8 cm (13½ x 11¾ in)

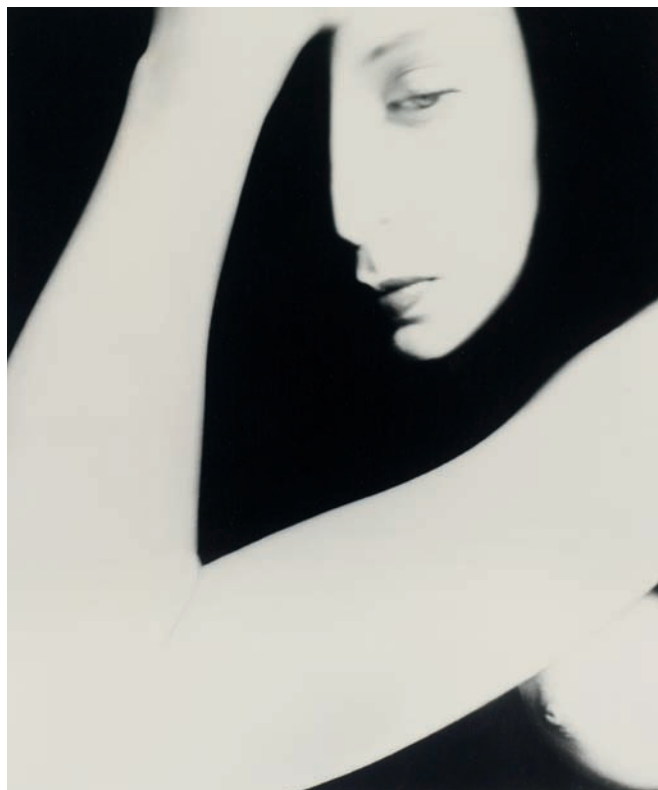
Signed in ink on the mount.

Estimate £6,000-8,000 \$9,700-13,000 €7,200-9,600 ♠**PROVENANCE**

Sotheby's, New York, 15 October 2008, lot 154

LITERATURE*Bill Brandt: Shadow of Light*, New York: Da Capo Press, 1977, pl. 121*Bill Brandt: Photographs 1928-1983*, London: Thames & Hudson, 1993, p. 172*Brandt: The Photography of Bill Brandt*, New York: Abrams, 1999, cover and pl. 242

33



34



34

HORST P. HORST 1906-1999*Lisa with Harp, Paris, 1939*

Gelatin silver print, printed later.

56.1 x 39.8 cm (22¼ x 15½ in)

Blindstamp credit in the margin; signed by the artist in pencil, titled and dated in an unidentified hand in pencil on the verso.

Estimate £8,000-12,000 \$13,000-19,500 €9,600-14,300**PROVENANCE**

Private Collection, Europe

LITERATURE*Horst: Photographs of a Decade*, New York: J.J. Augustin, 1944, p. 87M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1991, pl. 30

35



35

LILLIAN BASSMAN 1917-2012*The Cost of Living, Barbara Mullen, dress by Omar Kiam, for Ben Reig, New York, 1950*

Gelatin silver print, printed later.

56.2 x 44.1 cm (22¼ x 17¾ in)

Signed in ink on an artist's label affixed to the verso. Number 6 from an edition of 25.

Estimate £3,000-5,000 \$4,900-8,100 €3,600-6,000 ±**LITERATURE***Harper's Bazaar*, March 1950*Lillian Bassman: Women*, New York: Abrams, 2009, p. 32

RICHARD AVEDON 1923-2004*Marella Agnelli, New York Studio, December, 1953*

Gelatin silver print, printed 1981.

59.7 x 47.3 cm (23½ x 18⅝ in)

Signed, numbered 8/50 in ink, copyright credit reproduction limitation and edition stamps on the reverse of the linen flush-mount. One from an edition of 50.

Estimate £30,000-40,000 \$48,700-64,900 €35,800-47,800 ₺**PROVENANCE**

Galerie Stockereg, Zurich

LITERATURE*Harper's Bazaar, Beauties of Our Time*, April 1954 (variant)T. Capote, *Richard Avedon: Observations*, New York: Simon and Schuster, 1959, p. 27*Avedon Photographs 1947-1977*, New York: Farrar, Straus & Giroux, 1978, cover and p. 161M. Shanahan, ed., *Richard Avedon: Evidence 1944-1994*, New York: Random House, 1994, p. 14 and p. 160A. Hollander, *Richard Avedon: Woman in the Mirror*, New York: Abrams, 2005, p. 79

Richard Avedon's ethereal portrait of the aristocratic wife of late Fiat chairman Gianni Agnelli first appeared in the April 1954 issue of *Harper's Bazaar* in a story entitled 'Beauties of Our Time'. The young Avedon worked with *Bazaar's* influential art director Alexey Brodovitch who allowed his image to be flopped for publication with the portrait reproduced full-bleed on the left-hand page and the text at right, mirroring the sinuous curves of Agnelli's head and body which Avedon had elongated manually in the dark room. Agnelli was one of writer Truman Capote's famous 'swans' – well-married, international, best-dressed ladies who also included Mrs. William S. ('Babe') Paley and Mrs. Winston ('CZ') Guest.

“All my first models, Dorian Leigh, Elise Daniels, Carmen, Marella Agnelli, Audrey Hepburn, were brunettes and had fine noses, long throats, oval faces. They were all memories of my sister. My sense of what was beautiful was established very early through the way in which I experienced her.”





37

IRVING PENN 1917-2009

Balenciaga 'Little Great' Coat (Lisa Fonssagrives-Penn), Paris, 1950
Selenium-toned gelatin silver print, printed 1985.

36.6 x 33.5 cm (14³/₈ x 13¹/₄ in)

Signed, titled, dated, initialled in ink, Condé Nast copyright credit (courtesy Vogue) reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 16.

Estimate £20,000-30,000 \$32,400-48,700 €23,900-35,800

PROVENANCE

Private Collection, Europe

LITERATURE

I. Penn, *Passage: A Work Record*, New York: Knopf, 1991, p. 80

38

IRVING PENN 1917-2009

Girl behind glass (Jean Patchett), New York, 1949
Gelatin silver print.

39.8 x 38.1 cm (15⁵/₈ x 15 in)

Signed, titled, dated, initialled, annotated 'print made near to date of photographic sitting' in ink, Condé Nast copyright credit (courtesy Vogue) reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 12.

Estimate £30,000-50,000 \$48,700-81,100 €35,800-59,700

PROVENANCE

Hamiltans Gallery, London

LITERATURE

I. Penn, *Passage: A Work Record*, New York: Knopf, 1991, p. 77 (variant)



“I myself have always stood in the awe of the camera. I recognise it for the instrument it is, part Stradivarius, part scalpel.”

IRVING PENN



39

HELMUT NEWTON 1920-2004*Greta Scacchi*, circa 1978

Two Polaroid prints.

Each 7.3 x 9.5 cm (2 $\frac{7}{8}$ x 3 $\frac{3}{4}$ in)

Each initialled in pencil on the verso.

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

Galerie Ernst Hilger, Vienna

40

DAVID LACHAPELLE b. 1963*Devon Aoki: Fish Stick*, 1998

Fujicolor Crystal Archive print.

152 x 110 cm (59 $\frac{7}{8}$ x 43 $\frac{1}{4}$ in)

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

Estimate £15,000-20,000 \$24,300-32,400 €17,900-23,900**PROVENANCE**Jablonka Galerie, Cologne
Private Collection, Europe**LITERATURE***David LaChapelle*, Florence: Giunti, 2007, pl. 258 p. 395





41

DAVID LACHAPELLE b. 1963

Death by Hamburger, 2001

Digital chromogenic print, flush-mounted, printed later.

67.3 x 101.3 cm (26½ x 39⅞ in)

Signed in ink, printed title, date and number 4/7 on an artist's label accompanying the work.

Estimate £10,000-15,000 \$16,200-24,300 €11,900-17,900

PROVENANCE

Fabien Fryns Fine Art, Marbella

LITERATURE

David LaChapelle, Florence: Giunti, 2007, pl. 52 pp. 178-179



42

DAVID LACHAPELLE b. 1963

Inflatables: Coke Can, L.A., 2002

Chromogenic print, Diasec mounted.

121.7 x 166.2 cm (47 $\frac{7}{8}$ x 65 $\frac{3}{8}$ in)

Signed, titled, dated and numbered 2/3 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate £15,000-20,000 \$24,300-32,400 €17,900-23,900

PROVENANCE

Private Collection, Belgium

LITERATURE

David LaChapelle, Florence: Giunti, 2007, pl. 170 p. 303



43

DAVID LACHAPELLE b. 1963

Amanda Lepore: Addicted To Diamonds, New York, 1997

Digital chromogenic print, flush-mounted, printed later.

252.5 x 182 cm (99³/₈ x 71⁵/₈ in)

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

Estimate £35,000-45,000 \$56,800-73,000 €41,800-53,700

PROVENANCE

Fred Torres Collaborations, New York
Private Collection, Belgium

LITERATURE

Hotel LaChapelle, London: Booth-Clibborn, 1999, p. 30
David LaChapelle, Florence: Giunti, 2007, pl. 191 p. 326

44

HELMUT NEWTON 1920-2004

Blonde and T.V., Hotel Gallia, Milan, 2002

Gelatin silver print.

160 x 110.5 cm (63 x 43¹/₂ in)

Signed, titled, dated and numbered 2/3 in ink on the reverse of the flush-mount.

Estimate £55,000-75,000 \$89,200-122,000 €65,700-89,600 ±

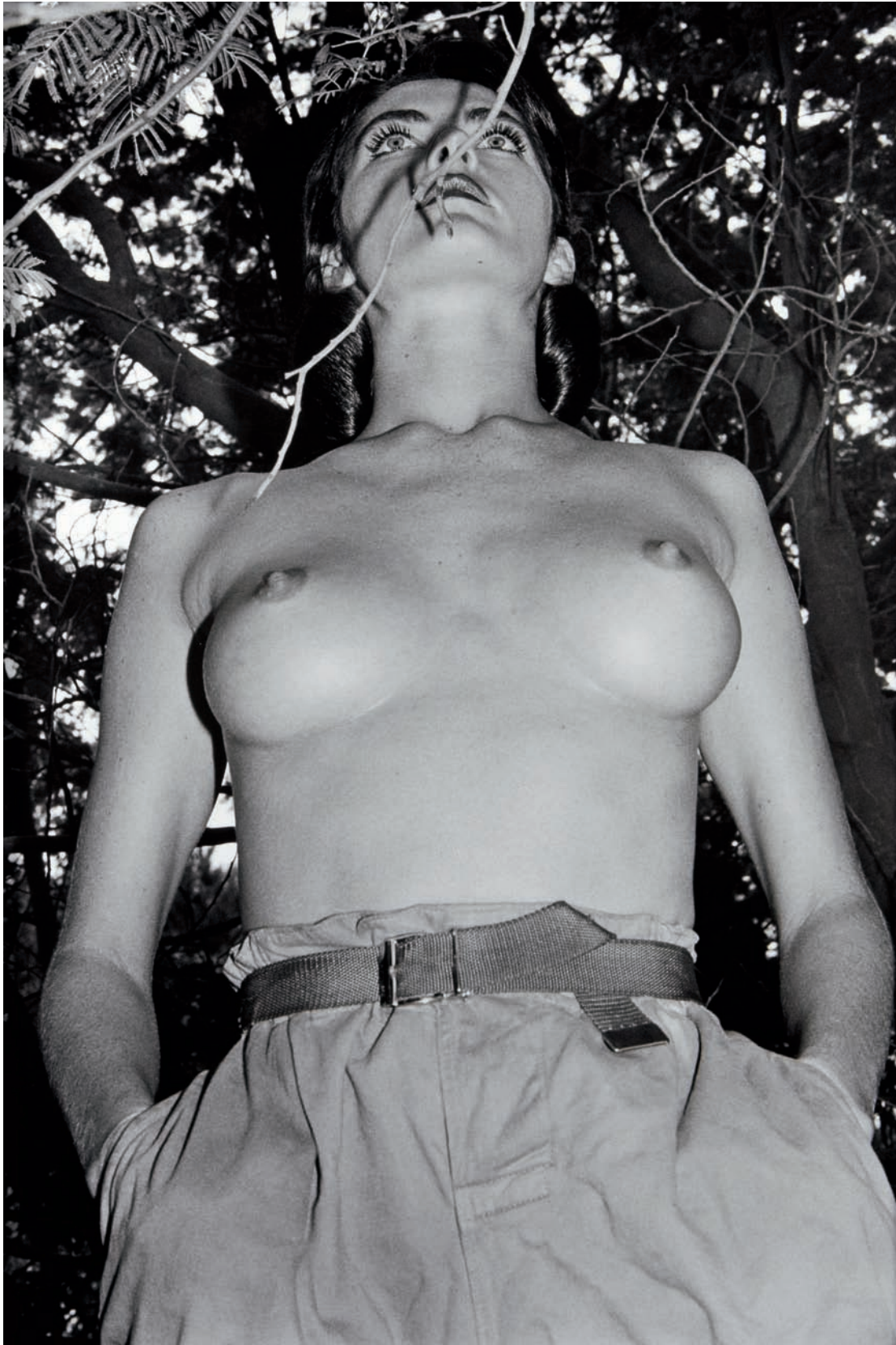
PROVENANCE

Galerie Andrea Caratsch, Zurich

LITERATURE

Helmut Newton: Sex and Landscapes, Cologne: Taschen, 2004, p. 48





45

HELMUT NEWTON 1920-2004

Henrietta in my backyard, Ramatuelle, 1980

Gelatin silver print, printed later.

160 x 110.5 cm (63 x 43½ in)

Signed, titled, dated and numbered 3/3 in ink on the reverse of the flush-mount.

Estimate £55,000-75,000 \$89,200-122,000 €65,700-89,600 ₣

PROVENANCE

Galerie Andrea Caratsch, Zurich

LITERATURE

Helmut Newton: Sex and Landscapes, Cologne: Taschen, 2004, p. 69



46

MILES ALDRIDGE b. 1964

Colour Pictures

Amsterdam: Reflex Editions, 2008. Ten Lambda prints.

Each approximately 23.6 x 35.5 cm (9¼ x 13⅞ in)

Each signed and numbered AP 9 in ink on the verso. One from an edition of 15 plus 10 artist's proofs. Contained in a clamshell portfolio case.

