

Photographs
London, 6 November 2015



PHILLIPS







Photographs
London, 6 November 2015, 2pm

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

6 November, 2pm

Viewing

30 October – 6 November
Monday – Saturday 10am–6pm
Sunday 12pm–6pm

Sale Designation

In sending in written bids or making
enquiries please refer to this sale
as UK040215 or Photographs.

Absentee and Telephone Bids

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David Bailey
David LaChapelle
Ed Ruscha
Eve Arnold
Erwin Blumenfeld
Florian Maier-Aichen
Francesca Woodman
George Hoyningen-Huene
Helmut Newton
Henri Cartier-Bresson
Horst P. Horst
Irving Penn
Jeanloup Sieff
Joel Sternfeld
John Swannell
Marc Riboud
Nadav Kander
Nan Goldin
Nick Knight
Nobuyoshi Araki
Paul Hodgson
Peter Beard
Philip-Lorca diCorcia
René Burri
Richard Avedon
Richard Learoyd
Robert Frank
Robert Mapplethorpe
Sebastião Salgado
Stephen Shore
Thomas Struth
Vik Muniz
W. Eugene Smith
William Eggleston
William Klein



1. Helmut Newton 1920-2004

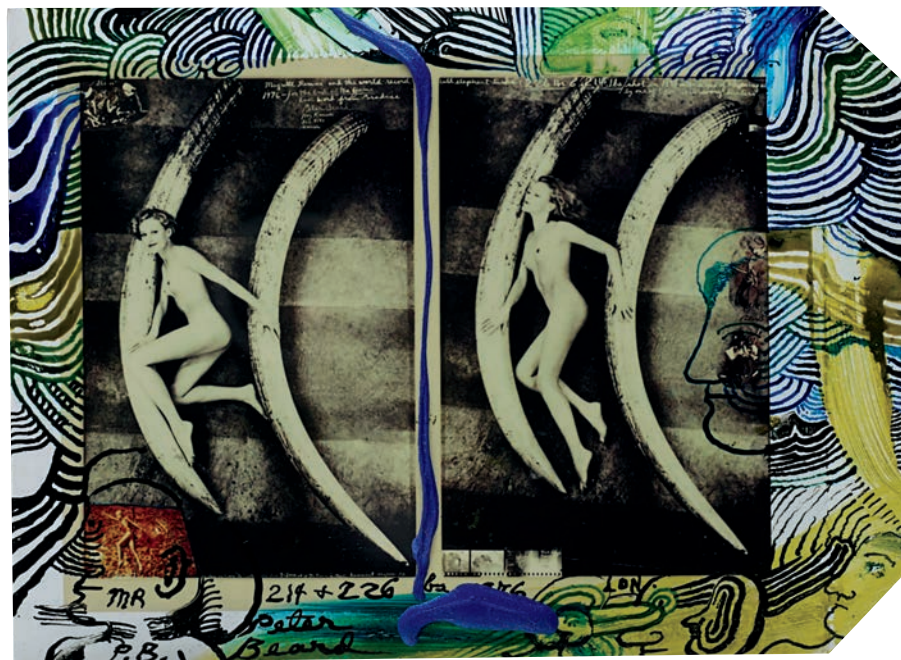
Robyn & Nina modelling Thierry Mugler Maillots, Acapulco, 1978
Polaroid print.
7 x 9.5 cm (2¾ x 3¾ in.)
Titled and dated in ink in the margin;
signed in pencil on the verso.

Estimate

£5,000-7,000 \$7,600-10,600
€6,800-9,500 ‡

Provenance

Acquired directly from the artist
The Collection of Gert Elfering, Munich
Phillips, New York, 3 April 2013, lot 244



2. Peter Beard b. 1938

Magritte Ramme in the basement of the Natural History Museum, London with the world record elephants tusks: 214 lbs and 226 1/4 lbs, 1976
Polaroid print with ink and paint, printed later.
10.6 x 14.5 cm (4¼ x 5¾ in.)
Signed, dated and annotated in ink on the recto.

Estimate

£4,000-6,000 \$6,100-9,100
€5,400-8,100

Provenance

Michael Hoppen Gallery, London

Literature

Peter Beard: Fifty Years of Portraits,
Arena Editions, 1999, pp. 154-155, for a variant

3. Peter Beard b. 1938

Carole Bouquet, NYC, 1978

Gelatin silver print with blood, printed later.

Overall 40.2 x 50.3 cm (15 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in.)

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

Estimate

£15,000-20,000 \$22,700-30,300

€20,300-27,000

Provenance

Private Collection, USA







4. **Horst P. Horst** 1906-1999

Round the Clock I, New York, 1987
Platinum palladium print, printed later.
69.4 x 49.5 cm (27 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in.)
Signature blindstamp in the margin; signed
by the photographer, titled and dated in an
unidentified hand, all in pencil on the verso.

Estimate

£10,000-15,000 \$15,200-22,700

€13,500-20,300 ₺

Provenance

Private Collection, Switzerland

Literature

M. Kazmaier, *Horst: Sixty Years of Photography*,
Thames & Hudson, 1991, pl. 195, there titled
Advertisement for stockings, New York
Form/ Horst, Twin Palms, 1992, p. 46
Horst: Platinum, Jefferies Cowan, 2006, pl. 28

5. **Irving Penn** 1917-2009

Fashion Photograph (Vogue Cover),
New York, (Lisa Fonssagrives-Penn), 1951
Gelatin silver print.
19 x 19.1 cm (7 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in.)
Signed, initialled, titled, dated in ink, Condé Nast
copyright credit reproduction limitation, credit
and edition stamps on the reverse of the mount.
One from an edition of 6.

Estimate

£10,000-15,000 \$15,200-22,700

€13,500-20,300

Provenance

Private Collection, Europe

Literature

British *Vogue*, October 1951, cover, for a colour variant



6. Lillian Bassman 1917-2012

Anne Saint-Marie, New York, Chanel Advertising, 1958

Gelatin silver print, printed 1992.

37.4 x 47.6 cm (14¾ x 18¾ in.)

Signed, titled, dated, numbered 1/25 in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate

£3,000-5,000 \$4,500-7,600

€4,100-6,800 ±

Provenance

Hamiltons Gallery, London

Literature

Lillian Bassman, Bulfinch Press, 1997, pl. 38

D. Solomon, *Lillian Bassman: Women*, Abrams, 2009, cover (detail) and pp. 102-103

7. Horst P. Horst 1906-1999

Mainbocher Corset, Paris, 1939

Gelatin silver print, printed later.

30.3 x 22.4 cm (11⅞ x 8⅞ in.)

Signature blindstamp in the margin; signed in pencil on the verso.

Estimate

£5,000-7,000 \$7,600-10,600

€6,800-9,500 ±

Provenance

Hamiltons Gallery, London

Literature

N. Hall-Duncan, *The History of Fashion*

Photography, Alpine, 1979, p. 65

V. Lawford, *Horst: His Work and his World*, Viking, 1985, p. 184

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





8. William Klein b. 1928

Hat + 5 Roses, Paris (Vogue), 1956
Gelatin silver print, printed later.
33.3 x 25.6 cm (13 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in.)
Signed, titled, dated in pencil and '5 Rue de Medicis,
Paris' credit stamp on the verso.

Estimate

£2,000-3,000 \$3,000-4,500
€2,700-4,100 ₣ ♣

Provenance

Howard Greenberg Gallery, New York

Literature

N. Hall-Duncan, *The History of Fashion Photography*,
Alpine, 1979, p. 176
M. Harrison, *Appearances: Fashion Photography
Since 1945*, Rizzoli, 1991, p. 99
William Klein: In & Out of Fashion, Random House,
1994, pp. 8-9, there titled *Barbara Mullen, Paulette*

9. William Klein b. 1928

Smoke + Veil, Paris (Vogue), 1958
Gelatin silver print, printed later.
34.7 x 25.4 cm (13 $\frac{5}{8}$ x 10 in.)
Signed, titled and dated in pencil on the verso.

Estimate

£2,000-3,000 \$3,000-4,500
€2,700-4,100 ₣ ♣

Provenance

Howard Greenberg Gallery, New York

Literature

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

10. Helmut Newton 1920-2004

Cyberwoman 7, 2000

Gelatin silver print.

33 x 25.3 cm (12 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in.)

Signed by the photographer, numbered 15/100 in an unidentified hand, all in pencil and 'Cyberwomen' copyright credit reproduction limitation stamp on the verso.

Estimate

£3,000-5,000 \$4,500-7,600

€4,100-6,800

Provenance

Phillips de Pury & Company, London,
17 May 2012, lot 8



11. Jeanloup Sieff 1933-2000

Telephone, Paris, 1981

Gelatin silver print, printed later.

30 x 20.1 cm (11 $\frac{3}{4}$ x 7 $\frac{7}{8}$ in.)

Titled, dated in ink and copyright credit stamp on the verso.

Estimate

£2,000-3,000 \$3,000-4,500

€2,700-4,100 ♣

Provenance

Private Collection, Europe





12. Sante D'Orazio b. 1956

*Christy Turlington with towel,
Panoramic View Hotel, Montauk, 1993*
Archival pigment print, printed later.
69.3 x 51.4 cm (27¼ x 20¼ in.)
Signed, titled, dated, annotated 'AP'
and three copyright credit stamps
on the verso.

Estimate

£3,000-5,000 \$4,500-7,600
€4,100-6,800

Provenance

Private Collection, London



13. Bruce Weber b. 1946

Lisa Marie, Palm Beach, Fl., 1986
Gelatin silver print.
48.3 x 58.1 cm (19 x 22¾ in.)
Signed, titled, dated and numbered
3/15 in pencil on the verso.

Estimate

£4,000-6,000 \$6,100-9,100
€5,400-8,100

Provenance

Sotheby's, London,
14 November 2006, lot 148



14. John Swannell b. 1946

Marianne Lah Swannell, 1980
Gelatin silver print, printed 1991.
40.5 x 30.5 cm (15 $\frac{7}{8}$ x 12 in.)
Signed, titled, dated, numbered 7/25 in
pencil and copyright credit reproduction
limitation stamp on the verso.

Estimate

£1,200-1,800 \$1,800-2,700
€1,600-2,400 ♣

Literature

J. Swannell, *Twenty Years On*,
Pavilion Books, 1996



15. John Swannell b. 1946

Fine Lines, 1977
Gelatin silver print, printed later.
126.5 x 95.9 cm (49 $\frac{3}{4}$ x 37 $\frac{3}{4}$ in.)
Overall 159.4 x 126.4 cm (62 $\frac{3}{4}$ x 49 $\frac{3}{4}$ in.)
Signed, numbered 6/25 in ink in the margin;
signed, dated, numbered 6/25, annotated
'Debbie Moore and Lindy Christensen' in
pencil and copyright credit reproduction
limitation stamp on a label accompanying
the work.

Estimate

£7,000-9,000 \$10,600-13,600
€9,500-12,200 †

Provenance

Acquired directly from the artist

Literature

J. Swannell, *Fine Lines*, Quartet, 1982,
cover and p. 93



16. Bert Stern 1930-2013

Marilyn Monroe from The Last Sitting (Contact Sheet), 1962

Archival pigment print, printed 2007.

44.3 x 70.8 cm (17½ x 27⅞ in.)

Signed and numbered 6/36 in red crayon on the recto; dated, copyright notation in red crayon and credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate

£2,500-3,500 \$3,800-5,300

€3,400-4,700

Provenance

Staley-Wise Gallery, New York



17. Miroslav Tichý 1926-2011

Untitled, 1950-1980

Gelatin silver print, mounted.

23.8 x 11.5 cm (9⅜ x 4½ in.)

artist's mount: 30.2 x 15.8 cm (11⅞ x 6¼ in.)

Accompanied by a gallery Certificate of Authenticity.

Estimate

£1,500-2,000 \$2,300-3,000

€2,000-2,700 ♠

Provenance

Studio of the artist

Arndt and Partner, Berlin

Private Collection, Berlin

18. Miroslav Tichý 1926-2011

Untitled, 1950-1980

Gelatin silver print, mounted.

28 x 16 cm (11 x 6¼ in.)

artist's mount: 38 x 26 cm (14⅞ x 10¼ in.)

Accompanied by a gallery Certificate of Authenticity.

Estimate

£1,500-2,000 \$2,300-3,000

€2,000-2,700 ♠

Provenance

Studio of the artist

Arndt and Partner, Berlin

Private Collection, Berlin

Literature

Miroslav Tichý, Kunsthaus Zürich / DuMont

Literatur und Kunst Verlag, 2005, p. 59



19. Nobuyoshi Araki b. 1940

Untitled (Orchid), n.d.
Chromogenic print.
26 x 33.1 cm (10¼ x 13 in.)
Signed in ink on the verso.

Estimate
£2,000-3,000 \$3,000-4,500
€2,700-4,100

Provenance
Private Collection, Europe



20. Nobuyoshi Araki b. 1940

Untitled from Shashin Shijou Shugi
(*Personal Sentimentalism in Photography*), n.d.
Gelatin silver print, printed by the artist in 2000.
26.6 x 32.3 cm (10½ x 12¾ in.)
Signed in Japanese in pencil, Taka Ishii Gallery
credit and print date stamp on the verso.

Estimate
£1,800-2,200 \$2,700-3,300
€2,400-3,000 ‡



21. Bob Carlos Clarke 1950-2006

Nokia, 2004,
Archival pigment print.
34.4 x 73.7 cm (13½ x 29 in.)
Signed, dated '2005' and numbered 1/100
in crayon in the margin.

Estimate
£4,000-6,000 \$6,100-9,100
€5,400-8,100 ♠

Provenance
Phillips de Pury & Company, London,
'Sex', 19 March 2010, lot 214





22. Tyler Shields b. 1982

Bunny, 2015

Chromogenic print, flush-mounted.

114.5 x 152.5 cm (45 $\frac{1}{8}$ x 60 in.)

Initialed by the photographer, titled, dated and numbered 1/3 in an unidentified hand, all in ink on a gallery label accompanying the work.

Estimate

£8,000-12,000 \$12,100-18,200

€10,800-16,200

Provenance

Imitate Modern, London



23. David Bailey b. 1938

Box of Pin-Ups

London: Weidenfeld and Nicolson, 1965.
Thirty-six half-tone prints.
Each approximately 36.7 x 31.8 cm
(14½ x 12½ in.) or the reverse.
Biographical details of each sitter printed
on the reverse of each print. Contained
in the original card box with two sheets
of brown corrugated card, each stamped
'Packing Piece/To be Thrown Away.'

