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Photographs
London, 1 November 2018





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30 Berkeley Square, London W1J 6EX

Auction

1 November 2018 at 2pm

Viewing

26 October – 1 November

Monday – Saturday 10am – 6pm

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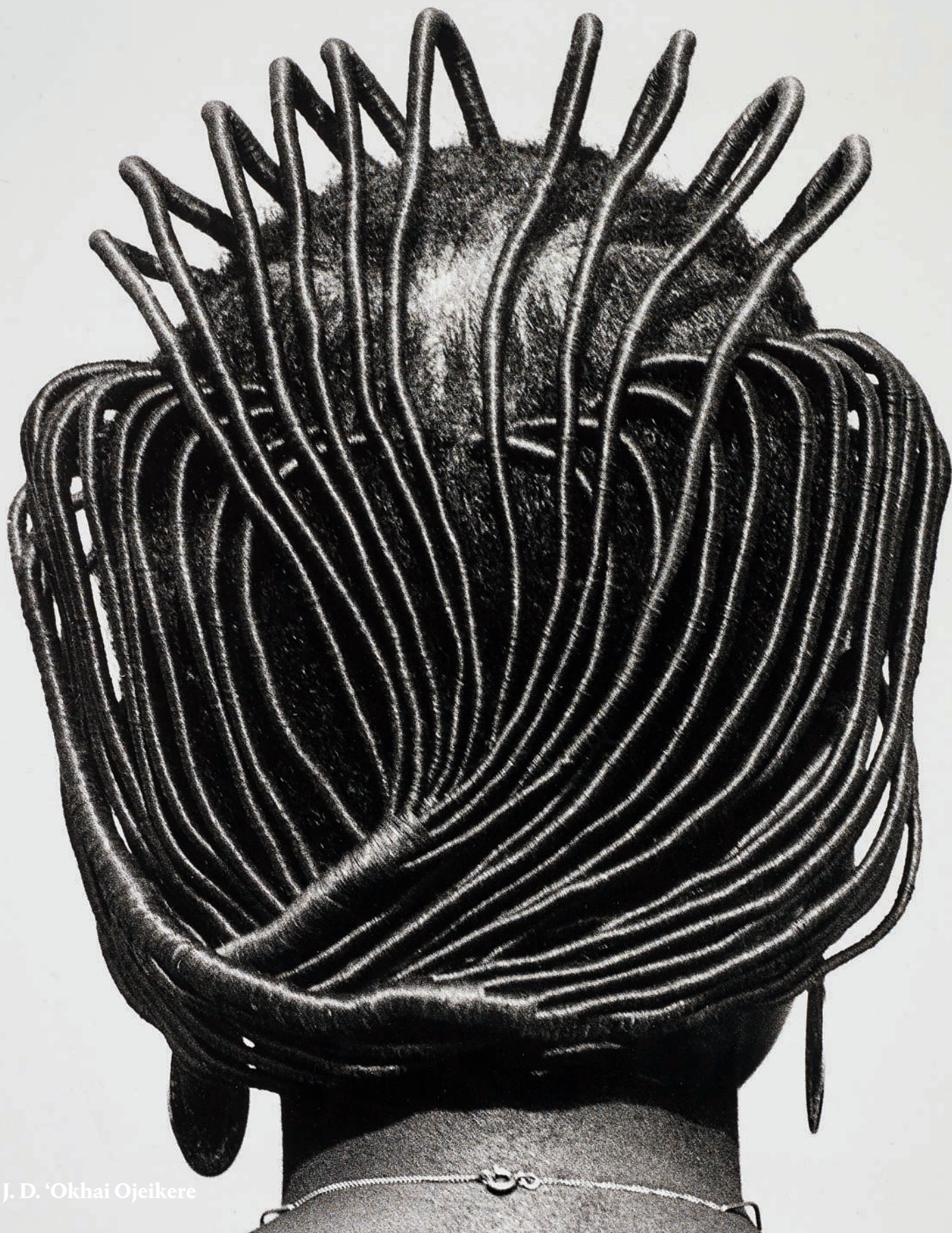
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ULTIMATE

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

In this edition, we have curated a multifaceted collection of exclusive works, ranging from rare masterworks to sold-out editions and exclusive collaborations. 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 work is distinctive, the one thing they all have in common is that they are not available anywhere else.

Early French Masterworks from the Hyman Collection features rare, important works by the first practitioners of paper photography in France (lots 1-12). An exciting collaboration with Magnum Photos presents exclusive works by Mikhael Subotzky (lots 13-14), Christina de Middel (lot 15), Alex Majoli (lot 16), Newsha Tavakolian (lot 17) and Jérôme Sessini (lot 18). Our cover lot, Subotzky's final smashed work, and his *Windows* typology from *Ponte City* are accompanied by an in-depth interview with the artist. Debuting at auction is Norman Behrendt with *Blueprint*, a unique polyptych comprising 175 cyanotypes (lot 19).

ULTIMATE offers something special for every collector.

Early French Masterworks from the Hyman Collection

The Pioneer-Photographers

Early French Masterworks from the Hyman Collection showcases rare, important works from the 1840s to 1850s by the first practitioners of negative-positive photography in France. This exceptional selection of 12 lots comprises 11 salt prints, of which three are accompanied by their unique paper negatives, and one albumen print. The 13 featured pioneer-photographers – Édouard Baldus, Hippolyte Bayard, Louis De Clercq, Alphonse Delaunay, John Beasley Greene, Louis-Adolphe Humbert de Molard, Firmin-Eugène Le Dien and Gustave Le Gray, Charles Nègre, Pierre-Émile-Joseph Pécarrère, Henri-Victor Regnault, Louis-Rémy Robert and Félix Teynard – all adopted the new medium of photography in France and contributed towards its technical and artistic advancement.

These 13 photographers were contemporaries and collaborators. Nègre (lot 1) and Le Gray (lot 10) first met as fellow pupils of the painter Paul Delaroche, and together with Bayard (lot 7), Baldus (lot 6), Pécarrère (lot 8), Regnault (lot 5) and others, became founding members of the short-lived Société héliographique (1851-53), the world's first photographic society. That same year, Bayard, Baldus and Le Gray were among its five members to be assigned the Mission héliographique by the Commission des monuments historiques to document France's architecture. When the Société française de photographie (SFP) was founded in 1854, former Société héliographique members Nègre, Le Gray, Bayard, Pécarrère and Regnault, along with Humbert de Molard (lot 2), Greene (lot 4), Robert (lot 11) and others became founding members, later joined by Baldus. The exception was Teynard (lot 3) who declined the invitation to join the SFP having resumed his career as an engineer in Grenoble. Although apparently a non-member, De Clercq (lot 12) exhibited his entire *Voyage en Orient* at SFP's fourth photographs exhibition in 1861 (the SFP organised 11 exhibitions between 1855-76). In Paris, Greene, Delaunay (lot 9) and Le Dien (lot 10) were among Le Gray's 50 known students, and on the outskirts in Sèvres, Regnault and Robert encouraged each other's photography while working together at the porcelain manufactory.



Lot 1. **Charles Nègre**
Model reclining in the artist's studio
likely 1849-early 1850

The photographers featured in *Early French Masterworks from the Hyman Collection* came to the new medium from various backgrounds and occupations, ranging from artist and archaeologist to scientist and civil engineer. Unaccustomed to seeing the world mirrored with unparalleled detail and accuracy, these first photographers relied on instinct and experimentation to create images dominated by a sense of wonder and discovery. The photographers featured here explored the new medium through depictions of genre scenes, landscapes, architecture and ancient ruins. Intimate subjects taken nearby include Nègre's reclining model in his studio (lot 1), Humbert de Molard's mise-en-scène at his château (lot 2) and Robert's portrait of his daughter reading (lot 11). Photographs taken while travelling feature Spain (lot 9), Pompeii (lot 10), Egypt (lots 3-4) and Syria (lot 12).

The Calotype in France – the Art of Discovery

After 1841, the year in which the Englishman William Henry Fox Talbot patented the paper (also known as calotype) negative process, the salt print positive process was used almost exclusively for creating positive photographs from paper negatives. Contrary to the daguerreotype, invented by Frenchman Louis-Jacques-Mandé Daguerre and announced in 1839 as a one-of-a-kind direct positive on metal (a silver-coated copper plate), Talbot's negative-positive process on paper enabled multiple positive prints to be printed from a single negative and was favoured by amateurs, artists and scientists alike. In France, this alternative to the daguerreotype was embraced with enthusiasm by early photographers who pioneered notable improvements and modifications to the calotype negative and salt print positive processes, including Le Gray's waxed paper negative and Louis-Désiré Blanquart-Evrard's developed-out salt prints.

In the 1840s and 1850s, three primary methods of producing paper negatives were practised by early photographers: Talbot's calotype, Blanquart-Evrard's wet-paper and Le Gray's waxed paper negative processes. The latter two methods were presented to the Académie des sciences in Paris in 1847 and 1851, respectively. The term 'waxed paper negative' can be applied to negatives produced

by all three methods. Paper negatives were commonly rendered more translucent with warm wax as a means to achieve greater clarity of detail in the positive prints, although calotype negatives were either waxed or left unwaxed. Both Talbot and Blanquart-Evrard worked with moist paper that was waxed post processing, hence waxed paper negatives made from their processes are visually indistinguishable. In contrast, Le Gray's dry method involved saturating the paper with wax before sensitising and produced waxed paper negatives that were stiff and robust, resembling parchment. The three unique waxed paper negatives, offered here, by Humbert de Molard (lot 2), Teynard (lot 3) and Robert (lot 11), respectively, are thin, delicate and were likely made by the wet-paper process.

By mid-1850s, following the invention of the wet-collodion negative on glass by Frederick Scott Archer and the albumen positive process by Blanquart-Evrard, albumen became the main positive printing process, continuing to dominate photographic printing for the next 35 years. Since the calotype era lasted for only 15 years during a time of experimentation and developments in photographic processes, it is exceedingly rare in today's market to find paper positives and negatives that are technically and aesthetically superior as seen in the featured works from Claire and James Hyman's collection. *Early French Masterworks from the Hyman Collection* represents the culmination of nearly 15 years of collecting and presents collectors a unique opportunity to acquire rare, museum-quality works from the medium's early years.

19th century paper photography in France has been the subject of many major museum exhibitions, including *Primitifs de la photographie: Le calotype en France (1843-1860)* at the Bibliothèque nationale de France, Paris (2010-11), which included Pécarrère's *Femme en Prière* (lot 8); *Modernisme ou modernité: Les photographes du cercle de Gustave Le Gray* at the Petit Palais, Paris (2012-13); and *Real/Ideal: Photography in France, 1847-1860* at the J. Paul Getty Museum, Los Angeles (2016). The carefully considered selection offered here provides fascinating insights into the early history of photography and is a testament to paper photography in France as an art of experimentation and revelation.

‘Where science ends, art begins ... When the chemist prepares the paper, the artist directs the lens, and by means of the three beacons that guide him ceaseslessly in the study of nature – observation, feeling, and reasoning – he reproduces the effects that make us dream, the simplest patterns that move us, and the sights with powerful and bold silhouettes that surprise us and frighten us.’

Charles Nègre, ‘Héliographie sur papier ciré et à sec,’ *La Lumière* (1851)



1 (actual size)



I. Charles Nègre 1820-1880

Model reclining in the artist's studio, likely 1849-early 1850

Untrimmed salt print from a waxed paper negative.

Image: 15.7 x 19.5 cm (6¼ x 7¾ in.)

Sheet: 17 x 25.3 cm (6¾ x 9⅞ in.)

Annotated 'Modèle de l'atelier de Ch. N./c.f. un stéréoscope

avec la même cheminée. Modèle pour "La Lecture" by

André Jammes in French and variously numbered in other hands, all in pencil on the verso.

This work is the only known print of this image to date and is likely unique. As of this writing, a total of only two salt prints and five paper negatives of studies with the same model in the artist's studio, presumably from the same sitting, are known to exist. Of the five paper negatives, Musée d'Orsay and Bibliothèque nationale de France each holds a negative of a variant. It is likely that the waxed paper negative of the present image has not survived.

Estimate

£100,000-150,000 \$130,000-195,000 €112,000-168,000

A woman lies across a bed, as if in sleep. Her arm is draped over her head, her body curls away from us. The deep brownish-black hues of the print pull us into the centre of the image, the bed with its white linens and sleeping figure. Behind her a sheet hangs, its creases and folds sharp and detailed. This important early figure study by master French photographer Charles Nègre provides us with a rare insight into his nuanced understanding of photography as a medium of great artistic expression.

According to research by André Jammes, pioneering photography collector and historian, and James Borcoman, the National Gallery of Canada's former Curator of Photographs, published in the 1976 exhibition catalogue *Charles Nègre 1820-1880*, this untrimmed salt print from a waxed paper negative was likely taken in 1849 or early 1850 as a study for his painting *La Lecture* [*The Reading*], which was exhibited at the Salon in 1850. This photograph, however, is more than just a study for a painting. In the 1998 German monograph *Charles Nègre 1820-1880: Das photographische Werk*, Françoise Heilbrun explains: Nègre 'deserves to be regarded as the master of the photographic "genre" study, for he brought this mode to an ultimate degree of perfection. He sought and found for photography its appropriate language, the language of life itself... of the spontaneous gesture captured, of quiet, mystery and a sense of contained emotion' (p. 37).

Provenance

By descent to Joseph Nègre, great-nephew

Collection of Marie-Thérèse and André Jammes, Paris, late 1950s

Sotheby's Paris, *La Photographie III: Collection Marie-Thérèse et*

André Jammes, L'Oeuvre de Charles Nègre, 22 March 2002, lot 301

Vintage Works, Ltd., Chalfont, PA, 2006

The Hyman Collection, London

Exhibited

Charles Nègre 1820-1880, Ottawa, National Gallery of Canada,

21 May - 20 June 1976, this lot

Literature

J. Borcoman, ed., *Charles Nègre 1820-1880*, Ottawa: NGC, 1976,

pl. 9, p. 65, titled *Model in a Shift Reclining* and dated c. 1849

F. Heilbrun, *Charles Nègre 1820-1880: Das photographische Werk*,

Munich: Schirmer/Mosel, 1988, fig. 30, p. 24, titled *Model study for 'The Reading'* and dated c. 1849

Nègre studied painting under Paul Delaroche, Michel Martin Drolling and Jean-Auguste-Dominique Ingres. He began experimenting with paper photography in 1848-49, learning the waxed paper negative process from his colleague Gustave Le Gray, and initially used photography as a preparatory tool for his paintings. As of this writing, *Model reclining in the artist's studio*, the work offered here, is one of two known salt prints and five paper negatives of similar studies; the other salt print is a positive of one of the negatives (figs. 1-7). All six versions feature the same model, bed, sheet backdrop and fireplace. As André Jammes explains in his annotation on the verso of this print, the fireplace locates this, and the other variants, as having been taken in Nègre's studio based on a stereoscopic photograph (of the artist in his studio).

The photograph offered here has a distinguished provenance. Following Nègre's death in 1880, his entire life's work remained with his family. However, in the late 1950s, the Nègre family sold the majority of works in the collection. The works, including *Model reclining in the artist's studio*, were acquired by André Jammes with the understanding that he would promote Nègre's work, which he did. The present lot, which was exhibited in the 1976 retrospective *Charles Nègre 1820-1880* at the National Gallery of Canada, was subsequently sold in the historic sale of Jammes's collection in 2002.

Known negatives and positives of studies with the same model in Charles Nègre's studio.

Fig. 1.

Charles Nègre

Seated Model in a Shift, 1848

waxed paper negative

19.9 x 16.8 cm

Nègre Family Collection

Fig. 2.

Charles Nègre

Nu féminin assis sur un lit, de dos, about 1850

waxed paper negative

17.5 x 13.4 cm

Bibliothèque nationale de France

Fig. 3.

Charles Nègre

Etude d'après nature: nu allongé sur un lit dans l'atelier de l'artiste, about 1850

waxed paper negative

11.3 x 18.7 cm

Musée d'Orsay

Fig. 4.

Charles Nègre

Seated Model, about 1849

waxed paper negative

18.3 x 15 cm

Sold in Sotheby's Paris,
22 March 2002, lot 302

Fig. 5.

Charles Nègre

Seated Model, c. 1850

salt print from a waxed

paper negative

18 x 14.3 cm

Location unknown

Fig. 6.

Charles Nègre

Reclining Model, about 1849

waxed paper negative

16.2 x 19.4 cm

Sold in Sotheby's Paris,
22 March 2002, lot 303

Fig. 7.

Charles Nègre

Model reclining in the artist's studio,

likely 1849-early 1850

untrimmed salt print

from a waxed paper negative

15.7 x 19.5 cm

The Hyman Collection

**We extend our sincere thanks to
André Jammes and Dominique
Nègre for their expertise and
assistance in our research.**



Fig 1.



Fig 2.



Fig 3.



Fig 4.



Fig 5.



Fig 6.



Fig 7.





2. Louis-Adolphe Humbert de Molard 1800-1874

Two Hunters, Argentelle, 1848

Salt print and its unique waxed paper negative.

Image/sheet: 21.6 x 17.5 cm (8½ x 6⅞ in.)

Negative: 22.1 x 18.3 cm (8¾ x 7¼ in.)

This paper negative is unique. This salt print is one of only two known prints of this image to date; the other print is held at Musée Gatién-Bonnet, Lagny-sur-Marne. Société française de photographie, Musée d'Orsay and Musée Gatién-Bonnet, each holds a salt print of a variant. Wilson Centre for Photography in London holds a negative and positive pair of a variant. This is the first auction offering of a paper negative by Humbert de Molard paired with its salt print.

Estimate

£80,000-120,000 \$104,000-156,000 €89,700-135,000

Provenance

Private Collection, France

Charles Isaacs Photographs, Inc., New York, 2012

The Hyman Collection, London

Literature

H. Gernsheim, *The Origins of Photography*, New York:

Thames & Hudson, 1982, pl. 170, p. 242, variant, dated 1851

A. Jammes & E. P. Janis, *The Art of French Calotype:*

with a critical dictionary of photographers, 1845- 1870,

Princeton: Princeton UP, 1983, pl. XII, variant

F. Heilbrun, *Charles Nègre 1820-1880: Das photographische Werk*,

Munich: Schirmer/Mosel, 1988, fig. 54, p. 38, variant

E. Bacot, A. de Brébisson, A. Humbert de Molard:

trois photographes en Basse-Normandie au XIXe siècle:

naissance d'un art: la photographie, Caen: ARDI, 1989, p. 93, variant

K. S. Howe, *First Seen: Portraits of the World's Peoples 1840-1880*

from the Wilson Centre for Photography, Santa Barbara:

Santa Barbara Museum of Art, 2004, pls. 132-133, variant

J. Champion & P. Crouzet, eds., *Primitifs de la photographie:*

le calotype en France 1843- 1860, Paris: BNF, 2010,

p. 190, cat. 126, variant

Baron Louis-Adolphe Humbert de Molard was a wealthy amateur who embraced the new art of discovery, turning his camera towards his family, friends and domestic staff to create lyrical genre scenes. He took up photography in 1843 with the daguerreotype. By the mid-1840s, he was among the first French photographers to use paper photography and continued to experiment with photographic practices through the 1860s. In 1854, he became one of the founding members of the Société française de photographie alongside Nègre (lot 1), Bayard (lot 7) and Regnault (lot 5). To create his highly staged mise-en-scène, Humbert de Molard took inspiration from 17th century Dutch still-life painting and its 19th century French revival.