Estimate £8,000-12,000 \$13,000-19,500 €9,600-14,300 ♠

PROVENANCE

Private Collection, Europe



47

JOHN SWANNELL b. 1946*Fine Lines*, 1977

Platinum print, printed later.

50.5 x 37.9 cm (19 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in)

Signed, numbered 16/25 in pencil in the margin; copyright credit reproduction limitation stamp on the verso.

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

Acquired directly from the artist

LITERATUREJ. Swannell, *Fine Lines*, London: Quartet, 1982, cover

48

JOHN SWANNELL b. 1946*Debbie Moore and Lindy Christensen*, 1977

Gelatin silver print, printed later.

50.9 x 41.7 cm (20 x 16 $\frac{3}{8}$ in)

Signed, numbered 4/50 in ink in the margin; signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate £1,000-2,000 \$1,600-3,200 €1,200-2,400**PROVENANCE**

Acquired directly from the artist

LITERATUREJ. Swannell, *Fine Lines*, London: Quartet, 1982, n.p.

“...I also loved people like Barry Lategan, I loved all the washed out faces which was very much a style of the time – I started photographing a bit like him using the silver board underneath and bleaching out the faces. Bailey commented at a dinner party once, ‘John Swannell spends four fucking years with me and then he goes off and copies Barry Lategan’...”

JOHN SWANNELL

49



51



49

JOHN SWANNELL b. 1946*Fine Lines*, 1978

Gelatin silver print, printed later.

40.9 x 51 cm (16½ x 20½ in)

Signed, numbered 1/50 in ink in the margin; signed, titled, dated, annotated 'Plate 41' in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate £1,000-2,000 \$1,600-3,200 €1,200-2,400**PROVENANCE**

Acquired directly from the artist

LITERATUREJ. Swannell, *Fine Lines*, London: Quartet, 1982, n.p.J. Swannell, *Nudes*, 1978-2006, London: Quartet, 2006, n.p.

50



50

JOHN SWANNELL b. 1946*Fine Lines*, 1981

Gelatin silver print, printed later.

50.9 x 39 cm (20 x 15¾ in)

Signed, numbered 3/50 in ink in the margin; signed, titled, dated, annotated 'Plate 97' in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate £1,000-2,000 \$1,600-3,200 €1,200-2,400**PROVENANCE**

Acquired directly from the artist

LITERATUREJ. Swannell, *Fine Lines*, London: Quartet, 1982, n.p.J. Swannell, *Nudes*, 1978-2006, London: Quartet, 2006, n.p.

51

JOHN SWANNELL b. 1946*Fine Lines*, 1978

Digital chromogenic print, printed later.

71.9 x 101.8 cm (28¼ x 40½ in)

Signed, numbered 1/5 in ink in the margin; signed, titled, dated, annotated 'Plate 33' in pencil and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate £3,000-4,000 \$4,900-6,500 €3,600-4,800**PROVENANCE**

Acquired directly from the artist

LITERATUREJ. Swannell, *Fine Lines*, London: Quartet, 1982, n.p.

52



53



52

JOHN SWANNELL b. 1946

Nona Summers, 1983

Gelatin silver print, printed later.

41.1 x 51 cm (16 1/8 x 20 1/8 in)

Signed, numbered 3/50 in ink in the margin; signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

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

PROVENANCE

Acquired directly from the artist

53

JOHN SWANNELL b. 1946

Reclining Nude, 1991

Gelatin silver print, printed later.

39.4 x 50.9 cm (15 1/2 x 20 in)

Signed, numbered 5/50 in ink in the margin; signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

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

PROVENANCE

Acquired directly from the artist

LITERATURE

J. Swannell, *Twenty Years On*, London : Pavilion, 1996, n.p.

J. Swannell, *Nudes, 1978-2006*, London: Quartet, 2006, n.p.

54

JOHN SWANNELL b. 1946

Robert Mapplethorpe, 1980

Gelatin silver print, printed later.

43 x 51 cm (16 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in)

Signed, numbered 2/50 in ink in the margin; signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

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

PROVENANCE

Acquired directly from the artist

LITERATURE

J. Swannell, *Twenty Years On*, London: Pavilion, 1996, n.p.



55

JOHN SWANNELL b. 1946

Helmut Newton and Marie Helvin, 1977

Gelatin silver print, printed later.

38.7 x 50.9 cm (15 $\frac{1}{4}$ x 20 in)

Signed, numbered 10/50 in ink in the margin; signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

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

PROVENANCE

Acquired directly from the artist

LITERATURE

J. Swannell, *Twenty Years On*, London: Pavilion, 1996, n.p.



56

JOHN SWANNELL b. 1946

Jacques-Henri Lartigue, 1977

Gelatin silver print, printed later.

33.2 x 51 cm (13 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in)

Signed, numbered 6/50 in ink in the margin; signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

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

PROVENANCE

Acquired directly from the artist

LITERATURE

J. Swannell, *Twenty Years On*, London: Pavilion, 1996, n.p.





57

**CURTIS MOFFAT and
OLIVIA WYNDHAM**

1887-1949 & 1897-1967

Cecil Beaton, 1920s

Gelatin silver print.

36.5 x 28.9 cm (14 $\frac{3}{8}$ x 11 $\frac{3}{8}$ in)

Signed in pencil on the mount.

Estimate £2,000-3,000 \$3,200-4,900 €2,400-3,600 ♠**PROVENANCE**Sotheby's, London, *Neo-Romantic & Surrealist Art from the Collection of Pierre Le-Tan*, 25 October 1995, lot 74

58

BRASSAÏ (GYULA HALASZ)

1899-1984

Couple at the Bal des Quatre Saisons, Rue de Lappe, circa 1932

Gelatin silver print, printed circa 1940.

29.5 x 23.2 cm (11 $\frac{5}{8}$ x 9 $\frac{1}{8}$ in)

Credited in an unidentified hand in ink on the reverse of the flush-mount.

Estimate £18,000-22,000 \$29,200-35,700 €21,500-26,300 ‡ ♠**PROVENANCE**

Gerard Levy, Paris

Private Collection, New York

Phillips de Pury & Company, New York, *The Face of Modernism: A Private West Coast Collection*, 4 April 2012, lot 3**LITERATURE***Brassaï, Voluptés de Paris*, Paris-Publications, 1934, p. 15*Brassaï: The Monograph*, Boston: Bulfinch, 2000, front, back cover and p. 82 (variant crops)*Brassaï: The Secret Paris of the 30s*, London: Thames & Hudson, 2001, n.p.

59



59

JAROMIR FUNKE

1896-1945

Otakar and Jana Storch, Prague, 1934

Gelatin silver print.

29.2 x 24 cm (11 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in)

Credited, titled, dated by the artist's daughter in pencil on the reverse of the mount.

Estimate £2,000-3,000 \$3,200-4,900 €2,400-3,600 ♠**PROVENANCE**

Acquired directly from the Estate of the artist



60

HENRI CARTIER-BRESSON 1908-2004

Stock Exchange, London, 1955

Gelatin silver print, printed later.

44.5 x 29.8 cm (17½ x 11¾ in)

Signed in ink and copyright credit blindstamp in the margin.

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

PROVENANCE

Hackelbury Fine Art, London

LITERATURE

Henri Cartier-Bresson: Europeans, London: Thames & Hudson, 1998, p. 216



61

HENRI CARTIER-BRESSON 1908-2004

Queen Charlotte's Ball, London, 1959

Gelatin silver print, printed later.

44 x 30.4 cm (17¾ x 11⅞ in)

Signed in ink and copyright credit blindstamp in the margin.

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

PROVENANCE

Hackelbury Fine Art, London

LITERATURE

Henri Cartier-Bresson: Europeans, London: Thames & Hudson, 1998, p. 217



62

MICHEL COMTE b. 1954

Iggy Pop, (L'Uomo Vogue), New York, 1997

Gelatin silver print.

25.6 x 20.6 cm (10 $\frac{1}{8}$ x 8 $\frac{1}{8}$ in)

Signed in pencil on the verso.

Estimate £2,000-3,000 \$3,200-4,900 €2,400-3,600

PROVENANCE

Acquired directly from the artist



63

BRIAN DUFFY 1933 - 2010

David Bowie, 1973

Digital chromogenic print, printed 2009.

112.2 x 111.5 cm (44 1/8 x 43 7/8 in)

Signed in ink, Duffy Archive blindstamp on the recto; Duffy Archive stamp on the verso.

Estimate £4,000-6,000 \$6,500-9,700 €4,800-7,200 ♠

PROVENANCE

Celebrity Vault, Beverly Hills

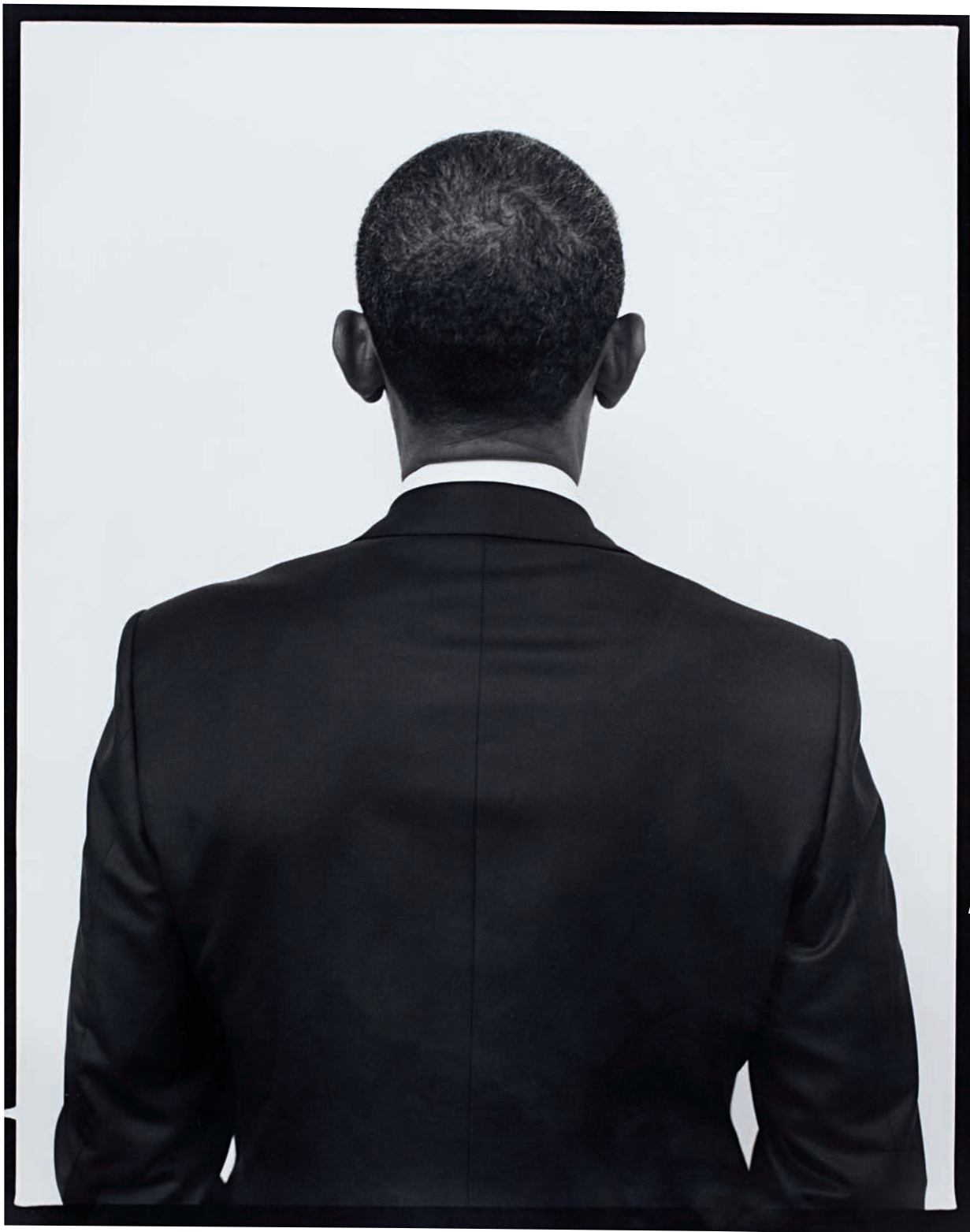
EXHIBITED

David Bowie is, Victoria and Albert Museum, London, 23 March - 11 August 2013 (another example exhibited)

LITERATURE

David Bowie - Aladdin Sane, 1973, album cover

V. Broackes, G. Marsh, eds., *David Bowie is*, London: V&A Publishing, 2013



64

MARK SELIGER b. 1959

President Barack Obama, The White House, Washington, D.C., 2010

Gelatin silver print.

89.5 x 71.1 cm (35¼ x 28 in)

Signed, titled, dated, numbered AP 3/5 in pencil and copyright credit reproduction limitation stamp on the verso. One from an edition of 10 plus 5 artist's proofs.

Estimate £4,000-6,000 \$6,500-9,700 €4,800-7,200 ₺



65

TERRY O'NEILL b. 1938

Frank Sinatra on the Boardwalk, 1967

Lambda print, flush-mounted, printed later.

101.5 x 167 cm (39⁷/₈ x 65³/₄ in)

Signed and numbered 44/50 in ink in the margin.