Estimate

£4,000-6,000 \$6,100-9,100
€5,400-8,100 ♠

Provenance

Phillips de Pury & Company, London,
3 November 2010, lot 128

Literature

M. Harrison, *David Bailey: archive one, 1957-1969*, Thames & Hudson, 1999, pp. 157, 169, 175, 177, 179, 181
D. Bailey, *Bailey's Stardust*, National Portrait Gallery, London, 2014, pp. 191-197

Sitters include:

John Lennon and Paul McCartney;
Susan Murray; David Hockney;
Jean Shrimpton; Michael Caine;
Susan Murray; Cecil Beaton
and Rudolf Nureyev; Mick Jagger
and Max Maxwell; Terence Donovan



24. Terry O'Neill b. 1938

Faye Dunaway at the Beverly Hills Hotel, 1977
 Chromogenic print, flush-mounted, printed later.
 111.3 x 112 cm (43⁷/₈ x 44¹/₈ in.)
 Signed and numbered 45/50 in ink in the margin.

Estimate

£6,000-8,000 \$9,100-12,100 €8,100-10,800 ± ♣

Provenance

Private Collection, New York

Literature

Terry O'Neill: The A-Z of Fame, ACC Editions, 2013, pp. 104-105



25. Eve Arnold 1912-2012

Marilyn Monroe during "The Misfits", 1960
 Gelatin silver print, printed later.
 28.8 x 42.8 cm (11³/₈ x 16⁷/₈ in.)
 Signed by the photographer, numbered 65/99
 in an unidentified hand, all in pencil on a gallery
 label affixed to the reverse of the frame. One
 from an edition of 99 plus 9 artist's proofs.

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,800

Provenance

Halcyon Gallery, London

26. Terry O'Neill b. 1938

Brigitte Bardot, Spain, 1971
 Gelatin silver print, printed later.
 72 x 55.7 cm (28³/₈ x 21⁷/₈ in.)
 Signed and annotated 'AP' in ink in the margin.
 One from an edition 50 plus artist's proofs.

Estimate

£5,000-7,000 \$7,600-10,600 €6,800-9,500 ± ♣

Provenance

Private Collection, New York

Literature

Celebrity: The Photographs of Terry O'Neill,
 Little, Brown, 2003, p. 29
Terry O'Neill: The A-Z of Fame, ACC Editions, 2013, cover



‘Regardless of whether Knight is commanding traditional or new image-making tools, he is, by his very nature, a formalizing creator’

Charlotte Cotton

27. Nick Knight b. 1958

Kate, 2006

Hand-coated pigment print.

101.6 x 76.2 cm (40 x 30 in.)

Signed in ink, printed title, date and number 3/10 on a label and a Certificate of Authenticity, both accompanying the work. One from an edition of 10 plus 2 artist's proofs.

Estimate

£35,000-45,000 \$53,000-68,200

€47,300-60,800 ♠ †

Provenance

Acquired directly from the artist

Private Collection, London



28. Helmut Newton 1920-2004

Self Portrait with Wife and Models, Paris, 1981
Oversized gelatin silver contact sheet.
163 x 125 cm (64½ x 49¼ in.)
Overall 203.8 x 163.3 cm (80¼ x 64¼ in.)
Signed, titled, dated and numbered 5/15
in pencil on the verso.

Estimate

£60,000-80,000 \$90,900-121,000
€81,000-108,000 ±

Provenance

Christie's, New York, 15 April 2010, lot 318

Literature

Helmut Newton: Mode et Portraits, exh. cat., Musée d'Art Moderne de la Ville de Paris, 1984, pl. 70
H. Newton, *Portraits*, Pantheon Books, 1987, pl. 14
Portraits: Helmut Newton, National Portrait Gallery, London, 1988, p. 25
D. Faccioli, C. Marra, *Helmut Newton: V.I.P. Very Important Portraits*, Photology, 1992, p. 27
Helmut Newton: Aus dem Photographischen Werk, Schirmer/Mosel, 1993, p. 22
H. Newton, A. Springs, *Us and Them*, Scalo, 1999, p. 121
All for the last frame

Helmut Newton created a world as coherent as any novelist or as arresting as any visionary painter. Astoundingly, he built this world with great success within the confines of fashion photography. From inside this soft, sensual and humorous tableaux, he creates a place inhabited by larger-than-life women who dominate their domestic arenas with varying degrees of fetish. In the oversized contact sheet entitled *Self Portrait with Wife and Models*, we are privileged to witness the creation of one of these tiny utopias: the master and his muse, exposure of naked skin, the repetition and rhythm of curves and spikey heels, and finally, the realisation that everyone in the image has become the model. How superbly Newtonian.



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KODAK SAFETY FILM





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Penn's portrait *Picasso at La Californie, Cannes, France* (1957) captures more than the man and the elaborate embroidery on the collar of his bullfighter's cape. The tight cropping of Picasso's face and deep highlight and shadow across it flatten the image, mirroring the breakdown of the world into shapes Picasso brought about with Cubism. Ironically, that window onto the world that Cubism eventually shattered in painting is literally reflected in Picasso's left eye. It represents not only the world beyond the viewfinder and studio, but also the tool of the current artist at work — the natural, ideally northern, daylight in which Penn preferred to work.

The Art Institute of Chicago

29. Irving Penn 1917-2009

Pablo Picasso at La Californie, Cannes, France, 1957

Gelatin silver print, printed before 1965.

56.5 x 56.6 cm (22¼ x 22¼ in.)

Signed, initialled, titled 'Picasso, Cannes, France, Nov', dated in ink, Condé Nast copyright credit (courtesy Vogue) reproduction limitation, credit and edition stamps on the reverse of the mount. One from an edition of 30.

Estimate

£60,000-80,000 \$90,900-121,000 €81,000-108,000

Provenance

Galleria Photology, Milan

Private Collection, London

Literature

I. Penn, *Moments Preserved*, Simon and Schuster, 1960, p. 39

J. Szarkowski, *Irving Penn*, Museum of Modern Art, 1984, p. 27, fig. 17

I. Penn, *Passage: A Work Record*, Knopf, 1991, p. 125

C. Westerbeck, ed., *Irving Penn: A Career in Photography*,

The Art Institute of Chicago/ Bulfinch Press, 1997, p. 114

S. Greenough, *Irving Penn: Platinum Prints*, National Gallery of Art, Washington/ Yale University Press, 2005, pl. 37

Irving Penn: Portraits, National Portrait Gallery, London, 2010, n.p.





Subversive. Seductive. Provocative. Unpredictable. Obsessive. Ultimate. Transcendent.

30. Andy Warhol 1928-1987

Holly Solomon, 1963-1964

Six unique gelatin silver photobooth prints.

Each 19.7 x 4 cm (7¾ x 1½ in.)

Overall 19.7 x 26.4 cm (7¾ x 10¾ in.)

Each initialled 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation in pencil and 'Estate of Andy Warhol', 'Andy Warhol Foundation for the Visual Arts' stamps on the verso.

Estimate

£15,000-20,000 \$22,700-30,300 €20,300-27,000

Provenance

Holly Solomon, New York

Fraenkel Gallery, San Francisco

Christie's, New York, 26 April 2005, lot 58

Private Collection

Christie's, New York, First Open Post-War and Contemporary Art, 10 September 2007, lot 234

Literature

Andy Warhol Photobooth Pictures, exh. cat., Robert Miller Gallery, New York, 1989, pp. 15, 20, 26, 28

Andy Warhol Photography, Edition Stemmler, 1999, pp. 94, 96-99, for variants

C. Angell, *Andy Warhol Screen Tests: The Films of Andy Warhol Catalogue Raisonné*, Abrams, 2006, p. 189, for a variant

I asked Andy to do my portrait. We went to Broadway and 47th Street, where they had this photobooth. Andy met me there, and we had a bunch of quarters. He was very particular about which booth. We tried a whole bunch of them... It was very curious because he didn't like this booth and he did like that booth, and he maybe wanted this one, so we spent about an hour going from booth to booth. We finally decided on a booth. Andy took a few pictures, he stood there with me for a little bit and then he left me on my own. So I did the pictures all by myself. It helped being private and he understood that, too...

Actually, if you're in a photobooth for a long time it gets pretty boring... I got so bored that I started to really act in them. I was a student then of Lee Strasberg, so I started to do all these acting exercises... Fifty dollars is a lot in a photobooth!... Andy was really a great portrait painter and he must have really liked me a lot. He made me into the archetype of the sexually liberated woman of our time...

It [the portrait] really is an icon of this liberated woman, who is trying very hard to be liberated. In the 60s there were rules, if you were an intelligent woman, you were an upset woman... You had to be thin... We were on amphetamines. I was taking Seconals to go to sleep, I weighed 87 pounds...

Andy and I used to talk about art together, and we talked about acting. Andy - I must tell you - has been maligned terribly. He was very generous to people, because what he tried to do was to give people what he thought they wanted...

Holly Solomon







31. **William Eggleston** b. 1939

Untitled, circa 1973

Pigment print, printed 2007.

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

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

Estimate

£5,000-7,000 \$7,600-10,600 €6,800-9,500 ±

Provenance

Cheim & Read, New York

Literature

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





32. Stephen Shore b. 1947

*Badlands National Monument, South Dakota,
July 14, 1973*

Chromogenic print, printed circa 1973.

19.9 x 25.4 cm (7¾ x 10 in.)

Signed, titled and dated in ink on the verso.

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,800 ±

Provenance

Edwynn Houk Gallery, New York

Literature

S. Shore, *Uncommon Places: 50 Unpublished Photographs 1973-1978*, Kamel Mennour, 2002, p. 53

Stephen Shore, *Aperture*, 2014, p. 125

A. Pardo, E. Redstone, eds., *Constructing Worlds: Photography and Architecture in the Modern Age*, Barbican Art Gallery, London/Prestel, 2014, p. 124

33. Joel Sternfeld b. 1944

McLean, Virginia, December 4, 1978

Chromogenic print, printed 2004.

106.7 x 133.1 cm (42 x 52¾ in.)

Overall 126.3 x 153 cm (49¾ x 60¼ in.)

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

Estimate

£25,000-35,000 \$37,900-53,000 €33,800-47,300

Provenance

Haines Gallery, San Francisco

Literature

J. Sternfeld, *American Prospects*, Times Books, 1987, cover and pl. 28

S. Greenough et al., *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, National Gallery of Art, Washington/ Art Institute of Chicago/ Los Angeles County Museum of Art, 1989, pl. 373

D. Campamy, *The Open Road: Photography and the American Road Trip*, *Aperture*, 2014, p. 234



34. William Eggleston b. 1939

Untitled (Varner Grocery), 1970s
 Dye transfer print.
 30.9 x 45.8 cm (12½ x 18 in.)
 Annotated '3' in red wax pencil in the
 margin; signed in pencil on the verso.

Estimate
 £8,000-12,000 \$12,100-18,200
 €10,800-16,200 ₣

Provenance
 Lunn Graphics International, Ltd.,
 Washington D.C.
 Private Collection
 Christie's, New York, 4 October 2001, lot 242
 Christie's, New York, 'The American
 Landscape: Color Photographs from the
 Collection of Bruce and Nancy Berman',
 7 October 2009, lot 30



35. William Eggleston b. 1939

Memphis, Tennessee, circa 1972
Dye transfer print, printed 1981.
31.8 x 48.6 cm (12½ x 19½ in.)
Signed, dated and numbered 3/13
in pencil on the verso.

Estimate

£30,000-50,000 \$45,500-75,800
€40,500-67,500 ₣

Provenance

Private Collection, New York

Literature

J. Szarkowski, *William Eggleston's Guide*,
Museum of Modern Art, 1976, p. 79
*The Hasselblad Award 1998: William
Eggleston*, Hasselblad Center, 1999, n.p.
H. Liesbrock, T. Weski, eds., *How you look
at it: Photographs of the 20th Century*,
Thames & Hudson, 2000, p. 223
William Eggleston: Democratic Camera,
Photographs and Video, 1961-2008, Whitney
Museum of American Art/ Yale University
Press, 2008, pl. 27, there dated circa 1969-71

36. Ed Ruscha b. 1937

Gasoline Stations, 1962

Ten gelatin silver prints, printed 1989.

Varying sizes from 26.1 x 27.2 cm (10¼ x 10¾ in.)

to 20.1 x 45.9 cm (7⅞ x 18⅞ in.)

Each sheet: 49.4 x 58.1 cm (19½ x 22⅞ in.)

One signed, dated and annotated 'A.P.' in pencil on the reverse of the flush-mount; each with individual location and 'A.P.' stamps on the reverse of the flush-mount. One from an edition of 25 plus 8 artist's proofs.

Estimate

£40,000-60,000 \$60,600-90,900 €54,000-81,000

Provenance

Private Collection, Europe

Literature

E. Ruscha, *Twentysix Gasoline Stations*, 1963

The Works of Edward Ruscha, Museum of Modern Art, 1982, p. 33

Edward Ruscha: Editions 1959-1999, Catalogue Raisonné, vol. 1, Walker Art Center, Minneapolis, 1999, pp. 53-55, pls. 187-196

S. Wall, *Ed Ruscha and Photography*, Whitney Museum of American Art/ Steidl, 2004, pls. 125, 127-128, 261

M. Rowell, *Ed Ruscha: Photographer*, Whitney Museum of American Art/ Steidl, 2006, pp. 93-96

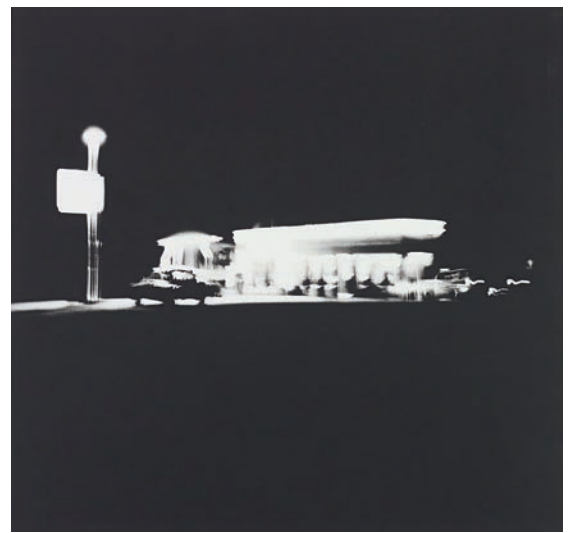
M. Richards, *Ed Ruscha*, Tate Publishing, 2008, pp. 32-33

D. Company, *The Open Road: Photography and the American Road Trip*, Aperture, 2014, pp. 55-57, 59

Twentysix Gasoline Stations was the first in a series of seminal artist books by Ed Ruscha. The present lot is a portfolio comprised of 10 of the 26 images included in the original book.