Humbert de Molard took the majority of his photographs, including the present lot, at his château in Argentelle, Normandy and the surrounding areas. In *Two Hunters*, two men sit facing each other; the one on the steps holds his rifle, and the other, played by his steward Louis Dodier, sits on a stool, jug in hand, rifle leaning against the wall behind him. By placing the rifles in the centre of the composition, Humbert de Molard draws our eyes into the scene, leaving us to wonder what conversation is taking place between these hunters in a moment of rest from the task at hand. As with many of his images the figures dominate the space. The vertical and horizontal lines of the château walls create a pleasing visual rhythm.

The exceptionally rare negative and positive pair, offered here, represents one of five known versions of this scene with the two hunters. In the others, the hunters look out beyond the frame, and in one variant, Louis Dodier holds a dead rabbit. By producing several scenes played out by the same subjects, Humbert de Molard demonstrates his interest in improvisation and artistic experimentation. Unencumbered by commercial concerns, Humbert de Molard explored the medium through depictions of genre scenes, evoking domestic life and the rustic countryside.

We extend our sincere thanks to the Musée Gatién-Bonnet in Lagny-sur-Marne for assisting us in our research.



3. Félix Teynard 1817-1892

Karnak (Thèbes), Cour du Palais – Vue Prise du Point I, 1851-1852
Salt print, mounted, Plate 51 from *Égypte et Nubie* (Goupil, 1858)
and its unique waxed paper negative.
Image/sheet: 31.1 x 25.5 cm (12¼ x 10 in.)
Mount: 49 x 37 cm (19¼ x 14½ in.)
Negative: 31.6 x 25.8 cm (12½ x 10⅛ in.)
Salt print with letterpress credit, title, plate number '51' and
publisher's and printer's credits on the mount. Waxed paper negative,
numbered 'N° 51' in ink on the verso.

This paper negative is unique. A number of institutions, including The Metropolitan Museum of Art, J. Paul Getty Museum, George Eastman Museum, Rochester, and Musée d'Orsay hold other salt prints of this image from *Égypte et Nubie* (Goupil, 1858). This is the first auction offering of a paper negative by Teynard paired with its salt print.

Estimate

£70,000-90,000 \$91,200-117,000 €78,500-101,000

Provenance

Salt print:

Originally in a copy of Teynard's *Égypte et Nubie: sites et monuments les plus intéressants pour l'étude de l'art et de l'histoire*, Paris, London, Berlin and New York: Goupil, 1858, from the library of the Marquis Emmanuel du Bourg de Bozas Chaix d'est-Ange, Château de Prye
Weston Gallery, Carmel, CA, 2013
The Hyman Collection, London

Negative:

Private Collection, France
Ivoire Chartres, Galerie de Chartres, *Important ensemble de 40 négatifs papier originaux par Félix Teynard pris lors de son voyage en Égypte en 1851-1852*, 25 May 2013, lot 43
The Hyman Collection, London

Literature

F. Teynard, *Égypte et Nubie: sites et monuments les plus intéressants pour l'étude de l'art et de l'histoire*, Paris, London, Berlin and New York: Goupil, 1858, pl. 56

K. S. Howe, *Félix Teynard: Calotypes of Egypt: Catalogue Raisonné*, New York, London and Carmel: Hans P. Kraus Jr. Inc, Robert Hershkowitz Ltd, Weston Gallery, 1992, pl. 51, p. 173, this salt print

The present lot is an exceptional negative and positive pair of *Karnak in Thebes (Luxor)* by Félix Teynard, French master of paper photography in Egypt. A civil engineer from Grenoble, Teynard travelled to Egypt in 1851 with the desire to create a photographic complement to the monumental *Description de l'Égypte* (published 1810-28) from Napoleon's 1798-1801 expedition. Using the paper negative process with great success, Teynard was only the second after Maxime Du Camp to photograph in Egypt; Teynard's negatives were larger in format and his subjects were more varied than those of his predecessor. 'Teynard's work of large format is the record of stunned emotion, pure vision and a freedom of the senses rarely so forcibly expressed in early photography,' write André Jammes and Eugenia Parry Janis in *The Art of French Calotype*, 'his work is an abstract record of Egypt discovered by the eye' (p. 249). Aside from his earliest known photograph, taken of his home in Grenoble in the summer of 1851 prior to his departure, Teynard's survey of Egypt is his only known body of work.

Teynard's survey was published serially from 1853-54 then in 1858 as *Égypte et Nubie: sites et monuments les plus intéressants pour l'étude de l'art et de l'histoire*, a compilation volume of 160 plates. Distinguished by its reddish hue, the salt print offered here is Plate 51 – showing the Court and the remaining column by the Second Pylon entrance to the Hypostyle Hall – from a rare, complete copy of *Égypte et Nubie*, originally from the library of the Marquis Emmanuel du Bourg de Bozas Chaix d'est-Ange, Château de Prye. Once part of a unique group of negatives by Teynard in a private French collection that was subsequently sold at auction, the paired waxed paper negative is clearly viewable even without transmitted light and reveals Teynard's intricate handwork. By applying black ink to the sky and boulders, as well as blue watercolour to the column, he heightened the chiaroscuro qualities of the paper negative. It is likely that Teynard learned Louis Blanquart-Evrard's wet-paper method of producing paper negatives through his technical manuals, which were available in France at the time. This method would have allowed Teynard to retouch and wax his negatives on his return from Egypt. Created over 150 years ago, this negative is a unique relic and represents early techniques and artistry that have been lost in present day photography.





17. 211



4. John Beasley Greene 1832-1856

Palais de Médinet Habou, Colosse de Ramses III (Vêtement),
winter 1854-1855
Untrimmed salt print from a waxed paper negative.
Image: 31.5 x 20.5 cm (12 $\frac{3}{8}$ x 8 $\frac{1}{8}$ in.)
Sheet: 32.1 x 21.5 cm (12 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in.)
Numbered '118' in an unidentified hand in pencil on the verso.

This work is one of only four known prints of this image to date. Bibliothèque de l'Institut de France, Collège de France and a private collection in Luxor each holds a salt print of this image, trimmed and mounted within Greene's unpublished album *Fouilles Exécutées à Thèbes, 1855*.

Estimate

£30,000-50,000 \$39,100-65,100 €33,600-56,100

Provenance

La Librairie d'Amérique et d'Orient, Paris
Collection of Marie-Thérèse and André Jammes, Paris, 1960s
Sotheby's Paris, *La Photographie II: Collection Marie-Thérèse et André Jammes*, 21 March 2002, lot 157
Serge Plantereux, Paris, 2012
The Hyman Collection, London

Literature

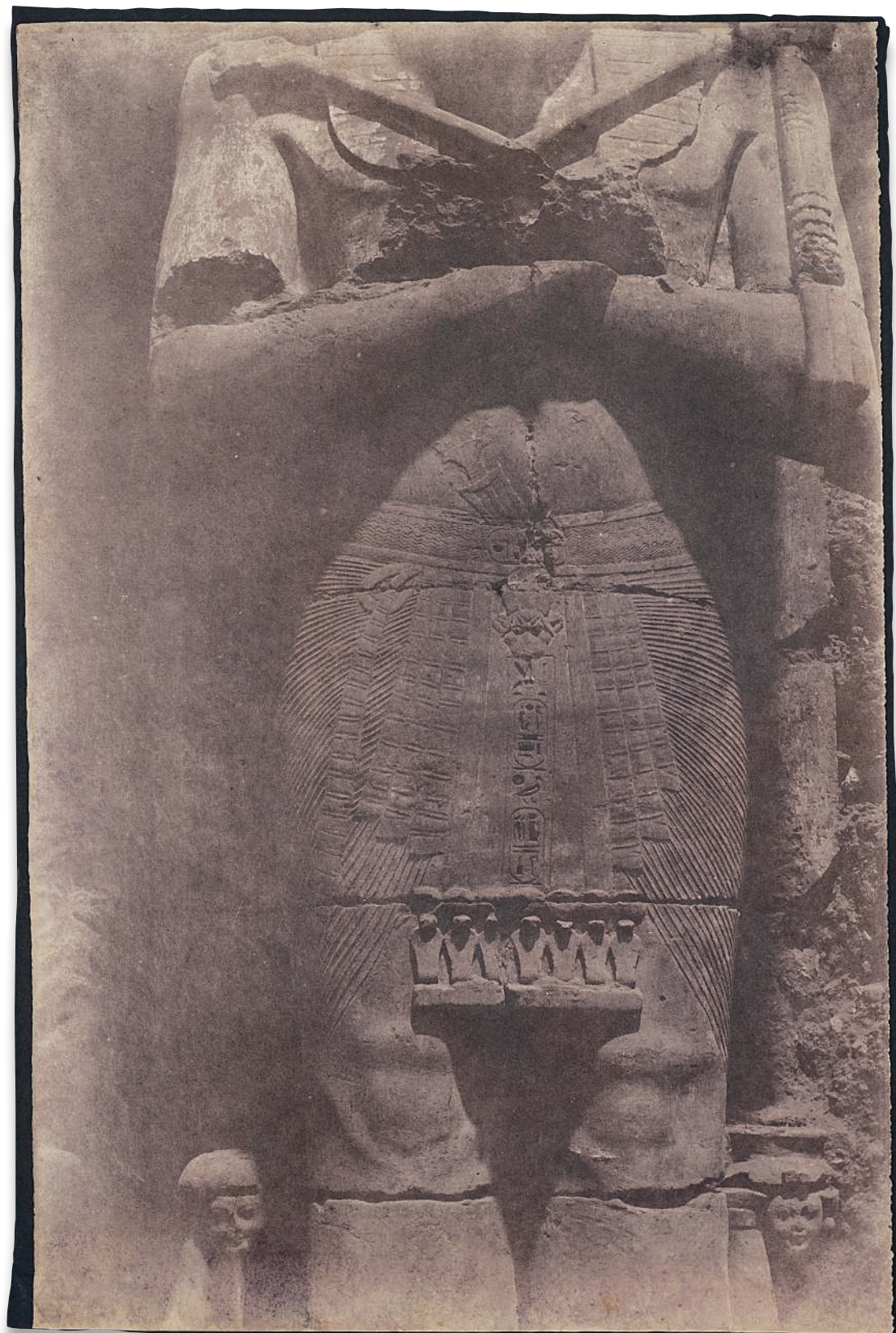
J. B. Greene, *Fouilles Exécutées à Thèbes, 1855*, unpublished, pl. 4
B. Jammes, 'John B. Greene, an American Calotypist,' *History of Photography*, vol. 5, no. 4, 1981, fig. 13 p. 317, a plate from Greene's unpublished album *Fouilles Exécutées à Thèbes, 1855*

In the space of four years, between 1852 and 1856, the photographic career of John Beasley Greene was defined by three archaeological trips in Egypt and Algeria. The present photograph was taken in the winter of 1854-55 when Greene visited Thebes and Deir el Bahari on his second trip to Egypt. On this trip, unlike the first, he was authorised to conduct excavations, the majority of which were done at Medinet Habu and Temple of Ramesses III. As the first practicing archaeologist to use photography, Greene produced the earliest photographs of Medinet Habu, including the close-up view of the torso of the colossal statue offered here. This salt print with its rich aubergine colour, dense shadows and strikingly dark borders framing the image is an exceptional example of his oeuvre.

Following his return to Paris, Greene produced two compilations on his research in Egypt. The first was a publication, *Fouilles exécutées à Thèbes dans l'année 1855* (Didot, 1855), that analysed the inscriptions of the hieroglyphics in Thebes and did not include any photographs. The second, *Fouilles exécutées à Thèbes, 1855*, was an unpublished album, comprising 12 of his photographs. Only three copies of this album are known to exist and each copy contains a trimmed and mounted salt print of the present image as Plate 4, making the lot offered here as the only known proof print of the image. While Greene's manuscript annotation 'Palais de Médinet Habou, Colosse de Ramses III (Vêtement)' [*Palace of Medinet Habou, Colossus of Ramses III (Clothing)*], accompanying the image in the album, presents the photograph as an archaeological document, his composition, choice of framing and rendering of light and shadows reveal his artistic sensibilities.

What we know of this French-born American archaeologist-photographer, who died prematurely at the age of 24, comes from research conducted by Bruno Jammes in France and Will Stapp in the US. Greene's photographs were heavily featured alongside those by Le Gray, Nègre (lot 1) and Delaunay (lot 9) in *Modernisme ou modernité: Les photographes du cercle de Gustave Le Gray* at the Petit Palais in 2012-13. The first major retrospective of his work will open at the San Francisco Museum of Modern Art on 31 August 2019 and will run through 5 January 2020, before travelling to the Art Institute of Chicago.

We extend our sincere thanks to Corey Keller, Curator of Photography at SFMOMA, and André and Bruno Jammes for their expertise and assistance in our research.



**‘True daylight has been replaced
by a light of Regnault’s invention.’**

André Jammes and Eugenia Parry Janis,
The Art of French Calotype





5. Henri-Victor Regnault 1810-1878

Sèvres et les Environs, Bords de la Seine [*Sèvres and the Surroundings, Banks of the Seine*], likely 1852-1853
Salt print, possibly lightly albumenised, from a waxed paper negative.

Image/sheet: 30.5 x 38.5 cm (12 x 15½ in.)

Initialed 'V.R.c.N°' by Regnault ink on a label, annotated incorrectly 'Sèvres et les Environs - Manufacture - /18. / Cours et Logement du Charpentier' in French and variously numbered, in other hands, all in pencil on the verso.

This work is the only known print of this image to date and is likely unique. Musée d'Orsay holds a salt print of a variant, showing more image along the lower and right edges, which they date about 1853.

Estimate

£70,000-90,000 \$91,200-117,000 €78,500-101,000

Provenance

Collection of Albert Gilles, Paris

Collection of Marie-Thérèse and André Jammes, Paris, 1960s
Sotheby's Paris, *La Photographie II: Collection Marie-Thérèse et André Jammes*, 21 March 2002, lot 81

Vintage Works, Ltd., Chalfont, PA, 2005

The Hyman Collection, London

Exhibited

Niepce to Atget: The First Century of Photography from the Collection of André Jammes, Art Institute of Chicago, Chicago, 16 November 1977 - 15 January 1978, this lot

Literature

H. Gernsheim, *The Origins of Photography*, London: Thames & Hudson, 1982, p. 245, titled *the Seine at Sèvres* and dated 1851-1852

Niepce to Atget: The First Century of Photography from the Collection of André Jammes, Chicago: AIC, 1977, pl. 41b, p. 29, dated 1851-1852, this lot

L. Dahlberg, *Victor Regnault and the Advance of Photography: The Art of Avoiding Errors*, Princeton: Princeton UP, 2005, fig. 94, p. 174, Musée d'Orsay's variant

This masterful view of the banks of the Seine by Henri-Victor Regnault is arguably among the most accomplished images in his oeuvre. Here we see a scene devoid of people, which nevertheless reminds us of the life that occupied that world. Along the curve of the Seine are structures, probably industrial, and on the nearest one, we can almost make out the writing painted along the wall. Floating in the river are a few moored boats, and in the foreground, a pile of crates and a wheelbarrow line the river's edge. In *Victor Regnault and the Advance of Photography*, Laurie Dahlberg argues that his photographs of the banks of the Seine represent Regnault's resistance of 'neat interpretation and classification' and 'refusal to adhere consistently to either a romantic or prosaic point of view' (p. 171). His skillful capturing of light, as seen here, was a result of his familiarity with scientific studies of light combined with his artistic sensibilities.

The manuscript annotation 'Cours et Logement du Charpentier' [*Carpenter's House and Courtyard*] in an early yet unidentified hand on the verso of the present work is incorrect. The same annotation appears on the mount verso of another photograph by Regnault, also owned originally by André Jammes, which is held at the Getty Museum and is a close-up view of the carpenter's house. The title we have given the present work comes from the annotation on the mount of a variant, showing more image along the lower and right edges, held at the Musée d'Orsay: 'Bords de la Seine. Vue prise de la Rive gauche, d'amont en aval, entre le Bas-Meudon et le Bas-Sèvres' [*Sèvres and Surroundings, Banks of the Seine, View taken from the Left Bank from upstream to downstream between Bas-Meudon and Bas-Sèvres*].

The photograph, offered here, has a distinguished provenance, having come originally from the great Parisian art collector Albert Gilles. Gilles was a pioneering collector of photography who loaned photographs to many significant exhibitions; his extensive collection of daguerreotypes now resides at the Bibliothèque nationale de France. The present lot was later acquired by André Jammes in the 1960s and was sold in the historic sale of his collection in 2002.

A leading figure among the Sèvres photographers, Regnault began to photograph in the late 1840s following the announcement of Blanquart-Evrard's modifications to Talbot's calotype process in 1847. A founding member of the Société héliographique in 1851, alongside his Parisian colleagues Nègre (lot 1), Baldus (lot 6) and Bayard (lot 7), Regnault directed the porcelain factory at Sèvres from 1852 until 1871 during which he established a photographic department. A key member of his circle was Louis-Rémy Robert, head of the painting workshop, whose intimate portrait is also offered as part of the Hyman Collection (lot 11).

We extend our sincere thanks to André Jammes for his expertise and assistance in our research.



6. Édouard Baldus 1813-1889

La Madeleine, likely 1852-1855

Untrimmed salt print from a waxed paper negative, mounted to the original album leaf.

Image 35 x 44.5 cm (13¾ x 17½ in.)

Sheet 36.8 x 45 cm (14½ x 17¾ in.)

Mount: 44.6 x 56.6 cm (17½ x 22¼ in.)

Titled 'Madeleine Paris' in French and numbered '1' twice in unidentified hands in pencil on the mount.

This work is the earliest known print and the only known untrimmed print of this image to date. Other known prints of this image are trimmed, as well as signed, titled and numbered in the negative, including one held at Musée Carnavalet, Paris, which was reproduced in The Metropolitan Museum of Art's 1994 monograph on Baldus and there dated mid-1850s.

Estimate

£30,000-50,000 \$39,300-65,400 €33,700-56,200

Provenance

Originally in an album of early French photographs, Private Collection, Lyon, since 1870s

Galerie de Chartres, *Edouard Baldus (1813-1889)*:

Important ensemble de photographies provenant d'une famille lyonnaise, 3 May 2006, lot 1

The Hyman Collection, London

Literature

M. Daniel, *The Photographs of Édouard Baldus*, New York:

The Met, 1994, pl. 55, Musée Carnavalet's trimmed print



Painter-turned-photographer Édouard Baldus was celebrated in his time for his large-format architectural views of Paris, of which this matt salt print depicting the Madeleine is an exceptional example. This photograph was likely taken in 1852-1855, during which time Baldus photographed the main monuments of Paris for the Académie des Beaux-Arts. Other known prints of this image are trimmed, as well as signed, titled and numbered in the negative, including a print held at the Musée Carnavalet in Paris that was reproduced in Malcolm Daniel's 1994 monograph on Baldus. The work offered here was printed by Baldus as a proof print before he had signed, titled and numbered his negative, making it the earliest known print of this image to date.