Estimate £8,000-12,000 \$13,000-19,500 €9,600-14,300 ♠ †

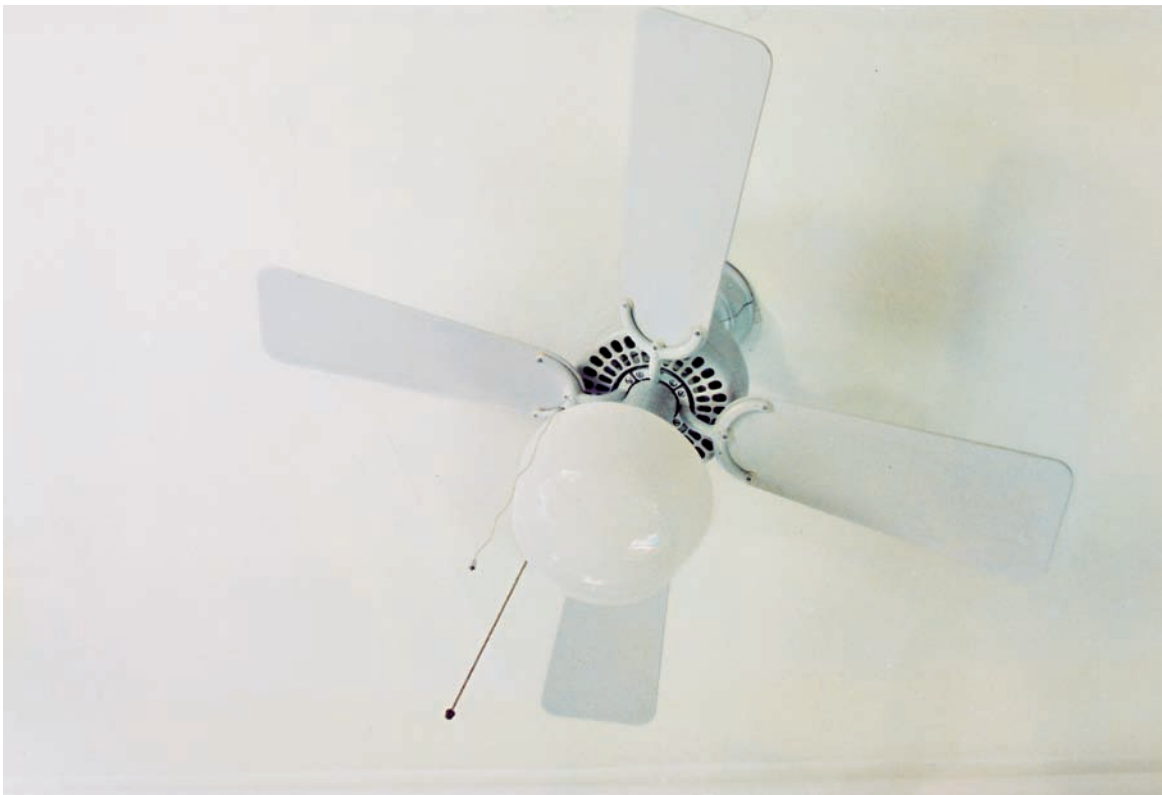
PROVENANCE

Private Collection, UK

LITERATURE

Celebrity: The Photographs of Terry O'Neill, London: Little, Brown, 2003, p. 13 and pp. 156-157

T. O'Neill, *Sinatra: Frank and Friendly, A Unique Photographic Memoir of a Legend*, Evans Mitchell Books, 2007, pp. 46-47



66

WILLIAM EGGLESTON b. 1939*White Ceiling Fan, Washington, D.C. (In the Home of William Christenberry), 1990*

Dye transfer print.

22.9 x 34.3 cm (9 x 13½ in)

Signed and annotated 'AP' in pencil on the verso. One from an edition of 9 plus artist's proof.

Estimate £14,000-18,000 \$22,700-29,200 €16,700-21,500 ±**PROVENANCE**From the artist; to Donna Leatherman, LLC, New York
Phillips de Pury & Company, New York, 8 October 2010, lot 259

67

WILLIAM EGGLESTON b. 1939*Untitled, Mississippi, (Torch Cafe Billboard), 1973*Dye transfer print from *Dust Bells, Volume II*, printed 2004.

29.8 x 44.8 cm (11¾ x 17⅝ in)

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

Estimate £8,000-12,000 \$13,000-19,500 €9,600-14,300 ±**PROVENANCE**

Cheim & Read, New York



68

WILLIAM EGGLESTON b. 1939

Black Bayou Plantation near Glendora, Mississippi, circa 1970

Dye transfer print, printed circa 1980.

26.7 x 39.4 cm (10½ x 15½ in)

Signed and dated in pencil on the verso.

Estimate £18,000-22,000 \$29,200-35,700 €21,500-26,300 ₣

PROVENANCE

Fraenkel Gallery, San Francisco

Christie's, New York, *Crossing America: Photographs from the Consolidated Freightways Collection, Part I*, 7 April 2011, lot 250

LITERATURE

J. Szarkowski, *William Eggleston's Guide*, The Museum of Modern Art, New York, 1976, p. 59



69

WILLIAM EGGLESTON b. 1939

Cadillac, 1966-1971

New York: Cheim & Read, 1999. Thirteen chromogenic prints.

Each 58.1 x 58.1 cm (22 7/8 x 22 7/8 in)

Signed and numbered '6' in pencil on the colophon. Numbered '6', sequentially numbered '1-13' in pencil, within Eggleston Artistic Trust copyright credit reproduction limitation portfolio stamp on the reverse of each flush-mount. Title Page. Number 6 from an edition of 15 plus 6 artist's proofs. Contained in a clamshell portfolio case.

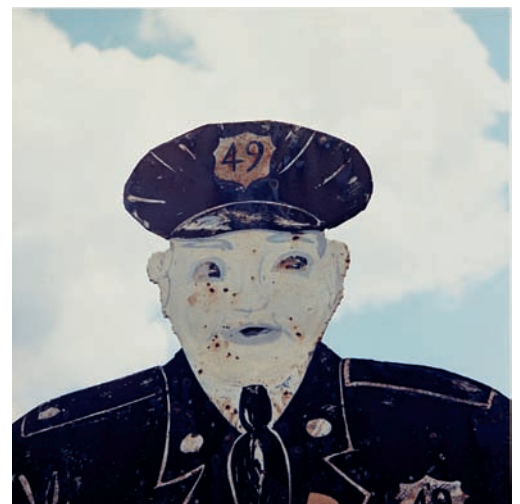
Estimate £35,000-45,000 \$56,800-73,000 €41,800-53,700 ±

PROVENANCE

Christie's, New York, *Photographs by William Eggleston from the Collection of Bruce and Nancy Berman*, 13 October 2008, lot 127

LITERATURE

William Eggleston: 2 1/4, Santa Fe: Twin Palms, 1999, n.p.



“(William Eggleston) sets forth what makes up our ordinary world. What is there, however strange, can be accepted without question; familiarity will be what overwhelms us.”

EUDORA WELTY,
FROM INTRODUCTION TO *THE DEMOCRATIC FOREST*, 1989

WILLIAM CHRISTENBERRY b. 1936*Selected Images, 1967-2000*

Sixteen chromogenic prints, printed 2000-2001.

Each 10 x 12.7 cm (3⅞ x 5 in)

Each variously signed, titled, dated, numbered and annotated in ink on the verso. Each number 1 from an edition of 9.

Estimate £12,000-18,000 \$19,500-29,200 €14,300-21,500**PROVENANCE**

Pace/MacGill Gallery, New York

The Artist's Management Group

Phillips de Pury & Company, New York, 18 October 2006, lot 36

Private Collection, USA

LITERATURE*Christenberry Reconstruction: The Art of William Christenberry*, Jackson, Miss.: University Press of Mississippi, 1996, p. 95

The modesty of Christenberry's small-scale Brownie prints, with their soft resolution and rich color, perfectly complements these unpretentious buildings. Most were photographed head-on in that frank, direct way Christenberry shares with both Evans and snapshotters. He is interested in these buildings as social constructions, and in the space around them because architecture becomes an integral part of the landscape. In his work, the relationship between the natural and the man-made world seems in perfect harmony, and the age and decay of most of these structures further softens the distinction between what has been made by man or by God. (T. W. Southall, *Of Time & Place: Walker Evans and William Christenberry*, University of New Mexico Press, 1990)

“Young man, there is something about how you use that little camera. It has become a perfect extension of your eye. You know exactly where to stand. And I encourage you to take it seriously.”

WALKER EVANS



71



71

WILLIAM EGGLESTON b. 1939*Untitled (Red Doorway)*, 1972

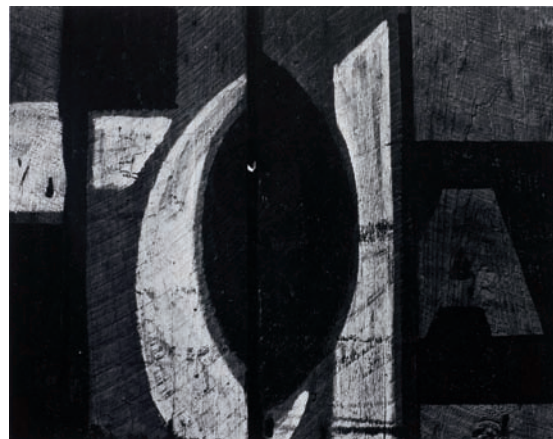
Dye transfer print, printed later.

45.7 x 30.5 cm (18 x 12 in)

Signed in ink in the margin.

Estimate £7,000-10,000 \$11,400-16,200 €8,400-11,900 ±

72



72

AARON SISKIND 1903-1991*Selected Images*, 1951-1963

Four gelatin silver prints, printed later.

Varying sizes from 23.9 x 30.2 cm (9 $\frac{3}{8}$ x 11 $\frac{7}{8}$ in) to 28.2 x 49.2 cm (11 $\frac{1}{8}$ x 19 $\frac{3}{8}$ in)

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

Estimate £7,000-9,000 \$11,400-14,600 €8,400-10,700**PROVENANCE**

Acquired directly from the artist; to Jerry Aronson, New York

LITERATUREJ. Rhem, *Aaron Siskind*, London: Phaidon, 2003, p. 59Titles include: *Chicago 13*, 1952; *Kentucky 7*, 1951; *Rome 49*, 1963; *Durango, Mexico 10*, 1961



73

ROBERT FRANK b. 1924

Newburgh, New York, 1955

Gelatin silver print, printed circa 1969.

29.9 x 20 cm (11¾ x 7⅞ in)

Signed, titled 'Fishkill, NY' and dated in ink on the recto.

Estimate £12,000-18,000 \$19,500-29,200 €14,300-21,500 ₣

PROVENANCE

Private Collection, New York

LITERATURE

Evergreen Review, vol. 1, no. 4, 1957, cover

R. Frank, *Les Américains*, Paris: Delpire, 1958, p. 84

R. Frank, *The Americans*, New York: Grove Press, 1959, pl. 40

L. Phillips, *The American Century: Art and Culture, 1950-2000*, New York: Whitney Museum of American Art, 1999, p. 80

S. Greenough, *Looking In: Robert Frank's The Americans*, Washington, D. C.: National Gallery of Art, 2009, p. 160, p. 259, p. 472 and p. 478

GILBERT & GEORGE b. 1943 & b. 1942*Tag Black*, 2004

Twelve digital chromogenic prints in artist's frames.

Each 75.5 x 63.6 cm (29¾ x 25 in); overall 226.9 x 254.4 cm (89¾ x 100⅛ in)

Signed in ink on the recto; sequentially numbered '1-12' in an unidentified hand in ink, printed title and date on a label affixed to the reverse of each frame.

Estimate £100,000-150,000 \$162,000-243,000 €119,000-179,000 ♠**PROVENANCE**

Sonnabend Gallery, New York

LITERATURER. Fuchs, ed., *Gilbert & George, The Complete Pictures 1971-2005, Volume 2: 1988-2005*, London: Tate, 2007, p. 1136

Gilbert & George are among the most provocative artists to have emerged from the British art scene in the late 1960s. Satirists, polemicists and regal bad boys with a dress code which has become an instantly recognizable brand. Together they have chewed and spat out most political subjects; economic, social and sexual, producing eye splitting high voltage works which embrace aspects of commercial advertising, pornography and physical theatre. They first attracted attention of art critics with 'The Singing Sculpture' which featured the Flanagan and Allen song, 'Underneath the Arches' symbolizing a harking back to prewar England whilst giving a definite nod to the nearly extinct music hall genre, once enjoyed by all levels of the English social classes. Even in their most formative years, Gilbert & George identified with the fringes of society and have unwaveringly projected the 'art for all' slogan. Their concern with performance and its powers of social use has continued to be a strong thread throughout their career.

Working as a pair, and sacrificing their own individual identities (It is rare that you would ever see one without the other in any situation or without wearing their matching suits and ties), envisaging themselves as living artworks and placing themselves at the heart of their creations, they reach out to their audience via a kind of contemporary hieroglyphic code, projecting feelings they consider to have universal significance, often exposing the unmentionable, challenging boundaries and conventions, not to shock but to almost exorcise and evict by discussing in their unabashedly titillating style from the portal of vibrant gridded arenas.

The large scale photo-montages (as presented in this current lot) have become synonymous with their name. These works are overlaid with black grids or composed of individual panels which resemble giant stained glass windows, they appear to be back lit giving a strong graphic punch and employ loud primary colours. Their metaphor is the bold employment of nudity, sexual acts, the secretion of bodily fluids, in summary anarchy reigns without inhibition. Whatever miming nonsense is going on, revolution is always in the air. In *Black Tag*, 2004, Gilbert & George stand in the middle of their customary multi-panel photographic format energetically gesticulating or primally screaming with the blue and red mirror image motif reminiscent of a fun house/circus hall of distorted mirrors. Surrounding them are graffiti-style markings which look like scrawlings of ancient languages. Even though the colour in this series has become more monotone, the message, sentiment and impact is high octane, make no mistake. This series is far far away from the depictions of the claustrophobic, degenerate vision of the artist's reclusive domestic world seen in their earliest works and the closely ensuing need to document which was ever present in their 1970s pieces. Without using emblems of place to signify they are still reflecting their East End world, they continue to choose emblematic colours such as red - (for its powerful association with blood, lifeblood of the city, violence and the extreme martial arts) to draw our eye and attention to how they examine the human condition now, post 2000. This work not only represents the powerful visual display classic to these artists but also the duality of their unique artistic relationship as they continue to move forward as latter day flaneurs.









75

CANDIDA HÖFER b. 1944

Bibliothèque Administrative de la Ville de Paris I, 2007

Chromogenic print.

Overall 205 x 248.8 cm (80¾ x 97⅞ in)

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

Estimate £25,000-35,000 \$40,600-56,800 €29,900-41,800 ♠

PROVENANCE

Galerie Rüdiger Schöttle, Munich



76

THOMAS RUFF b. 1958

LMV 09 h.t.b. 03, 1999

Chromogenic print, Diasec mounted.

Overall 129.5 x 162.7 cm (50 7/8 x 64 in)

Signed, titled, dated and numbered 3/5 in pencil on the reverse of the backing board. One from an edition of 5 plus 2 artist's proofs.