Ruscha's *Gasoline Stations* draws upon a history of American photography from Walker Evans to Robert Frank, both of whom documented everyday American life in the mid-20th century. Unlike Evans and Frank, who found their subject matter in distant parts of the United States, Ruscha stuck to the familiar. He started this project when he decided on the title, and only then did he begin to photograph the gas stations. At a time when the automobile signaled affluence and freedom, Ruscha by chance through a journey from his hometown of Oklahoma City to college in California created the American dream of going west via recording the pit-stops that lined the now iconic Route 66. *Gasoline Stations* exploits the banality of the content to celebrate the rich associations of car and highway culture during the second half of the 20th century. Unintentionally, he created a series of ready-mades that hinted at his later trade-mark linguistic cleptomania and provide a sense of quiet patriotism.







49. Leonora Hamill (detail)

Ultimate

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

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

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

From Robert Mapplethorpe's *Self Portrait*, 1980, a rare masterwork (lot 37), and the exciting premiere of *On the Set of James Bond's Spectre*, the captivating new series created by collaborators Anderson & Low (lots 39-43), to artists appearing at Phillips for the very first time, such as Chinese artist Adou (lot 48), **Ultimate** offers something special for every collector.

This is the opportunity to acquire these rare works.

**‘I once asked Mapplethorpe
what he does with himself
when he poses for the camera,
and he replied that he tries
to find that part of himself
that is self-confident’**

Susan Sontag

Ultimate

37. **Robert Mapplethorpe** American, 1946-1989

Self Portrait, 1980

Gelatin silver print.

35.7 x 35.7 cm (14 x 14 in.)

Signed, dated and numbered 2/15 in ink in the margin; signed, dated by the photographer, titled ‘Self Portrait with Cigarette, N.Y.C.’, dated in an unidentified hand, all in ink, and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

This work is number 2 from the edition of 15 + 3 AP. As of this writing, the other prints from the edition are all held in various collections.

Estimate

£50,000-70,000 \$75,800-106,000 €67,500-94,500 ±

Provenance

Christie’s, New York, 8 October 1993, lot 483

Literature

Robert Mapplethorpe, exh. cat, Frankfurter Kunstverein, 1981, n.p.

R. Mapplethorpe, *Certain People: A Book of Portraits*, Twelvetimes Press, 1985, cover (detail) and n.p.

A. C. Danto, M. Holborn, D. Levas, *Mapplethorpe*, teNeues, 2007, p. 39

With his 1950s hairdo, the dark leather jacket and a cigarette in the corner of his mouth, Mapplethorpe portrays himself as the quintessential rebel from a bygone era. We immediately are reminded of another cultural icon James Dean and his 1955 film *Rebel Without a Cause*. For *Certain People*, his 1985 book of portraits, Mapplethorpe chose this self-portrait for the cover image.

Prints of this image have been acquired by the following institutions: Guggenheim Museum, New York; Museum of Modern Art, New York; The Getty Museum/LACMA, Los Angeles; Walker Art Center, Minneapolis; Tate/National Galleries of Scotland, UK; and Museo Reina Sofía, Madrid. Consistent with other early prints from the edition, this print, numbered ‘2/15’, is signed, dated and numbered in ink by Mapplethorpe in the margin.

Phillips is proud to sponsor the upcoming Robert Mapplethorpe exhibition at the Los Angeles County Museum of Art (LACMA), 20 March – 31 July, 2016. A companion exhibition will be presented concurrently at the J. Paul Getty Museum.





In Murray Fredericks' panoramic tour de force *Salt 400*, we encounter an almost other-worldly space. We see the salt pan in the foreground, the moonset on the low horizon and the Milky Way arching across the night sky. *Salt 400* is the culmination of his long-term series *Salt*, begun in 2003 and photographed on location on the giant salt pan of Lake Eyre in the deserts of Central Australia.

In order to capture this near impossible composition with his camera, Fredericks spent weeks on Lake Eyre testing different lightings, primarily driven by the moon phase and the varying times of moonrises and moonsets. He also tested various sensors and lenses, arriving at a combination that enabled him to photograph the night sky with a short shutter speed of only a few seconds. This technical feat prevented star trails, which are caused by Earth's rotation. The resulting image, shot on a calibrated panoramic head, is comprised of over 30 single

images that are seamlessly stitched together. The flatness of the low horizon – a reference point in every *Salt* image – was achieved by converting the original three-dimensional projection into a two-dimensional image.

For Fredericks, this series is not a document of a specific place but of the emotions he experienced while spending long stretches of time in solitude in a remote and desolate environment, which he describes as “freedom, release and surrender.” His aim is to trigger an emotional response in the viewer and he succeeds.

Fredericks' works are exhibited internationally and are held in various collections, including the National Gallery of Victoria, Melbourne; and the Sir Elton John Collection, Atlanta/London. His first documentary film *Salt* won 12 major international awards, played over 50 festivals and was screened on ABC and PBS in the US.



**‘I wanted to find a landscape
devoid of features ...
somewhere I could point
my camera into pure space’**

Murray Fredericks

Ultimate

38. Murray Fredericks Australian, b. 1970

Salt 400, 2014

Archival pigment print.

110 x 200 cm (43¼ x 78¾ in.)

Overall 111.3 x 201.3 cm (43⅞ x 79¼ in.)

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

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

Estimate

£12,000-18,000 \$18,200-27,300

€16,200-24,300 ₣

Exclusive

We are excited to premiere the captivating new series *On the Set of James Bond's Spectre* created by the artist duo Anderson & Low. Having gained exclusive on-the-set access to the upcoming James Bond film *Spectre*, the artists chose as their subject the spectacular sets for which the Bond films are known.

The following five works from *On the Set of James Bond's Spectre* were created by Anderson & Low exclusively for **Ultimate**. Each work is number 1 from the edition of 1 and is unique in this large format.

In the series *On the Set of James Bond's Spectre*, Anderson & Low explore the idea of a constructed narrative and the relationship between reality and fantasy. In *Oberhauser's Control Room* (lot 40), *Old MI6 Building* (lot 41), and *Shooting Gallery* (lot 42), the illusion is presented intact and we are drawn into the constructed narrative. In *Secret Room* (lot 39), we are given a hint that the fantasy is fabricated; the top edge of the image is peeled back to reveal the reality behind the artifice. Both elements take centre stage in *Palazzo* (lot 43), the lighting and rigging are fully exposed and function as a counterpoint to the palatial interior.

These large-scale works by Anderson & Low are visually powerful and seductive. We invite you to experience the excitement and wonder at Phillips London when all five works go on view on 30 October.



World Premiere of Anderson & Low: *On the Set of James Bond's Spectre*

We sit down with Anderson & Low to learn about the making of this project.

Phillips How did you gain access to the set of *Spectre*?

Anderson & Low We were invited by the production company behind the Bond films to create images around *Spectre* from a 'fine art' stance. We previously had created some behind-the-scenes portraits around *Skyfall* ... two of them were acquired by the National Portrait Gallery.

P Please tell us about the shooting process. When and how were the images made?

A & L All the images were shot at Pinewood Studios on the edge of London during the making of the movie. Most were made after shooting had finished on the set and sometimes before shooting, during the pre-lighting of the set. We then were allowed access to the sets and could create images using the studio lights.

P Why did you choose the sets as your subject?

A & L When you visit a film set, you are astounded by the extraordinary level of artifice. That gets amplified in a blockbuster movie. Both the scale and the level of detail on James Bond sets are remarkable. You touch something that even close up looks exactly like rusted wrought iron and it's all artificial – simply incredible.

When the invitation came for *Spectre*, we had this very clear idea that we could use the sets to create something quite special and unique.

P As photographers, you saw great potential in the scale and precision of these sets. How did you convert these pre-existing sets into unique Anderson & Low images?

A & L We wanted to illustrate the detail, passion and devotion that have gone into creating these sets – to show not just what they look like, but what they feel like. We are also very interested in constructed narratives and ideas relating to reality and fantasy. The coexistence and collision of extraordinary artifice and the real are so powerful in these sets and that is something we very much want to convey in this work.

The images for the following three works – *Secret Room, Tangier Hotel* (lot 39); *Oberhauser's Control Room, Morocco* (lot 40); and *Old MI6 Building* (lot 41) – will be available to view on phillips.com and 007.com at noon in London on **27 October**, following the UK release of *Spectre* on 26 October.

Ultimate

39. Anderson & Low British, b. 1961 and b. 1957

Secret Room, Tangier Hotel from *On the Set of James Bond's Spectre*, 2015

Archival pigment print, flush-mounted.

106.7 x 142.2 cm (42 x 56 in.)

Overall 113 x 148 cm (44½ x 58¼ in.)

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

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

Estimate

£7,000-9,000 \$10,600-13,600 €9,500-12,200

Ultimate

40. Anderson & Low British, b. 1961 and b. 1957

Oberhauser's Control Room, Morocco from *On the Set of James Bond's Spectre*, 2015

Archival pigment print, flush-mounted.

106.7 x 142.2 cm (42 x 56 in.)

Overall 113 x 148 cm (44½ x 58¼ in.)

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

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

Estimate

£7,000-9,000 \$10,600-13,600 €9,500-12,200

Ultimate

41. Anderson & Low British, b. 1961 and b. 1957

Old MI6 Building from *On the Set of James Bond's Spectre*, 2015

Archival pigment print, flush-mounted.

106.7 x 142.2 cm (42 x 56 in.)

Overall 113 x 148 cm (44½ x 58¼ in.)

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

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

Estimate

£7,000-9,000 \$10,600-13,600 €9,500-12,200



Ultimate

42. Anderson & Low British, b. 1961 and b. 1957

*Shooting Gallery, Old MI6 Building from
On the Set of James Bond's Spectre*, 2015

Archival pigment print, flush-mounted.

106.7 x 142.2 cm (42 x 56 in.)

Overall 113 x 148 cm (44½ x 58¼ in.)

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

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

Estimate

£7,000-9,000 \$10,600-13,600 €9,500-12,200



Ultimate

43. Anderson & Low British, b. 1961 and b. 1957

*Palazzo, Rome from On the Set of
James Bond's Spectre, 2015*

Archival pigment print, flush-mounted.

106.7 x 142.2 cm (42 x 56 in.)

Overall 113 x 148 cm (44½ x 58¼ in.)

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

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

Estimate

£7,000-9,000 \$10,600-13,600 €9,500-12,200

For his seminal series *Yangtze, The Long River*, Nadav Kander travelled the length of China's longest river the Yangtze over a three-year period, and captured, with his large-format camera, the fastest growing urban centres on earth. Kander's status as an outsider and his own feelings of displacement as a British national born in Israel and raised in South Africa inform his images. His own discomfort as he came face-to-face with China's paradox of construction and destruction is revealed in the compositions and the muted colour scheme. Kander describes his image-making process:

"Using the river as a metaphor for constant change, I have photographed the landscape and people along its banks from mouth to source ... After several trips to different parts of the river, it became clear that what I was responding to and how I felt whilst being in China – formalness and unease – were permeating my pictures. China is a country that feels both at the beginning of a new era and at odds with itself. It is a nation that appears to be severing its roots by destroying its past in the wake of the sheer force of its moving 'forward' at such an astounding and unnatural pace – a people scarring their country and a country scarring its people."

In *Chongqing II*, we see the tiny figures of three men who are looking across the Yangtze towards Chongqing. With a staggering population of 27 million, Chongqing is the largest city along the Yangtze River. While the three men are dwarfed by the giant man-made structures that surround them, the touches of bright colour from their clothing leap out against the muted landscape.

Kander is a multiple award winner, including the 2009 Prix Pictet for *Yangtze, The Long River* and the 2009 Lucie Award for International Photographer of the Year. In September 2015, he was awarded an Honorary Fellowship of the Royal Photographic Society. Kander's works have been exhibited internationally and are represented in many prominent collections, including the Victoria and Albert Museum, London; and the National Portrait Gallery, London.

Ultimate

44. Nadav Kander British, b. 1961

Chongqing II, Chongqing Municipality from *Yangtze, The Long River*, 2006
Chromogenic print.
117 x 149 cm (46 $\frac{1}{8}$ x 58 $\frac{5}{8}$ in.)
Overall 150.5 x 182.5 cm (59 $\frac{1}{4}$ x 71 $\frac{7}{8}$ in.)
Signed, titled, dated and numbered AP1 in ink on an artist's label affixed to the reverse of the flush-mount.

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

Estimate

£18,000-22,000 \$27,300-33,300
€24,300-29,700 †

Literature

N. Kander, *Yangtze - The Long River*, Hatje Cantz, 2010, pl. 47
A. Pardo, E. Redstone, eds., *Constructing Worlds: Photography and Architecture in the Modern Age*, Barbican Art Gallery, London/ Prestel, 2014, p. 249





**'It's more about the smallness of man
and the vulnerability of man;
that's what I like to show'**

Nadav Kander

45. Simon Brann Thorpe British, b. 1970

Lem Tailene from *Toy Soldiers*, 2012
Chromogenic print, flush-mounted.
106.5 x 149.5 cm (41 $\frac{7}{8}$ x 58 $\frac{7}{8}$ in.)
Overall 113.5 x 157.5 cm (44 $\frac{5}{8}$ x 62 in.)
Signed, titled, dated and numbered 1/1 in pencil on
an artist's label affixed to the reverse of the frame.

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

Estimate

£4,000-6,000 \$6,100-9,100 €5,400-8,100

Literature

S. B. Thorpe, *Toy Soldiers*, Dewi Lewis, 2015, pp. 14-15

Simon Brann Thorpe's seemingly endless procession of real soldiers – posed as toy soldiers – was taken in Lem Tailene, an area within the isolated and hauntingly beautiful territory known as Liberated Western Sahara. At the heart of *Toy Soldiers* is the unique collaboration between Thorpe and a military commander in the Western Saharan liberation movement. An allegory of modern warfare, *Toy Soldiers* explores the notion of war games and the dehumanising effects of war. Thorpe pushes the boundaries of documentary photography and presents us with a reality re-constructed.





Ultimate

46. Chen Chunlin Chinese, b. 1970

Mizhi, Northern Shaanxi Province, Hongyawa Village
from *Lessons Learned in One Day*, 2008

Chromogenic print.

124.7 x 138.7 cm (49 1/8 x 54 5/8 in.)

Overall 129.5 x 143.2 cm (50 7/8 x 56 3/8 in.)

Signed in ink, printed title, date and number AP1
on an artist's label affixed to the reverse of the flush-
mount. Accompanied by a Certificate of Authenticity.

This work is AP1 from the sold-out edition of 5 + 1 AP.