Baldus started experimenting with paper photography in the late 1840s, developing his own refinement to the calotype process, which enabled him to create images of unequalled sharpness, as evidenced in this print. In 1851 Baldus was one of five photographers, along with Bayard (lot 7), Le Gray, Le Secq and Mestral, selected by the Commission des monuments historiques to document France's architecture. According to Malcolm Daniel, the Mission héliographique put Baldus in direct contact with architects, stimulating him to absorb their aesthetic preferences, which had a significant influence on his work. 'Over and over again his subjects dominate the frame,' Daniel comments. 'He isolated the monument visually from its immediate surroundings, and he favored a horizon line that minimized distortion of the principal lines of architecture' (*The Photographs of Édouard Baldus*, p. 106). These visual devices are all present in this magnificent representation of the Madeleine. Ernest Lacan (1828-1879), editor of *La Lumière*, Europe's first photography journal, wrote in the autumn of 1853 that he had observed 'rare perfection,' 'tonal beauty,' and 'incredible fineness of detail' in Baldus's photographs of Paris.

This salt print was originally in an album of early French photographs, mainly by Baldus and his contemporary Pierre Manguin, that had been in the same private collection in Lyon since the 1870s. According to the family archive, a great grand-uncle who was an architect had corresponded with Manguin, who had initially trained as an architectural draftsman. The present lot was the first page in an album of 33 pages, which included other images by Baldus, such as *Maison Carrée à Nîmes* and *Notre Dame de Paris*.

We extend our sincere thanks to Anne de Mondenard, Chief Curator of Heritage, Photographs and Digital Images at the Musée Carnavalet for her expertise and assistance in our research.

**'Baldus' working methods, too,
were those of an imperial dramatist.
A master printer, his proofs were
more richly achieved than any of
his contemporaries had ever seen.'**

André Jammes and Eugenia Parry Janis,
The Art of French Calotype









7. **Hippolyte Bayard** 1801-1887

La Butte Montmartre (Moulin de la Petite Tour and Propriété Michelini), late 1840s-early 1850s
Salt print from a paper negative, unevenly trimmed.
Image: 18.3 x 26.7 cm (7¼ x 10½ in.)
Sheet: 18.6 x 27 cm (7⅜ x 10⅞ in.)

This work is one of only two known prints made by Bayard of this image to date; the other print is held privately. J. Paul Getty Museum holds a smaller format salt print, showing Propriété Michelini, which they date 1842. It is likely that the paper negative of the present image has not survived.

Estimate
£20,000-30,000 \$26,100-39,100 €22,400-33,600

Provenance
Private Collection, France
Artcurial, Paris, 15 May 2007, lot 23, dated 1842
The Hyman Collection, London

We extend our sincere thanks to Anne de Mondenard, Chief Curator of Heritage, Photographs and Digital Images at the Musée Carnavalet and Bérengère de l'Épine, Head of Photographs at the Bibliothèque historique de la Ville de Paris for their expertise and assistance in our research.



Montmartre, the bohemian neighbourhood with its picturesque windmills, was a frequent subject for Hippolyte Bayard, a pioneer in the history of photography. Experimenting in the hours outside of his civil service job, Bayard discovered his own photographic technique of creating direct positives on paper in 1839, the same year in which the daguerreotype was announced, but this achieved little success. In 1842, following Talbot's 1841 announcement of his calotype process, Bayard adopted Talbot's negative-positive system and became one of the first in France to achieve successful results with paper photography. By 1851, when he was granted a Mission héliographique by the Commission des monuments historiques to document architecture in France, he had started using glass negatives alongside paper negatives.

In the present photograph, we see the Moulin de la Petite Tour on the left and the Propriété Michelini in the centre, then located at 102 rue Lepic. This distinctive house also appears in another salt print by Bayard, *Hill in Montmartre, between rue Lepic and rue d'Archampt*, 1842, held in the collection of the J. Paul Getty Museum. Based on the size of the current lot, which is larger than Getty's print, it is likely that this image was taken in the late 1840s or early 1850s. The Société française de photographie (SFP), where nearly all Bayard's extant prints and negatives were bequeathed upon his death, holds similarly sized paper negatives, one of which is dated 1848, as well as a larger format salt print, dated 1851. *La Butte Montmartre*, offered here, is trimmed along the top edge with narrow brown margins along the left, right and bottom edges characteristic of Bayard's salt prints. As of this writing, this is one of only two known prints made by Bayard of this image; the other print, held privately, is a trimmed salt print. The Musée Carnavalet and the Bibliothèque nationale de France each holds a similar group of images of Montmartre with dates ranging from 1852 to 1890, compiled by Henri Daudet (b.1847), a founding member of the Société d'Histoire et d'Archéologie Le Vieux Montmartre (founded in 1886). Included in each group is a similarly sized albumen print of the present image, printed after 1886 likely by Daudet. While the majority of photographs in both groups are those taken by Daudet between 1886 and 1890 for the aforementioned Société Vieux Montmartre, a number of images are dated between 1852 and 1855, including this image. Daudet is known to have made copies of photographs of Montmartre taken before his time for the Société Vieux Montmartre; whether he printed from Bayard's original negative or re-photographed a positive is unknown. It is likely that the paper negative of the present image has not survived.

The Musée Carnavalet attributes this image to Bayard and a manuscript annotation by an 'M. Maillard' on the mount verso of their albumen print (printed in 1887 likely by Daudet) dates Bayard's photograph as taken after 1845 and before 1853 according to the construction dates of Propriété Michelini. This time frame corresponds with the dating of this photograph based on the holdings of Bayard's work at the SFP and the Getty.

8. Pierre-Émile-Joseph Pécarrère 1816 - 1904

Femme en Prière [Woman in Prayer], likely 1851-1853
Salt print from a waxed paper negative, mounted later.
Image/sheet: 23.7 x 15.4 cm (9 $\frac{3}{8}$ x 6 $\frac{1}{8}$ in.)
Mount: 45 x 33 cm (17 $\frac{3}{4}$ x 12 $\frac{7}{8}$ in.)

This work is the only known print of this image to date and is likely unique.

Estimate

£20,000-30,000 \$26,100-39,100 €22,400-33,600

Provenance

Collection of Yvan Christ, Paris
Collection of Marie-Thérèse and André Jammes, Paris, 1970s
Sotheby's, Paris, *La Photographie IV: Collection Marie-Thérèse et André Jammes*,
15 November 2008, lot 33
Serge Plantureux, Paris, 2010
The Hyman Collection, London

Exhibited

Primitifs de la photographie: le calotype en France 1843-1860,
Bibliothèque nationale de France, Paris,
19 October 2010 - 16 January 2011, this lot

Literature

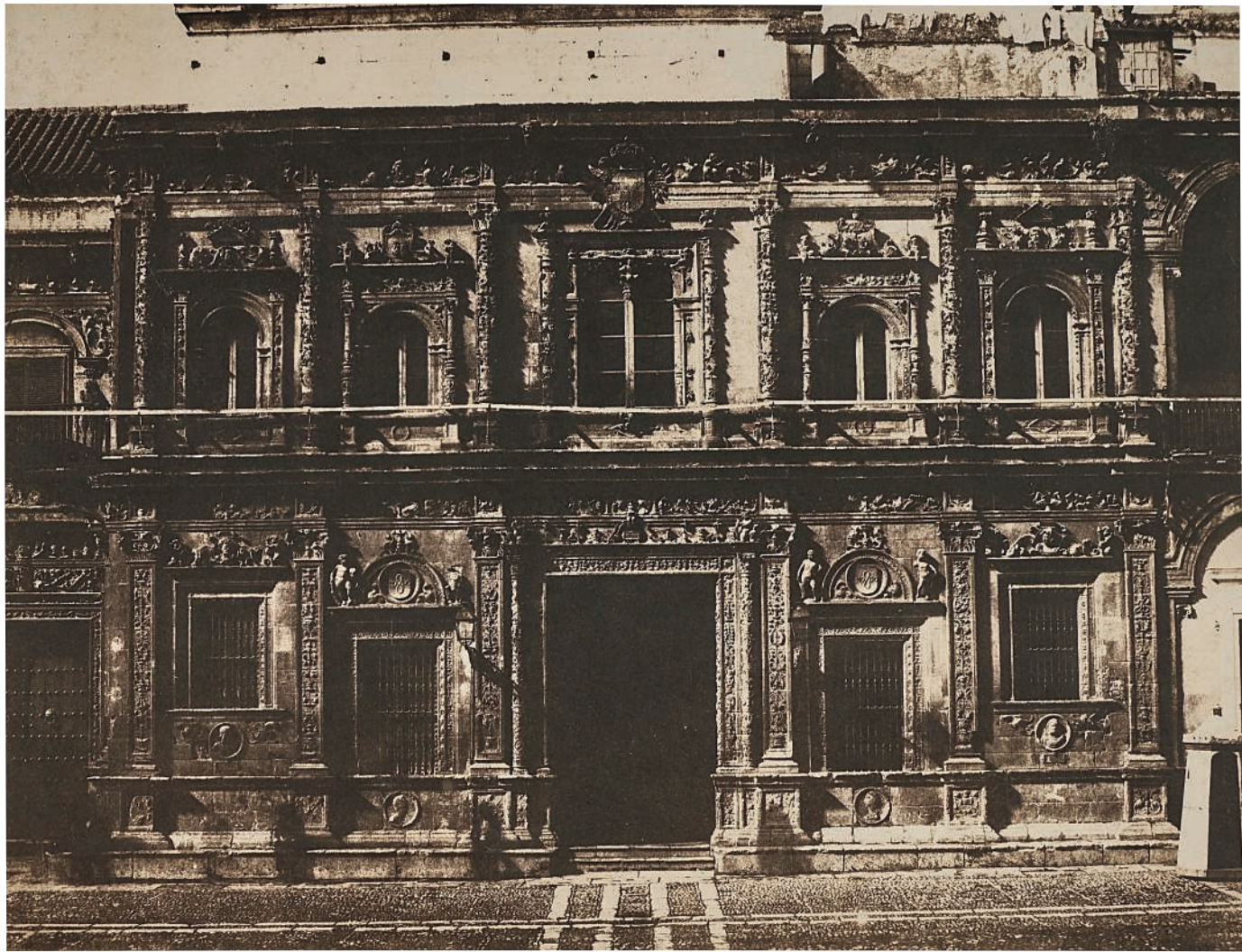
A. Jammes & E. P. Janis, *The Art of French Calotype: with a critical dictionary of photographers, 1845- 1870*,
Princeton: Princeton UP, 1983, pl. 36, dated c. 1853
S. Aubenas & P.L. Roubert, *Primitifs de la photographie: le calotype en France 1843-1860*,
Paris: BNF, 2010, p. 193, dated about 1851-1853

We extend our sincere thanks to André Jammes for his expertise and assistance in our research.

Little is known about Pierre-Émile-Joseph Pécarrère, who has been referred to in the past as Em Pec, Pecquerel, and Edmond or Emmanuel Pec. In *The Art of French Calotype*, André Jammes and Eugenia Parry Janis argue that unlike other photographers of the time, Pécarrère ‘had a taste for broad murky shadows and catered more liberally to his preference for painterly light’ (p. 230). Photographing in France and Italy in the early 1850s, Pécarrère is known for his photographs of churches and his use of figures to animate the scene. In *Femme en Prière*, offered here, he expertly captures a moment of piety as the light circles the woman, hitting the sculpture in the background. This work was included in the *Primitifs de la photographie* exhibition in Paris in 2010-2011, marking it as one of Pécarrère’s signature images.

This print has a distinguished provenance, having come from art and architectural historian Yvan Christ, who at one point had the largest and most important collection of works by Pécarrère. Acquired by André Jammes in the 1970s, this print was then sold in the historic sale of his collection in 2008.







9. Alphonse Delaunay 1827-1906

L'Hôtel de Ville de Séville, 1854

Salt print from a waxed paper negative, mounted.

Image/sheet: 28 x 36.5 cm (11 x 14 $\frac{3}{8}$ in.)

Mount: 43 x 61.4 cm (16 $\frac{7}{8}$ x 24 $\frac{1}{8}$ in.)

Titled in French in an unidentified hand in pencil and printed '2' on a label affixed to the mount.

This work is the only known print of this image to date and is likely unique.

Estimate

£20,000-30,000 \$26,100-39,100 €22,400-33,600

Provenance

Collection of Amable Dauphin Petit, Paris

Commissaires-Preseurs Associés, Argenteuil, *Belle vente de photographies anciennes provenant de la collection de Amable Dauphin Petit dit "Amable",*

artiste peintre (1846-1917), 3 June 1994, lot 204

Serge Kakou, Paris, 2012

The Hyman Collection, London



9



10



11

According to Marc Pagneux's entry on Alphonse Delaunay in *Modernisme ou modernité: Les photographes du cercle de Gustave Le Gray*, Delaunay's work is distinguished by a dialogue between line, form and shadow. The present lot, taken of Seville's City Hall on Delaunay's 1854 trip to Spain, exemplifies these characteristics. In *L'Hôtel de Ville de Séville*, a stunning print with strong image density, the building façade fills the frame as the lines of the building cut horizontally across the image and the vertical pattern of the street draws our eyes into the dark void of the doorway. To create this strikingly modernist photograph, Delaunay was required to use a long exposure, likely for several minutes, as indicated by the shadowy figures in the foreground.

Many of Delaunay's images from this period are of the architecture he saw on his travels as seen in the present work. Designed to commemorate the importance of Seville following the marriage of King Charles V and Isabella of Portugal in 1526, the City Hall was

constructed between 1527 and 1540. The current view is of the east façade, located on the Plaza de S. Francisco, which was designed by architect Diego de Riaño and completed by Juan Sánchez. The expanse of the plaza would have made it easy for Delaunay to set up his camera and capture the intricate masonry of the building.

The current lot was originally in the collection of Dauphin-Amable Petit (1846-1916), a Parisian actor and theatre designer. The printed number label on the lower right corner of the mount denotes Petit's coding system – the number 2 was for Spain. While the work offered here was one of a number of photographs by Delaunay in Petit's collection, it was not until 2007, thanks to an auction in Paris, that Delaunay was identified as the photographer of these works.

We extend our sincere thanks to Anne de Mondenard, Chief Curator of Heritage, Photographs and Digital Images at the Musée Carnavalet for her expertise and assistance in our research.

10. Firmin-Eugène Le Dien and Gustave Le Gray

1817-1865 and 1820-1884

Pompeï, Maison de Méléagre, 1853

Salt print from a waxed paper negative, mounted to the original album leaf.

Image/sheet: 24.1 x 33 cm (9½ x 12⅞ in.)

Mount: 35 x 49 cm (13¾ x 19¼ in.)

Numbered '12' in the negative; 'LE DIEN ET GUSTAVE LE GRAY' credit stamp on the recto; titled 'Pompeï Maison de Méléagre' in French and numbered '14' in unidentified hands in pencil on the mount.

This work is the only known print of this image to date and is likely unique. The Metropolitan Museum of Art holds another salt print of Pompeii, originating from the same album.

Estimate

£25,000-35,000 \$32,600-45,600 €28,000-39,200

Provenance

Originally in an album of early Italian views

compiled by W.H. Guebhard, a student of Le Gray

Private Collection, France

Corbeil-Essones Enchère, Corbeil-Essones, *Exceptionnel ensemble de 58 photographies sur papier salé par Gustave Le Gray et Eugène Le Dien, sur l'Italie: Pompeï, Salerne, Naples, Rome, Paestum, Amalfi*,

23 February, 2013, lot 190

The Hyman Collection, London

The present photograph of Pompeii's House of Meleager was taken by Firmin-Eugène Le Dien, a student of Le Gray, in 1853 during his tour of southern Italy with painters Léon Gérard and Alexandre de Vonne. Le Dien's works from this trip have been divided into four series: Rome, the countryside, Pompeii and Naples. Upon his return to Paris in the autumn of 1853, it is likely that Le Dien presented his paper negatives to Le Gray who at the time was attempting to commercialise his studio. In the 2002 exhibition catalogue *Gustave Le Gray: 1820-1884*, Sylvie Aubenas posits that the 'LE DIEN ET GUSTAVE LE GRAY' stamp, as seen on the current print, and its variants can be read as the student (Le Dien) and his teacher (Le Gray), and that while we cannot be sure of the conditions of this partnership, the joint credit stamp likely implies both an artistic and commercial collaboration.

In this photograph, the composition with a central band of columns cutting across the image is striking. This exceptionally rich print was originally in an album – containing 57 views of Italy by Le Dien and Le Gray – compiled by W. H. Guebhard, another student of Le Gray. In addition to the 'LE DIEN ET GUSTAVE LE GRAY' credit stamp, the print is numbered '12' in the negative. The Metropolitan Museum of Art holds two salt prints, one of which is another view of Pompeii, originating from the same album.

11. Louis-Rémy Robert 1810-1882

Henriette Robert, early 1850s

Untrimmed waxed salt print and its unique waxed paper negative.

Image: 23.5 x 18.5 cm (9¼ x 7¼ in.)

Sheet: 34 x 26 cm (13⅝ x 10¼ in.)

Negative: 23.5 x 18.5 cm (9¼ x 7¼ in.)

This paper negative is unique. This salt print is one of only two known prints of this image to date; the other print, trimmed to image, is held at The Metropolitan Museum of Art.

Estimate

£20,000-30,000 \$26,100-39,100 €22,400-33,600

Provenance

By descent to the Collection of Guy Watelin, Paris

Galerie Baudoin Lebon, Paris

Christie's London, 18 May 2005, lot 49

The Hyman Collection, London

Exhibited

Louis Robert: L'Alchimie des Images, Biblioteca regionale di Aosta, Italy; Galerie Baudoin Lebon, Paris; Zabriskie Gallery, New York, July 1999 - April 2000, this lot

Literature

B. Lebon, ed., *Louis Robert: L'Alchimie des Images*, Paris: NBC éditions, 1999, pls. 12-13, dated c. 1850, fig. 12, p. 130, this lot

Louis-Rémy Robert spent his life and career at the porcelain factory at Sèvres, assuming the role of head of the painting workshop in 1847, and together with Henri-Victor Regnault (lot 5), was a central figure among the Sèvres photographers. Robert took up paper photography around 1850, intrigued by the combination of painting and chemistry found in the new medium. His earliest photographs were intimate portraits of his family, friends and colleagues at the factory. His daughter Henriette, seen here, was one of his regular sitters at the time.

This contemplative portrait in both positive and negative provides a glimpse of Robert's painterly sensibilities. The thin waxed paper negative highlights his play with light as seen in the halo around the figure of his daughter. The tonal patches of chemical staining visible on the paired salt print create suggestive textures, resulting in a unique object that is lyrical and full of expressiveness. The present lot reveals Robert's instinctive approach to creating his salt prints and best exemplifies his ability to draw out aesthetic effects from early photographic techniques.





12. **Louis De Clercq** 1836–1901

Djebail, Soubassements Phéniciens, 1859
Albumen print from a waxed paper negative, mounted,
a plate from *Voyage en Orient, Vol I: Villes, Monuments et
Vues Pittoresques de Syrie* (J. Blondeau et Antonin, 1860).
Image/sheet: 20.5 x 27.8 cm (8½ x 10⅞ in.)
Mount: 45 x 58.3 cm (17¾ x 22⅞ in.)
Letterpress title and De Clercq’s monogram on the mount.