Estimate £22,000-28,000 \$35,700-45,400 €26,300-33,400 ♠ †

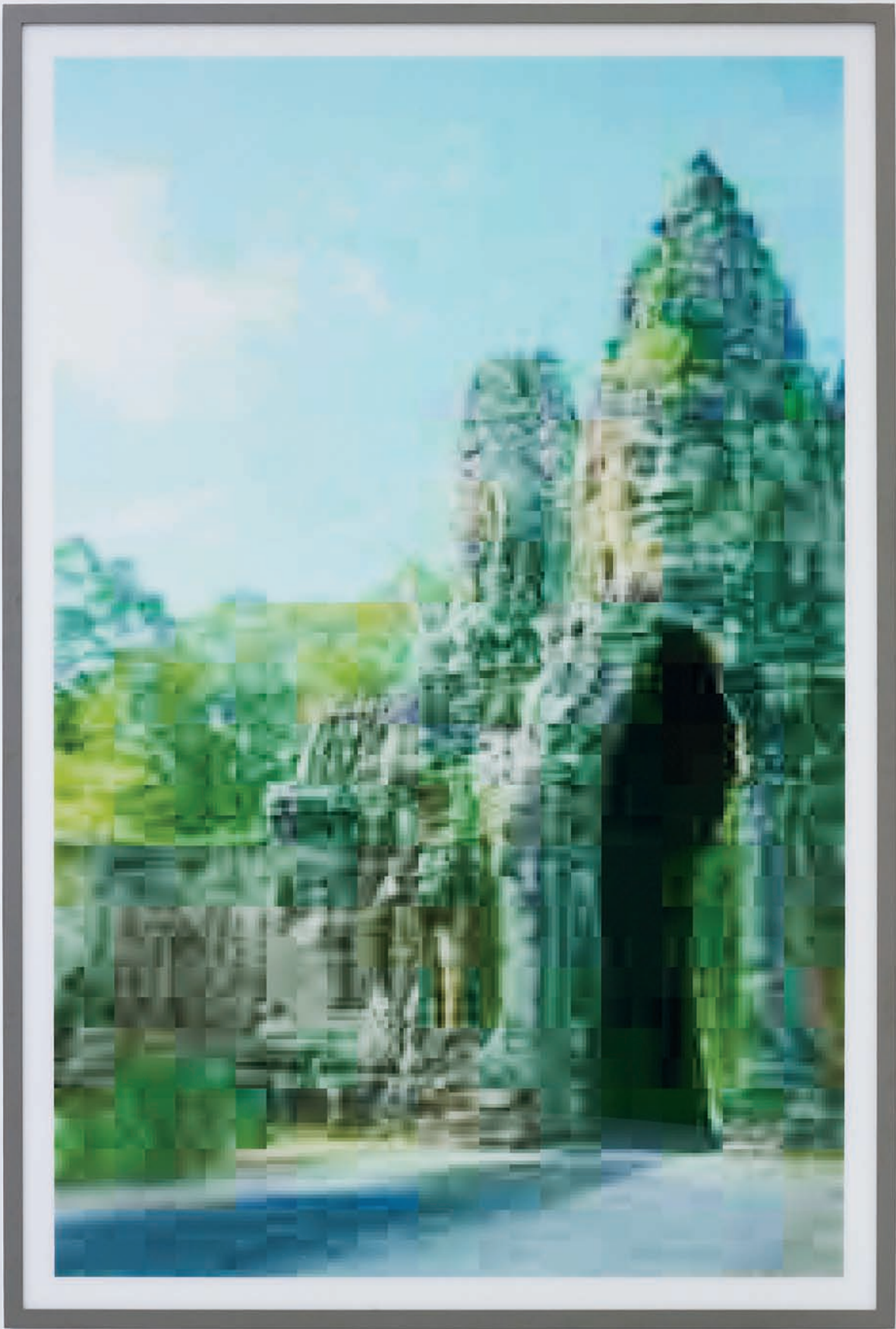
PROVENANCE

Galerie Nelson, Paris

LITERATURE

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

König, 2001, p. 242





77

THOMAS RUFF b. 1958

jpeg ca04, 2004

Digital chromogenic print, Diasec mounted.

Overall 275.5 x 185 cm (108½ x 72⅞ in)

Signed, titled, dated and numbered 2/3 in pencil on the reverse of the backing board. One from an edition of 3 plus 1 artist's proof.

Estimate £25,000-35,000 \$40,600-56,800 €29,900-41,800 ♣

LITERATURE

Thomas Ruff: jpegs, New York: Aperture, 2009, n.p.

78

ELGER ESSER b. 1967

Montlouis I, Frankreich, 2006

Chromogenic print, Diasec mounted.

Overall 138.5 x 183.5 cm (54½ x 72¼ in)

Signed in ink, printed title, date and number 3/7 on an artist's label affixed to the reverse of the flush-mount.

Estimate £15,000-20,000 \$24,300-32,400 €17,900-23,900 ♣

PROVENANCE

Sonnabend Gallery, New York



79

ELLIOTT ERWITT b. 1928

Wyoming, 1954

Gelatin silver print, printed later.

30 x 44.7 cm (11¾ x 17½ in)

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

Estimate £1,500-2,500 \$2,400-4,100 €1,800-3,000 ₺

PROVENANCE

Acquired directly from the artist

LITERATURE

Elliott Erwitt: Snaps, London: Phaidon Press, 2001, pp. 478-479

Elliott Erwitt: Personal Best, teNeues, 2009, pp. 432-433

80

SALLY MANN b. 1951

Gorjus, 1989

Gelatin silver print.

20.4 x 25.2 cm (8 x 9⅞ in)

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

Estimate £4,000-6,000 \$6,500-9,700 €4,800-7,200

LITERATURE

Sally Mann: Immediate Family, New York: Aperture, n.p.

81

SALLY MANN b. 1951

Luncheon in the grasses, 1991

Gelatin silver print.

20 x 25.2 cm (7⅞ x 9⅞ in)

Signed, titled, dated, numbered 5/25 and copyright in pencil on the verso.

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





82

HENRI CARTIER-BRESSON 1908-2004*Epirus, Greece, 1961*

Gelatin silver print, printed 1970.

24 x 36.2 cm (9½ x 14¼ in)

Signed in ink in the margin. Accompanied by a signed certificate of authenticity from the Henri Cartier-Bresson Foundation.

Estimate £5,000-7,000 \$8,100-11,400 €6,000-8,400 ♠**PROVENANCE**With Helen Wright, agent to the photographer
Private Collection, Europe**LITERATURE***Henri Cartier-Bresson: Europeans*, London: Thames & Hudson, 1997, p. 120
P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*,
London: Thames & Hudson, 2003, pl. 159 p. 132

83

JOSEF KOUDELKA b. 1938*France, 1973*

Gelatin silver print.

23.5 x 35.4 cm (9¼ x 13⅞ in)

Signed in ink in the margin.

Estimate £5,000-7,000 \$8,100-11,400 €6,000-8,400 ♠**PROVENANCE**Witkin Gallery, New York
Swann Galleries, New York, 19 May 2011, lot 222**LITERATURE***Josef Koudelka: Exiles*, London: Thames & Hudson, 1997, pl. 31



84

SUSAN MEISELAS b. 1948

Young Gawker, Essex Junction, Vermont from Carnival Strippers, 1974

Gelatin silver print.

19.6 x 29.1 cm (7¾ x 11½ in)

Signed with address in ink on the verso.

Estimate £2,000-3,000 \$3,200-4,900 €2,400-3,600

PROVENANCE

Rose Gallery, Santa Monica

LITERATURE

Susan Meiselas: Carnival Strippers, New York: Farrar, Straus and Giroux, 1976, p. 36

85



85

ELLIOTT ERWITT b. 1928*New York City, 1974*

Gelatin silver print, printed later.

29.8 x 44.7 cm (11¾ x 17½ in)

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

Estimate £1,500-2,500 \$2,400-4,100
€1,800-3,000 ₣**PROVENANCE**

Acquired directly from the artist

LITERATURE*Elliott Erwitt: Snaps*, London: Phaidon, 2001, p. 205*Elliott Erwitt: Personal Best*, teNeues, 2009, pp. 406-407

86



86

BILL BRANDT 1904-1983*Evening in Kew Gardens, 1932*

Gelatin silver print, printed 1970s.

34.6 x 29.3 cm (13½ x 11½ in)

Signed in ink on the mount.

Estimate £3,000-5,000 \$4,900-8,100 €3,600-6,000 ₣ ♣**PROVENANCE**

Halsted Gallery, Birmingham, MI

LITERATURE*Bill Brandt: Shadow of Light*, New York: Da Capo Press, 1977, pl. 15a*Brandt: The Photography of Bill Brandt*, New York: Abrams, 1999, pl. 22

87



87

ELLIOTT ERWITT b. 1928*New York, 1999*

Gelatin silver print, printed later.

84 x 55.8 cm (33½ x 21⅞ in)

Signed in ink in the margin.

Estimate £4,000-6,000 \$6,500-9,700 €4,800-7,200**PROVENANCE**

Private Collection, Europe

LITERATURE*Elliott Erwitt: Snaps*, London: Phaidon, 2001, p. 367*Elliott Erwitt: Personal Best*, teNeues, 2009, p. 161

88



89



88

RENÉ BURRI b. 1933

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

Gelatin silver print, printed 2010.

28.5 x 42 cm (11¼ x 16½ in)

Signed, dated and annotated in pencil on the verso.

Estimate £3,000-5,000 \$4,900-8,100 €3,600-6,000

PROVENANCE

Acquired directly from the artist

LITERATURE

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

89

RENÉ BURRI b. 1933

São Paulo, Brazil, 1960

Gelatin silver print, printed later.

34.8 x 52.1 cm (13¾ x 20½ in)

Signed, titled and dated in ink in the margin.

Estimate £3,000-5,000 \$4,900-8,100 €3,600-6,000

PROVENANCE

Acquired directly from the artist

LITERATURE

J. Lacouture et al., *In Our Time: The World as Seen by Magnum Photographers*, New York & London: Norton, 1989, pp. 196-197

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



90

SEBASTIÃO SALGADO b. 1944

Churchgate Station, Western Railroad Line, Bombay, India, 1995

Gelatin silver print, printed later.

123.5 x 179.3 cm (48 7/8 x 70 5/8 in)

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

Estimate £19,000-22,000 \$30,800-35,700 €22,700-26,300 ♠

PROVENANCE

Acquired directly from the artist

LITERATURE

S. Salgado, *Migrations: Humanity in Transition*, New York: Aperture, 2000, p. 419



91

SEBASTIÃO SALGADO b. 1944

Greater Burhan Oil Field, Kuwait, 1991

Gelatin silver print, printed later.

90.3 x 134.3 cm (35½ x 52⅞ in)

Signed, titled 'Kuwait' and dated 1991 in pencil on the verso.

Estimate £13,000-15,000 \$21,100-24,300 €15,500-17,900 ♣

PROVENANCE

Acquired directly from the artist

LITERATURE

S. Salgado, *Workers: An Archaeology of the Industrial Age*,
London: Phaidon, 1993, pp. 342-343



92

HENRI CARTIER-BRESSON 1908-2004

Alicante, Spain, 1933

Gelatin silver print, printed later.

30.1 x 44.8 cm (11 $\frac{7}{8}$ x 17 $\frac{5}{8}$ in)

Signed in ink and copyright credit blindstamp in the margin.

Estimate £6,000-8,000 \$9,700-13,000 €7,200-9,600 ♠

PROVENANCE

Eric Franck Fine Art, London

LITERATURE

Henri Cartier-Bresson: Europeans, London: Thames & Hudson, 1997, p. 64

P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, London: Thames & Hudson, 2003, pl. 127 p. 110

P. Galassi, *Henri Cartier-Bresson: The Modern Century*, New York: Museum of Modern Art, 2010, p. 99



93

W. EUGENE SMITH 1918-1978

Guardia Civil, Spain, 1950

Gelatin silver print.

31.8 x 40.4 cm (12½ x 15⅞ in)

Signed, copyright in stylus on the recto; typed copyright credit and reproduction limitation on labels affixed to the reverse of the flush-mount.

Estimate £7,000-9,000 \$11,400-14,600 €8,400-10,700

PROVENANCE

Alan Klotz Gallery, New York

LITERATURE

LIFE, 9 April 1951

W. Eugene Smith: His Photographs and Notes, New York: Aperture, 1969, n.p.

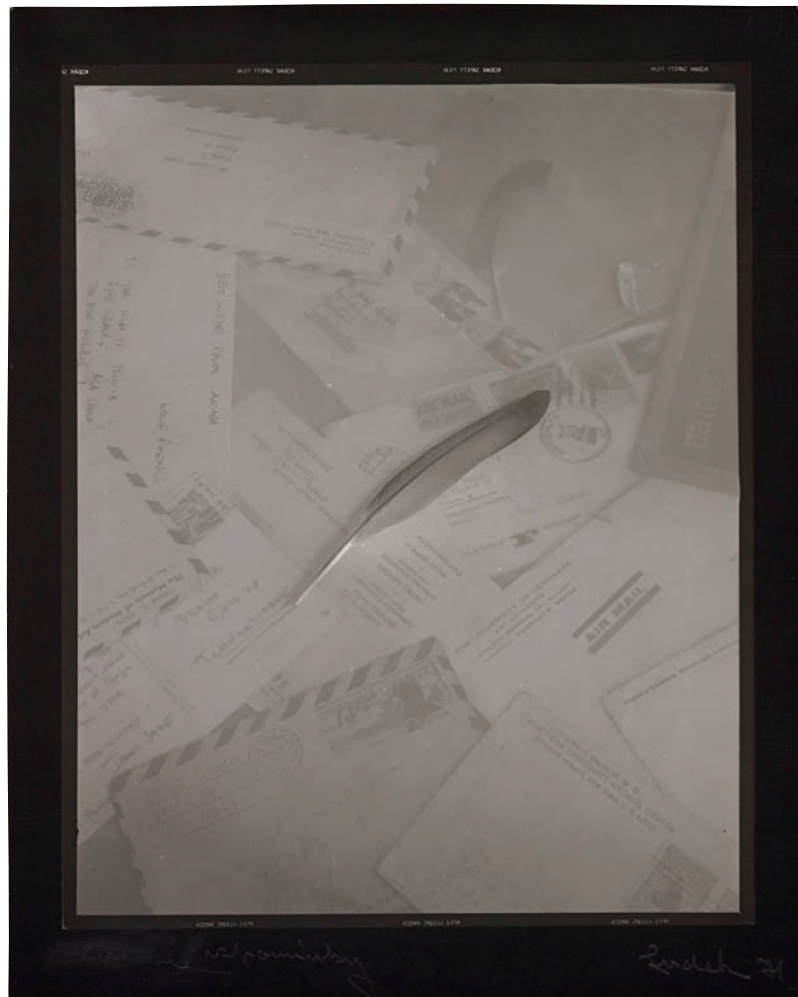
W. S. Johnson, *W. Eugene Smith: Master of the Photographic Essay*, New York: Aperture, 1981, p. 73

B. Maddow, *Let Truth be the Prejudice: W. Eugene Smith, His Life and Photographs*, New York: Aperture, 1985, n.p.

Originally published in the 9 April 1951, issue of *LIFE* magazine, W. Eugene Smith's photo essay, "Spanish Village," has been lauded for more than six decades as the most moving photographic portrait ever made of daily life in rural Spain during the rule of Dictator Francisco Franco. But, as the years have passed, the most chilling image from the piece — the closed, hard faces of three members of Franco's feared Guardia Civil — has been exalted to a point where the essays' other masterful, evocative pictures have been largely forgotten.