Estimate

£4,000-6,000 \$6,100-9,100 €5,400-8,100 ±

The present work by Sichuan-based artist Chen Chunlin was created in a remote region of Shaanxi Province and is comprised of a chronological series of portraits taken in front of a white backdrop in the same location over the course of one day. *For Lessons Learned in One Day*, Chen travelled across China over several years in an attempt to study the changing face of contemporary Chinese society. Chen's white backdrop partially isolates the subjects from their environment, inviting us to engage in a process of observation and comparison.

47. Andrew Moore American, b. 1957

The Rouge from *Detroit Disassembled*, 2008

Chromogenic print, flush-mounted.

177.8 x 229.2 cm (70 x 90¼ in.)

Overall 185.5 x 236.5 cm (73 x 93⅞ in.)

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

This work is AP4 from the sold-out edition of 5 + 4 AP.

Estimate

£20,000-30,000 \$30,300-45,500 €27,000-40,500

Literature

Detroit Disassembled: Photographs by Andrew Moore,
Akron Art Museum/ Damiani Editore, 2010, cover and p. 9,
there titled *Rolling hall, Ford Motor Company, River Rouge
Complex, Dearborn*

Andrew Moore: Making History, Selected Photographs,
1980-2010, Reflex Editions, 2010, pp. 24-25

Detroit Revealed: Photographs 2000-2010, Detroit Institute
of Arts, 2011, pp. 62-63

Detroit Disassembled, the title of Andrew Moore's widely acclaimed series, alludes to the assembly lines that led Detroit to its prominence as an industrial utopia in the early 20th century and its seeming deconstruction in the post-automotive era. In 2008-09, Moore travelled to Detroit and documented its surreal post-industrial landscape with his large-format 8 x 10 analogue camera.

The present work is a key image in the series and was selected for the front cover of his book *Detroit Disassembled*, published on the occasion of his 2010 exhibition at the Akron Art Museum in Ohio. It shows a massive hall for rolling steel at Ford Motor Company's River Rouge plant, once the largest industrial complex in the world. While the exact date when operations ceased in this hall is unknown, this area of the plant had been neglected for many decades. The epic scale and the deconstructed structure of lines, shapes, light and shadow of Moore's *Rouge* is at once commanding and haunting.

We are reminded of the American modernist master Charles Sheeler who was commissioned by Ford in 1927 to photograph his River Rouge plant. While Sheeler captured the Rouge in its heyday, his images do not show people and focus on the geometry of the structures and machinery. Equally devoid of human presence, Moore's post-industrial Rouge is awe inspiring in its uncovering of what may lie beneath the surface.

Moore's works have been exhibited internationally and are held in many institutional collections, including the Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Museum of Fine Arts, Boston; and San Francisco Museum of Modern Art.



**‘Detroit’s transfiguration
has led it beyond decay
into a surreal landscape’**

Andrew Moore



48. Adou Chinese, b. 1973

Leaves of Grass No. 151, 2014

Gelatin silver print, flush-mounted.

94 x 129 cm (37 x 50¾ in.)

Overall 110.2 x 147 cm (43¾ x 57⅞ in.)

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

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

Estimate

£5,000-7,000 \$7,600-10,600 €6,800-9,500 ±

Exhibited

China 8 - Works in Progress: Photography from China,
Museum Folkwang, Essen, 15 May - 13 September,
2015, another example exhibited

Literature

Adou: Leaves of Grass, Thircuir, 2015, p. 10

Titled after the collection of poems by Walt Whitman, Adou's *Leaves of Grass* is a lyrical exaltation and recording of the natural world. Working exclusively with analogue photography, Adou created the present image by arranging grass, leaves, crumpled paper stained with ink and his own footprints on a blank sheet of paper, capturing what he saw with his camera and printing the gelatin silver print in his darkroom. The resulting black and white images allude to traditional Chinese ink painting and calligraphy.





Ultimate

49. Leonora Hamill French/British, b. 1978

Painting I Krakow from *Art in Progress*, 2009
 Chromogenic print, flush-mounted.
 150 x 190 cm (59 x 74¾ in.)
 Overall 158 x 198 cm (62¼ x 77⅞ in.)
 Signed, titled, numbered AP1 in ink on a gallery
 label affixed to the reverse of the frame.

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

Estimate
 £8,000-12,000 \$12,100-18,200
 €10,800-16,200 +

Literature

Leonora Hamill: Art in Progress, Actes Sud/Prix HSBC
 pour la Photographie, 2012, n.p.

Leonora Hamill, the 2012 winner of the Prix HSBC pour la Photographie, captured this image of a painting studio at the Academy of Fine Art in Krakow, Poland during the first of many trips for her acclaimed series *Art in Progress*. Over a three-year period, Hamill visited art schools across Europe, Asia, Africa and the Americas and used her large-format 4 x 5 field camera to photograph the studios where the students worked. Despite their physical absence, the students remain present in the objects they have engaged with and the works they are in the process of making.

50. **Kyung Soo Kim** Korean, b. 1975

Full Moon Story 03, 2007
Archival pigment print, flush-mounted.
75 x 60 cm (29½ x 23⅞ in.)
Signed, titled, dated and numbered AP 2/2
in pencil in the margin.

**This work is AP2 from the sold-out
edition of 12 + 2 AP.**

Estimate
£5,000-7,000 \$7,600-10,600 €6,800-9,500

Kyung Soo Kim's series *Full Moon Story* originated from a commissioned project by *Vogue Korea* to re-interpret the Hanbok (traditional Korean costume). In the present image, we see a woman, with her sumptuous Hanbok ballooning around her, walking barefoot in the shallow water among the bamboos. Kim explains how he achieved this lyrical and modern staging: "I wanted a neutral stage; only shadows and reflections mattered to me. Colours, faces and models were enhanced by cold and light tones, creating an almost surreal feeling."





Ultimate

51. Mona Kuhn Brazilian, b. 1969

Mirage from Private, 2012

Chromogenic print.

76.2 x 76.2 cm (30 x 30 in.)

Signed, titled, dated and numbered AP2 in ink on an artist's label affixed to the reverse of the flush-mount.

This work is AP2 from the sold-out edition of 8 + 2 AP.

Estimate

£7,000-9,000 \$10,600-13,600 €9,500-12,200 †

Literature

Mona Kuhn: Private, Steidl, 2014, pl. 9

Mona Kuhn's alluring image was taken at sunset at a friend's house that overlooks the vast desert valley in Palm Desert, California. "I no longer see a body," Kuhn explains, "instead I am drawn to the layers of desert light. Reflections that merge and fade, yet seem to be there all at once, no longer knowing whether this seeing lasted a second or more." For her series *Private*, Kuhn travelled through the Mojave and Arizona regions over a two-year period to explore the desert, its many facets and our vulnerability in that environment.



Ultimate

52. Michael Dweck American, b. 1957

The Duke's Mermaid (Sapphire) from
Sculptural Form – Surfboard, 2015
Archival pigment print on silk, polyurethane,
resin, fibreglass. Accompanied by the artist's
aluminium wall-mounting bracket.
198.1 x 53.3 x 6.4 cm (78 x 21 x 2½ in.)
Signed, titled, dated and numbered 1/1
in paint on the verso.

**This work is number 1 from the edition
of 1 and is a unique colour variant.**

Estimate

£12,000-18,000 \$18,200-27,300
€16,200-24,300 ₹

Literature

Michael Dweck: Mermaids, Ditch Plains Press,
2008, pp. 102-103, for the gelatin silver print

To create this unique photographic sculpture, Michael Dweck printed his alluring *Mermaid* with pigments on silk, placed it on hand-shaped polyurethane foam then hand-coated it with fibreglass and layers of high-gloss resin. The resulting surfboard-shaped sculpture seamlessly merges the subject and medium. Inspired by the Finish Fetish artists in 1960s LA, who used plastics and synthetic resins – materials used for surfboards and customised cars – in their art, Dweck comments, “This smooth fluid form becomes a vehicle that transports you to another place.”



Ultimate

53. **Corinne Day** British, 1962-2010

Kate, 1990

Gelatin silver print.

49 x 33.5 cm (19¼ x 13¼ in.)

Signed, dated '1994' and inscribed 'Edette Happy Birthday Love Corinne XXX' in ink on the verso.

This is a rare vintage print.

Estimate

£5,000-7,000 \$7,600-10,600 €6,800-9,500 ₣

Provenance

Gifted from the artist to Edie (Edette) Ure, friend and colleague, in 1994

Literature

The Face, July 1990, Issue 22, 'The 3rd Summer of Love', for a variant

Pioneering a documentary approach to fashion photography, Corinne Day cast the then unknown 15-year-old Kate Moss for the now iconic issue of *The Face* and photographed her on a beach at Camber Sands in East Sussex. Day's candid and intimate images of a fresh-faced ingénue provided an antidote to the glitzy excess of the supermodel era. "I was just having a laugh," Kate Moss recalls, "Corinne just wanted to bring out everything that I hated when I was 15. My bow legs, the mole on my breast, the way I laughed."

This image was not exhibited nor made available as an edition until 2006. The present work is a rare vintage print, a gift from Day to a friend and colleague, and is slightly larger in size than the prints in the edition.



54. Alberto Korda 1928-2001

Guerrillero Heroico (Che Guevara), 1960
Gelatin silver print, printed later.
29.5 x 24.8 cm (11 $\frac{1}{8}$ x 9 $\frac{3}{4}$ in.)
Signed, titled, dated in ink and
blindstamp credit in the margin.
Accompanied by a Certificate of
Authenticity, signed in ink by Dante Diaz
Korda, the photographer's son.

Estimate

£3,000-5,000 \$4,500-7,600
€4,100-6,800

Provenance

Dante Diaz Korda, the photographer's son

Literature

T. Ziff, ed., *Che Guevara: Revolutionary & Icon*, V&A Publications, 2006, pp. 17, 40
C. Loviny, A. Silvestri-Levy, *Cuba by Korda*, Ocean Press, 2006, cover
C. Vives, M. Sanders, eds., *Korda: A Revolutionary Lens*, Steidl, 2008, cover, p.48



55. Sid Avery 1918-2002

"Ocean's Eleven" Cast, 1960
Archival pigment print, printed later.
95 x 142.4 cm (37 $\frac{3}{8}$ x 56 $\frac{1}{8}$ in.)
Signed, titled, dated, numbered
6/11, annotated by Ron Avery, the
photographer's son, in pencil and
copyright credit reproduction limitation
Estate stamp on the verso.

Estimate

£4,000-6,000 \$6,100-9,100
€5,400-8,100 ‡

Provenance

Private Collection, New York

56. Osvaldo Salas 1914-1992

Che Guevara, 1962

Two gelatin silver prints, printed later.

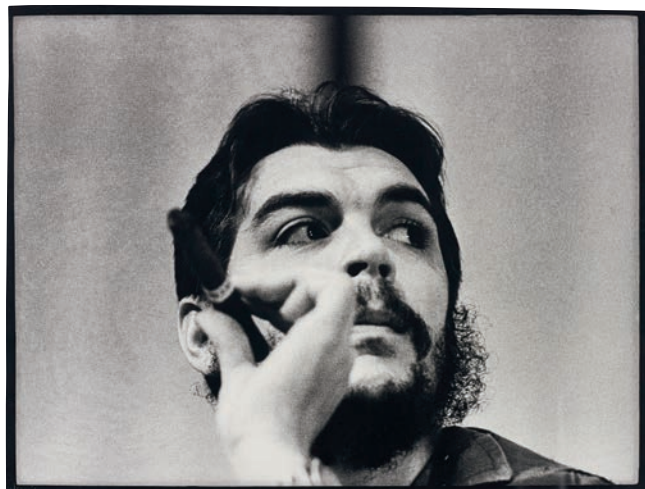
Each 31.5 x 41.9 cm (12 $\frac{3}{8}$ x 16 $\frac{1}{2}$ in.)

Each signed, dated in ink, copyright credit and Cuba blindstamps in the margin.

Estimate

£1,000-2,000 \$1,500-3,000

€1,400-2,700



57. Danny Lyon b. 1942

Crossing the Ohio River, Louisville, 1966

Gelatin silver print, printed 1993.

22.3 x 32.6 cm (8 $\frac{3}{4}$ x 12 $\frac{7}{8}$ in.)

Signed, titled, dated in pencil and the photographer's 'Bleak Beauty' stamp on the verso.

Estimate

£1,500-2,000 \$2,300-3,000

€2,000-2,700 +

Provenance

Acquired directly from the artist

Literature

D. Lyon, *The Bikeriders*,

Aperture, 2014, p. 49



58. Elliott Erwitt b. 1928

Wyoming, 1954

Gelatin silver print, printed later.

77 x 101 cm (30 $\frac{3}{8}$ x 39 $\frac{3}{4}$ in.)

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

Estimate

£6,000-8,000 \$9,100-12,100

€8,100-10,800

Provenance

Phillips de Pury & Company, London,
19 May 2011, lot 63

Literature

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





59. **Henri Cartier-Bresson** 1908-2004

Pro Fidel Castro demonstration, Manhattan, New York City, 1960

Gelatin silver print, printed later.

35.8 x 24 cm (14 $\frac{1}{8}$ x 9 $\frac{1}{2}$ in.)

Signed in ink and copyright credit blindstamp in the margin.

Estimate

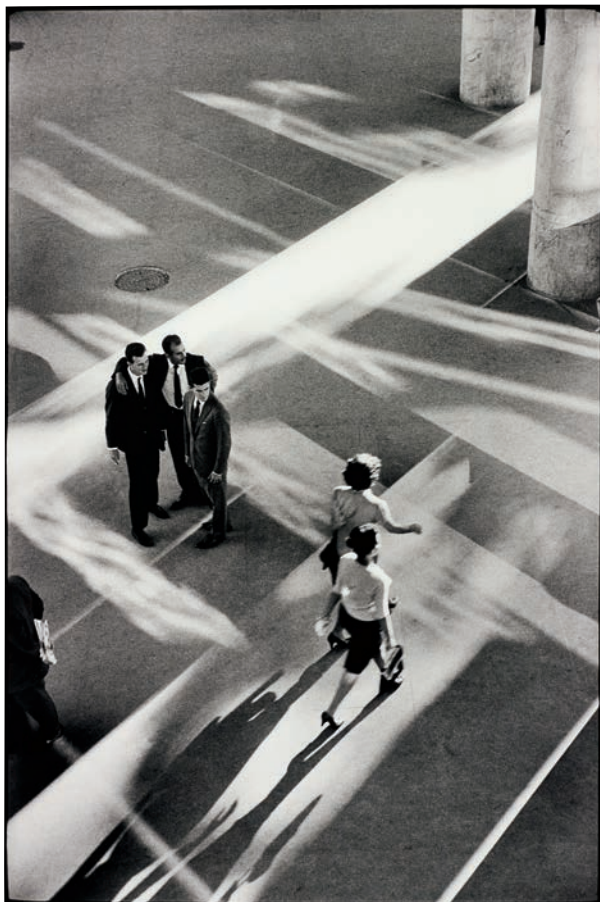
£4,000-6,000 \$6,100-9,100 €5,400-8,100 ♠ †

Provenance

Private Collection, London

Literature

P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, Thames & Hudson, 2003, p. 224, pl. 325, for a variant



60. **René Burri** 1933-2014

In the Ministry of Health, Rio de Janeiro, Brazil, 1960

Gelatin silver print, printed later.