**This work is from the first volume of De Clercq’s six-volume
Voyage en Orient. Of the 50 originally published sets, fewer than
12 intact copies are extant, of which six are held in institutional
collections, including The Metropolitan Museum of Art, Canadian
Centre for Architecture, Musée d’Orsay and the Louvre.**

Estimate
£15,000-25,000 \$19,500-32,600 €16,800-28,000

Provenance
Daniel Blau, Munich, 2003
Private Collection, 2013
The Hyman Collection, London

Literature
L. De Clercq, *Voyage en Orient, Vol I: Villes, Monuments et
Vues Pittoresques de Syrie*, Paris: J. Blondeau et Antonin, 1860
R. Mayer, *Louis De Clercq: Voyage en Orient*,
Stuttgart: Edition Cantz, 1989, pl. 24
J. Quasha & Quillan Company, eds., *The Quillan Collection of
Nineteenth and Twentieth Century Photographs*, New York:
Quillan, 1991, pl. 41, p.132

In 1859, at the age of 23, Louis De Clercq joined historian Emmanuel-Guillaume Rey on his expedition to Syria and Asia Minor. They visited Crusade sites and places of archeological and historical significance such as Djebail, just north of Beirut, where the present photograph was taken. Djebail, known as Byblos in ancient times, Gibelet to the Crusaders and Jibayl to its inhabitants today, is one of the oldest continuously inhabited towns in the world. In *Djebail, Soubassements Phéniciens*, offered here, De Clercq captures the massive Phoenician foundations of the city at close range, the wall filling almost the entire frame, drawing our attention to the layers of civilisations before his eyes. ‘Among the early French photographers in Egypt, De Clercq’s vision is strikingly modern,’ write André Jammes and Eugenia Parry Janis in *The Art of French Calotype*. ‘Shapes and silhouettes in startling variations and combinations characterized his best work’ (p.164).

As Maxime Du Camp, Félix Teynard (lot 3) and John Beasley Greene (lot 4) had done before him on their respective expeditions, De Clercq used the paper negative process for his photographic survey. His choice of paper negatives over the collodion glass plate negative, which was the favoured process by the late 1850s, can be attributed to their adaptability to the challenging conditions of photographing on the field. On his return to Paris in 1860, De Clercq published 222 views and several panoramas in six volumes titled *Voyage en Orient*; the present lot was originally in the first volume *Villes, Monuments et Vues Pittoresques de Syrie*.



Biographies

Édouard Baldus

Prussian (naturalised French, 1856),
1813-1889
Lot 6

Édouard Baldus studied painting in Prussia and then in Paris, where he established himself as a portrait painter. He became a professional photographer in the 1840s. In 1851, he was one of five photographers assigned to the Mission héliographique by the Commission des monuments historiques. Among his most celebrated works are large-format architectural views of Paris. Works by Baldus are held at Musée d’Orsay, The Met and the Getty.

Hippolyte Bayard

French, 1801-1887
Lot 7

Hippolyte Bayard was one of the earliest practitioners of photography, contemporaneous with Talbot and Daguerre. One of Bayard’s first innovations was a technique that yielded a direct positive on paper. He made daguerreotypes, paper negatives and positives and was an early convert to the glass-plate negative. Nearly all his extant photographs and negatives were bequeathed to the SFP upon his death. Works by Bayard are held at the Getty and The Met.

Louis De Clercq

French, 1836-1901
Lot 12

A wealthy amateur archaeologist, Louis De Clercq joined historian Emmanuel-Guillaume Rey’s expedition to Syria and Asia Minor in 1859 to document castles built during the Crusades. De Clercq subsequently travelled throughout Palestine, Egypt and Spain, and these itineraries furnished the material for two publications issued between 1859 and 1860. Works by De Clercq are held at The Met and MoMA.

Alphonse Delaunay

French, 1827-1906
Lot 9

Works by Alphonse Delaunay, one of Gustave Le Gray’s students, first appeared on the market in 1990 and 1994. It was not until a 2007 auction in Paris, however, that he was identified as the photographer of these works. It is thanks to Delaunay’s son Louis, a geologist, that art historians and collectors have been able to piece together his career. Works by Delaunay from his trips to Spain are held at Nelson-Atkins Museum of Art and The Met.

John Beasley Greene

American, 1832-1856
Lot 4

John Beasley Greene was the son of a Boston banker based in Le Havre. The family’s wealth allowed him to pursue a vocation as an archaeologist. In 1853, Greene travelled to Cairo then continued up the Nile, producing more than two hundred negatives. In 1854, he returned to Egypt to excavate Medinet Habu in Thebes, presenting his photographs in *Fouilles exécutées à Thèbes, 1855*. Greene’s works are held at BNF, Bibliothèque de l’Institut de France, Musée d’Orsay and SFMOMA.

Louis-Adolphe Humbert de Molard

French, 1800-1874
Lot 2

Baron Louis-Adolphe Humbert de Molard began experimenting with photography as early as 1843. An ingenious craftsman with an extensive knowledge of chemistry, Humbert de Molard introduced new ways of toning and treating prints to improve their image quality and longevity. Humbert de Molard was one of the founding members of the SFP and his works are held at SFP, BNF, Musée d’Orsay, The Met, the Getty and MoMA.

Firmin-Eugène Le Dien

French, 1817-1865
Lot 10

Firmin-Eugène Le Dien took up photography while working as a clerk in Algiers in the late 1840s. Back in Paris, he joined Gustave Le Gray’s circle of artists, writers and aristocrats. Le Dien travelled to Italy in 1852-53 and took architectural images of Rome, Naples, Pompeii and the Amalfi coast. Upon his return, it is likely that the negatives were printed in Le Gray’s studio. Le Dien’s works are held at BNF, the Getty and The Met.

Gustave Le Gray

French, 1820-1884
Lot 10

Gustave Le Gray studied painting in the early 1840s with François-Édouard Picot and Paul Delaroche in Paris. By 1848, Le Gray was making experimental photographs with Henri Le Secq and Auguste Mestral, and in 1851, he announced his waxed paper negative process. In 1849, he opened his studio in the north of the city, where his students included Maxime Du Camp and John Beasley Greene. In 1856, Le Gray established a studio in central Paris but was unable to compete commercially, leading to his eventual departure from France. Le Gray’s works are held at SFP, Musée d’Orsay, The Met, MoMA and the Getty.

Charles Nègre

French, 1820-1880
Lot 1

Trained as a painter, Charles Nègre made his first daguerreotypes in 1844 before taking up paper photography around 1848. Nègre was a founding member of the Société héliographique (1851) and the SFP (1854) and widely exhibited his photographs throughout the 1850s and 1860s. He also exhibited his paintings at the Salon until 1868, when poor health led him to return to the south of France where he continued to work until his death in 1880. Nègre’s works are held at BNF, Musée d’Orsay and National Gallery of Canada.

Pierre-Émile-Joseph Pécarrère

French, 1816-1904
Lot 8

Pierre-Émile-Joseph Pécarrère is one of the most obscure French photographers of the 1850s. While more than 100 of his salt prints survive and many are signed ‘Em Pec’ in the negative, his name is barely found in early photographic records. It is believed that Pécarrère, a lawyer and founding member of Société héliographique, learned photography from Gustave Le Gray and was most active in the early 1850s, photographing in both France and Italy. His works are held at BNF, The Met and the Getty.

Henri-Victor Regnault

French, 1810-1878
Lot 5

In addition to serving as Director of the famous Manufacture de Sèvres, Henri-Victor Regnault was an established man of science. He began to photograph in the late 1840s after seeing an example of paper sensitised by Talbot. Regnault was a founding member of the Société héliographique and was later unanimously elected as the founding president of the SFP by his peers. He became the leader of an informal group of Sèvres photographers and artists, which included Louis-Rémy Robert. Regnault’s works are held at SFP, Musée d’Orsay, MoMA, The Met and the Getty.

Louis-Rémy Robert

French, 1811-1882
Lot 11

Louis-Rémy Robert spent his career at the famous Manufacture de Sèvres, first assuming his father’s position as head of the glass-painting workshop, and then in his later years, becoming the Director (following Henri-Victor Regnault’s directorship). Experienced as a portraitist before he picked up a camera, Robert is known for his early calotype portraits, as well as his images of Versailles, which were published in Blanquart-Evrard’s *Souvenirs de Versailles* (1853). His works are held at Musée d’Orsay, National Gallery of Canada, MoMA, The Met and the Getty.

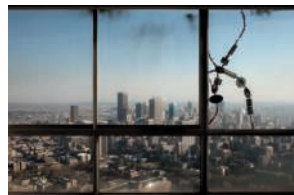
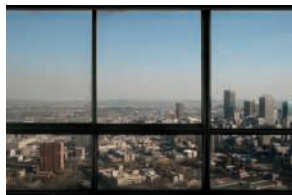
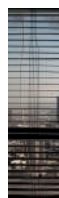
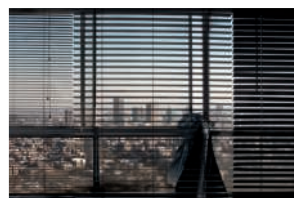
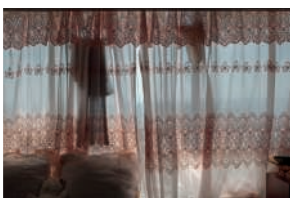
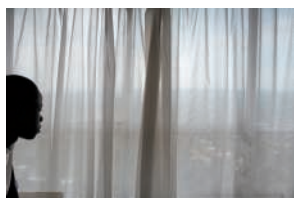
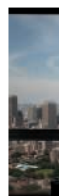
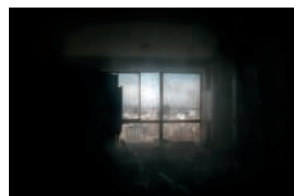
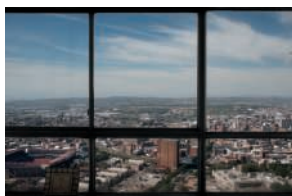
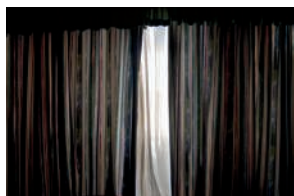
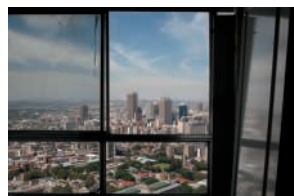
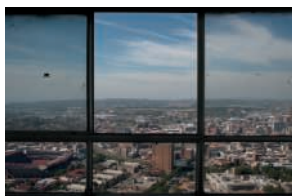
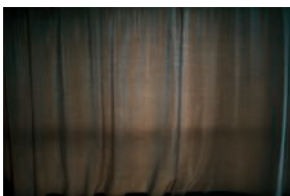
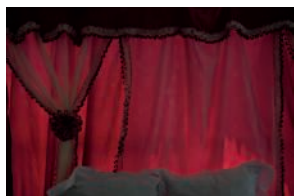
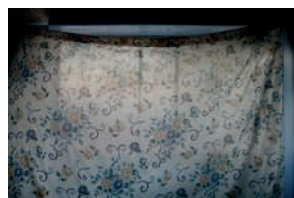
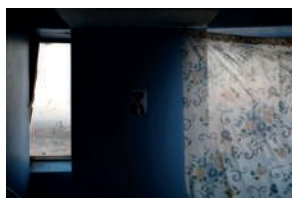
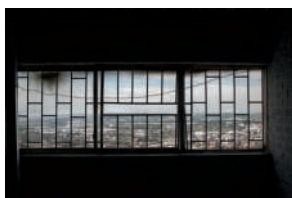
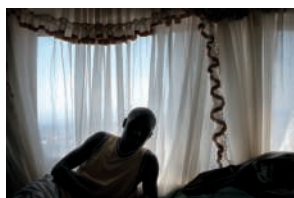
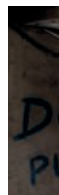
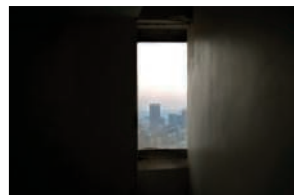
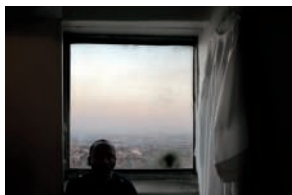
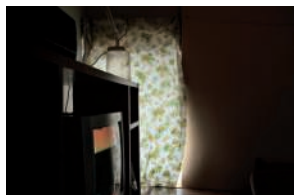
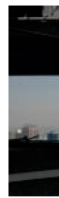
Félix Teynard

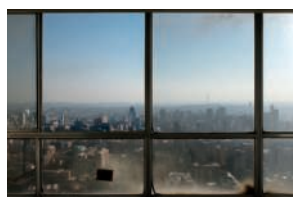
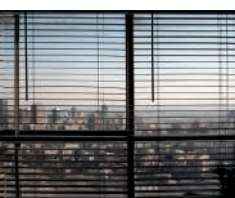
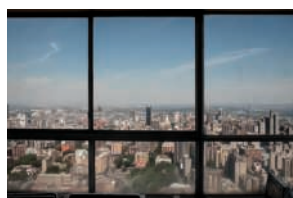
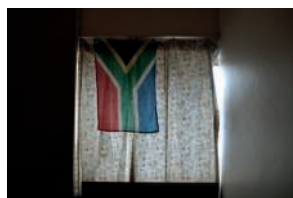
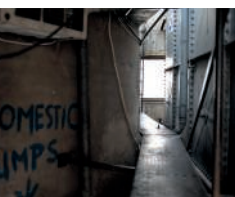
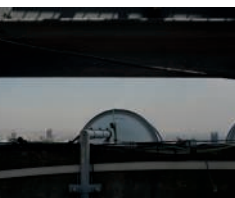
French, 1816-1904
Lot 3

Trained as a civil engineer, Félix Teynard travelled in Egypt in 1851-52, publishing his photographic survey serially from 1853-54 then as a compilation volume of 160 plates in 1858. Resuming his career as an engineer on his return to Grenoble, Teynard did not take up an invitation to join the SFP in 1855, and although his subsequent photographic work was centred on experiments with optical focus, for which he was awarded a laureate in 1863, he is not known to have photographed again. His works are held at Musée d’Orsay, MoMA and the Getty.









‘What we really came to understand was this coming together between the impossible dreams of Modernism and Modernist architecture and the impossible dreams of Apartheid. These two bastardised ideologies came together in this building – you really see that in the selection.’

Mikhael Subotzky

13. Mikhael Subotzky & Patrick Waterhouse

South African b. 1981 and British b. 1981

Windows, Ponte City, 2008-2010

Unique polyptych, comprising 84

archival pigment prints, printed 2018.

Each image: 26.6 x 40 cm (10½ x 15¾ in.)

Each frame: 34.6 x 47 cm (13⅝ x 18½ in.)

Overall: 252.2 x 586 cm (99¼ x 230¾ in.)

Signed in ink, printed title, date and number 1/1

on the accompanying Certificate of Authenticity.

This polyptych is unique. Each print is number 1 from the edition of 1 + 1 AP. The AP edition is only available as the complete set of 636 *Windows* prints. From the 1/1 edition, San Francisco Museum of Modern Art holds 81 prints, Centre Pompidou, Paris, holds 60 prints and Guggenheim Foundation holds 12 prints. This is the first auction offering of a major work from this seminal series.

Estimate

£60,000-80,000 \$78,200-104,000 €67,300-89,700 ±

Exhibited

Ponte City, New Discovery Award exhibition, Rencontres d'Arles, Arles, 4 July - 18 September 2011, others

Ponte City, The Unexpected Guest, Liverpool Biennial, Liverpool, 15 September - 25 November 2012, others

Public Intimacy: Art and Other Ordinary Acts in South Africa, Yerba Buena Center for the Arts and SFMOMA, San Francisco, 21 February - 29 June 2014, others

Ponte City, LE BAL, Paris, 23 January - 20 April 2014; FOMU, Antwerp, 27 June - 11 November 2014; National Galleries of Scotland, Edinburgh, 6 December 2014 - 26 April 2015, others

Ponte City, Deutsche Börse Photography Prize exhibition, The Photographers' Gallery, London, 17 April - 7 June 2015; Museum für Moderne Kunst, Frankfurt, 20 June - 20 September 2015, others

The Memory of Time, National Gallery of Art, Washington DC, 3 May - 13 September 2015, others

Magnum Manifesto, ICP, New York, 26 May - 3 September 2017, others

Ex Africa, Centro Cultural Banco do Brasil, Belo Horizonte, Rio, São Paulo and Brasília, 11 October 2017 - 21 October 2018, others

Literature

M. Subotzky & P. Waterhouse, *Ponte City*,

Göttingen: Steidl, 2014, pp. 15-19

Ponte City, the distinctive circular tower with a hollow central core, is the tallest residential building in Africa. It was built in 1976 in Johannesburg as a home for the white middle class.

Post-apartheid, the building attracted people relocating from townships followed by immigrants from other African countries. By 2000, decline and neglect had led Ponte to become a symbol of urban decay. In 2007, it was bought by developers who evicted half of the tenants for an ambitious regeneration project, which had failed by late 2008, leaving behind a semi-destructed structure.

It was during this turbulent period that Ponte became the subject of a creative collaboration between South African artist Mikhael Subotzky and British artist Patrick Waterhouse. Between 2008 and 2010, the artists photographed every door, every window and every television screen in the tower block to create three distinct typologies titled *Doors*, *Windows* and *Televisions*, respectively. Their investigation of Ponte as 'a place of myth, illusion and aspiration' has resulted in over 2,000 images.

The *Ponte City* exhibition, comprising a single installation of thousands of photographs and documents, opened at LE BAL in Paris in January 2014 then travelled to Fotomuseum Antwerpen (FOMU) in Antwerp and the National Galleries of Scotland in Edinburgh; the accompanying book was published by Steidl (2014). For their project, Subotzky and Waterhouse won the Discovery Award at the Rencontres d'Arles in 2011 and the 2015 Deutsche Börse Photography Prize. In June 2018, the complete *Ponte City* installation was exhibited at Basel's Unlimited sector for large-scale works, curated by Gianni Jetzer of the Hirshhorn Museum and Sculpture Garden, and was acquired by the San Francisco Museum of Modern Art.

Windows, Ponte City, 2008-10, offered here, is a unique polyptych, comprising 84 individually framed photographs. Arranged to follow the exact sequence of flats in Ponte, the grid is seven rows high (Rows 49-55) and 12 columns wide. The seven rows represent the top six floors of the 54-storey building plus the rooftop.



o♦ 14. **Mikhael Subotzky** South African b. 1981

Self-portrait (with the help of optometrist)

R and L from Retinal Shift, 2012

Unique archival pigment diptych, face-mounted to toughened glass smashed by the artist, executed 2018.

Each image: 100 x 80 cm (39 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in.)

Each frame: 102.8 x 82.8 cm (40 $\frac{1}{2}$ x 32 $\frac{5}{8}$ in.)

Signed in ink, printed title, date and number AP1 on the accompanying Certificate of Authenticity.

This diptych is unique and exclusive to ULTIMATE. Each print is AP1 from the sold-out edition of 5 + 2 APs, each image exists only in this size and edition and this is the only smashed work from the edition. Since 2011, Subotzky has selected 42 images for smashing and has made 69 smashed works in total. The present lot will be the final smashed work he will ever produce.