Even as the faces in the essay's most famous picture evince the cruelty and arrogance often assumed by small men granted great power over others, other images in the piece illuminate the timeless rhythms of a small, isolated Spanish town of the last century, about which *LIFE* wrote: "It lives in ancient poverty and faith."

The village that Smith so poignantly depicts is that of Deleitosa, a place with a population of 2,300 peasant people about half way between Madrid and the borders of Portugal. Its name means 'delightful'. Its origins go back thousands of years to Spain's Moorish times. Eugene Smith left the main road and wandered into a village which had almost stood still in time - the nearest telephone is 12 miles away, there are aqueducts and open wells and the village has a strong aroma of the animals which still are a bastion of everyday life.



94

JOSEF SUDEK 1896-1976*Memories by plane*, 1971

Gelatin silver print.

24.1 x 19.2 cm (9½ x 7½ in)

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

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

Acquired directly from the artist

EXHIBITED

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

95

JOSEF SUDEK 1896-1976*Pear on a plate*, 1951

Gelatin silver print, printed later.

11.3 x 15.9 cm (4½ x 6¼ in)

Signed, dated '1971' and inscribed in Czech in pencil in the margin; collection stamp on the verso.

Estimate £6,000-8,000 \$9,700-13,000 €7,200-9,600 ± ♠**PROVENANCE**

Acquired directly from the artist

EXHIBITED

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

LITERATUREZ. Kirschner, *Josef Sudek*, Prague: Museum of Decorative Arts, 1993, pl. 199



96

JOSEF SUDEK 1896-1976*Water glass*, 1951

Pigment print.

17.1 x 12.7 cm (6¾ x 5 in)

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

Estimate £10,000-15,000 \$16,200-24,300 €11,900-17,900 ± ♠**PROVENANCE**

Acquired directly from the artist

EXHIBITED*Sudek*, Canon Photo Gallery, Geneva, 5 September - 4 October 1978**LITERATURE**A. Fárová, *Josef Sudek*, Munich: D.A.P Art Publishers, 1999, p. 88 (variant)M. M. Sutnik, ed., *Josef Sudek - The Legacy of a Deeper Vision*, Munich: Hirmer, 2012, p. 125 (variant)



97

JOSEF SUDEK 1896-1976

Eight panoramic landscapes of Prague, circa 1955

Eight gelatin silver prints.

Each approximately 9 x 29 cm (3½ x 11¾ in)

Each dated '1955' in an unidentified hand in pencil and collection stamp on the verso.

Estimate £8,000-12,000 \$13,000-19,500 €9,600-14,300 ₣ ♠

PROVENANCE

Acquired directly from the artist



98

ROBERT DOISNEAU 1912-1994*Le baiser de l'Hôtel de Ville, March, 1950*

Gelatin silver print, printed later.

24.1 x 31.4 cm (9½ x 12¾ in)

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

Estimate £6,000-8,000 \$9,700-13,000 €7,200-9,600 ♠**PROVENANCE**

Hamiltons Gallery, London

LITERATURE*Robert Doisneau, Photographs*, London: Gordon Fraser, 1980, p. 33*Robert Doisneau 1912-1994*, Cologne: Taschen, 2003, cover (detail) and p. 122*Robert Doisneau: Paris*, Flammarion, 2005, p. 89

99

ILSE BING 1899-1998*Vendor at the Eiffel Tower, 1933*

Gelatin silver print, mounted.

22.7 x 33.8 cm (8⅞ x 13¼ in)

Signed and dated in ink on the recto.

Estimate £4,000-6,000 \$6,500-9,700 €4,800-7,200 ♠**PROVENANCE**

Acquired directly from the Estate of the artist



(i)

100

GERMAINE KRULL 1897-1985

Selected Images, 1922-1925

Six gelatin silver prints.

Varying sizes from 22.2 x 14.2 cm (8¾ x 5⅝ in) to 24 x 18 cm (9½ x 7⅞ in) or the reverse.

Each variously credited, titled, dated and numbered in an unidentified hand in pencil on the verso.

Estimate £15,000-20,000 \$24,300-32,400 €17,900-23,900 ♠ †

PROVENANCE

Eugène Merle, France
Private Collection, France

LITERATURE

Germaine Krull: Métal, Paris: Librairie des arts décoratifs, 1928, pl. 46, pl. 52 and pl. 58

Germaine Krull: Fotografien 1922-1966, Köln: Rheinland-Verlag/ Bonn : R. Habelt, 1977, p. 19

Germaine Krull: Métal y la fotografía industrial 1920-30, exh. cat., Guillermo de Osma Galeria, Madrid, 2011, cover, p. 4, p. 5, p. 11, p. 16 and p. 18

Titles include: (i) *Pl. 58, Amsterdam*, 1924; (iii) *Pl. 46, Rotterdam*, 1923-24; (iv) *Pl. 52, Rotterdam*, 1924 from *Métal*; (ii) *Rotterdam*, 1924; (v) *Silos à grains, Rotterdam*, 1922 and (vi) *Electricité de France*, 1925



(ii)



(iii)



(iv)



(v)

EDWARD STEICHEN 1879-1973*Richard Strauss, New York, 1904*

Gum pigment print.

33.5 x 21.7 cm (13¼ x 8½ in)

Signed, dated and copyright in yellow crayon on the recto.

Estimate £80,000-120,000 \$130,000-195,000 €95,500-143,000**PROVENANCE**

Dietmar Siegert Collection, Munich

Edward Steichen perhaps unlike any other photographer of his time, profoundly shaped twentieth century photography with his unique artistry, vision, aesthetic and sublime mastery of the technical alchemy of photography.

Steichen was a painter who successfully used the camera as a tool to explore and develop his art. His emotional self is the key to understanding his works, he was inventive and analytical but above all he had a passionate connection to his subject matter. His extraordinary gift was that he could poignantly reveal the inherent emotion and beauty that existed in any form; animate or otherwise.

At the time this portrait of the German Composer and Conductor Richard Strauss was taken, the style of photography was very much pictorial. The European and American painters such as Whistler, Corot and the French Barbizon School held tremendous wonder and fascination for art lovers such as Steichen, they were admired for their style which displayed sentiment but was by no means sentimental. *Tonalism* was of great concern during this period both in painting and photography – it referred to the practice of having one dominant tone present and also having the elements in the image relating to each other inside this kind of sheet or wrap of hue. Photography which naturally employed the use of chiaroscuro was an easy member of this trend and for Steichen his employment of such a style came initially from instinct more than anything, but where he was a definite and determined advocate of this movement was in the Pictorialist's belief that photography should be recognized as fine art.

Strauss visited the United States for the first time in the Spring of 1904. He came to New York to conduct the premier of *Symphonia domestica*, an orchestral work which caused a rumble amongst critics and classical music devotees. Writing about one's own love-life was not an unexplored subject among composers; Schumann in his Fourth Symphony (1841-51) discussed his difficult courtship with Clara, Brahms in his First Symphony (1876) had composed out his problems with his

female friendship, Tchaikovsky in his *Pathétique* (1893) had recreated his homosexual passion for his nephew "Bob" Davidov. However Strauss presented a work which was not classically romantic or erotic but one of blatant life reality; screaming children, fights between husband and wife and a rather visceral passage reflecting their love making, a brave departure for the romantic genius who had previously brought us *Salome*, *Elektra* and *Der Rosenkavalier*.

Steichen had photographed many great artists and literary figures and was extremely proud of these portraits. Artists were often photographed in the company of their creations or surrounded by clues to their talent. The portrait of Strauss is somewhat unusual as this is not how Steichen chooses to arrange him; in the variant of the image shown in this lot, Strauss is seen getting up from his chair with flowers directly in the foreground receiving equal billing to the sitter perhaps as a symbol of his reputation for being a romantic. However, Strauss in the current portrait looms from the darkness with strong high-lights around his head and eyes making him look directly in to our souls with an unnerving intensity. He seems unapproachable, unavailable, god-like and enigmatic all at once. There is an uncanny feeling that Steichen has managed to somehow represent the feeling that lurks at the very bottom of Strauss's complex music. Steichen undergoes a complete giving over of his own self in order to fall in to the creation of the ultimate essence of another. The puzzle of Steichen's process; full of technical enigma, free of the confines of conventional printing and a velvety dream brought to life is here entwined with a subject infused with raw emotion creating a profoundly moving experience, so much so, that the flesh of Strauss becomes a warm body that we begin to know.



COPYRIGHT 1909
STEPHEN
MUGGERIDGE

102

AUGUST SANDER 1876-1964

Selbstbildnis (Self portrait), Cologne, 1922

Gelatin silver print.

19.5 x 14 cm (7⁵/₈ x 5¹/₂ in)

Signed, titled and annotated 'Köln Lindenthal' in pencil on the mount.

Estimate £18,000-22,000 \$29,200-35,700
€21,500-26,300 ♠

PROVENANCE

From the collection of Karen Biow, the artist's granddaughter
Deborah Bell, New York

In this lot we see a visual personification of Sander - the romantic philosopher who looked to Goethe for guidance and inspiration, the meticulous workman, the artist: both painter and pillar of photographic history. Sander wears his honest determination on his brow, a man who by this time had undertaken the epic photographic portrait essay, 'Man of the 20th Century' which he initially projected as consisting of between 500 and 600 photographs. His steadfast determination to succeed possibly bourn of the fact that he was one of nine siblings and that he had endured a period of time down the mines as a youth, is softened by a concentrated sensitivity in his eye, as he seems to gaze far ahead of time. Sander portrays himself with a confidence and respect, applying to himself a similar understanding and interest that he does to his sitters, weaving a visceral link between subject and craftsman. In this image it is evident that his time studying painting in Dresden has not left him and has become integral to his existence. During the time this self-portrait was taken, Sander very much integrated with lovers of modern art, artists and intellectuals living in Cologne.



“The Portrait is your mirror. It’s you.”

AUGUST SANDER

103

KARL BLOSSFELDT 1865-1932

Hamamelis japonica, circa 1920

Gelatin silver print.

29.9 x 23.8 cm (11³/₄ x 9³/₈ in)

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

Estimate £35,000-45,000 \$56,800-73,000 €41,800-53,700

PROVENANCE

Anne and Jürgen Wilde Collection, Cologne
Sabine Schmidt Galerie, Cologne





104

FREDERICK SOMMER 1905-1999

Coyotes, 1945

Gelatin silver print, printed 1970s.

19.3 x 24 cm (7 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in)

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

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

PROVENANCE

LIGHT Gallery, New York

LITERATURE

Venus, Jupiter and Mars: Photographs of Frederick Sommer, exh. supplement, Delaware Art Museum, Delaware, 1980, pl. 22

N. Lyons, J. Cox, eds., *The Art of Frederick Sommer – Photography, Drawing, Collage*, New Haven: Yale University Press, 2005, p. 77

105

TINA MODOTTI 1896-1942

A proud little agrarista (Mexican peasant boy), circa 1927

Gelatin silver print.

22.9 x 17.1 cm (9 x 6 $\frac{3}{4}$ in)

Estimate £20,000-30,000 \$32,400-48,700 €23,900-35,800 ±

PROVENANCE

Edwynn Houk Gallery, New York

Private Collection, Boston

EXHIBITED

Lincoln, MA, deCordova Museum and Sculpture Park, *Presumed Innocence: Photographic Perspectives of Children*, 2 February - 27 April 2008