52.5 x 34.8 cm (20 $\frac{5}{8}$ x 13 $\frac{3}{4}$ in.)

Signed, dated and annotated in ink in the margin.

Estimate

£4,000-6,000 \$6,100-9,100 €5,400-8,100 †

Provenance

Atlas Gallery, London

Literature

René Burri Photographs, Phaidon, 2004, p. 199

K. Lubben, ed., *Magnum Contact Sheets*, Thames & Hudson, 2011, pp. 108, 111



61. René Burri 1933-2014

São Paulo, Brazil, 1960

Gelatin silver print, printed 2003.

34.7 x 51.8 cm (13⁵/₈ x 20³/₈ in.)

Signed, titled and dated in ink in the margin;
signed, titled, dated and annotated '4 men
on a roof' in pencil on the verso.

Estimate

£4,000-6,000 \$6,100-9,100 €5,400-8,100 +

Provenance

Atlas Gallery, London

Literature

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

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



62. Brassai (Gyula Halász) 1899-1984

The Quarrel, Bal des Quatre-Saisons, Rue de Lappe, circa 1933
Gelatin silver print, printed later.
35.7 x 28.1 cm (14 x 11½ in.)
Signed in ink in the margin; dated, annotated 'Angry Couple' in French, 'pl. 25', 'page 78D', in pencil, copyright credit and 'Tirage de l'Auteur' stamps on the verso.

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,800 ♣

Provenance

Alan Klotz Gallery, New York
Phillips de Pury & Company, London,
17 May 2012, lot 36

Literature

Brassai: The Secret Paris of the 30's,
Pantheon Books, 1976, n.p.
S. Aubenas, Q. Bajac, *Brassai: Paris Nocturne*,
Thames & Hudson, 2013,
pl. 88, there dated circa 1932



63. René Burri 1933-2014

Newspaper seller, Calle "Florida", Buenos Aires, Argentina, 1960

Gelatin silver print, printed 2003.

18.7 x 28 cm (7 $\frac{3}{8}$ x 11 in.)

Signed, titled and dated in pencil on the verso.

Estimate

£2,000-3,000 \$3,000-4,500 €2,700-4,100

Provenance

Private Collection, Germany

Literature

René Burri Photographs, Phaidon, 2004, pp. 152-153

64. Bill Brandt 1904-1983

After The Theatre, Taxi in Lower Regent Street, 1934

Gelatin silver print, printed 1970s.

33.6 x 29 cm (13 $\frac{1}{4}$ x 11 $\frac{3}{8}$ in.)

Signed in ink on the mount.

Estimate

£2,000-3,000 \$3,000-4,500 €2,700-4,100 ♠

Provenance

Edwynn Houk Gallery, New York

Literature

B. Brandt, *The English at Home*, Batsford, 1936, p. 7

C. Connolly, M. Haworth-Booth, *Bill Brandt: Shadow of Light*, Gordon Fraser, 1977, p. 27







65. André Kertész 1894-1985

Meudon, 1928
Gelatin silver print, printed 1970s.
24.6 x 19.7 cm (9 $\frac{5}{8}$ x 7 $\frac{3}{4}$ in.)
Signed and dated in pencil on the mount.

Estimate

£4,000-6,000 \$6,100-9,100
€5,400-8,100 ▲

Provenance

Phillips de Pury & Company, London,
3 November 2011, lot 111

Literature

N. Ducrot, ed., *André Kertész: Sixty Years of Photography*, Thames & Hudson, 1978, p. 141
B. Lifson, *André Kertész: A Lifetime of Photography*, Thames & Hudson, 1982, p. 31
S. S. Phillips, D. Travis, W. J. Naef, *André Kertész: Of Paris and New York*, Thames & Hudson, 1985, p. 165
P. Borhan, *André Kertész: His Life and Work*, Little, Brown, 1994, p. 187

66. Robert Frank b. 1924

Peru, 1948
Gelatin silver print, printed 1970s.
22.8 x 34.5 cm (8 $\frac{7}{8}$ x 13 $\frac{5}{8}$ in.)
Signed, titled and dated in ink on the recto;
credited in an unidentified hand in ink and
copyright stamp on the verso.

Estimate

£6,000-8,000 \$9,100-12,100
€8,100-10,800 †

Provenance

Private Collection, London

Past.
Present.
Future.

‘I want to take some quite incredible photos that have never been taken before, of life itself, absolutely real, photographs which are simple and complex at the same time, which will amaze and overwhelm people... then it will be worthwhile working and fighting for Photography as an art’

Alexander Rodchenko

From 1924 until the end of his life Rodchenko, or Rodcha as he preferred to be known, remained fascinated with the medium of photography and was inseparable from his Leica camera. He was attracted to photography’s wide scope and possibilities, which inspired him to build his own dark room for performing his ‘magic’ – conjuring faces of his close collaborative circle, visions of his family and the surrounding streets of Moscow.

Rodchenko’s images are instantly identifiable for their contrasts of perspective and graphic use of light and form. He discovered that he could capture unprecedented moments of movement while representing viewpoints that were not possible via other mediums. Rodchenko believed in the positive transfiguration of the world and mankind through photography, the newest medium. Alongside other masters of the day, he combined printing techniques, merged negatives, employed optical distortions and layered photograms to create a visual landscape of the times.

The large exhibition size print in the current lot entitled *Steps*, 1929, embodies Rodchenko’s manifesto. A classic example of a new way of seeing, it is shot employing his choice of a more interesting vantage point. Rigorously modernistic, the image is visually compelling – rhythmic lines glide elegantly at an angle while perfectly complementing the moving silhouette of the Madonna-like mother and baby. It was taken at the steps of Moscow’s 19th Century Orthodox Church of the Holy Saviour which was knocked down in 1931 to make way for the construction of the Palace of the Soviets, which unfortunately failed to be realised.

In 1929, the Russian socio-political and literary magazine *Dayosh* first published this image together with a shot of the wall of Novodevichy Convent, with the shared title “A Summers Day”. An important image to the artist himself, it was shown as part of the 1935 *Exhibition of the Work of the Masters of Soviet Photography* in Moscow and is said to have bought him some needed favour from Stalin. At the time, his ideals, like those of many other artists, clashed with the increasingly authoritarian government.

During his lifetime, Rodchenko was heavily criticised for being too formalist in his art. Today, not only is Rodchenko lauded as a visionary but also for his iconic images, which continue to provide artistic stimulation.





67. Alexander Rodchenko 1891-1956

Steps, 1929

Large-format gelatin silver print.

38.8 x 56.8 cm (15¼ x 22¾ in.)

Credited, titled in Russian, dated by Varvara Rodchenko, the artist's daughter, in pencil and 'Rodchenko/Stepanova' collection stamp on the verso.

Estimate

£140,000-180,000 \$212,000-273,000

€189,000-243,000 ₺

Provenance

Christie's, London, 6 May 1993, lot 169

The Collection of Swiss film director Thomas Koerfer

Sotheby's, New York, 30 September 2014, lot 127

Private Collection, New York

Literature

Alexander Rodchenko, Pantheon Books, 1986, pl. 38

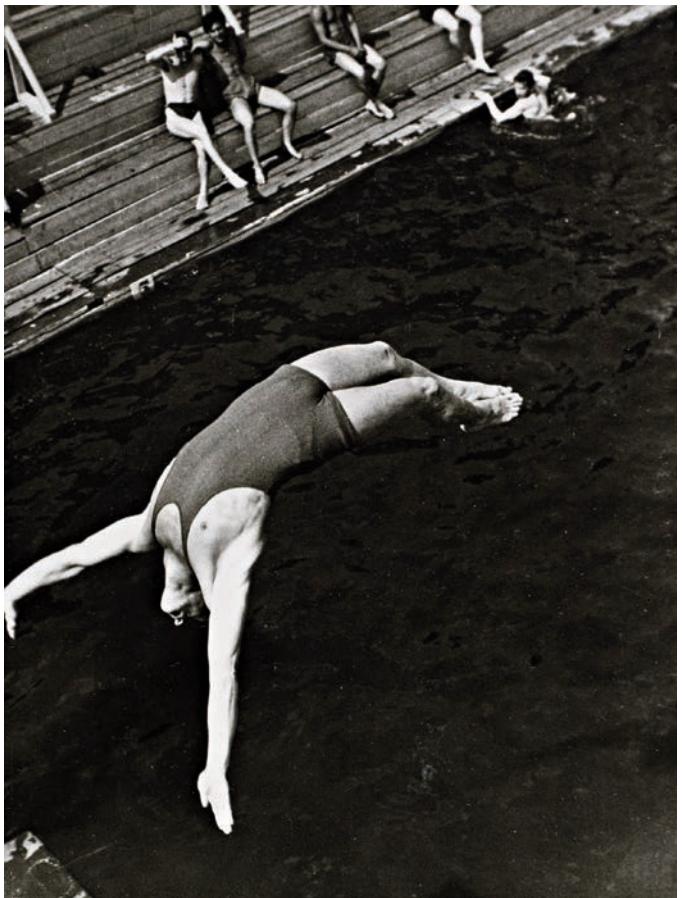
A. Lavrentiev, *Alexander Rodchenko, Photography 1924-1954*, Könemann, 1995, pp. 150-151

M. Dabrowski, L. Dickerman, P. Galassi, *Aleksandr Rodchenko*, Museum of Modern Art, 1998, pl. 247

M. Karabelnik, *Stripped Bare: The Body Revealed in Contemporary Art: Works from the Thomas Koerfer Collection*, Merrell, 2004, p. 168

Alexander Rodchenko: Photography is an Art, Interros, 2006, p. 96

Alexander Rodchenko: Revolution in Photography, Multimedia Complex of Actual Arts, Moscow House of Photography Museum/ Hayward Gallery, London, 2008, p. 84





68. Alexander Rodchenko 1891-1956

Museum Series Portfolio Number 1: Classic Images

Moscow and New York: Rodchenko/Stepanova Archives and Howard Schickler Fine Art, 1994.

Thirty gelatin silver prints, printed later by Alexander Lavrentiev and Yuri Plaksin.

Varying sizes from 15 x 22 cm (5 7/8 x 8 5/8 in) to 18.9 x 24.3 cm (7 1/2 x 9 5/8 in) or the reverse.

Each numbered Portfolio no. '20' and '1-30' sequentially in an unidentified hand in ink on a label affixed to the reverse of the mount.

Colophon. Limited edition catalogue, number 20/100. Contained in a leather clamshell case. Number 20 from an edition of 35.

Estimate

£22,000-28,000 \$33,300-42,400

€29,700-37,800

Provenance

Phillips de Pury & Company, London,
8 November 2012, lot 61

Literature

A. Lavrentiev, *Alexander Rodchenko: Photography 1924-1954*, Könemann, 1995, cover and various pages

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

Alexander Rodchenko: Photography is an Art, Interros, 2006, various pages

Alexander Rodchenko: Revolution in Photography, Multimedia Complex of Actual Arts, Moscow House of Photography Museum / Hayward Gallery, London, 2008, various pages

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





69. Marc Riboud b. 1923

The Painter of the Eiffel Tower, Paris, France, 1953
Gelatin silver print, flush-mounted, printed later.
179.5 x 122 cm (70⁵/₈ x 48 in.)
Signed in pencil, printed title and date on an artist's label
affixed to the reverse of the frame.

Estimate

£20,000-25,000 \$30,300-37,900 €27,000-33,800 ♠ †

Provenance

Private Collection, London

Literature

C. Boot, *Magnum Stories*, Phaidon, 2004, p. 386
Marc Riboud: Photographs at Home and Abroad, Abrams,
1988, cover
M. Riboud, C. Chaine, *I for imagine*, Tara Books, 2010, cover

This is one of only two oversized prints in existence.

70. George Hoyningen-Huene 1900-1968

Horst Torso, Paris, 1931
Platinum palladium print, printed later
by Horst P. Horst.
37.3 x 47.3 cm (14⁵/₈ x 18⁵/₈ in.)
Signed by Horst P. Horst in pencil on the verso.