Estimate

£25,000-35,000 \$32,600-45,600 €28,000-39,200 ±

Exhibited

Retinal Shift, Standard Bank Young Artist Award, Gallery in the Round, The National Arts Festival, Grahamstown, 28 June - 11 July 2012; Nelson Mandela Metropolitan Art Museum, Port Elizabeth, 25 July - 5 September 2012; Tatham Art Gallery, Pietermaritzburg, 20 September - 11 November 2012; IZIKO South African National Gallery, Cape Town, 29 November 2012 - 9 January 2013; Johannes Stegmann Art Gallery, Bloemfontein, 27 February - 29 March 2013; Standard Bank Gallery, Johannesburg, 17 April - 15 June 2013; University of Potchefstroom Art Gallery, Potchefstroom, 27 June - 2 August 2013, others variant

Literature

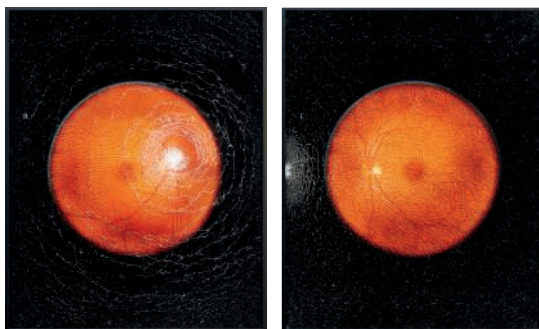
M. Subotzky, *Retinal Shift*, Göttingen: Steidl, 2012, front and back covers, p. 22, variant

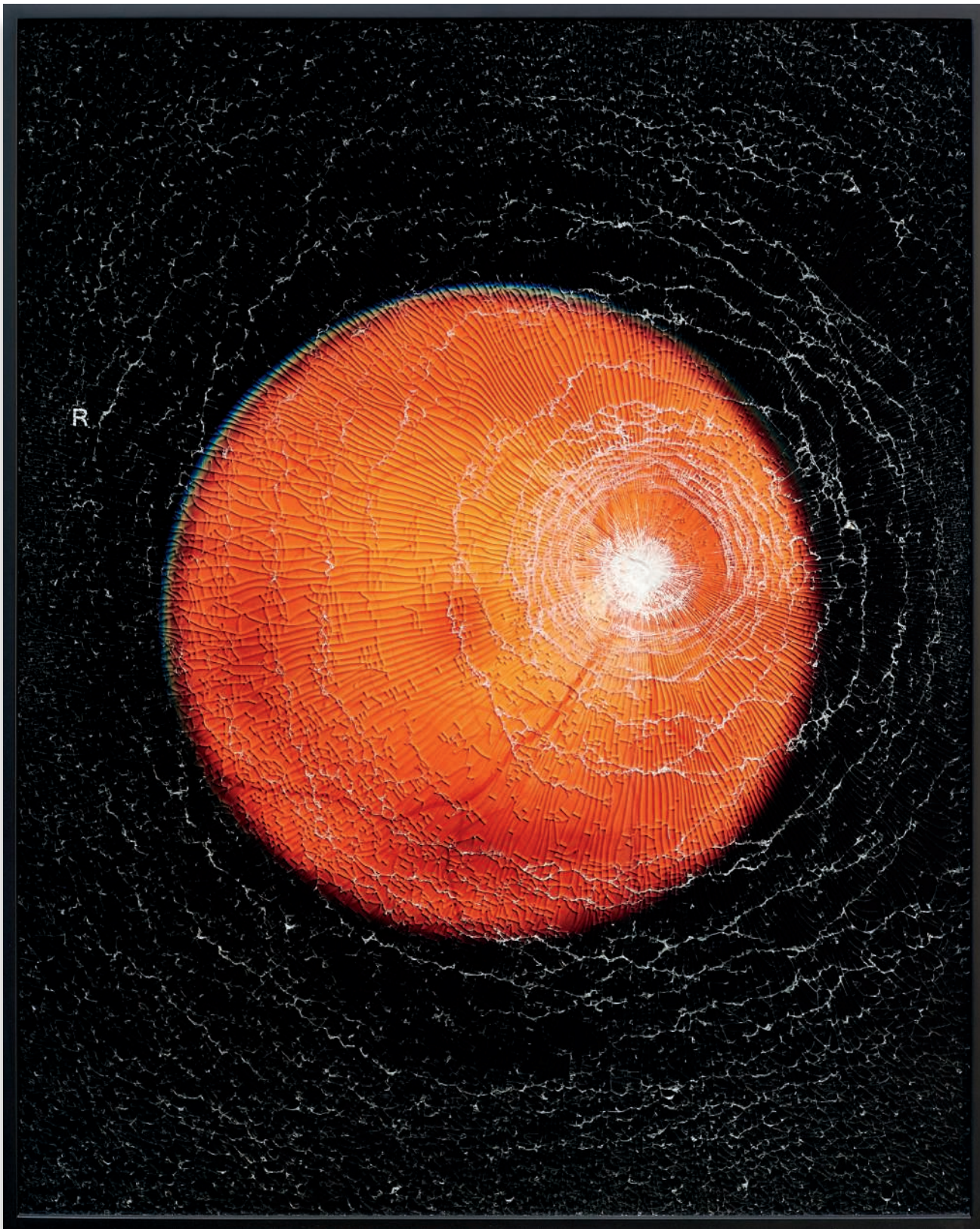
Please refer to Mikhael Subotzky: In Conversation on the following page for a discussion on both works.

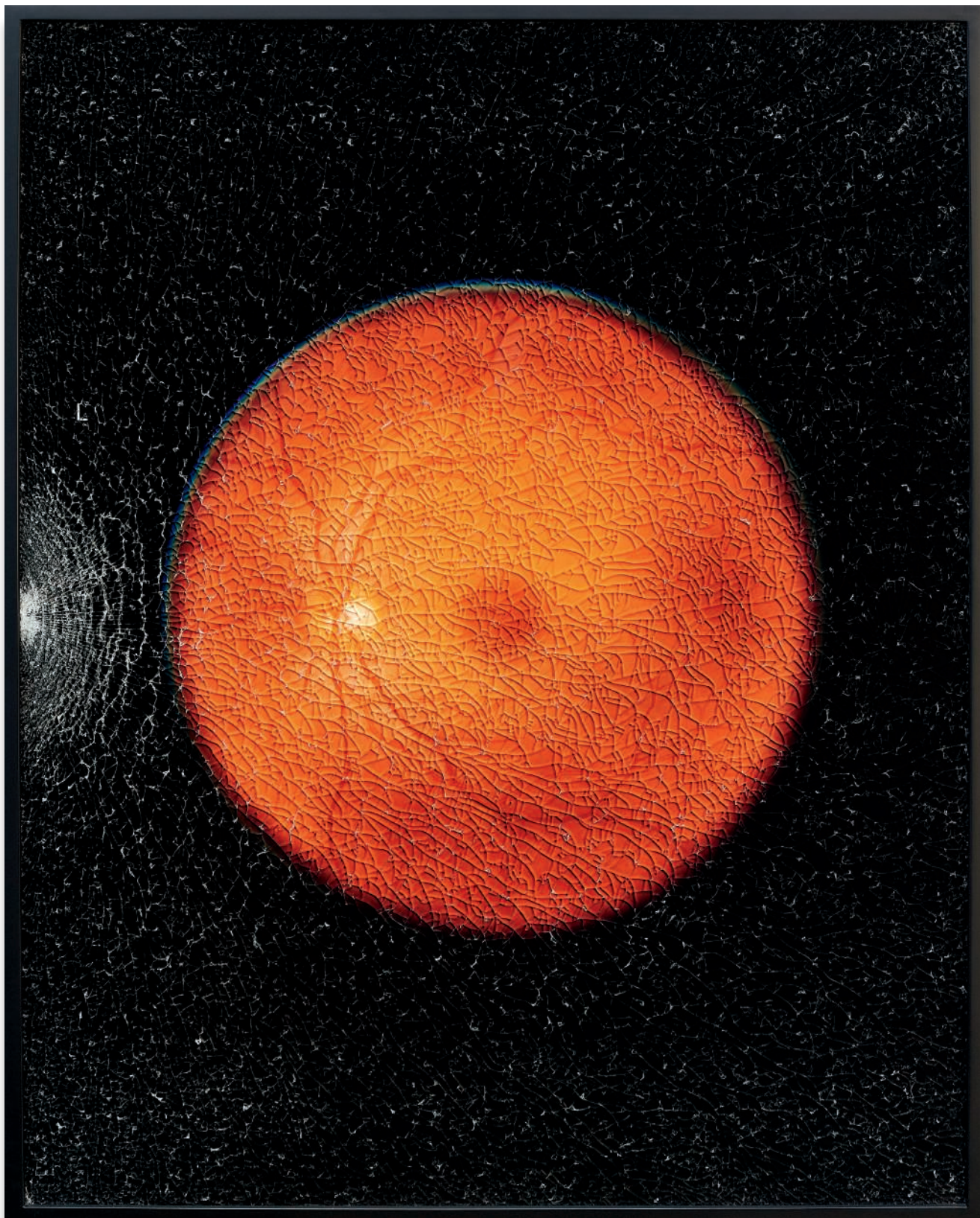
Premiering here is Mikhael Subotzky's unique smashed self-portrait diptych – showing his right and left retinas – which he has chosen as the last smashed work he will ever create.

In 2011, Subotzky smashed his first work, *Christopher Sibidla's Body I, Maitland Morgue*, 2004 from his first series *Die Vier Hoeke* [*The Four Corners*], an in-depth study of the South African penal system. Requested by the deceased prisoner's mother, Subotzky photographed the charred corpse of this prisoner who had tragically died after his cell was set on fire. 'The image haunted me for years and I had a strange but strong instinct that I wanted to smash it,' he recalls, 'this felt like a very scary, violent thing to do, in some ways re-enacting the violence done to Chris, but I soon realised that conversely, in smashing the glass, I was also covering up the burnt nakedness of his body.' This was the first of nine smashed works he produced for his installation *I was looking back* as part of his 2012 Standard Bank Young Artist Award exhibition, *Retinal Shift*. For the last eight years, he has continued to smash photographs that for him holds a particular tension with regards to the representational relationship between himself, the subject and the viewer.

Self-portrait (with the help of optometrist) R and L was also first exhibited in *Retinal Shift*. This exhibition investigated the practice and mechanics of looking in relation to the history of photographic devices, as well as Subotzky's own history as an artist. These two giant images of his right and left retinas aptly greeted viewers as they entered the exhibition. As the title suggests, Subotzky asked an optometrist for a portrait of his eyes and was fascinated by the momentarily blinding experience. 'At the moment that my retinas, my essential organs of seeing, were photographed, I was blinded by the apparatus that made the images,' he remembers, 'so it is a self-portrait of myself the photographer, at a moment that I could not see.' *Retinal Shift* was shown in six South African venues and his self-portrait diptych graced the front and back covers of the accompanying book, published by Steidl (2012).







Mikhael Subotzky: In Conversation



Mikhael Subotzky in his studio, Johannesburg

© Althea Pokroy

Born in 1981 in Cape Town, South Africa, Mikhael Subotzky is a multidisciplinary artist who works across multiple media, including photography, video, film, and most recently, painting. He was only 23 years old when he first gained recognition in 2004 for his BFA degree project on life inside the notorious Pollsmoor Prison. The project *Die Vier Hoeke* [*The Four Corners*] earned him not only the best marks ever given at the Michaelis School of Fine Art but also high praise from the art world. At 25, he became one of the youngest photographers ever to be invited to join the elite photo agency Magnum. Over the last 15 years, his work has continued to address the structures of narrative and representation, as well as the relationship between social storytelling and the formal contingencies of image making. His most recent body of work, *Yellow Bile* (or *Work in Progress*), comprises large-scale painted canvases and explores how images are constructed in relation to their materiality and narrative content.

Subotzky is a recipient of various awards, including the Foam Paul Huf Award (2007), ICP's Infinity Award (2008) and the Deutsche Börse Photography Prize (2015). He has published three monographs to date: *Beaufort West* (Chris Boot, 2008), *Retinal Shift* (Steidl, 2012) and *Ponte City* (Steidl, 2014). His work has been exhibited globally and resides in numerous institutions, including MoMA, Guggenheim Foundation, SFMOMA, Centre Pompidou and V&A.

Phillips' Yuka Yamaji and Mikhael Subotzky discuss the *Windows* typology and why he smashed his retinal self-portrait.

Windows, Ponte City

Mikhael Subotzky & Patrick Waterhouse

Yuka Yamaji: Let's start from the beginning. You first met during a residency at Fabbrica in Treviso, Italy in 2007. And during that time, you decided to collaborate on a project that examined different aspects of the social structures in South Africa, ultimately becoming *Ponte City*. Mikhael, did you first see the Ponte building when you moved to Johannesburg from Cape Town?

Mikhael Subotzky: I started coming to Johannesburg when I started showing with Goodman Gallery, which was 2006, and when you come to Johannesburg you can't miss Ponte. So I was aware of it on the horizon but had absolutely no interest in doing any project there because it felt like such a cliché. It was through the dual process of being outside of South Africa and bouncing ideas with Patrick, and then on my return being taken to the building, that I realised that there was something so interesting that could be said through the building. Ponte dominates not only the skyline of Johannesburg but also the stories that Johannesburg has told about itself over the years and that's why it became interesting to us.

YY: And Patrick, did you already know about Ponte?

Patrick Waterhouse: I knew it just because it's something which has been photographed many times. But the thing which was amazing, that Mikhael showed me first, was this marketing material that was on this planned redevelopment. That was really mind blowing – this kind of attempt, in a very kitsch and clichéd way,

to quite crudely re-render this dystopian structure. They were amazing images that spoke to this attempt to gentrify [Ponte]. There's always this relationship between the specific narrative of its existing within Johannesburg and a very universal story of aspiration and dreams around Modernist architectural structures. The promise of those things and how they very easily transition into something which is quite dystopian. Those two things live very closely to each other.

YY: What did you do on your first visits to Ponte in 2008?

PW: We initially were just spending a lot of time walking around the building, feeling our way through it. We were looking for a way in. We struck upon this idea that derives from this Le Corbusier quote about the apertures of the building defining the space. That notion being the thing that took us to this place where we would see every internal view and every external view. This mapping of the building was a quite transformative moment for us because it gave us a system of working.

YY: To create your three typologies: *Windows*, *Doors* and *Televisions*, you applied a very systematic approach. You began with *Windows*, photographing every internal window in the building. Your featured work in *ULTIMATE* is a grid of 84 photographs and represents the top six floors of the 54-storey building with 12 windows across each floor, plus the uppermost row of 12 views, taken through a gap between the roof and the large sign atop the building. How do these images differ from those taken on the lower levels of the building?

MS: They do have a different feeling; I was really struck by this when putting the selection together. One of the things that's interesting is that the top two floors were servants' quarters and the windows that were built for them were much smaller than in the rest of the building. We came across some really shocking correspondence between the architects and what was then known as the Native Affairs Department about, and I quote roughly, 'where to place the servants for least visual nuisance.' So it was this incredibly racist correspondence that really revealed the madness of Apartheid philosophy.

What Patrick was saying about Modernism earlier and the potential fallacies and false dreams of Modernism became so important in the project because what we really came to understand was this coming together between the impossible dreams of Modernism and Modernist architecture and the impossible dreams of Apartheid. These two bastardised ideologies came together in this building – you really see that in the selection.

PW: It has this interesting relationship to the archaeology at the bottom of the building as well. We see the layers of typology as almost stratification of the history of the building. At the bottom, there were

also these Apartheid-era changing rooms that had never been painted over, so within all the process of redevelopment, these layers of much darker history get revealed to you.

YY: In the *Windows* typology, the perspective of the view seen through the windows changes as you go up the building. In terms of the view from these top floors, it's mostly sky and a real bird's-eye view of the city.

MS: We were initially attracted to the way that the landscape through the windows stitches itself together in this kind of panorama. We started at the top and then worked our way down the building. We weren't expecting this many people to want to be in the photographs and we also weren't expecting all the curtains that were covering up this view.

YY: Yes, the views seen through the windows are blocked by figures and hanging laundry – the layers of being veiled, partially concealed and completely concealed when the curtains are closed. These elements add depth to the grid. And while the overall colour palette is quite subdued, you have the red in the centre with that one curtain and then the colours of the South African flag popping out at the right edge. It just works.

MS: Funny you mention that. The variety of different kinds of things that you mention now, when we were making it, we didn't know what the eventual grid would look like and Patrick and I have had endless debates/friendly arguments [Patrick laughs] about what we hoped for. I think I wanted more of the landscape because I was so entranced by this idea of the stitching of the panoramic and Patrick really enjoyed the human element. But throughout all the arguments, we couldn't control it at all because we only put people in the photographs when they wanted to be in, and even, like you mentioned, the red and the colour palette, we were completely constrained by the shape of the building and having to stay true to it. All of the elements were forced upon us, but somehow, in the end, it ended up being perfect.

YY: For me, *Windows* is lyrical and highly nuanced. What meaning does it hold for you?

PW: In its entirety, I feel that the windows typology is at the core of this much wider body of work, which goes down lots of different rabbit holes and many different spaces. On a completely personal level, it symbolises the completion of a typology. I think it's the glue and the spine to this vastly multifaceted project.

MS: It's right at the centre of a crazy, overly ambitious project. The windows typology is the one that best stands on its own and talks to all of the concerns of the bigger project.

Self-portrait (with the help of optometrist) R and L **The Final Smashed Work**

YY: Since 2011, you have chosen a total of 42 images to smash. When you smashed your first work, *Christopher Sibidla's Body I*, taken in 2004, you spoke about how the process of smashing enabled you to relate to the pain you felt within yourself. Would you talk a bit more about this?

MS: I had actually gone to meet Christopher's mother to ask her permission to photograph the funeral and it was when I met her that she asked me to go to the mortuary to photograph her son because she couldn't face going herself to identify the body. After taking it and printing it, I could hardly bring myself to take it back to her. [Pauses] I'd never seen a dead body before – it was kind of haunting me. I was quite traumatised and obviously scared that I was going to make her trauma much worse, but because she'd asked me to, I eventually decided to take it to her. I'll never forget her response. [Pauses] She kissed the surface of the photograph and pushed it to her chest and said, 'Thank you. This helps me to put my son to rest.'

I continued to be traumatised by the memory of that experience and the photograph and felt this frustration with photography that my experience and feelings as a photographer were not written into the residual artwork. So smashing it was an instinctive idea that I didn't think too much about, but once I'd done it, I realised that I was writing my feelings of trauma and violence at what I'd witnessed into the work itself. The second realisation was that it also covered up the photograph, re-shrouding Christopher's body. And in many ways, despite the positive response of the mother, I think it's a representation that I wish that I had never made, and by smashing it and covering it up, I was re-shrouding something that I wish I had never unshrouded.

YY: The process of revisiting and re-contextualising is an important aspect of your image making. Looking back on the last eight years, has the act of smashing taken on other meanings? How has it continued to affect your relationship to photography?

MS: Smashing started provoking a whole load of different thoughts for me. There was the obvious relationship to Roland Barthes's concept of punctum – the puncture that actually connects the viewer to the emotional quality of the photograph – and to death as well. Then I realised that smashing also draws attention to the surface and the materiality of the photograph, preventing the viewer from having this complacent relationship with what a photograph is.

The smashing got in the way of the viewer's ability to consume the photograph. Revisiting my work and dealing with very deep ambivalent feelings about photography and my relationship to photography felt very important to me over the years in which I was smashing those photographs. I think I'm in a different place both in my life and in my career right now where I feel that revisiting isn't as urgent as it used to be. It feels very appropriate to be bringing that process to an end.

YY: Each smashed work is unique. How much planning goes into smashing a work? Or is the act instinctual? Or a combination of both?