LITERATURE

Arbeiter-Illustrierte-Zeitung (AIZ), 1928, cover

Confederación Regional Obrera Mexicana (CROM), 1928, cover

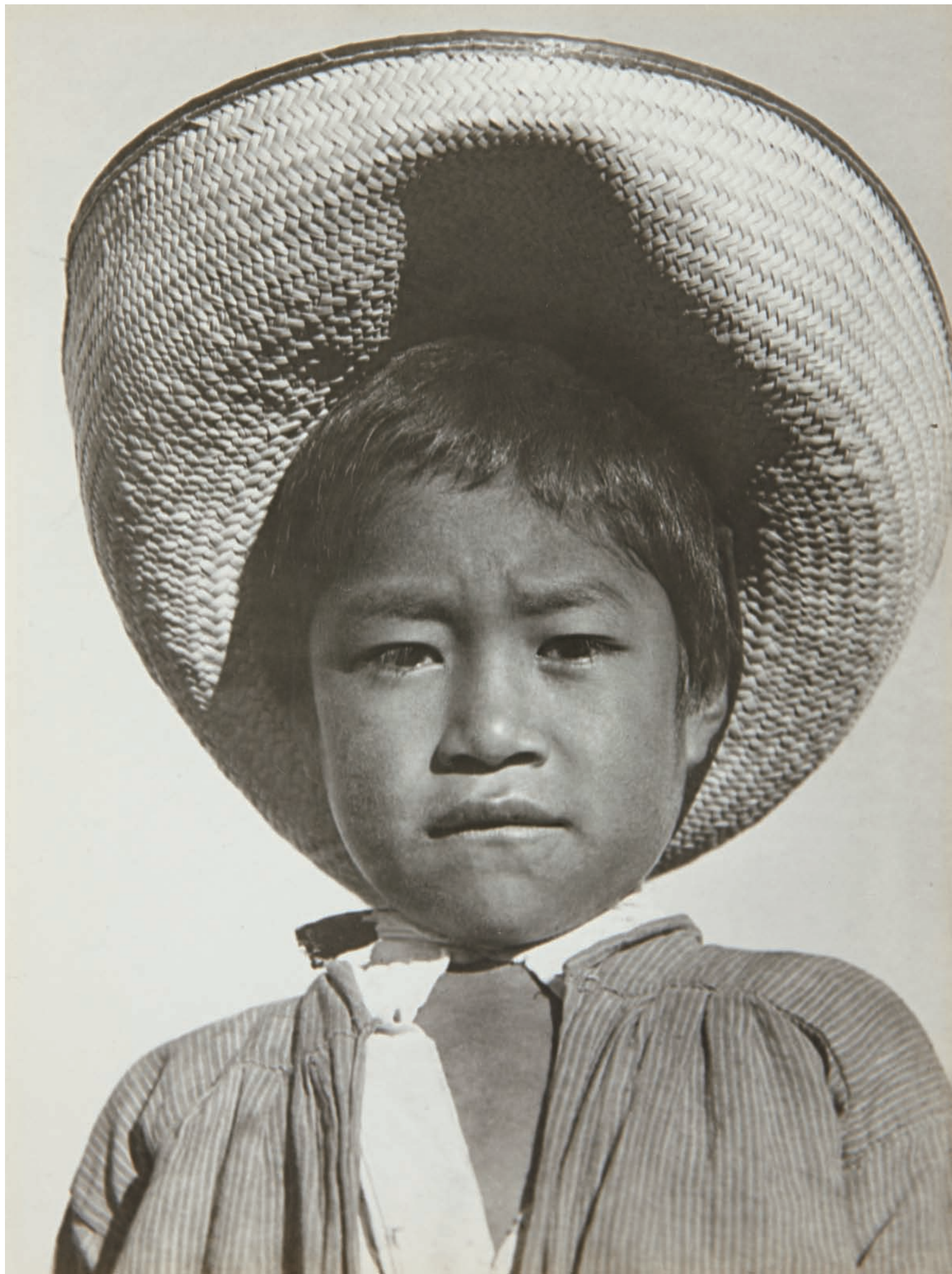
M. Constantine, *Tina Modotti: A Fragile Life*, New York: Rizzoli, 1983, p. 133

M. Hooks, *Tina Modotti: Photographer and Revolutionary*, 1993, p. 147

S. Lowe, *Tina Modotti, Photographs*, New York: Harry N. Abrams, 1998, p. 94

Presumed Innocence, Lincoln, MA: deCordova Museum and Sculpture Park, 2008, pl. 1

Other prints of this image are in the collections of The Museum of Modern Art, New York and The George Eastman House, International Museum of Photography and Film, Rochester.





106

HENDRIK KERSTENS b. 1956

Black Cap, 2006

Chromogenic print.

100 x 80 cm (39³/₈ x 31¹/₂ in)

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

Estimate £4,000-6,000 \$6,500-9,700 €4,800-7,200 ₣ ♠

PROVENANCE

Witzenhausen Gallery, Amsterdam

107

VIK MUNIZ b. 1961

Olga, after Picasso from *Pictures of Pigment*, 2007

Digital chromogenic print.

155.7 x 102 cm (61¹/₄ x 40¹/₈ in)

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

Estimate £20,000-30,000 \$32,400-48,700 €23,900-35,800 ₣

PROVENANCE

Galerie Xippas, Paris

LITERATURE

Vik Muniz Obra Completa, 1987-2009: Catálogo Raisonné, Rio de Janeiro: Capivara, 2009, p. 587





108

ERWIN OLAF b. 1959

Barbara from Grief, 2007

Lambda print.

99.3 x 177.5 cm (39 1/8 x 69 7/8 in)

Signed, titled, dated and numbered 7/10 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate £12,000-18,000 \$19,500-29,200 €14,300-21,500 ♠

PROVENANCE

Private Collection, Europe

LITERATURE

L. A. Martin, ed., *Erwin Olaf*, New York: Aperture, 2008, pp. 52-53



109

SAM TAYLOR-WOOD b. 1967

Self Portrait Suspended I, 2004

Chromogenic print.

121 x 148.5 cm (47⁵/₈ x 58¹/₂ in)

Printed credit, title, date and number 2/7 on a gallery label affixed to the reverse of the flush-mount.

Estimate £10,000-15,000 \$16,200-24,300 €11,900-17,900 ± ♠

PROVENANCE

Matthew Marks Gallery, New York

EXHIBITED

Sam Taylor-Wood: Still Lives, BALTIC Centre for Contemporary Art, Gateshead, 17 May - 3 September 2006 (another print exhibited)

LITERATURE

Sam Taylor-Wood: Still Lives, Steidl/ BALTIC, 2006, p. 78

VIK MUNIZ b. 1961*The Dream, after Picasso* from *Pictures of Pigment*, 2007

Digital chromogenic print.

134.6 x 101.6 cm (53 x 40 in)

Signed, dated in ink, printed title, date and number AP 3/4 on a gallery label affixed to the reverse of the flush-mount. One from an edition of 6 plus 4 artist's proofs.

Estimate £25,000-35,000 \$40,600-56,800 €29,900-41,800 ₺**PROVENANCE**

Galerie Xippas, Paris

Private Collection, New Jersey

LITERATURE*Vik Muniz Obra Completa, 1987-2009: Catálogo Raisonné*, Rio de Janeiro: Capivara, 2009, p. 592

Many of us have some visual connotation of Picasso's sensual painting *The Dream* dating from 1932, portraying Marie-Thérèse Walter Picasso's muse and lover. It is Vik Muniz's own personal visual memory which inspires Brazilian contemporary artist Vik Muniz to re-construct and confront us with his unique appropriated version of this iconic painting.

Via the series, *Pictures of Pigment*, Muniz creates his own composition of *The Dream* by meticulously mounting layers of brilliant pigment powder onto a flat surface. Using little spoons and brushes, Muniz succeeds in evenly distributing the powder onto the surface, a painstaking process which may take weeks. Upon completion, the fleeting work will be photographed and thereafter destroyed. Whilst the photographic image is the conclusion of this artistic process, it is the creation of the physical object and the conceptual context that is at the heart of Muniz's multi-disciplinary practice.

Viewed from a distance, the resemblance of his composition of *The Dream* to the original painting is striking. Muniz playfully and ironically enacts different roles becoming a sculptor, painter, photographer and theorist. His choice of subject matter is to purposely invite us to investigate the reconstructed image with the hope of renewing our complacent vision and allowing us to see afresh an image that we once took for granted.

Muniz's work inspires in us an impression of sensuality and ambiguity and at the same time questions the very process of visual perception.

“The really magical things are the ones that happen right in front of you. A lot of the time you keep looking for beauty, but it is already there. And if you look with a bit more intention, you see it.”

VIK MUNIZ





111

ROBERT POLIDORI b. 1951

Galerie de Pierre, Château de Versailles, 1985

Fujicolor Crystal Archive print, printed later.

131.3 x 101 cm (51¾ x 39¾ in)

Signed in ink, printed title, date and number 9/10 on a gallery label affixed to the reverse of the flush-mount.

Estimate £10,000-15,000 \$16,200-24,300 €11,900-17,900 ♠

PROVENANCE

Acquired directly from the artist

LITERATURE

J.-M. Pérouse de Montclos, R. Polidori, *Versailles*, New York: Artabras, 1991, p. 403

R. Polidori, *Parcours Muséologique Revisitée, Volume 1*, Göttingen: Steidl, 2009, p. 120



112

DAVID LACHAPELLE b. 1963

Statue, Los Angeles, 2007

Digital chromogenic print.

134 x 101.1 cm (52¾ x 39¾ in)

Signed in ink, printed title, date and number 3/7 on an artist's label affixed to the reverse of the flush-mount.

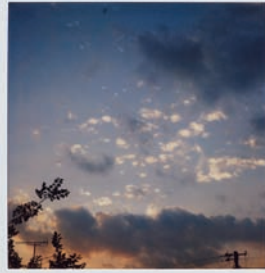
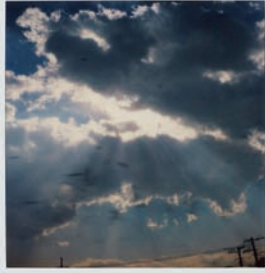
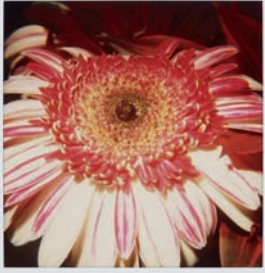
Estimate £15,000-20,000 \$24,300-32,400 €17,900-23,900

PROVENANCE

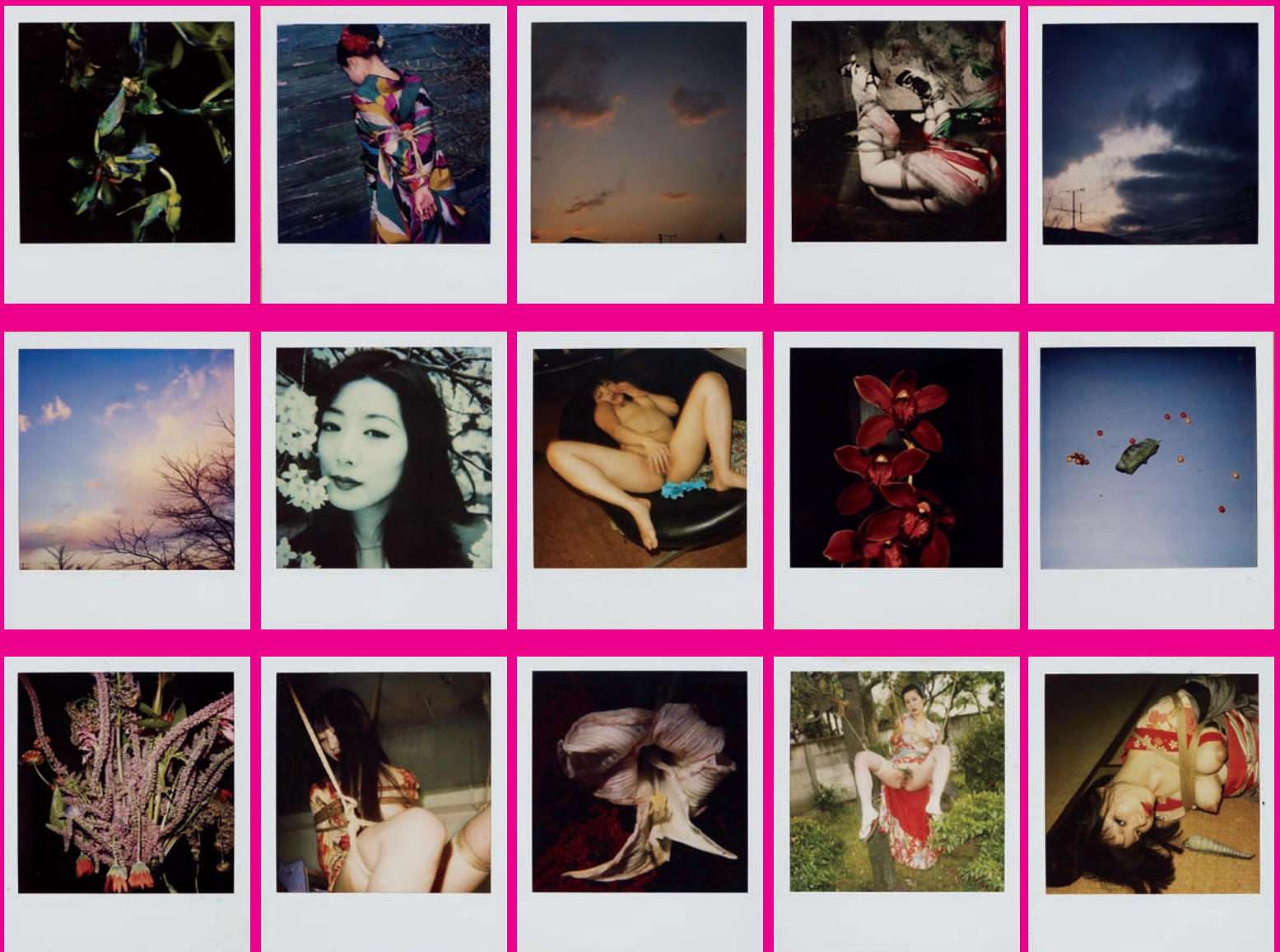
Jablonka Galerie, Cologne
Private Collection, Europe

LITERATURE

David LaChapelle, Florence: Giunti, 2007, pl. 3 p. 126



anaki



113

NOBUYOSHI ARAKI b. 1940

42 Polaroids, n.d.

Forty-two Polaroids, two with paint.

Each 10.7 x 8.8 cm (4¼ x 3½ in)

Two signed in ink on the recto; forty signed in ink on the verso.

Estimate £12,000-18,000 \$19,500-29,200 €14,300-21,500

PROVENANCE

Variously acquired and from including:

Galerie Bob van Orsouw, Zurich

Galeria Javier Lopez, Madrid

Galerie Kamel Mennour, Paris

Reflex Gallery, Amsterdam

Taka Ishii Gallery, Tokyo



“Sentiment, sentiment, sentiment, sentiment. Pressing the shutter release is like holding your breath for a second. But not to the point of killing yourself, thank you. It’s just a state of suspended emotion. I just stop breathing during that moment. And when I see the images, I come back to life...”

NOBUYOSHI ARAKI



114

NOBUYOSHI ARAKI b. 1940

Tokyo Comedy, 1997

Gelatin silver print, printed later.

76 x 60 cm (29 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in)

Signed in pencil on the verso.

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

PROVENANCE

Private Collection, Europe



115

NOBUYOSHI ARAKI b. 1940

Untitled, 1999

Chromogenic print, printed later.

107.7 x 135.4 cm (42 $\frac{3}{8}$ x 53 $\frac{1}{4}$ in)

Signed in ink on the verso.

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

PROVENANCE

Acquired directly from the artist

LITERATURE

Araki by Araki: The Photographer's Personal Selection, Tokyo: Kodansha International, 2003, p. 358



116

NOBUYOSHI ARAKI b. 1940

67 Shooting Back, 2007

Fuji Crystal Archive print, flush-mounted.

129 x 102.1 cm (50¾ x 40¼ in)

Signed in pencil on a gallery label accompanying the work.