Estimate

£6,000-8,000 \$9,100-12,100 €8,100-10,800

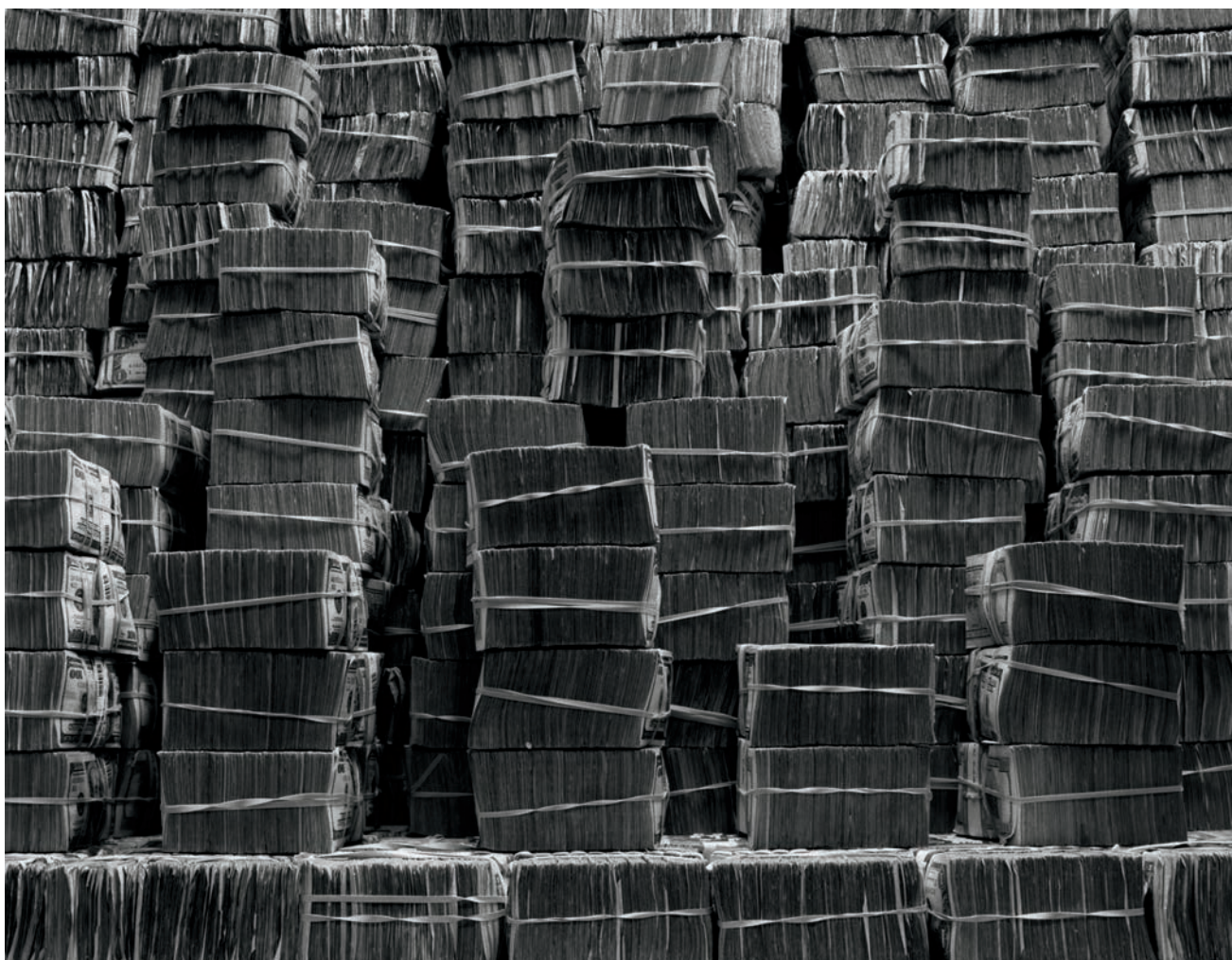
Provenance

Private Collection, Europe

Literature

W. A. Ewing, *The Photographic Art of Hoyningen-Huene*, Thames & Hudson, 1986, pl. 58





71. Abelardo Morell b. 1948

Camera Obscura Image of the Eiffel Tower in the Hotel Frantour, 1999
Gelatin silver print.
56.8 x 45.8 cm (22³/₈ x 18 in.)
Signed, titled, dated and numbered AP4 in pencil on the verso. One from an edition of 30 plus 4 artist's proofs.

Estimate

£2,500-3,500 \$3,800-5,300 €3,400-4,700 ₪

Provenance

Bonni Benrubi Gallery, New York

Literature

A. Morell, *Camera Obscura*, Bulfinch Press, 2004, p. 67

72. Abelardo Morell b. 1948

\$7 Million, 2006
Gelatin silver print, flush-mounted.
80.9 x 102 cm (31⁷/₈ x 40¹/₈ in.)
Overall 108.5 x 129 cm (42³/₄ x 50³/₄ in.)
Signed, titled and dated in ink in the margin.
Number 15 from an edition of 15.

Estimate

£6,000-8,000 \$9,100-12,100 €8,100-10,800 ₪

Provenance

Bonni Benrubi Gallery, New York

Literature

Abelardo Morell: The Universe Next Door,
The Art Institute of Chicago / Yale University
Press, 2013, pl. 57



73. **Edward Burtynsky** b. 1955

Shipyard #18, Qili Port, Zhejiang Province, China, 2005

Chromogenic print, mounted.

124.5 x 99 cm (49 x 38⁷/₈ in)

Overall 151 x 125.5 cm (59¹/₂ x 49³/₈ in.)

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

Estimate

£8,000-12,000 \$12,100-18,200

€10,800-16,200

Provenance

Phillips de Pury & Company, London,
8 November 2012, lot 134

Literature

Burtynsky - China, Steidl, 2005, p. 75



74. Sebastião Salgado b. 1944

Greater Burhan Oil Field, Kuwait, 1991
Gelatin silver print.
35.7 x 53.7 cm (14 x 21½ in.)
Copyright credit blindstamp in the margin; signed,
titled 'Kuwait' and dated in pencil on the verso.

Estimate
£3,000-5,000 \$4,500-7,600 €4,100-6,800 ♠

Provenance
The Photographers' Gallery, London

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

75. Sebastião Salgado b. 1944

Greater Burhan Oil Field, Kuwait, 1991
Gelatin silver print, printed later.
34.2 x 51.4 cm (13½ x 20¼ in.)
Credit blindstamp in the margin; signed, titled
'Kuwait' and dated in pencil on the verso.

Estimate
£5,000-7,000 \$7,600-10,600 €6,800-9,500 ♠ †

Provenance
NB Pictures, London

Literature
S. Salgado, *Workers: An Archaeology of the Industrial Age*, Aperture, 1993, pp. 336-337



76. Nobuyoshi Araki b. 1940

Untitled from Satchin, 1963
Gelatin silver print, printed later.
27 x 40.1 cm (10 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in.)
Signed in pencil on the verso.

Estimate

£1,500-2,500 \$2,300-3,800
€2,000-3,400 †

Literature

N. Araki, *Satchin*, Foto Myuze, 1994, n.p.

77. W. Eugene Smith 1918-1978

Two men reading newspapers,
Hitachi, Japan, 1961-1962
Gelatin silver print.
26.1 x 38.4 cm (10 $\frac{1}{4}$ x 15 $\frac{1}{8}$ in.)
Estate credit stamp on the verso.

Estimate

£2,000-3,000 \$3,000-4,500
€2,700-4,100 †

Provenance

Throckmorton Fine Art, New York

78. Daido Moriyama b. 1938

Stray Dog, Misawa, 1971
Gelatin silver print, printed later.
98.9 x 125.6 cm (38 $\frac{7}{8}$ x 49 $\frac{1}{2}$ in.)
Signed in Japanese and English in pencil
on the verso.

Estimate

£8,000-12,000 \$12,100-18,200
€10,800-16,200

Provenance

Christie's, New York, 15 April 2010, lot 342

Literature

Daido Moriyama: Stray Dog, Museum of
Modern Art, San Francisco/ D.A.P., 1999,
cover (detail) and pl. 22
A. W. Tucker, et al., *The History of Japanese
Photography*, Museum of Fine Arts,
Houston/Yale University Press, 2003, p. 249
Daido Moriyama, Fondation Cartier pour l'art
contemporain, Paris, 2003, pp. 8-9



79. Daido Moriyama b. 1938

Kariudo (Hunter), 1972
Gelatin silver print, printed later.
36.5 x 54.7 cm (14 $\frac{3}{8}$ x 21 $\frac{1}{2}$ in.)
Signed in Japanese and English
in pencil on the verso.

Estimate

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

Provenance

Christie's, New York, 15 April 2010, lot 430





80. John Davies b. 1949

Agecroft Power Station, Salford, 1983
Gelatin silver print.
38.3 x 55.8 cm (15½ x 21⅞ in.)
Signed, titled and dated in pencil in the margin; signed, dated and copyright notation in pencil on the verso.

Estimate

£4,000-6,000 \$6,100-9,100
€5,400-8,100 ♠ †

Provenance

Galerie Rodolphe Janssen, Brussels

Literature

J. Davies, *A Green & Pleasant Land*, Cornerhouse, 1987, p. 38
J. Davies, *The British Landscape*, Chris Boot, 2006, cover and pl. 35



81. Thomas Struth b. 1954

Sophiengemeinde 1, Grosse Hamburger Strasse, Berlin, 1992
Gelatin silver print.
42.7 x 56.1 cm (16¾ x 22⅞ in.)
Signed in pencil, printed title, date and number 2/10 on a label affixed to the reverse of the backing board.

Estimate

£3,000-5,000 \$4,500-7,600
€4,100-6,800 ♠

Literature

Thomas Struth: *Strangers and Friends: Photographs 1986-1992*, Schirmer/Mosel, 1994, p. 62



82. Candida Höfer b. 1944

Teatro Comunale di Bologna I, 2006

Chromogenic print.

179.4 x 229.2 cm (70⁵/₈ x 90¹/₄ in.)

Overall 205 x 254.5 cm (80³/₄ x 100¹/₄ in.)

Signed in ink, printed title, date and number 2/6 on a label affixed to the reverse of the mount.

Estimate

£25,000-35,000 \$37,900-53,000

€33,800-47,300 ♠

Provenance

Galleria Marabini, Bologna

Phillips de Pury & Company, London,

19 May 2011, lot 68



83. Thomas Struth b. 1954

Wegmündung bei Winterberg,
Landschaft No. 29, Winterthur, 1993
 Chromogenic print, flush-mounted.
 91.7 x 116.5 cm (36 $\frac{1}{8}$ x 45 $\frac{7}{8}$ in.)
 Overall 131.4 x 154.7 cm (51 $\frac{3}{4}$ x 60 $\frac{7}{8}$ in.)
 Signed in pencil, printed title, date and
 number 4/10 on a label affixed to the
 reverse of the backing board.

Estimate

£10,000-15,000 \$15,200-22,700
 €13,500-20,300 ♣

Provenance

Phillips de Pury & Company, New York,
 Contemporary Art Part II, 12 May 2006,
 lot 395



84. Florian Maier-Aichen b. 1973

Untitled (Mulholland), 2004

Chromogenic print, flush-mounted.

122 x 157 cm (48 x 61¾ in.)

Overall 124.5 x 159.5 cm (49 x 62¾ in.)

Signed, titled, dated and numbered 6/6
in ink on the reverse of the backing board.

Estimate

£30,000-50,000 \$45,500-75,800

€40,500-67,500 ₣ ₣

Provenance

Blum & Poe, Los Angeles



85. Harry Cory Wright b. 1963

Pabbay 2219, 2011

Chromogenic print, flush-mounted.

144.8 x 179 cm (57 x 70½ in.)

Overall 170 x 205 cm (66⅞ x 80¾ in.)

Signed, titled and numbered 2/3 in ink on a label affixed to the reverse of the frame.

Estimate

£6,000-8,000 \$9,100-12,100

€8,100-10,800 ♣

Provenance

Eleven Fine Art, London



86. Dan Holdsworth b. 1974

Untitled 04 from The World In Itself, 2000

Chromogenic print, flush-mounted.

122 x 152.5 cm (48 x 60 in.)

Signed, titled, dated and numbered 5/5 in ink on the reverse of the frame.

Estimate

£5,000-7,000 \$7,600-10,600

€6,800-9,500 ♣ †

Provenance

Entwistle Gallery, London

Literature

Dan Holdsworth, Photoworks, 2005, p. 61

87. David LaChapelle b. 1963

After the Deluge: Museum, 2007

Chromogenic print, face-mounted to Plexiglas.

60.8 x 80.6 cm (23⁷/₈ x 31³/₄ in.)

Signed in ink, printed title, date and number 4/10
on an artist's label accompanying the work.

Estimate

£15,000-20,000 \$22,700-30,300

€20,300-27,000

Provenance

Private Collection, Europe

Literature

David LaChapelle, Giunti, 2007, front and back
covers (detail), and p. 127







88. Paul Hodgson b. 1972

Poor Boy, 2002
 Pigment print, flush-mounted.
 182.2 x 112.5 cm (71¾ x 44¼ in.)
 Overall 206.3 x 136.8 cm (81¼ x 53⅞ in.)
 Signed in ink on the reverse of the frame.
 Number 2 from an edition of 3.

Estimate

£10,000-15,000 \$15,200-22,700
 €13,500-20,300

Provenance

Acquired directly from the artist

89. Tim Flach b. 1958

Penny working the bracken from *Dog Gods*, 2010
 Chromogenic print, flush-mounted.
 95.5 x 190.5 cm (37⅝ x 75 in.)
 Overall 122 x 216.3 cm (48 x 85⅞ in.)
 Signed, dated and numbered AP 2/2 in ink in the margin; signed, dated, numbered AP 2/2 in ink, printed title and date on a Certificate of Authenticity affixed to the reverse of the frame. One from an edition of 5 plus 2 artist's proofs.

Estimate

£10,000-15,000 \$15,200-22,700
 €13,500-20,300

Provenance

Acquired directly from the artist

Literature

T. Flach, *Dogs*, Abrams, 2010, pp. 166-167
 T. Flach, *More Than Human*, Abrams, 2012, pp. 120-121
Tim Flach: Evolution, Stern Fotografie Portfolio No. 74, teNeues, 2013, pp. 44-45



90. Richard Learoyd b. 1966

Agnes A, 2007

Unique dye destruction print,
flush-mounted.

146.6 x 121.5 cm (57¾ x 47⅞ in.)

Overall 192 x 164.2 cm (75⅝ x 64⅝ in.)

Estimate

£20,000-30,000 \$30,300-45,500

€27,000-40,500 ♣

Provenance

Acquired directly from the artist

Literature

R. Learoyd, *Day for Night*, Aperture,
2015, p. 7, for a variant



91. Erwin Olaf b. 1959

Margaret (Portrait) from *Grief*, 2007

Chromogenic print.

133 x 100 cm (52⅜ x 39⅜ in.)

Overall 138 x 105.5 cm (54⅜ x 41½ in.)

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

Estimate

£12,000-18,000 \$18,200-27,300

€16,200-24,300 ♣

Provenance

Phillips de Pury & Company, London,
8 November 2012, lot 47

Literature

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

E. Olaf, *Own*, *Works 1984-2012*, Lido,
2012, p. 218

92. Robert Mapplethorpe 1946-1989

Tulips, 1983

Gelatin silver print.

38.6 x 38.6 cm (15¼ x 15¼ in.)

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

Estimate

£18,000-22,000 \$27,300-33,300

€24,300-29,700

Provenance

Robert Miller Gallery, New York

Hamiltons Gallery, London

Literature

Robert Mapplethorpe: The Perfect Moment,
Institute of Contemporary Art, University
of Pennsylvania, 1989, p. 90

**‘The flowers captured in photographs by Mapplethorpe
give off a fragrance of sin. They are suspect,
in being more beautiful than real flowers’**

Noriko Fuku





93. Bill Brandt 1904-1983

Nude, London, 1952
Gelatin silver print, printed later.
33.8 x 28.8 cm (13¼ x 11⅜ in.)
Signed in ink on the mount.