MS: Probably a bit of both but mainly instinctual. When printing the photograph and mounting it to the toughened glass, I normally spend a bit of time with it looking and thinking about where I want to smash it. But then it becomes very instinctual, very performative. In the moment that the hammer goes up and then comes down, I try to hold the thought that made me choose that image to smash and I think that often comes into how hard I smash it. I've smashed some multiple times, some I've only smashed once, so it does feel as if the smashed work in some ways carries the trace of the performance of smashing it.

YY: Your featured work in **ULTIMATE** is a smashed self-portrait of your right and left retinas, taken in 2012, for *Retinal Shift*. What is the story behind this diptych?

MS: It came from the process of thinking about the gaze and the history of photography and surveillance. I was spending months in this 19th century camera obscura in the attic of this restored museum in a small town called Grahamstown while making my first film *Moses and Griffiths*. One day, I walked out of the museum and next door was an optometrist with a mini display of old equipment so I started thinking about what an optometrist does. I got chatting to the optometrist who told me about these new technologies for making images of the eyes. It took me a while but I found an optometrist in Johannesburg who had a more advanced camera.

So when I eventually got around to making the self-portrait, I was struck by how I was blinded at the moment that those images were made. It fitted so perfectly with my investigation of these ambivalent feelings around photography that the self-portrait of myself, the photographer, was made in the moment that I was blinded by the photographic apparatus.



Still from Mikhael Subotzky's final smash
Johannesburg, 14 September 2018

YY: These photographs of your giant retinas were hung as the first work in your *Retinal Shift* exhibition.

MS: It felt very appropriate that the viewer had to pass by my gaze in order to get into the rest of the exhibition that was so much about the gaze and the complexities of it. I didn't want to let the viewer off the hook in that exhibition. In some ways it was a confessional body of work where I was dealing with complicated things in myself and myself as an image-maker but I also wanted to implicate the viewer.

YY: Yes, you're looking back at them.

MS: Exactly.

YY: Your smashed self-portrait diptych marks the endpoint to your smashed series. Why did you choose this as your final smashed work?

MS: The self-portrait of my right and left retinas always anchored that exhibition *Retinal Shift* along with the smashed works in the installation *I was looking back*. In deciding that this was a work I wanted to smash, I was taking it back to this personal level – my eyes, my machines for looking, my relationship to representation. It just felt obvious that I would smash that. I'm thinking now for the first time about the process of printmaking where you make a plate of the edition and then you break the plate so that it can't be printed any more. Symbolically, this smashing of my own eyes feels like the right way of closing that process.



Installation shot, *Retinal Shift*, IZIKO South African National Gallery, 2012

15. Cristina de Middel Spanish b. 1975

The Afronauts, 2012

Unique chromogenic triptych, each flush-mounted.

Each image: 100 x 100 cm (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)

Each frame: 104 x 104 cm (40 $\frac{7}{8}$ x 40 $\frac{7}{8}$ in.)

Each signed in ink, printed title, date and number AP2
on the accompanying Certificate of Authenticity.

**This triptych is unique. Each print is AP2 from the sold-out edition
of 5 + 2 APs. Each image is sold out in all sizes and editions.**

Estimate

£30,000-50,000 \$39,100-65,100 €33,600-56,100

Exhibited

The Afronauts, Deutsche Börse Photography Prize exhibition,
The Photographers' Gallery, London, 19 April - 30 June 2013, others
Cristina de Middel: The Afronauts, Foam Museum,
Amsterdam, 13 September - 10 November 2013, others
The Afronauts, Perth Centre for Photography,
Perth, 5 February - 6 March 2017, others

Literature

C. de Middel, *The Afronauts*, Madrid: Self published, 2012, n.p.
R. Shore, *Post-Photography: The Artist with a Camera*,
London: Laurence King, 2014, cover (variant), pp. 243-244





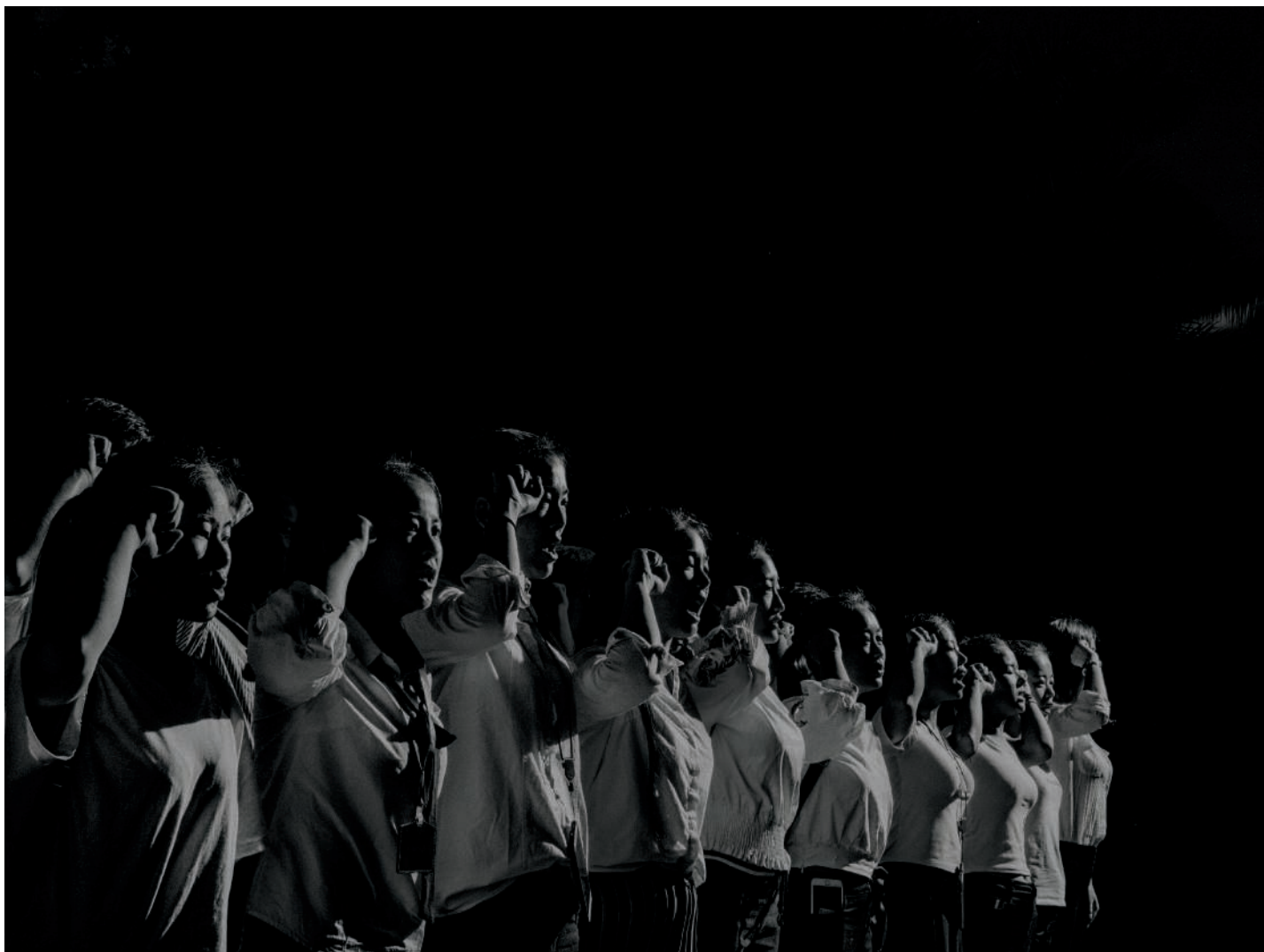
After a 10-year career as a photojournalist, Cristina de Middel began researching stories that are fictional but believed as real and ones that are real but unbelievable. This led her to the 1964 Zambian Space Programme and its attempt to send Africa's first astronauts to the moon. *The Afronauts* explores the true story of Edward Mukuka Nkoloso, a Zambian science teacher, who during the height of the space race decided to train the first African crew to travel to the moon and then to Mars via catapult. Mukuka chose to send a woman, two cats and a missionary, and they underwent specific 'training' at his secret HQ near Lusaka.

Approaching the project like a director would a film, de Middel staged re-enactments of how she thought this strange moment in Zambian history might have taken place. She scouted locations in her own



native Alicante (having never been to Zambia), used found props, such as streetlamps for helmets, hired actors and made costumes. The costumes were inspired by clichéd outfits from space programmes at the time but used African fabrics with their bright colours and designs. In this unique triptych, we see the afronaut exploring this world that de Middel has created.

We see his face as he imagines this brave new world, him leaping up the rocks in training for whatever lies ahead. The images themselves, both in colour and shape, mirror the format of 1960s television. Seeing these images side by side, the viewer is transported to another world. *The Afronauts* documents an impossible fantasy and in doing so challenges the traditional depiction of the African continent.





16. Alex Majoli Italian b. 1971

Scene #1350, 2017

Unique archival pigment print, flush-mounted.

Image: 120 x 160 cm (47¼ x 62⅞ in.)

Frame: 123.5 x 163.5 cm (48⅞ x 64⅜ in.)

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

This image exists only as this unique work, printed and released exclusively for ULTIMATE.

Estimate

£15,000-25,000 \$19,500-32,600 €16,800-28,000

Alex Majoli explores the idea of people being actors within their own lives. *Scene #1350*, offered here, depicts beauty parlour employees in Shenzhen, China, participating in a patriotic pep rally before starting their day's work. The women emerge from the darkness, standing in a line as they salute, the light hitting their faces as they look ahead. In this monochromatic image, Majoli's theatrical use of artificial light blurs the line between journalism and art, uncovering the inherent drama in everyday life.

18. Jérôme Sessini French b. 1968

Rationing Store - La Havana from *Cuba in Suspense*, 2009

Archival pigment print, flush-mounted.

Image: 120 x 180 cm (47¼ x 70⅞ in.)

Frame: 123.7 x 184.1 cm (48¾ x 72½ in.)

Signed in ink, printed title, date and number 1/1 on an artist label affixed to the reverse of the frame. Accompanied by a signed Certificate of Authenticity.

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

Estimate

£12,000-18,000 \$15,600-23,500 €13,500-20,200

Here, we see a typical Cuban scene at dusk: a corner shop with a few people inside, the bright colours found on the streets of Havana are muted in the evening light. Jérôme Sessini's *Rationing Store* references Cuba's food distribution system known as Libreta de Abastecimiento. Instituted in 1962, the system administers individual rations and frequency of supplies. Most of the products are circulated at the local bodega (a rationing store) as depicted here. In this work, Sessini has created a dramatic scene out of a mundane activity.

17. Newsha Tavakolian Iranian b. 1981

Untitled from Listen, 2010-2011

Archival pigment print, flush-mounted.

Image: 105 x 130 cm (41⅜ x 51⅞ in.)

Frame: 115 x 140 cm (45¼ x 55⅞ in.)

Signed, titled, dated and numbered AP2 in ink on an artist label affixed to the reverse of the frame. Accompanied by a signed Certificate of Authenticity.

This work is AP2 from the sold-out edition of 7 + 2 APs. This image exists only in this size and edition. Los Angeles County Museum of Art holds another print from this edition.

Estimate

£15,000-25,000 \$19,500-32,600 €16,800-28,000

Exhibited

Newsha Tavakolian: Listen/The day I became a woman, LACMA, Los Angeles, 29 July - 15 December, 2013, another *She Who Tells a Story: Women Photographers from Iran and the Arab World*, MFA, Boston, 27 August 2013 - 12 January 2014; NMWART, Washington DC, 8 April - 31 July 2016, another

Literature

K. Gresh et al., *She Who Tells a Story: Women Photographers from Iran and the Arab World*, Boston: MFA, 2013, back cover (variant), p. 68

Standing in the sea, an Iranian woman stares fiercely at the viewer, fully clothed as the waves hit her. From Newsha Tavakolian's interpretative portrait series *Listen*, this work is one of six imaginary CD covers that she designed for Iranian women singers who are not allowed to perform solo or produce their own CDs due to Islamic regulations in place since 1979. Tavakolian explains that this project 'echoes the voices of these silenced women. I let Iranian women singers perform through my camera while the world has never heard them'.



19. Norman Behrendt German b. 1981

Blueprint, 2017-2018

Unique polyptych, comprising 175 cyanotypes.

Each image: 37 x 24.5 cm (14 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in.)

Each sheet: 42 x 29.7 cm (16 $\frac{1}{2}$ x 11 $\frac{3}{4}$ in.)

Overall: 312 x 814.5 cm (122 $\frac{7}{8}$ x 320 $\frac{5}{8}$ in.)

Each initialled and numbered sequentially in pencil on the verso; signed in ink, printed title and date on the accompanying Certificate of Authenticity. Contained within a grey clamshell case with printed credit, title and date.

This work is unique.

Estimate

£40,000-60,000 \$52,100-78,200 €44,800-67,300

Exhibited

Probable Lies, Ambika P3, University of Westminster, London, 23 - 28 June 2018, this lot



On 23 June 2016, in a historic referendum, a small majority of UK citizens voted for Britain's 'exit' from the European Union, a process commonly known as Brexit. Arriving in London in August 2017, Norman Behrendt observed how news channels, newspapers and social media were filled with accusations, historical allusions and propaganda around the many unresolved issues concerning economic consequences, sovereignty, immigration, borders and the political costs of this historic decision. He started to explore the ways in which different media outlets visualise the issues surrounding Brexit, examining how it is presented on both sides of the argument. Focusing on videos found on social media sites and YouTube, Behrendt would screenshot stills from moving images then create abstract crops out of the original image. He explains his image-making process: 'Each photograph is the outcome of a process of dismantling the visual language of the media into its layers and thereby scrutinising and recycling these pixelated, transient images'. From 3,760 images, he elected 175 that question how the visual language of mass media around Brexit has manipulated and spread popular beliefs concerning national pride and social anxiety.

When it came to printing his 175 images, Behrendt decided on the cyanotype process after reading an article that asked, 'Do Eurosceptic parties and political movements within other EU states plan to use Brexit as blueprint to quit EU?' The cyanotype, an early photographic process discovered by English scientist-astronomer John Herschel in 1842, was used mainly as a means of reproducing drawings and diagrams, as in blueprints. In the polyptych *Blueprint*, 2017-18, this historical photographic method traces the practices of present day media and mirrors them back in striking cyan blue. The laborious process involved

creating 175 negative transparencies, hand-coating lining papers then contact printing them in an ultraviolet light exposure unit. The resulting cyanotypes are impressively even in tone. For Behrendt, the bright Prussian blue reflects both the European Union and its invisible influence on the United Kingdom and as the colour of conservatism and the Tories. Displayed on the wall, the entire project measures 312 x 815 cm; *Blueprint* is accompanied by a custom designed clamshell box, which neatly contains all 175 prints.

'The individual images are chosen for their iconography and graphic punch – they are visual metaphors that persuade, lie, convince, scare and at the same time seduce us,' art historian Lucy Soutter explains, 'together they contribute to a layered message about the roles of history and the ideologies that shape British attitudes about Brexit, drawing our attention to gestures of power and symbols of nationhood. The grid itself creates a visual text whose juxtapositions can be read in many directions – a fragmented mosaic of reality that provokes a feeling of disorientation and uncertainty'. Back in his native Germany, Behrendt is currently focusing on examining the German media's perspective.

Behrendt's work deals with the political and social changes of our time, existing between documentary and conceptual photography. His photobook *burning down the house* (2014) was awarded the First Prize at the 2013 Kassel Dummy Award and received special acknowledgement at Gera's 2013 Aenne Biermann Prize for contemporary German photography. His ongoing series *Brave New Turkey* was nominated for the Discovery Award at the Rencontres d'Arles in 2017 and also published in the 18 June 2017 issue of the *New York Times Magazine*.

‘Each photograph is the outcome of a process of dismantling the visual language of the media into its layers and thereby scrutinising and recycling these pixelated, transient images.’

Norman Behrendt









20. **J. D. 'Okhai Ojeikere** Nigerian 1930-2014

Hairstyles, 1968-1975

Unique polyptych, comprising six gelatin silver prints, printed later.
Each image: 43.2 x 44.2 cm (17 x 17 $\frac{3}{8}$ in.) approximately
Each sheet: 61 x 51 cm (24 x 20 $\frac{1}{8}$ in.)

All signed, dated, one titled, five variously numbered, all in ink, and credit blindstamps in the margins; five signed, dated, annotated by Philippe Salaün, printer, in pencil and printer's stamps on the verso.

This polyptych is unique. The Metropolitan Museum of Art, Art Institute of Chicago and Victoria and Albert Museum hold other works from this series.

Estimate

£30,000-50,000 \$39,100-65,100 €33,600-56,100

Provenance

MAGNIN-A, Paris

Exhibited

J.D. 'Okhai Ojeikere, Fondation Cartier Paris,
4 April - 27 May 2000, others

Making Africa: A Continent of Contemporary Design, Guggenheim
Bilbao, Bilbao, 29 October 2015 - 21 February 2016, others
Africa, Architecture, Culture and Identity, Louisiana Museum
of Modern Art, Humlebaek, 25 May - 25 October 2015, others

Literature

A. Magnin, *J.D. 'Okhai Ojeikere: Photographies*, Paris: Fondation
Cartier, 2000, cover and pp. 91 (variant), 102, 139 and 149 (variant)



For over 30 years J.D. 'Okhai Ojeikere turned his camera towards the hair of Nigerian women. Photographing hairstyles for all occasions from the everyday to the ceremonial, he created a visual history that both recalled the past and captured the present. For Ojeikere, *Hairstyles*, conceived at a time when photographers in Africa did not embark on non-commercial projects, was an artistic and ethnographic celebration of Nigerian culture.

21. William Klein b. 1928

Black traces + 4 yellow pastilles, 1952-1953
Archival pigment print, printed 2018, flush-mounted.
Image: 208.8 x 159 cm (82¼ x 62⅝ in.)
Frame: 213.5 x 164.5 cm (84 x 64¾ in.)
Signed in ink, printed title, date and number 1/3 on
an artist label affixed to the reverse of the frame.

Estimate

£25,000-35,000 \$32,500-45,600 €28,200-39,500

Exhibited

Photographisme: William Klein, Gérard Ifert, Wojciech Zamecznik, Centre Pompidou, Paris, 8 November 2017
- 29 January 2018, another

Literature

K. Ziębińska-Lewandowska, *Photographisme: William Klein, Gérard Ifert, Wojciech Zamecznik*, Paris: Centre Pompidou, 2017, p. 73

William Klein works across multiple disciplines: photography, painting, cinematography and graphic art. In 1952, Klein returned to Paris after two years of national military service. Keen to pursue his career as a painter, he was highly influenced by the work of Fernand Léger, Ellsworth Kelly and László Moholy Nagy. That same year, he received a commission for the cover of *Domus*, an Italian architecture and design magazine.

Seizing this opportunity, Klein set about creating works for a cover that was abstract yet entirely photographic – a marriage of graphic design and photography. In the darkroom, Klein would cut shapes out of paper then place the cut-out paper on the enlarger. He would then transmit light through the cut outs and by moving the paper around ‘paint’ directly onto the photosensitive paper. After he had developed the print, he would continue cutting out shapes of coloured paper and affixing them to the work, culminating in a collage that he would finally shoot with his camera. The resulting photograph is what he considered the final artwork. In the present lot, we see Klein’s flowing black ‘traces’, created photographically, interrupted by four yellow circles. Filling and expanding off the edge of the frame, these ‘traces’ push the boundaries of photography and reveal its ability to depict non-representational matter.