Estimate £6,000-8,000 \$9,700-13,000 €7,200-9,600

PROVENANCE

Acquired directly from the artist



117

NOBUYOSHI ARAKI b. 1940

Untitled, 1989

Gelatin silver print, printed later.

38 x 47.7 cm (14⅞ x 18¾ in)

Signed in pencil on the verso.

Estimate £2,000-3,000 \$3,200-4,900 €2,400-3,600

PROVENANCE

Private Collection, Europe

LITERATURE

Araki by Araki: The Photographer's Personal Selection, Tokyo: Kodansha International, 2003, p. 250



118

LIU WEI b. 1972

Landscape, 2004

Six chromogenic prints.

Each 200 x 120 cm (78¾ x 47¼ in); overall 226.5 x 879 cm (89½ x 346½ in)

Each signed, titled, dated and numbered 5/8, sequentially numbered '1-6' in ink in the margin.

Estimate £25,000-35,000 \$40,600-56,800 €29,900-41,800 ₺

PROVENANCE

Private Collection, Singapore

LITERATURE

China Onward: The Estella Collection - Chinese Contemporary Art, 1966-2006, Humlebæk, Denmark: Louisiana Museum of Modern Art, 2007, pp. 142-143 and pp. 192-193

119

MASSIMO VITALI b. 1944

Marina di Massa (#2227), 2005

Chromogenic print, Diasac and flush-mounted.

120 x 152.4 cm (47¼ x 60 in)

Signed, titled, dated and numbered 1/6 in ink on an artist's label accompanying the work.

Estimate £15,000-20,000 \$24,300-32,400 €17,900-23,900 ₪

PROVENANCE

Galerie Ernst Hilger, Vienna





120

MICHAEL WOLF b. 1954

Night #3 from *Architecture of Density*, 2006

Lightjet print, flush-mounted.

122 x 152 cm (48 x 59 7/8 in)

Signed, titled, dated, numbered 5/9 and copyright in ink on a label affixed to the reverse of the frame. One from an edition of 9 plus 2 artist's proofs.

Estimate £10,000-15,000 \$16,200-24,300 €11,900-17,900 ♠

PROVENANCE

Private Collection, Europe

121



122



121

ZHAN WANG b. 1962
Urban Landscape - London, 2005

Chromogenic print.
120 x 181.5 cm (47¼ x 71½ in)
Signed, titled in Chinese, dated and numbered 3/8 in ink in the margin.

Estimate £7,000-9,000 \$11,400-14,600 €8,400-10,700 ±

PROVENANCE
Private Collection, Singapore

122

VITALIY & ELENA VASILIEVA b. 1966 & b. 1975
Untitled from Apokolipsis in Art, 2012-2013

Digital chromogenic print, Diassec mounted.
100 x 200 cm (39¾ x 78¾ in)
Number 1 from an edition of 3. Accompanied by a signed certificate of authenticity.

Estimate £6,000-8,000 \$9,700-13,000 €7,200-9,600 ±

PROVENANCE
Acquired directly from the artists



123

EDWARD BURTYNSKY b. 1955

Nickel Tailings #39, Sudbury, Ontario, 1996

Chromogenic print, printed 2001.

63 x 88.9 cm (24¾ x 35 in)

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

Estimate £7,000-9,000 \$11,400-14,600 €8,400-10,700

PROVENANCE

Flowers Gallery, London

EXHIBITED

Edward Burtynsky: Works from Two Decades 1981-2001, Kitchener-Waterloo Art Gallery, Ontario, 2002

LITERATURE

N. Barth, ed., *Vanishing Landscapes*, London: Frances Lincoln, 2008



124

EDWARD BURTYNSKY b. 1955

Feng Jie #3 and #4, Three Gorges Dam Project, Yangtze River, China, 2002

Chromogenic print diptych.

Each 68.7 x 86.6 cm (27 x 34 1/8 in); overall 86 x 208.6 cm (33 7/8 x 82 1/8 in)

Signed in ink, printed title, date and number 2/10 on a label affixed to the reverse of each mount.

Estimate £12,000-18,000 \$19,500-29,200 €14,300-21,500 ₺

PROVENANCE

Acquired directly from the artist
Private Collection, USA

LITERATURE

Burtynsky - China, Göttingen: Steidl, 2005, pp. 30-31



125

IRVING PENN 1917-2009

Woman with three loaves, Morocco (B), 1971

Selenium toned gelatin silver print, printed 1990.

37.4 x 37.8 cm (14¾ x 14⅞ in)

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

Estimate £20,000-25,000 \$32,400-40,600 €23,900-29,900

PROVENANCE

Hamiltons Gallery, London

126

LALLA ESSAYDI b. 1956

Les Femmes du Maroc: Harem Women Writing, 2009

Chromogenic print.

107 x 135.3 cm (42⅞ x 53¼ 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 €11,900-17,900

PROVENANCE

Waterhouse & Dodd, London



127

THIS LOT IS SOLD TO BENEFIT PHOTOVOICE

SIMON NORFOLK b. 1963

Kabul 'Pizza Express' Restaurant Behind The Municipal Bus Depot, 2010

Digital chromogenic print.

102 x 136.2 cm (40 $\frac{1}{8}$ x 53 $\frac{5}{8}$ in)

Signed, dated and numbered 2/7 in ink on a certificate of authenticity affixed to the reverse of the frame. One from an edition of 7 plus 2 artist's proofs.

Estimate £3,000-5,000 \$4,900-8,100 €3,600-6,000 ♠

PROVENANCE

Acquired directly from the artist

LITERATURE

Burke + Norfolk, Photographs from the War in Afghanistan, Dewi Lewis Publishing, 2011, p. 52



128

PETER BEARD b. 1938

Eyelids of Morning: The Mingled Destinies of Crocodiles and Men, Chobe, Uganda, 1966

Chromogenic print with blood, ink and affixed photograph, printed later.

69 x 98.7 cm (27 1/8 x 38 7/8 in)

Signed, dated and annotated in ink on the recto.

Estimate £25,000-35,000 \$40,600-56,800 €29,900-41,800

PROVENANCE

Michael Hoppen Gallery, London

LITERATURE

A. Graham, P. Beard, *Eyelids of Morning: The Mingled Destinies of Crocodiles and Men*, San Francisco: Chronicle Books, 1990, pp. 14-15 (variant)

“Why, why does heaven bequeath such gifts to fascinate all eyes that mark with magnet charm, till something lifts the mask, and shows how foully dark the dazzling reptile is within/beneath the painted shining skin?”

ELIZA COOK

(AS WRITTEN BY PETER BEARD ON THE ABOVE WORK, LOT 128)



129

BRITTA JASCHINSKI b. 1965*Lone Lion, Tanzania, Africa, 2007*

Gelatin silver print.

79.3 x 119.1 cm (31¼ x 46⅞ in)

Signed, titled, dated and numbered 4/5 in ink on a label affixed to the reverse of the flush-mount. Signed and numbered 4/5 in ink on a certificate of authenticity accompanying the work. One from an edition of 5 plus 1 artist's proof.

Estimate £3,000-5,000 \$4,900-8,100 €3,600-6,000**PROVENANCE**

Acquired directly from the artist

EXHIBITED

Wildlife Photographer of the Year 2009, Natural History Museum, London, 23 October 2009 - 11 April 2010 (another example exhibited)

LITERATURE

Wildlife Photographer of the Year: Portfolio 19, BBC Books, 2009, p. 54

130

PETER BEARD b. 1938*Maureen Gallagher and a Late Night Feeder, Hog Ranch, 1987*

Gelatin silver print with paint and ink, printed later.

36.3 x 50.5 cm (14¼ x 19⅞ in)

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

Estimate £15,000-20,000 \$24,300-32,400 €17,900-23,900**PROVENANCE**

Private Collection, Europe

LITERATURE

Peter Beard, Cologne: Taschen, 2008, pl. 228 (variant)

Peter Beard (Photofile), London: Thames & Hudson, 2008. pl. 31 (variant)



131

NICK BRANDT b. 1966

Lion Before Storm I, 2006

Archival pigment print.

104.2 x 132 cm (41 x 51 7/8 in)

Signed, dated, numbered AP 1/2 in pencil in the margin. One from an edition of 8 plus 2 artist's proofs.

Estimate £15,000-20,000 \$24,300-32,400 €17,900-23,900 ♠



132

NICK BRANDT b. 1966

Cheetah and Cubs, Maasai Mara, 2003

Platinum print.

66.7 x 88.3 cm (26¼ x 34¾ in)

Signed, dated and numbered 20/30 in pencil in the margin.

Estimate £20,000-30,000 \$32,400-48,700 €23,900-35,800 ₣ ♣

LITERATURE

N. Brandt, *On This Earth: Photographs from East Africa*, San Francisco: Chronicle, 2005, p. 107



133

MALICK SIDIBÉ b. 1936*Les Trois Bergers Peulhs*, 1972

Gelatin silver print, flush-mounted, printed 2007.

99.5 x 98.7 cm (39½ x 38¾ in)

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

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

Aeroplastics Contemporary, Brussels

LITERATURE*Malick Sidibé: Photographs*, Hasselblad Center/ Steidl, 2003, p. 49

134

MALICK SIDIBÉ b. 1936*Nuit de Noël (Happy-Club)*, 1963

Gelatin silver print, flush-mounted, printed 2007.

100.5 x 99 cm (39½ x 38¾ in)

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

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

Aeroplastics Contemporary, Brussels

LITERATURE*Malick Sidibé: Photographs*, Hasselblad Center/ Steidl, 2003, p. 82

134





135

PIETER HUGO b. 1976

Mallam Mantari Lamal with Mainasara, Abuja, Nigeria
from 'Gadawan Kura' – *The Hyena Men*, 2005

Archival pigment print.

51 x 51 cm (20 1/8 x 20 1/8 in)

Signed, titled, dated and numbered 1/8 in pencil in the margin. One from an edition of 8 plus 1 artist's proof.

Estimate £4,000-6,000 \$6,500-9,700 €4,800-7,200

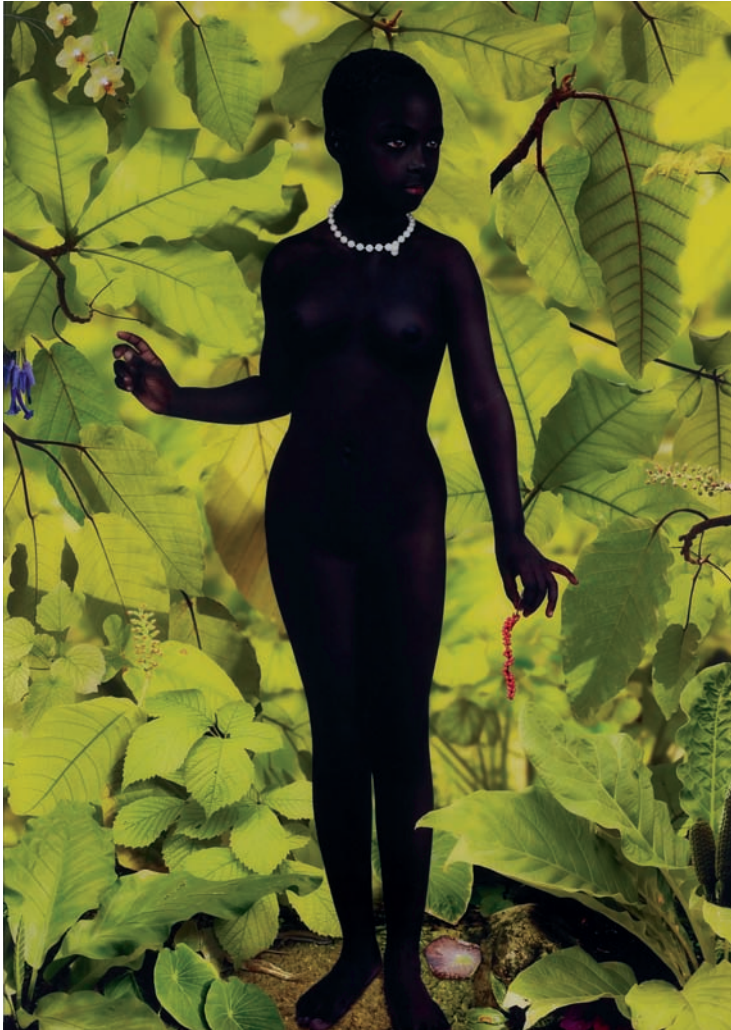
PROVENANCE

Michael Stevenson Gallery, Cape Town

LITERATURE

P. Hugo, *The Hyena & Other Men*, Munich: Prestel, 2007, cover

136



136

RUUD VAN EMPEL b. 1958*Venus #1*, 2006

Dye destruction print, Diasec mounted.

118.8 x 84.3 cm (46¾ x 33¼ in)

Printed credit, title, date and number 8/10 on a gallery label affixed to the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs.

Estimate £7,000-9,000 \$11,400-14,600 €8,400-10,700 ♠**PROVENANCE**

Galerie Rabouan Moussion, Paris

137



137

RUUD VAN EMPEL b. 1958*Untitled #1*, 2004

Dye destruction print, Diasec mounted.

119.1 x 84.3 cm (46⅞ x 33¼ in)

Signed in pencil, printed title, date and number 6/7 on a label affixed to the reverse of the flush-mount.

Estimate £6,000-8,000 \$9,700-13,000 €7,200-9,600 ♠**PROVENANCE**

Stefan Stux Gallery, New York

138

LORETTA LUX b. 1969

Girl with a Teddy Bear, 2001

Dye destruction print.

32.1 x 22.9 cm (12½ x 9 in)

Signed, titled, dated and numbered 8/20 in pencil on the verso.

Estimate £4,000-6,000 \$6,500-9,700 €4,800-7,200 ± ♠

PROVENANCE

Torch Gallery, Amsterdam

Christie's, New York, 23-24 April 2007, lot 456

LITERATURE

Loretta Lux, New York: Aperture, 2005, p. 27

138



139



139

LORETTA LUX b. 1969

The Boy, 2001

Dye destruction print.

31.9 x 22.9 cm (12½ x 9 in)

Signed, titled, dated and numbered 8/20 in pencil on the verso.

Estimate £4,000-6,000 \$6,500-9,700 €4,800-7,200 ± ♠

PROVENANCE

Torch Gallery, Amsterdam

Christie's, New York, 23-24 April 2007, lot 456

LITERATURE

Loretta Lux, New York: Aperture, 2005, p. 29

140



140

LORETTA LUX b. 1969

The Paper Airplane, 2004

Dye destruction print.