Estimate
£6,000-8,000 \$9,100-12,100
€8,100-10,800 ₣ ₣

Provenance
Private Collection,
Switzerland

Literature
C. Connolly, M. Haworth-Booth, *Bill Brandt: Shadow of Light*, Gordon Fraser, 1977, pl. 121
Bill Brandt: Nudes 1945-1980, Gordon Fraser, 1982, pl. 53
I. Jeffrey, *Bill Brandt: Photographs 1928-1983*, Thames & Hudson, 1993, p. 172
B. Jay, N. Warburton, *Brandt: The Photography of Bill Brandt*, Thames & Hudson, 1999, cover and p. 266
L. Durrell, M. Haworth-Booth, *Brandt Nudes: A New Perspective*, Thames & Hudson, 2012, p. 63



94. Richard Avedon 1923-2004

Dovima with Elephants, Evening Dress by Dior, Cirque d'Hiver, Paris, August, 1955
Gelatin silver print, printed later.
25.6 x 20.1 cm (10 1/8 x 7 7/8 in.)
Signed, numbered in pencil, copyright credit reproduction limitation, title, date and edition stamps on the verso. One from an edition of 100.

Estimate

£30,000-40,000 \$45,500-60,600
€40,500-54,000

Provenance

Private Collection, Europe

Literature

Harper's Bazaar, September 1955, p. 215
Richard Avedon, Photographs, 1947-1977, Farrar, Straus and Giroux, 1978, back cover and pl. 159
N. Hall-Duncan, *The History of Fashion Photography*, Alpine, 1979, p. 137
D. Bailey, M. Harrison, *Shots of Style: Great Fashion Photographs*, Victoria and Albert Museum, 1985, cat. no. 7
M. Harrison, *Appearances: Fashion Photography Since 1945*, Rizzoli, 1991, p. 73
Richard Avedon: Evidence, 1944-1994, Whitney Museum of American Art/ Random House, 1994, p. 53
Richard Avedon: Made in France, Fraenkel Gallery, 2001, n.p.
Richard Avedon: Woman in the Mirror, Abrams, 2005, p. 37
Richard Avedon Photographs 1946-2004, Louisiana Museum of Modern Art, 2007, n.p.
Avedon Fashion: 1944-2000, ICP/ Abrams, 2009, p. 137



95. Irving Penn 1917-2009

Sculptor's Model, Paris, 1950

Platinum palladium print, printed 1967.

41.7 x 28.9 cm (16 $\frac{3}{8}$ x 11 $\frac{3}{8}$ in.)

Signed, initialed, titled, dated, numbered 2/35 in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

Estimate

£10,000-15,000 \$15,200-22,700

€13,500-20,300 ₣

Provenance

Private Collection, New York

Literature

I. Penn, *Moments Preserved*, Simon and Schuster, 1960, p. 165

J. Szarkowski, *Irving Penn*, Museum of Modern Art, 1984, pl. 90

I. Penn, *Passage: A Work Record*, Knopf, 1991, p. 93

V. Heckert, A. Lacoste, *Irving Penn: Small Trades*, The J. Paul Getty Museum, 2009, pl. 67

96. Erwin Blumenfeld 1897-1969

Draped Woman, Paris, 1938

Gelatin silver print, printed 1952.

49 x 38.4 cm (19 $\frac{1}{4}$ x 15 $\frac{1}{8}$ in.)

Two Estate stamps and annotated 'Silver nitrate photo by Erwin Blumenfeld, Paris, 1938' by Yorick Blumenfeld, the artist's son, in ink on the reverse of the flush-mount.

Estimate

£25,000-30,000 \$37,900-45,500

€33,800-40,500 ₣

Provenance

Yorick Blumenfeld, the artist's son

Literature

Blumenfeld: My One Hundred Best Photos, A. Zwemmer, 1981, p. 62, pl. 25

U. Eskildsen, *Erwin Blumenfeld: Photographs, Drawings and Photomontages*, Jeu de Paume/Hazan, 2013, p. 150, there titled and dated *Margarete von Sivers, Paris, 1937*

"I was left the silver gelatin print of the surrealist draped model as part of my father's inheritance following his death in 1969. The picture was taken in my father's rue Delambre studio in 1938. It appeared in *Coronet* and other magazines in his lifetime and was selected by him in the 1960's as one of his 'Hundred Best' images."

Yorick Blumenfeld



Christiane

in camera

prima del me

18 die





97. Francesca Woodman 1958-1981

Nuvola Mediocre, 1977-1978

Gelatin silver print.

Image: 8.4 x 7.6 cm (3¼ x 2⅞ in.)

Sheet: 23.8 x 18 cm (9⅜ x 7⅞ in.)

Inscribed in ink in the margin.

Estimate

£10,000-15,000 \$15,200-22,700

€13,500-20,300

Provenance

Acquired directly from the artist
Private Collection, Europe

Exhibited

Immagini, Maldoror bookshop, Via di
Parione, Rome, 20-30 March 1978

Literature

G. Casetti, F. Stocchi, eds., *Francesca Woodman, Roma
1977-1981*, exh. cat., AGMA Publishing, 2011, p. 20

The title is taken from the dedication to Giuseppe Casetti, the owner of the Maldoror bookshop in Rome, which is written in pen on the front of the print. Casetti used to refer to Francesca Woodman as 'cloud' to which she added the word 'mediocre'. On the back of the photograph near the bottom edge is her lipstick kiss, shown above, which is how she signed many of her personally dedicated works. Woodman hung this photograph on the door handle of the Maldoror bookshop.



98. Francesca Woodman 1958-1981

Il guanto, 1977-1978

Gelatin silver print.

Image: 8.1 x 8.1 cm (3¼ x 3¼ in.)

Sheet: 17.6 x 23.8 cm (6⅞ x 9⅜ in.)

Estimate

£12,000-18,000 \$18,200-27,300

€16,200-24,300

Provenance

Acquired directly from the artist
Private Collection, Europe

Exhibited

Immagini, Maldoror bookshop, Via di
Parione, Rome, 20-30 March 1978

Literature

G. Casetti, F. Stocchi, eds., *Francesca
Woodman, Roma 1977-1981*, exh. cat.,
AGMA Publishing, 2011, p. 26

Inspired by Max Klinger's *Ein Handschuh*
(A Glove), 1881, Francesca Woodman
used the glove motif in various works.

IMMAGINI
FRANCESCA WOODMAN
LIBRERIA MALDOROR
VIA DE PARIONE, 41
MARZO 20 - 30



99. Francesca Woodman 1958-1981

Francesca Woodman and Giuseppe Gallo,
Postcard invitation for Immagini exhibition, 1978
Gelatin silver contact print, mounted to a postcard.
Image: 5.8 x 5.6 cm (2¼ x 2¼ in.)
Postcard: 10.4 x 14.9 cm (4½ x 5⅞ in.)

Estimate

£10,000-15,000 \$15,200-22,700
€13,500-20,300

Provenance

Acquired directly from the artist
Private Collection, Europe

Exhibited

Immagini, Maldoror bookshop, Via di Parione,
Rome, 20-30 March 1978

Literature

G. Casetti, F. Stocchi, eds., *Francesca Woodman,*
Roma 1977-1981, exh. cat., AGMA Publishing,
2011, pp. 38, 65

The present lot is a postcard invitation for
Francesca Woodman's first solo exhibition
Immagini at the Maldoror bookshop, Rome,
20-30 March 1978. Woodman affixed a
contact print to only a few invitations.





100. Sebastião Salgado b. 1944

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

Estimate

£7,500-8,500 \$11,400-12,900 €10,100-11,500 ♠ †

Provenance

NB Pictures, London

Literature

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

101. Nick Brandt b. 1966

Windswept Lion, Serengeti, 2002
Archival pigment print.
96 x 130 cm (37¾ x 51½ in.)
Signed, dated and numbered in pencil in the margin.
One from an edition of 8.

Estimate

£12,000-18,000 \$18,200-27,300 €16,200-24,300 ♠

Literature

N. Brandt, *On This Earth: Photographs from East Africa*, Chronicle Books, 2005, p. 27

102. Peter Beard b. 1938

Selected Images, 1964-1984

Nine gelatin silver prints with ink, presented as three collaged works, all printed later.

(i) overall 17.7 x 35.3 cm (6 7/8 x 13 7/8 in.)

(ii) overall 43.9 x 16.5 cm (17 1/4 x 6 1/2 in.)

(iii) overall 35.7 x 25.2 cm (14 x 9 7/8 in.)

Each variously signed, titled, dated and annotated in ink on the recto; each signed in ink and copyright credit reproduction limitation stamp within the Peter Beard Studio stamp on the verso.

Estimate

£20,000-30,000 \$30,300-45,500

€27,000-40,500

Provenance

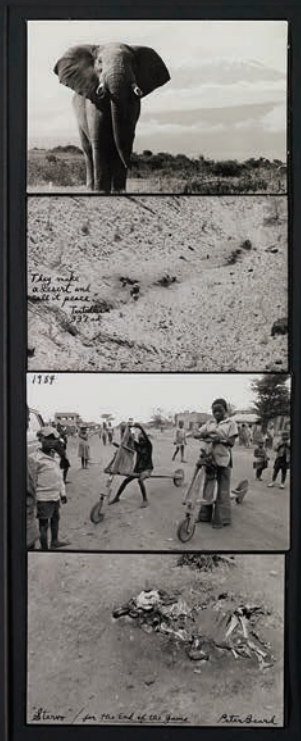
Private Collection, Europe

Literature

A. Graham, P. Beard, *Eyelids of Morning: The Mingled Destinies of Crocodiles and Men*, Chronicle Books, 1990, pp. 202-203

Peter Beard: Fifty Years of Portraits, Arena Editions, 1999, pp. 194-195, for a variant *Peter Beard*, Taschen, 2008, pl. 195, 258, for variants

Titles include: (i) *Starvo*, 1972-1974; (ii) *Ele in front of Kilimanjaro*, 1964; *They make a desert and call it peace*, n.d.; *Untitled*, 1984; *Starvo*, n.d.; (iii) *'Ritz' Safaris - With The Peace Corps/Homage to the Peace Corps*, 1965





103. Peter Beard b. 1938

Buffalos and Eles, Abedares, 1978

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

38 x 62.9 cm (14 $\frac{7}{8}$ x 24 $\frac{3}{4}$ in.)

Signed and extensively annotated in ink on the recto; signed in ink and copyright credit reproduction limitation stamp within the Peter Beard Studio stamp on the verso.

Estimate

£20,000-30,000 \$30,300-45,500

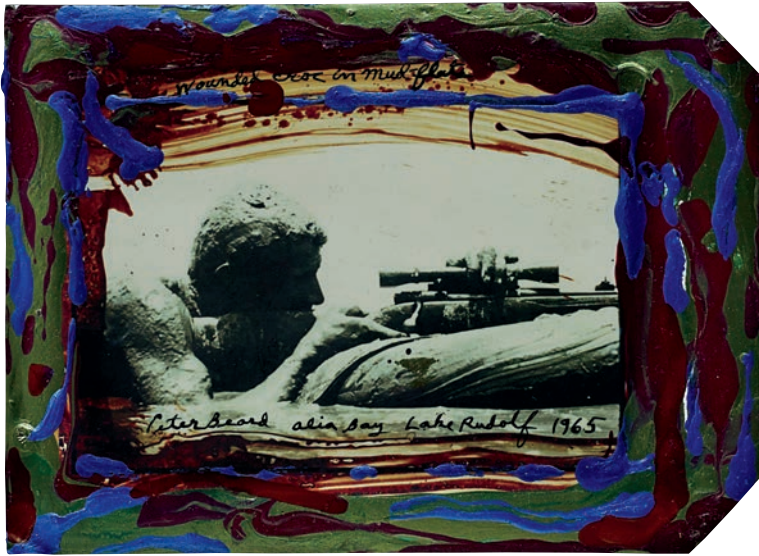
€27,000-40,500

Provenance

Michael Hoppen Gallery, London

Literature

Peter Beard: The End of the Game, Taschen, 2008, various pages



104. Peter Beard b. 1938

Peter Beard, Alia Bay, Lake Rudolf, 1965
Polaroid print with paint, printed later.
10.6 x 14.5 cm (4 $\frac{1}{8}$ x 5 $\frac{3}{4}$ in.)
Signed, titled, dated and annotated in ink on the recto.

Estimate

£4,000-6,000 \$6,100-9,100 €5,400-8,100

Provenance

Michael Hoppen Gallery, London

Literature

A. Graham, P. Beard, *Eyelids of Morning: The Mingled Destinies of Crocodiles and Men*, Chronicle Books, 1990, p. 85, for a variant
Peter Beard: Fifty Years of Portraits, Arena Editions, 1999, pp. 160-161, for a variant
Peter Beard, Taschen, 2008, pl. 193, for a variant



105. Nick Brandt b. 1966

Lions Head to Head, Maasai Mara, 2008
Archival pigment print.
60.8 x 52.4 cm (23 $\frac{7}{8}$ x 20 $\frac{5}{8}$ in.)
Signed, dated and numbered 11/25 in pencil in the margin.

Estimate

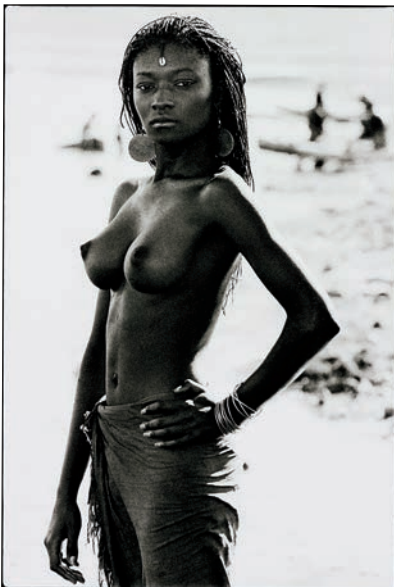
£7,000-9,000 \$10,600-13,600
€9,500-12,200 ± ♣

Provenance

Fahey/Klein Gallery, Los Angeles

Literature

N. Brandt, *A Shadow Falls*, Abrams, 2009, p. 43



106. Peter Beard b. 1938

Peter Beard, Collector's Edition, Fayel Tall
New York: Taschen, 2006. Hardcover book, presented in a wooden box with wooden book stand and second Taschen volume.
Book: 50.8 x 35.8 x 8 cm (20 x 14 $\frac{1}{8}$ x 3 $\frac{1}{8}$ in.)
Stand: 29.4 x 53.5 x 29.4 cm (11 $\frac{5}{8}$ x 21 $\frac{1}{8}$ x 11 $\frac{5}{8}$ in.)
Print: image: 36.5 x 24 cm (14 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in.), sheet: 50.4 x 40.5 cm (19 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in.)
Signed in ink and stamp number 0100 of 2500 on the title page. Accompanied by *Fayel Tall*, 1987, gelatin silver print, printed 2006, signed and numbered 100/125 in ink in the margin; Peter Beard Studio/Taschen copyright credit reproduction limitation stamp on the verso. One from an edition of 125 prints plus 15 artist's proofs.