It has only been in the last decade that Klein has returned to this period of his work, culminating in the 2017 exhibition *Photographisme: Klein, Ifert, Zamecznik* at the Centre Pompidou in Paris, which examined how William Klein, Gérard Ifert and Wojciech Zamecznik combined photography with other media in the 1950s and 60s. The present lot, created between 1952-53 during the peak of this period in his career, is appearing at auction for the first time.





22. Robert Heinecken 1931-2006

T.V. Network Newswomen Corresponding
 (Barbara Walters and Faith Daniels), 1986
 Composition, comprising six dye destruction prints and
 photolithographs, mounted together in an artist's frame.
 101 x 98.5 cm (39¾ x 38¾ in.)
 Each signed, dated and annotated in pencil on the verso.

Estimate
 £7,000-9,000 \$9,100-11,700 €7,900-10,100

Provenance
 Rhona Hoffman Gallery, Chicago

23. Robert Heinecken 1931-2006

Daytime Color TV Fantasy (4A, 23A, 10A), 1974
Three 3M Color-in-Color dye sublimation prints.
Each image: 17 x 22 cm (6¾ x 8⅝ in.)
Frame: 75.5 x 37.3 cm (29¾ x 14⅝ in.)
Two signed and dated in pencil on the verso.

Estimate

£8,000-12,000 \$10,400-15,600 €9,000-13,500 ±

Provenance

Rhona Hoffman Gallery, Chicago

Exhibited

Robert Heinecken: Object Matter, Museum of Modern Art, New York, 15 March – 7 September 2014; Hammer Museum, Los Angeles, 3 October 2014 – 18 January 2015, this lot

Literature

K. Moore et al., *Robert Heinecken*, London: Ridinghouse, 2012, pp. 86-87

E. Respini, *Robert Heinecken: Object Matter*, New York: MoMA, 2014, pp. 102-103, this lot



24. Robert Heinecken 1931-2006

Selected Images, 1965-1990
Nine prints, various processes.
Varying sizes from approximately 20.3 x 12.6 cm (7⅞ x 4⅞ in.)
to 35.6 x 24.8 cm (14 x 9¾ in.) or the reverse
Variously signed, titled, dated, annotated
in ink/pencil on the recto/verso.

Estimate
£20,000-30,000 \$26,100-39,100 €22,500-33,700

Provenance
Frederich Petzel Gallery, New York;
Rhona Hoffman Gallery, Chicago;
Cherry Martin, Los Angeles;

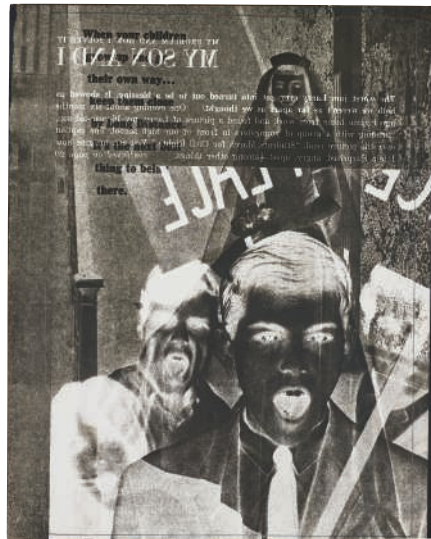
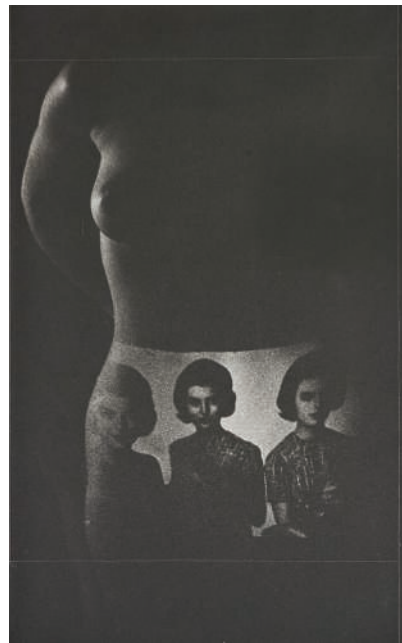
Top:
Blue Chip Stamp Girl, 1965
Figure/Underwear, 1965
#13-4 from *Are you Rhea*, 1967

Middle:
#22-4 (*My son and I*) from *Are you Rhea*, 1966
Studies #37, 1970
Untitled (63-A-34), 1970

Bottom:
PP/Two Women-H, 1990
PP Surrealism AA The Sweet Smell of Sex, 1990
PP/Surrealism - 8, 1990

Since the 1960s, Robert Heinecken has cleverly challenged notions of sexuality, gender identity and economic status, among other pertinent socio-cultural issues. By drawing attention to the constructed nature of imagery, be it through his photo-grids, appropriation of magazine images or television freeze frames, Heinecken has shone a spotlight on the building blocks upholding generally accepted assumptions about the self. In this respect, Heinecken considered himself a ‘para-photographer’, his work transcending the traditional photographic conventions.

The lots offered here exemplify Heinecken’s playful experimentations with mass media. Both lots 22 and 23 examine imagery on television. *T.V. Network Newswomen Corresponding* (lot 22), comprising TV freeze-frame telecasts of Barbara Walters and Faith Daniels, is his tongue-in-cheek search for the perfect anchorwoman. Pairing the two women, he makes Walters and Daniels seem interchangeable and highlights the media’s attempts to make the news palatable to the largest audience. Lot 24, a selection of nine works from 1965-1990, including prints from *Are You Rea*, highlights his various photographic methods, as well as how he challenged the conventions of photography. Through these constructed images Heinecken questions the inherent truths in photography and the moving image.





25. Irving Penn 1917-2009

Rag and Bone Man, London, 1950

Platinum palladium print, printed 1967.

42 x 32.8 cm (16½ x 12⅞ in.)

Signed, initialled, titled, dated, numbered 1/32, annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

Estimate

£30,000-50,000 \$39,100-65,100 €33,800-56,400 ±

Provenance

Ehlers Caudill Gallery, Chicago, 1997

Literature

I. Penn, *Moments Preserved*, New York: Simon and Schuster, 1960, p. 170

I. Penn, *Passage: A Work Record*, New York: Knopf, 1991, p. 98

S. Greenough, *Irving Penn: Platinum Prints*, Washington: National Gallery of Art, 2005, pl. 31

V. Heckert & A. Lacoste, *Irving Penn: Small Trades*, Los Angeles: Getty, 2009, pl. 200

M. Hambourg & J. Rosenheim, *Irving Penn: Centennial*, New York: The Met, 2017, pl. 101 p.180



26. Irving Penn 1917-2009

Coal Man, New York, 1951

Platinum palladium print, printed 1967.

50 x 38.5 cm (19⁵/₈ x 15¹/₈ in.)

Signed twice, titled, dated, numbered 2/6, annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

Estimate

£30,000-50,000 \$39,100-65,100 €33,800-56,400 ±

Literature

I. Penn, *Moments Preserved*, New York:

Simon and Schuster, 1960, p. 167

V. Heckert, & A. Lacoste, *Irving Penn:*

Small Trades, Los Angeles: Getty, 2009, pl. 113

M. Hambourg & J. Rosenheim, *Irving Penn:*

Centennial, New York: The Met, 2017,

pl. 110 p. 183

27. **Irving Penn** 1917-2009

Three Wines of France, New York, 1953
Pigment print, printed 2006, flush-mounted.
58.3 x 47 cm (22⁷/₈ x 18¹/₂ in.)
Signed, initialled twice, titled, dated, annotated in pencil, Condé Nast (courtesy *Vogue*) copyright credit reproduction limitation and edition stamps on the reverse of the flush-mount. From an edition of 6.

Estimate
£50,000-70,000 \$65,100-91,200 €56,200-78,600

Provenance
Pace/MacGill Gallery, New York

Literature
I. Penn, *Moments Preserved*, New York: Simon and Schuster, 1960, p. 16

‘I myself have always stood in awe of the camera. I recognize it for the instrument it is, part Stradivarius, part scalpel.’

Irving Penn



28. William Eggleston b. 1939

Dust Bells Volume II, 1965-1974

Memphis: Eggleston Artistic Trust, 2004.

10 dye-transfer prints.

Each 30 x 45 cm (11¾ x 17¾ in.) or the reverse

Each signed in ink in the margin; each dated, numbered 1/15 in another hand in ink and Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso. Colophon.

Accompanied by a clamshell case with printed title.

Estimate

£80,000-120,000 \$104,000-156,000 €89,900-135,000

Provenance

Victoria Miro, London, 2004

Exhibited

William Eggleston Portraits, National Portrait Gallery, London, 21 July - 23 October 2016, others

Literature

E. Sussman, ed., *William Eggleston Democratic Camera:*

Photographs and Video, 1961 - 2008, New York:

Whitney, 2009, pls. 78-79 pp. 158-159

K. Bush & G. Badger, *Everything Was Moving: Photography from the 60s and 70s*, London: Barbican, 2012, pl. 109

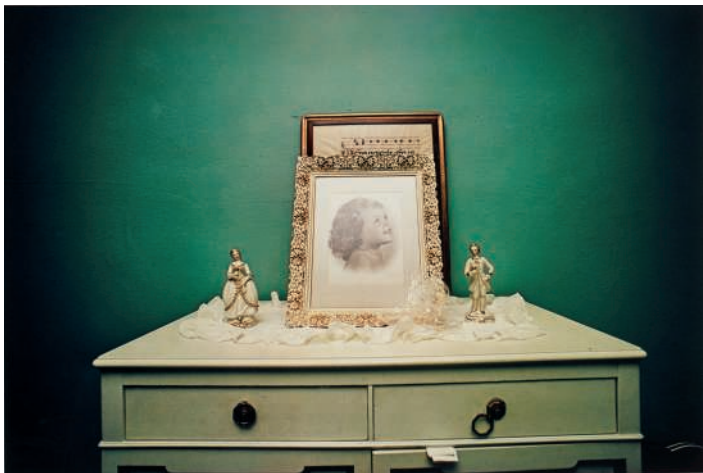
P. Prodger, *William Eggleston: Portraits*, London:

National Portrait Gallery, 2016, pl. 54, p. 98

William Eggleston's highly saturated, vivid images highlight the beauty in the banal. In the late 1960s, Eggleston broke away from traditional black-and-white photography and started experimenting with colour. At the time, colour photography was widely associated with commercial rather than fine art, and his defining 1976 solo exhibition at the Museum of Modern Art fundamentally shifted how colour photography was viewed, ushering in institutional acceptance and helping to ensure Eggleston's significant legacy in the history of photography.

In 2004, Eggleston published two portfolios: *Dust Bells Volume I* and *Dust Bells Volume II*. Each volume comprises 10 dye-transfer prints that perfectly encapsulates why Eggleston has been nicknamed the father of colour photography. The deep blues and powerful reds found in *Dust Bells Volume II*, offered here, is Eggleston at his finest. These 10 images depict life in the South from 1965-1974, attaching a thoughtful significance to everyday objects and actions. While passing moments – a couple eating fast food in their car, a lone sign along a highway, a magazine in the back of a car – may seem like random details, every frame is carefully composed. Eggleston treats each image like a painting, rendered with split-second confidence. His medium of choice is the dye transfer, a process that allows him to control the tone and intensity of each individual colour.

Dust Bells Volume II remains the last portfolio that the artist has compiled. This portfolio is appearing at auction for the first time.

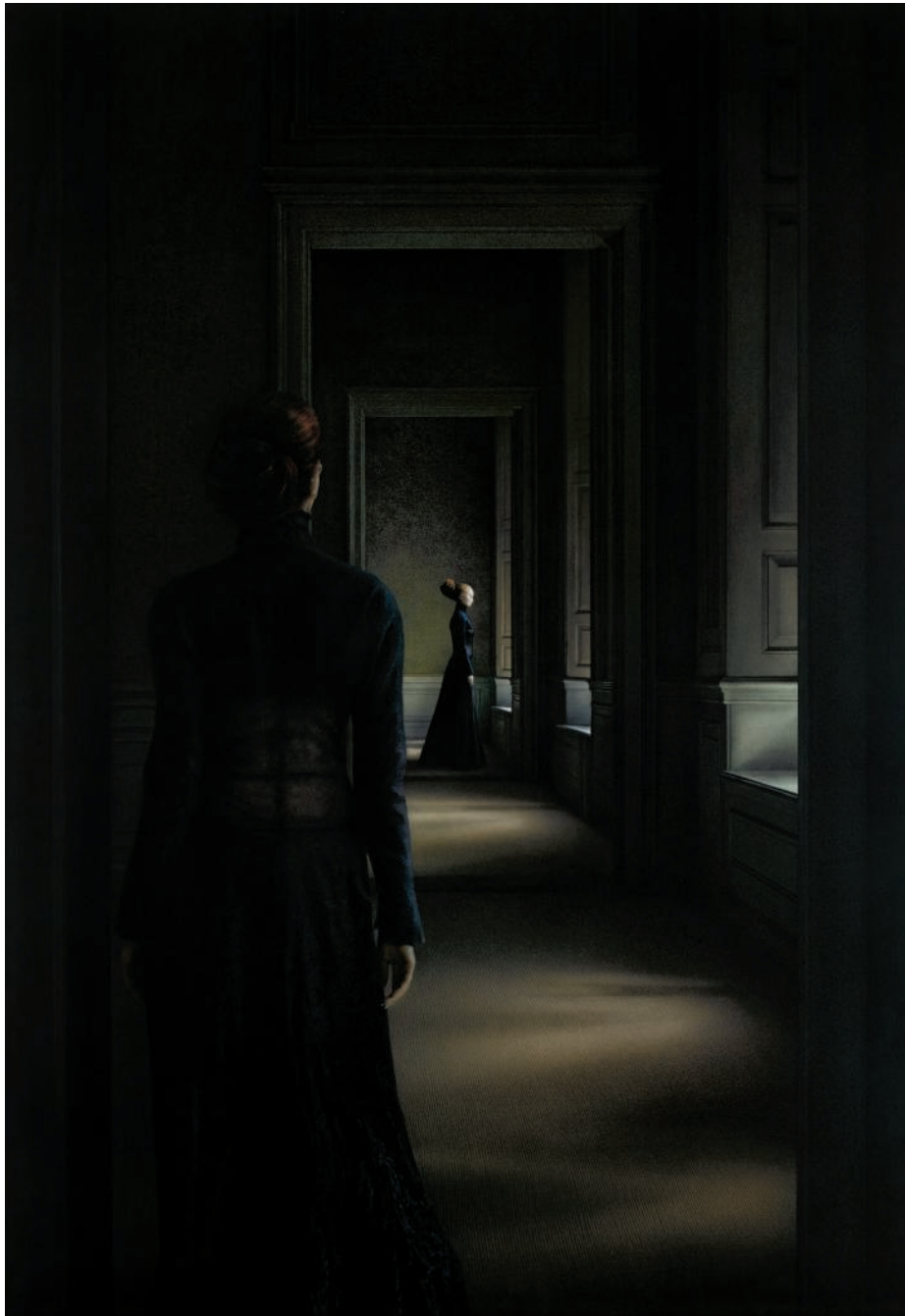






‘Eggleston’s images can trick you if you’re not careful. You have to look at them, then you have to look again and then keep looking until the reason he took the picture kind of clicks in your chest.’

Augusten Burroughs, *The New York Times Style Magazine*, 17 October 2016



29. Desirée Dolron b. 1963

Xteriors XII, 2001-2008
 Chromogenic print, Diasec and flush-mounted.
 173 x 119.9 cm (68½ x 47¼ in.)
 Signed, titled, dated and numbered 4/8 in ink on the
 reverse of the flush-mount.

Estimate
 £40,000-60,000 \$52,100-78,100 €45,100-67,600 ♣

Provenance
 Michael Hoppen Gallery, London

Literature
Desirée Dolron: Exaltation, Gaze, Xteriors,
 Paris: Institut Néerlandais, 2006, p. 99



30. Richard Learoyd b. 1966

Jasmijn, 2012

Unique dye destruction print, flush-mounted.

Image: 108 x 88.3 cm (42½ x 34¾ in.)

Frame: 134 x 112.5 cm (52¾ x 44¼ in.)

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

Estimate

£25,000-35,000 \$32,500-45,600 €28,200-39,500 ₣ ♠

Provenance

Fraenkel Gallery, San Francisco

Literature

L. A. Martin ed., *Richard Learoyd: Day for Night*, New York: Aperture, 2015, p. 122



31. Shirin Neshat b. 1957

Stripped, 1996

Gelatin silver print with ink.

Image: 136 x 91 cm (53½ x 35⅞ in.)

Frame: 160 x 106 cm (62⅞ x 41¾ in.)

Signed, titled, dated and numbered AP in ink on the verso. Signed in ink on the accompanying Certificate of Authenticity. From an edition of 3 + 2 APs.

Estimate

£30,000-50,000 \$39,100-65,100 €33,800-56,400 ±

Provenance

Ben Brown Fine Arts, London

32. Shirin Neshat b. 1957

Women of Allah, 1995

Gelatin silver print with brush and ink, flush-mounted.

Image: 176 x 117 cm (69¼ x 46⅞ in.)

Frame: 188.5 x 129 cm (74¼ x 50¾ in.)

Signed in ink, printed title, date and number AP on the accompanying Certificate of Authenticity. This work is unique.

Estimate

£40,000-60,000 \$52,100-78,100 €45,100-67,600 ±

Provenance

Ben Brown Fine Arts, London





33. **Pieter Hugo** b. 1976

Jatto with Mainasara, Ogere-Remo,
Nigeria from The Hyena & Other Men, 2007
Chromogenic print, flush-mounted.

Image: 152 x 152 cm (59 $\frac{7}{8}$ x 59 $\frac{7}{8}$ in.)

Frame: 181 x 181 cm (71 $\frac{1}{4}$ x 71 $\frac{1}{4}$ in.)

Signed, titled, dated and numbered 2/5 in ink on
an artist label affixed to the reverse of the frame.