32.1 x 22.9 cm (12½ x 9 in)

Signed, titled, dated and numbered 6/20 in pencil on the verso.

Estimate £4,000-6,000 \$6,500-9,700 €4,800-7,200 ♠ †

PROVENANCE

Torch Gallery, Amsterdam

LITERATURE

Loretta Lux, New York: Aperture, 2005, p. 83



141

OSKAR NERLINGER 1893-1969

Aschbecher (Ashtray), 1928

Gelatin silver print.

23.1 x 17.7 cm (9 1/8 x 6 7/8 in)

Titled, numbered '44' in coloured pencil, 'Berlin-Charlottenburg 5/ Dernbürgstr. 25' credit stamp and 'Werkbund - Ausstellung 1929, Film und Foto/ Stuttgart, Tagblatt - Turmhaus' stamp on the verso.

Estimate £2,000-3,000 \$3,200-4,900 €2,400-3,600 ♠

PROVENANCE

Galerie Berinson, Berlin



142

PAUL OUTERBRIDGE, JR. 1896-1958

Christmas Tree Ornament, circa 1937

Carbro colour print.

34.9 x 29 cm (13 3/4 x 11 3/8 in)

Signed, annotated 'Box 836, Laguna Beach, Calif' in ink and typed credit, title label affixed to the reverse of the mount.

Estimate £4,000-6,000 \$6,500-9,700 €4,800-7,200

PROVENANCE

Estate of Outerbridge, Jr.

Gift of Louis Cunningham Outerbridge, Jr to the Laguna Art Museum, 1968

Christies, New York, 3 October 1996, lot 300

Phillips de Pury & Company, New York, 7 October 2005, lot 151

Swann Galleries, New York, 21 October 2008, lot 129

LITERATURE

E. Dines, ed., *Paul Outerbridge: A Singular Aesthetic, Photographs & Drawings, 1921-194*, exh. cat., Laguna Beach Museum of Art, 1981, p. 190, fig. 409



143

CHRISTOPHER BUCKLOW b. 1957

Untitled, 31st July, 1998

Dye destruction photogram, flush-mounted.

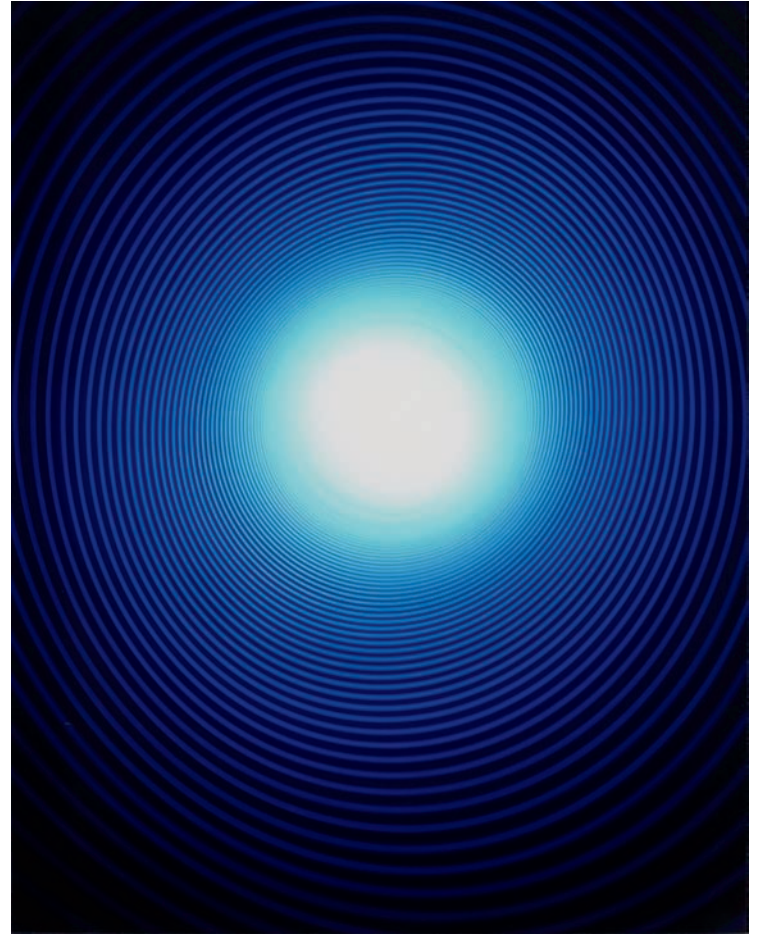
94.4 x 72 cm (37 $\frac{1}{8}$ x 28 $\frac{3}{8}$ in)

Signed, dated and inscribed in pencil on the verso.

Estimate £4,000-6,000 \$6,500-9,700 €4,800-7,200 ♠

PROVENANCE

Acquired directly from the artist



144

ADAM FUSS b. 1961

Untitled, 1994

Dye destruction photogram, flush-mounted.

100.6 x 75.1 cm (39 $\frac{5}{8}$ x 29 $\frac{5}{8}$ in)

Estimate £7,000-9,000 \$11,400-14,600 €8,400-10,700 ♠

PROVENANCE

Robert Miller Gallery, New York

EXHIBITED

The Inner Eye: Art Beyond the Visible, Hayward Gallery, London and other venues, 14 September 1996 - 1 June 1997

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Estimate \$400,000-600,000

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● No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

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

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

Σ Endangered Species

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

†, \$, ₣, or Ω Property Subject to VAT

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

PHILLIPS



UNDER THE INFLUENCE

AUCTION 11 DECEMBER 2013 LONDON

VIEWING 3-11 DECEMBER 2013

ENQUIRIES Tamila Kerimova +44 20 7318 4065 tkerimova@phillips.com

MARK FLOOD, *Brief Nudity*, 2009
Estimate £12,000-18,000

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Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

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

IMPORTANT NOTICES

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips requires the 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



EDITIONS EVENING & DAY SALES

AUCTION 12 DECEMBER 2013 LONDON

VIEWING 2-12 DECEMBER 2013

ENQUIRIES Robert Kennan +44 20 7318 4075 rkennan@phillips.com

RICHARD HAMILTON *Fashion Plate (Cosmetic Study IX)*, 1969 (detail)

Estimate £150,000-200,000

To be offered for sale 12 December 2013, London

PHILLIPS.COM

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Phillips is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price. Phillips must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

2 PROPERTY WITH A † SYMBOL

These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium. Where the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips being provided with evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided then VAT will be charged on the buyer's premium.

3 PROPERTY WITH A \$ SYMBOL

Lots sold to buyers whose registered address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol. However, if an EU buyer advises us that the property is to be exported from the EU, Phillips will re-invoice the property under the normal VAT rules. Lots sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules. Although the hammer price will be subject to VAT, the VAT will be cancelled or refunded upon export. The buyer's premium will always bear VAT unless the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country, subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

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

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips is provided with appropriate documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips is provided with 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 will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to hmrc.gov.uk, select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, [email enq.oru.ni@hmrc.gsi.gov.uk](mailto:enq.oru.ni@hmrc.gsi.gov.uk).

You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (e.g., claims for the period 1 July 2011 to 30 June 2012 should be made no later than 31 December 2012).

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

7 SALES AND USE TAXES

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

CONDITIONS OF SALE

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

1 INTRODUCTION

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

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

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

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to "Phillips". 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. Bank transfer details will be provided on the Invoice for purchased lots.

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion.

The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

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

12 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and

operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

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

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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

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

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

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

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SALE INFORMATION

AUCTION

7 November 2013 at 4pm

VIEWING

1-7 November

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as UK040213 or Photographs.

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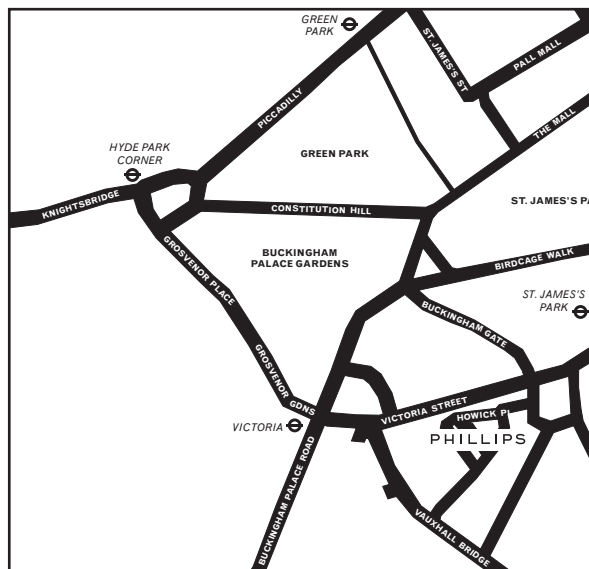
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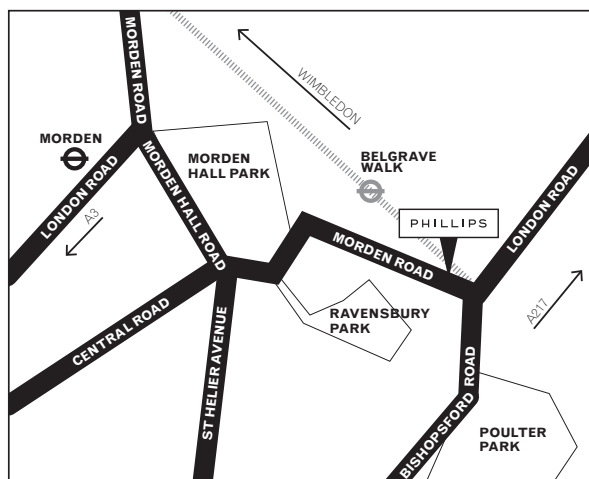
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PHOTOGRAPHY

Hayley Giles



Viewing and Auction location



Warehouse and collection location

TELEPHONE AND ABSENTEE BID FORM

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

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

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

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

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

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

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

* Excluding Buyer's Premium and VAT

FINANCIAL INFORMATION

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

Credit card type	Expiration date
Credit card number	

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

Bank name	Contact
Telephone / fax	Account number

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

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

- **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +44 20 7318 4035 or scan and email to bidslondon@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

IN-PERSON REGISTRATION FORM

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

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

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

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

FINANCIAL INFORMATION

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

Credit card type	Expiration date
Credit card number	

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

Bank name	Contact
Telephone / fax	Account number

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

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

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

Paddle Number

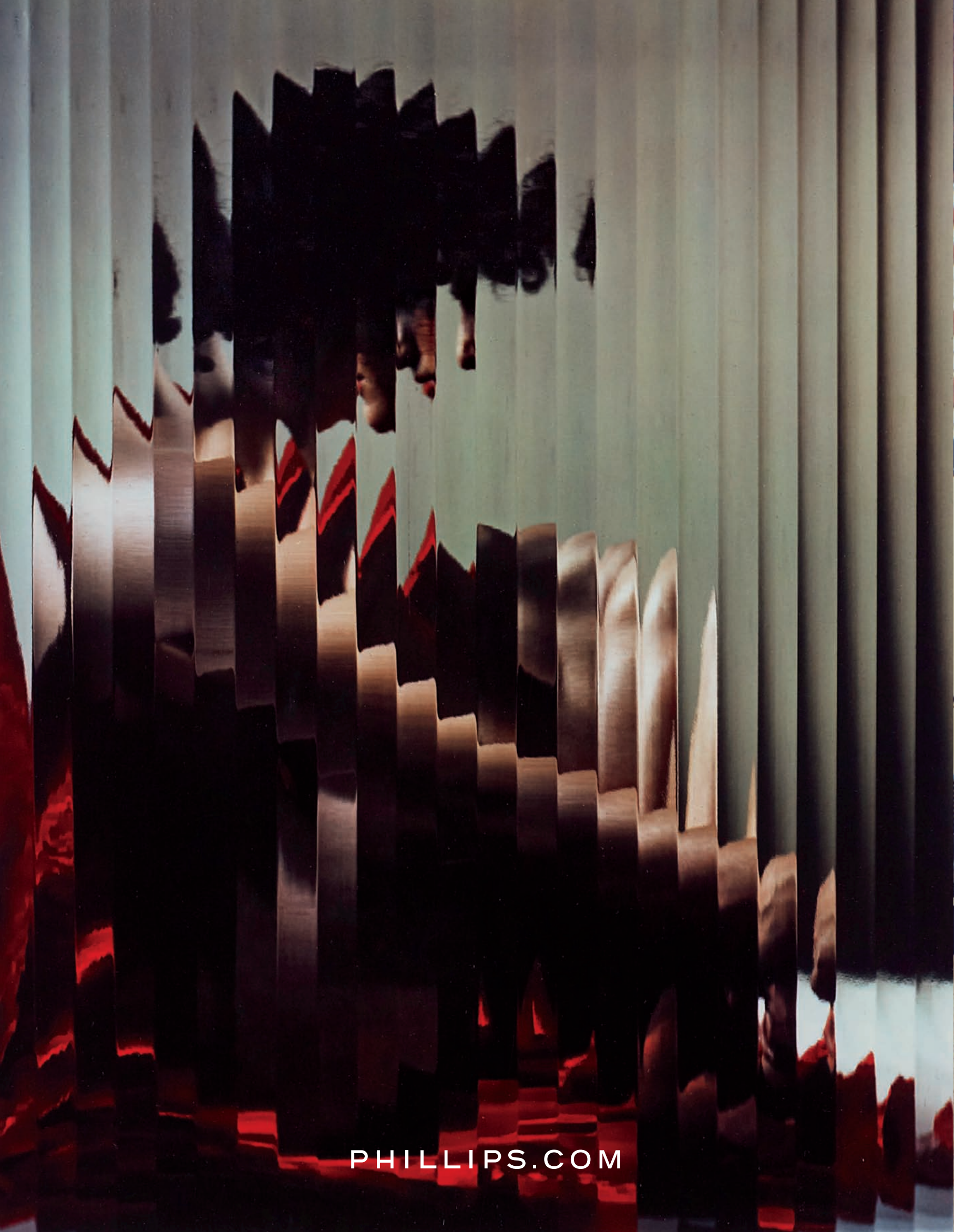
- **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
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Erwin Olaf, *Barbara from Grief*, 2007, lot 108 (detail)







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