Estimate

£5,000-7,000 \$7,600-10,600 €6,800-9,500

Literature

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



107. Peter Beard b. 1938

Machine in the garden, Tsavo, Kenya, 1971-1972
Gelatin silver print from *Camera Work Portfolio*,
printed 1998.

48.9 x 33.4 cm (19¼ x 13⅛ in.)

Signed, titled, dated and annotated in ink on the
recto; annotated 'Handmade' by the printer in
pencil and copyright credit stamp on the verso.
One from an edition of 10.

Estimate

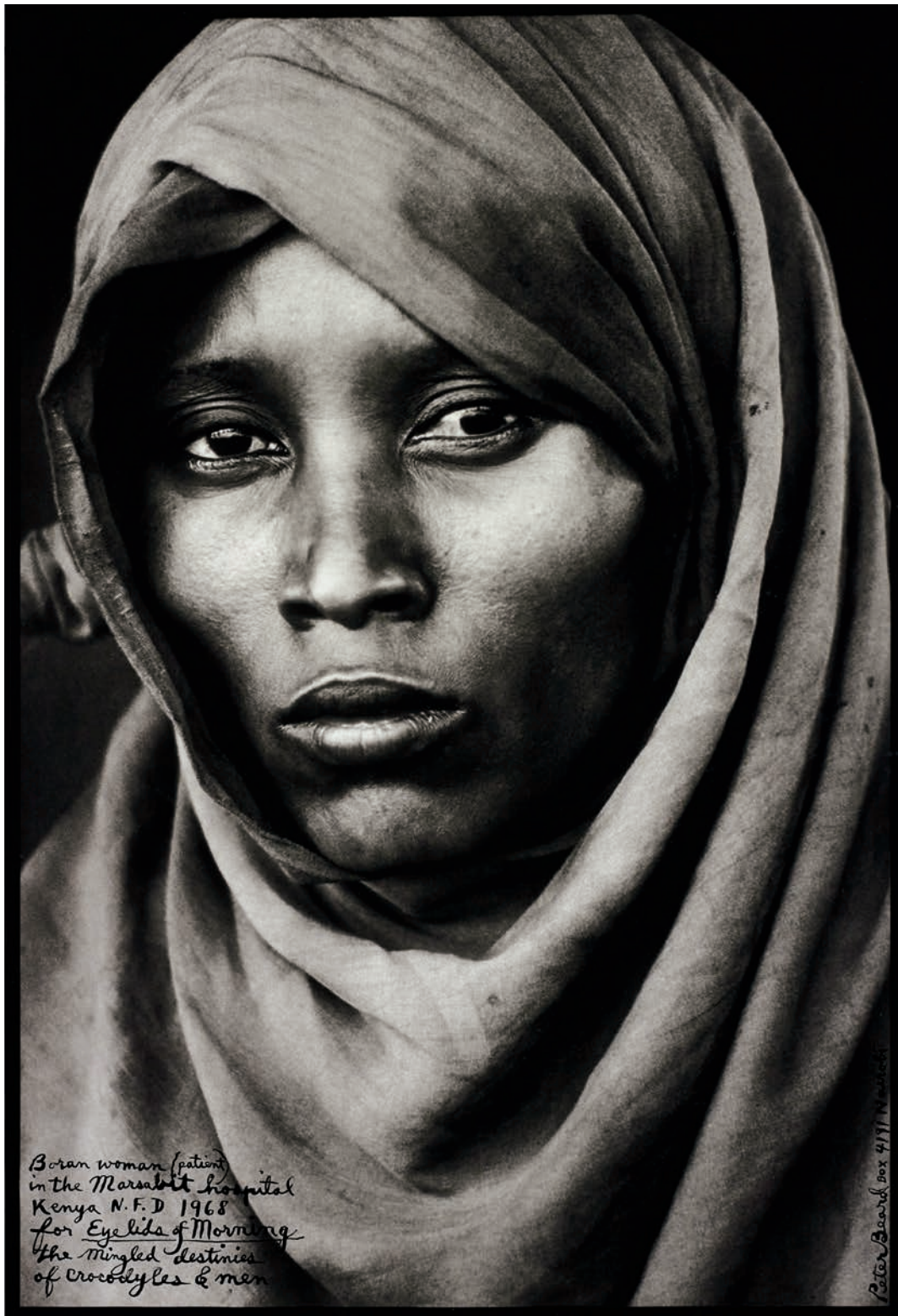
£5,000-7,000 \$7,600-10,600 €6,800-9,500

Provenance

Camera Work, Berlin

Literature

Peter Beard, Taschen, 2008, pl. 366, for a variant
Peter Beard: The End of the Game, Taschen, 2008,
p. 7, for a variant



Boran woman (patient)
in the Marsabit hospital
Kenya N.F.D 1968
for Eyelids of Morning
the mingled destinies
of crocodyles & men

Peter Beard box 419/ Nairobi



108. Peter Beard b. 1938

Boran Woman, Marsabit Hospital, Kenya, 1968
Gelatin silver print from *Camera Work Portfolio*,
printed 1998.
49.2 x 33.5 cm (19 $\frac{3}{8}$ x 13 $\frac{1}{4}$ in.)
Signed, titled, dated and annotated in ink on
the recto; annotated 'Handmade' by the printer
in pencil and copyright credit stamp on the verso.
One from an edition of 10.

Estimate
£5,000-7,000 \$7,600-10,600 €6,800-9,500

Provenance
Camera Work, Berlin

Literature
Peter Beard: Fifty Years of Portraits, Arena Editions,
1999, p. 95, for a variant
Peter Beard, Taschen, 2008, pl. 236, for a variant
Peter Beard: The End of the Game, Taschen, 2008,
p. 152, for a variant

109. Irving Penn 1917-2009

Pila Pila Sisters, Dahomey, 1967
Gelatin silver print, printed before 1974.
26.5 x 26.5 cm (10 $\frac{3}{8}$ x 10 $\frac{3}{8}$ in.)
Signed, initialled, titled, dated in ink, Condé Nast
copyright credit (courtesy Vogue) reproduction
limitation, credit and edition stamps on the reverse
of the flush-mount. One from an edition of 7.

Estimate
£8,000-12,000 \$12,100-18,200 €10,800-16,200

Provenance
Christie's, New York, 5 April 2012, lot 147

Literature
I. Penn, *Worlds in a Small Room*, Grossman, 1974, p. 43
I. Penn, *Passage: A Work Record*, Knopf, 1991, p. 172





II. Ruud van Empel b. 1958

World #30, 2008

Dye destruction print, face-mounted to Plexiglas.

118.8 x 84.1 cm (46¾ x 33⅛ in.)

Signed, titled, dated and numbered AP 1/2 in ink on an artist's label affixed to the reverse of the flush-mount. One from an edition of 13 plus 2 artist's proofs.

Estimate

£7,000-9,000 \$10,600-13,600

€9,500-12,200 ♣

Provenance

Flatland Gallery, Amsterdam

III. Loretta Lux b. 1969

The Book, 2003

Dye destruction print.

22 x 33.5 cm (8⅝ x 13¼ in.)

Signed, titled, dated and numbered 12/20 in pencil on the verso.

Estimate

£4,000-6,000 \$6,100-9,100

€5,400-8,100 ♣

Provenance

Sotheby's, London, 19 May 2009, lot 142

Literature

Loretta Lux, Aperture, 2005, p. 67



112. Vik Muniz b. 1961

Milk Drop, after Dr Harold Edgerton from Pictures of Chocolate, 1997

Dye destruction print.

101.5 x 76.2 cm (39 $\frac{7}{8}$ x 30 in.)

Signed, dated in ink, printed title, date and number 3/3 on a gallery label affixed to the reverse of the flush-mount.

Estimate

£10,000-15,000 \$15,200-22,700 €13,500-20,300 ±

Provenance

Brent Sikkema, New York

Sotheby's, New York, 11 May 2005, lot 354

Literature

Vik Muniz: Seeing Is Believing, Arena Editions, 1998, p. 127

Vik Muniz: Obra Completa, 1987-2009, *Catálogo Raisoné*, Capivara, 2009, p. 229



113. Vik Muniz b. 1961

Bust of a Woman, after Picasso from *Pictures of Pigment*, 2007

Chromogenic print.

122 x 102 cm (48 x 40½ in.)

Signed, dated in ink, printed title, date and number 2/6 on a gallery label affixed to the reverse of the flush-mount.

Provenance

Galerie Xippas, Paris

Literature

Vik Muniz: Obra Completa, 1987-2009,
Catálogo Raisoné, Capivara, 2009, p. 581

Estimate

£15,000-20,000 \$22,700-30,300 €20,300-27,000 ±





114. David LaChapelle b. 1963

Archangel Michael: And No Message Could have Been Any Clearer, Hawaii, 2009
Chromogenic print.
151 x 113.7 cm (59½ x 44¾ in.)
Overall 157.5 x 120.6 cm (62 x 47½ in.)
Signed in ink, printed title, date and number
AP 2/2 on an artist's label affixed to the
reverse of the flush-mount. One from an
edition of 3 plus 2 artist's proofs.

Estimate

£30,000-40,000 \$45,500-60,600
€40,500-54,000

Provenance

Tony Shafrazi Gallery, New York

115. David LaChapelle b. 1963

Amanda as Andy Warhol's Liz in Purple, 2007
Chromogenic print.
115 x 128.4 cm (45¼ x 50½ in.)
Overall 121 x 134.6 cm (47⅝ x 52⅞ in.)
Signed in ink, printed title, date and number
1/3 on an artist's label affixed to the reverse
of the flush-mount.

Estimate

£25,000-30,000 \$37,900-45,500
€33,800-40,500

Provenance

Jablonka Galerie, Cologne
Phillips de Pury & Company, New York,
16 April 2010, lot 156

Literature

David LaChapelle, Giunti, 2007, pl. 46,
for a colour variant



116. Philip-Lorca diCorcia b. 1951

Los Angeles, 1994
Chromogenic print.
62.2 x 95.1 cm (24½ x 37½ in.)
Signed in ink on the verso. One from
an edition of 15.

Estimate
£5,000-7,000 \$7,600-10,600
€6,800-9,500

Provenance
Klemens Gasser & Tanja Grunert, Inc.,
New York/Cologne
Phillips de Pury & Company, New York,
Contemporary Art: Under The Influence,
27 February 2007, lot 275

Literature
P. Galassi, *Philip-Lorca diCorcia*, Museum
of Modern Art, 1995, n.p.
Philip-Lorca diCorcia, Streetwork 1993-1997,
Ediciones Universidad de Salamanca, 1998, p.17



117. Nan Goldin b. 1953

*Andy Warhol and Keith Haring
at Palladium, N.Y., 1985*
Dye destruction print, printed later.
50 x 63.6 cm (19½ x 25 in.)
Signed, titled, dated and numbered AP1
in ink on the verso.

Estimate
£3,000-5,000 \$4,500-7,600
€4,100-6,800

Provenance
Private Collection, Germany

118. Nan Goldin b. 1953

Jimmy Paulette and Tabboo! in the bathroom, NYC, 1991
Dye destruction print.
49.7 x 63.3 cm (19⁵/₈ x 24⁷/₈ in.)
Signed and numbered 3/25 in ink on the verso.

Estimate

£4,000-6,000 \$6,100-9,100
€5,400-8,100

Provenance

Private Collection, Germany

Literature

Nan Goldin: I'll be your mirror, Whitney Museum of American Art/ Scalo, 1996, pp. 306-307, for a variant
Nan Goldin: Couples and Loneliness, Korinsha Press, 1998, p. 64, for a variant



119. Nan Goldin b. 1953

Joey in front of my mirror, Berlin, 1992
Dye destruction print.
49.7 x 63.5 cm (19⁵/₈ x 25 in.)
Signed, titled 'Joey, N.Y.' and dated in ink on the verso.

Estimate

£3,000-5,000 \$4,500-7,600
€4,100-6,800

Provenance

Private Collection, Germany

Literature

Nan Goldin: I'll be your mirror, Whitney Museum of American Art/ Scalo, 1996, p. 339, for a variant





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

O ♦ Guaranteed Property

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

Δ Property in which Phillips has an Ownership Interest

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

● No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

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

Bidding in Person

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

Bidding by Telephone

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

Online Bidding

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 The Auction

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 After the Auction

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence

or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Important Notices

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

VAT and Other Tax Information for Buyers

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

1 Property with No VAT Symbol

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

2 Property with a † Symbol

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

3 Property with a \$ Symbol

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

4 Property Sold with a ₣ or Ω Symbol

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

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

5 Exports from the European Union

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

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

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

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

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

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

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

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

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

6 VAT Refunds from HM Revenue & Customs

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

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

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

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

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to hmrc.gov.uk, select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, email_eng_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, the Important Notices and VAT information following the Guide for Prospective Buyers and the Authorship Warranty carefully before bidding.

1 Introduction

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

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 Phillips as Agent

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

3 Catalogue Descriptions and Condition of Property

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

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

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

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

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

4 Bidding at Auction

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

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

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

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

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

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

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

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

5 Conduct of the Auction

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

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

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

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

6 Purchase Price and Payment

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

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

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

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

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

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 30 Berkeley Square, London, W1J6EX and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

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

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

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

7 Collection of Property

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

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

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

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

8 Failure to Collect Purchases

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

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

9 Remedies for Non-Payment

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

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

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

10 Rescission by Phillips

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

11 Export, Import and Endangered Species Licences and Permits

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that

some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 Data Protection

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

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

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

13 Limitation of Liability

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts

or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

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

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

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

14 Copyright

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

15 General

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

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

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

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

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

16 Law and Jurisdiction

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

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

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

Authorship Warranty

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

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

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

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

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

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Sale Information

Photographs Sale

Auction and Viewing Location
30 Berkeley Square, London W1J 6EX

Auction
6 November, 2pm

Viewing
30 October – 6 November
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
In sending in written bids or making
enquiries please refer to this sales as
UK040215 or Photographs.

Absentee and Telephone Bids
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fax +44 20 7318 4035
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Front and Back Cover
Robert Mapplethorpe, *Self Portrait*, 1980,
Lot 37 (detail) © Robert Mapplethorpe
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Nick Knight, *Kate*, 2006, Lot 24 (detail)

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Damien Hirst
Big Love, 2010
Estimate £15,000 – 20,000

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21 January 2016, London

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- ☐ In-person
- ☐ Absentee Bidding
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Paddle Number

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

- ☐ As a private individual
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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			
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Phone number to call at the time of sale (for Phone Bidding only)			
1.		2.	

Please complete the following section for telephone and absentee bids only

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

* Excluding Buyer's Premium and VAT

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