Provenance

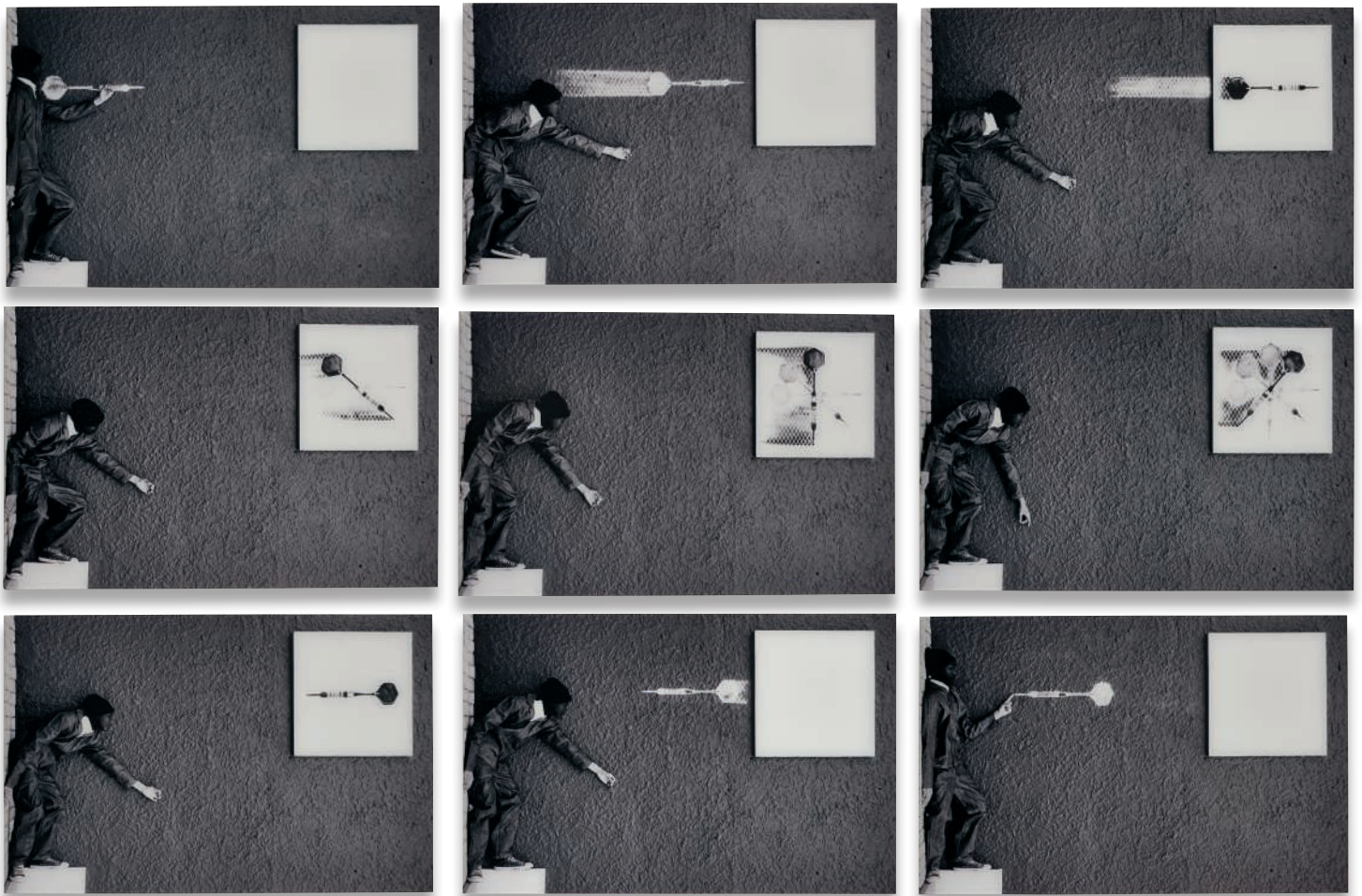
Studio La Città, Verona

Literature

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

Estimate

£25,000-35,000 \$32,500-45,600 €28,200-39,500



34. Robin Rhode b. 1976

Throw Away, 2010

Nine chromogenic prints, each face-mounted.

Each: 34.6 x 53.5 cm (13 $\frac{5}{8}$ x 21 $\frac{1}{8}$ in.)

Each with printed title, date, number 4/6 and '1-9' sequentially on a gallery label affixed to the reverse of the flush-mount. Accompanied by a signed Certificate of Authenticity.

Estimate

£20,000-30,000 \$26,000-39,100 €22,500-33,800

Provenance

Phillips, London, Contemporary Art Day Sale, 17 February 2012, lot 194

Latin America

Pablo López Luz

Mexican, b. 1979
Lot 35

Pablo López Luz explores the relationship between humans and their environment in his photography. He experiments with vantage points and framing, challenging how we engage with a landscape. López Luz studied at the Universidad Iberoamericana in Mexico City before completing a master’s degree in Visual Art at NYU in 2006. López Luz has exhibited at a number of institutions, including the ICP, New York and Fondation Cartier, Paris and his work is held at the Museo de Arte Moderno, Mexico City and SFMOMA.

Pablo Ortiz Monasterio

Mexican, b. 1952
Lot 36

After studying economics at the Universidad Nacional Autónoma de México, Pablo Ortiz Monasterio took up photography at Ealing Technical College in London in the 1970s. Working in the photojournalism tradition, he has produced photo essays on specific subjects – indigenous tribes, campesinos, and fishing communities – as well as experimental digital and audiovisual projects. He is the co-founder of the Consejo Mexicano de la Fotografía and the Centro de la Imagen and has been featured in solo exhibitions at MoMA, Palacio de Bella Artes, Mexico City and the Centro Português de Fotografia, Porto.

Marcos López

Argentinian, b. 1958
Lot 37

In 1982 Marcos López received a grant from the Fondo Nacional de las Artes and abandoned his engineering studies in order to dedicate himself fully to photography. In Buenos Aires he came into contact with artists from other disciplines and participated in various projects encompassing video, advertising photography and magazine work. His work has been exhibited internationally, including the Museum of Photography, Charleroi and ICP, New York. His work is held in many institutions including Museo Nacional de Bellas Artes, Buenos Aires and Museo Reina Sofía, Madrid.

Facundo de Zuviría

Argentinian, b. 1954
Lot 38

Facundo de Zuviría explores the urban landscape in his photography. De Zuviría has received multiple awards, including the prestigious Konex Award in 1992 and again in 2012. His work has been exhibited worldwide, including the Museo Amparo, Puebla and the ICP, New York. His work is held in numerous collections, including the Fondation Cartier, Paris and the Museo Nacional de Bellas Artes, Buenos Aires.

Nicolas Franco

Chilean, b. 1973
Lot 39

Nicolas Franco’s photographic process incorporates the re-appropriation of existing images and transferring them from one medium to another. His work has been shown internationally, including Museo Nacional de Bellas Artes, Santiago, Museo de Artes Visuales, Santiago and Museo del Barro, Asunción. In 2010 he was awarded the Pollock-Krasner Foundation Grant.



35. Pablo López Luz b. 1979

San Diego – Tijuana XI, Frontera USA-Mexico, 2015
Chromogenic print, flush-mounted.
Image: 143 x 119.5 cm (56¼ x 47 in.)
Frame: 151 x 127.5 cm (59½ x 50¼ in.)
Signed in ink, printed title, date and number AP2
on an artist label affixed to the reverse of the frame.
From the sold-out edition of 6 + 2 APs.

Estimate

£8,000-12,000 \$10,400-15,600 €9,000-13,500

Exhibited

México Contemporáneo, Fototeca Latinoamericana,
Buenos Aires, 15 June – 13 August 2017, another
Civilization: The Way We Live Now, National Museum
of Modern and Contemporary Art, Gwacheon,
18 October 2018 - 17 February 2019, another

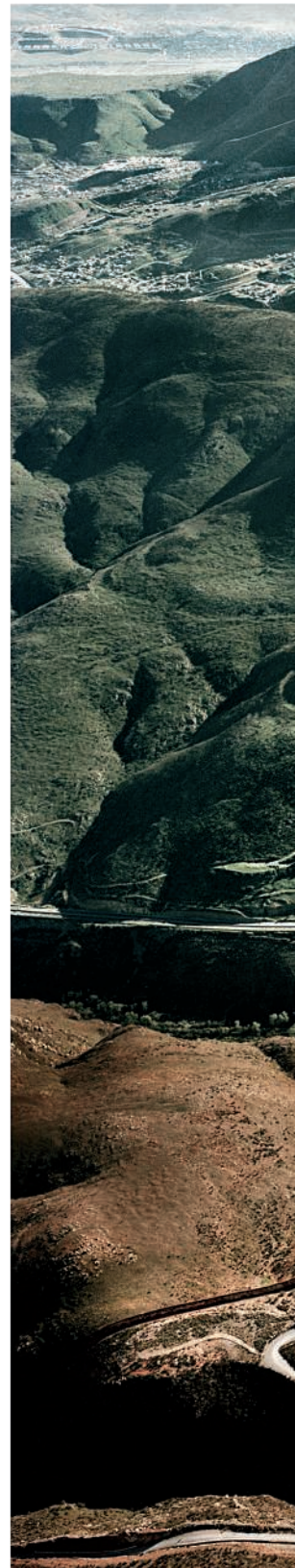
Literature

P. López Luz, *Frontera*, Buenos Aires: Photogramas Editions, 2017, n.p.
W. A. Ewing & H. Roussell, *Civilization: The Way We Live Now*,
Gwacheon: National Museum of Modern and Contemporary Art,
to be published October 2018

Pablo López Luz started photographing the Mexico-US border in 2014. Over four helicopter rides, he documented 2,000 km of land from both sides, covering the territory between San Diego and El Paso. For this project, López Luz was interested in the border wall as the main narrative element behind the photographs, reflecting his continued preoccupation with man's relationship to the landscape.

In the present lot, taken from the US side, we see the border between Tijuana and San Diego. Almost 50 million people cross this border each year, making it the busiest land-border crossing in the world. Yet López Luz presents it void of human presence. The subliminal mountains fill the frame with seemingly endless swathes of green and brown, divided by a thin line, as if it has been drawn on the landscape. Rather than emphasising the border as an area of conflict, the artist aims to reinterpret this man-made line by stripping everything else away to focus on the physicality of the landscape.

Chapman University Art Collection holds another print from this edition. The National Gallery of Canada, Ottawa; Museo Universitario Arte Contemporáneo, Mexico; CA and Televisa Foundation each holds another print from this series.









‘Mexico is a post-apocalyptic city. It has resisted the final harbinger, including the devastating earthquakes of 1985, overpopulation, contamination worse than any human thought humans could withstand, and deepening, ever-growing misery. The country tried to enter fully into the twenty-first century without having resolved its sixteenth century problems.’

Jose Emilio Pacheco, *The Last City*, Twin Palms 1995

36. Pablo Ortiz Monasterio b. 1952

Volando Bajo, Mexico, 1988

Gelatin silver print, printed 2018, flush-mounted.

Image: 105 x 147 cm (41 $\frac{3}{8}$ x 57 $\frac{7}{8}$ in.)

Frame: 113 x 155 cm (44 $\frac{1}{2}$ x 61 in.)

Signed, numbered 6/6 in ink, printed title and date on a gallery label affixed to the reverse of the frame. From the sold-out edition of 6 + 3 APs.

Estimate

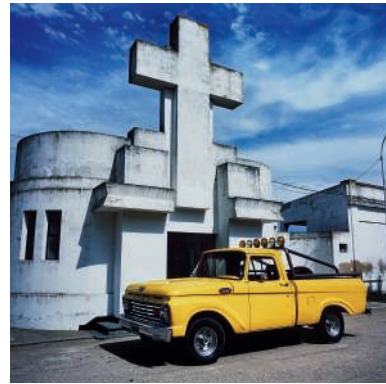
£10,000-15,000 \$13,000-19,500 €11,300-16,900

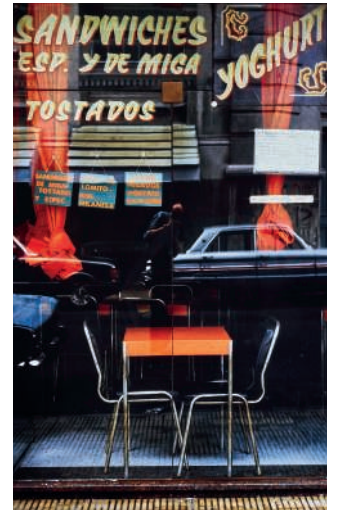
Exhibited

América Latina, 1960-2013, Fondation Cartier, Paris, 19 November 2013 – 6 April 2014; Museo Amparo, Puebla, 24 May 2014 – 29 September 2014, another *Urbes Mutantes*, *Latin American Photography 1941-2012*, Museo de Arte del Banco de la República, Bogotá, 28 February – 27 May 2013; ICP, New York, 16 May – 7 September 2014, another *Latin Fire: Otras fotografías de un continente*, CentroCentro Cibeles de Cultura y Ciudadanía, Madrid, 3 June – 13 September 2015, another

Literature

P. O. Monasterio, *The Last City*, Sante Fe: Twin Palms, 1995, n.p.
A. Alonso, *América Latina*, 1960-2013, *Photographies*, Paris: Fondation Cartier, 2013, pp. 180-181
A. Fabry, *Urbes Mutantes 1941-2012*: *Latin American Photography*, Paris: RM/Toluca Éditions, 2013, pp. 376-377
M. Wills & A. Fabry, *Latin Fire: Otras fotografías de un continente*, Madrid: La Fabrica, 2015, p. 123





38

Toluca Éditions is a publishing house founded 15 years ago in Paris by Alexis Fabry and Olivier Andreotti. Each project is the result of an intimate collaboration among artist, writer and designer and is presented in a custom-made box. Toluca is a leading force in the exhibiting and publishing of Latin American photography.

37. **Marcos López** b. 1958

Tristes Tropicos, 2003-2012
Paris: Toluca Éditions, 2012.
11 dye-destruction prints.
Each: 39.3 x 39.3 cm (15½ x 15½ in.)
Each signed and numbered 8/10 in pencil on the verso;
numbered 8/10 in pencil on the colophon; contained
within a grey clamshell case with printed title and date.
From the sold-out edition of 10 + 5 APs.

Estimate
£8,000-12,000 \$10,400-15,600 €9,000-13,500

Provenance
Toluca Éditions, Paris

Literature
A. Carver, *Blink: 100 Photographers, 010 Curators, 010 Writers* London: Phaidon, 2002, pp. 205-207
A. Fabry, *Urbes Mutantes 1941-2012: Latin American Photography*,
Paris: RM/Toluca Éditions, 2013, pp. 417-419
A. Alonso, *América Latina, 1960-2013: Photographies*,
Paris: Fondation Cartier, 2013, pp. 162-165

38. **Facundo de Zuviría** b. 1954

Estampas de Buenos Aires, 1986-1992
Paris: Toluca Éditions, 2014.
8 dye-destruction prints.
Each: 25.6 x 38.9 cm (10½ x 15¾ in.) or the reverse
Each signed, titled and numbered 4/10 in pencil on
the verso; signed and numbered 4/10 in pencil on the
colophon; contained within a light blue clamshell case
with printed title and date. From the sold-out edition
of 10 + 4 APs.

Estimate
£8,000-12,000 \$10,400-15,600 €9,000-13,500

Provenance
Toluca Éditions, Paris

39. **Nicolas Franco** 1973

Pink Romy from *City of Women*, 2016
Pigment ink, acrylic resins, acrylic paint,
muriatic acid and aluminium on paper.
Image: 220 x 152 cm (86¾ x 59¾ in.)
Frame: 228.3 x 160.8 cm (89¾ x 63¼ in.)
Signed in ink, printed title and date on the accompanying
Certificate of Authenticity. This work is unique.

Estimate
£8,000-12,000 \$10,400-15,600 €9,000-13,500 +

Provenance
Acquired directly from the artist

Over the last 10 years, Nicolas Franco has examined the diverse ways in which history has unfolded. A number of Franco’s projects involved reproducing photographs and transferring appropriated images from one medium to another. In *Pink Romy*, offered here, we are confronted with fuschia images, layers of text and angular metallic lines. The pink-painted photographs of Romy Schneider are laid over an excerpt from William T. Vollmann’s book *Rising Up and Rising Down*. The portraits are connected by grey lines of aluminium with typed streams of text. The highly edited elements emerge from a thick layer of paint, and through these various elements, Franco interrogates traditional ways of seeing.

IS CLASS STRATIFICATION JUSTIFIED?

"It is
own in support and for their support to rule them."

[illegible]

© 1995 by Slavery and the Twentieth Century, Louisiana (1994)

100

PRIMARY

100

100

ENCE C

TRAV (ELLING) RUINS OF CHURCH	SHORTER PIG STREAM
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TRAY (ELLING) RUINS OF CHURCH



SHOES

SHORTENING

TOY

SHORTEN BIG OPEN MOUTH AND THROAT

EXTEND SAMSON SENIOR PRIMARY SCHOOL

BRIGHTNESS CONTRAST: THE PROBLEM OF URBAN VIOLENCE CUP

Latin America



40. Anne Collier b. 1970

Eye, 2004
Chromogenic print, flush-mounted.
Image: 48 x 60.7 cm (18 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in.)
Sheet: 53.5 x 66.5 cm (21 $\frac{1}{8}$ x 26 $\frac{1}{8}$ in.)
Signed in ink, printed title, date and number 3/4
on the accompanying artist label.

Estimate
£10,000-15,000 \$13,000-19,500 €11,300-16,900 ₣

Provenance
Marc Foxx Gallery, Los Angeles



Say Cheese before I click.
(Turkana Girl)



A. R. Real Photograph



Edition East Africa, 1312
Copyright by : Frank Ltd, P.O. Box 81 133 - Mombasa Kenya

41. Anne Collier b. 1970

Woman With A Camera (Postcard, Verso Recto), 2013
Chromogenic diptych, each flush-mounted.
Each image: 103 x 84.5 cm (40½ x 33¼ in.)
Each frame: 118 x 98 cm (46½ x 38¾ in.)
Each signed in ink, printed title, date and number 3/5
on an artist label affixed to the reverse of the frame.

Estimate

£15,000-20,000 \$19,500-26,000 €16,900-22,500

Provenance

Marc Foxx Gallery, Los Angeles



42

42. Douglas Gordon b. 1966

Self-Portrait of You and Me (Mia Farrow Diptych), 2006
Diptych, comprising two burnt chromogenic prints and mirrored glass.

Each image: 59.5 x 49.3 cm (23 $\frac{3}{8}$ x 19 $\frac{3}{8}$ in.)
Each frame: 102.8 x 92.8 cm (40 $\frac{1}{2}$ x 36 $\frac{1}{2}$ in.)

Estimate

£15,000-20,000 \$19,500-26,100 €16,900-22,500 ♣

Provenance

Gagosian Gallery, New York

43. Alex Prager b. 1979

3:22 pm, Coldwater Canyon; Eye #5 (Automobile Accident), 2012

Two archival pigment prints, each flush-mounted.

Coldwater Canyon: 91 x 37.2 cm (35 $\frac{7}{8}$ x 14 $\frac{5}{8}$ in.)

Frame: 93.6 x 39.9 cm (36 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in.)

Eye #5: 41.5 x 47.5 cm (16 $\frac{3}{8}$ x 18 $\frac{3}{4}$ in.)

Frame: 43.9 x 50 cm (17 $\frac{1}{4}$ x 19 $\frac{5}{8}$ in.)

Each signed, titled, dated and numbered 9/9 and 7/9, respectively, in ink on an artist label affixed to the reverse of each frame.

Estimate

£15,000-25,000 \$19,500-32,500 €16,900-28,200

Provenance

Michael Hoppen Gallery, London

Literature

Alex Prager: Silver Lake Drive, London:
Thames & Hudson, 2018, pp. 96-97



43





44. Michael Reisch b. 1964

Landschaft 9/001, 2011

Chromogenic print, Diasac-mounted.

Image: 210 x 138 cm (82 $\frac{5}{8}$ x 54 $\frac{3}{8}$ in.)

Frame: 215 x 143 cm (84 $\frac{5}{8}$ x 56 $\frac{1}{4}$ in.)

Signed, titled, dated and numbered AP1 in ink on the reverse of the flush-mount. From an edition of 8 + 2 APs.

Estimate

£15,000-20,000 \$19,500-26,000 €16,900-22,500

45. Alec Soth b. 1969

Falls 02, 2005

Chromogenic print, flush-mounted.

Image: 150.5 x 121.5 cm (59 $\frac{1}{4}$ x 47 $\frac{7}{8}$ in.)

Frame: 180.5 x 150 cm (71 $\frac{1}{8}$ x 59 in.)

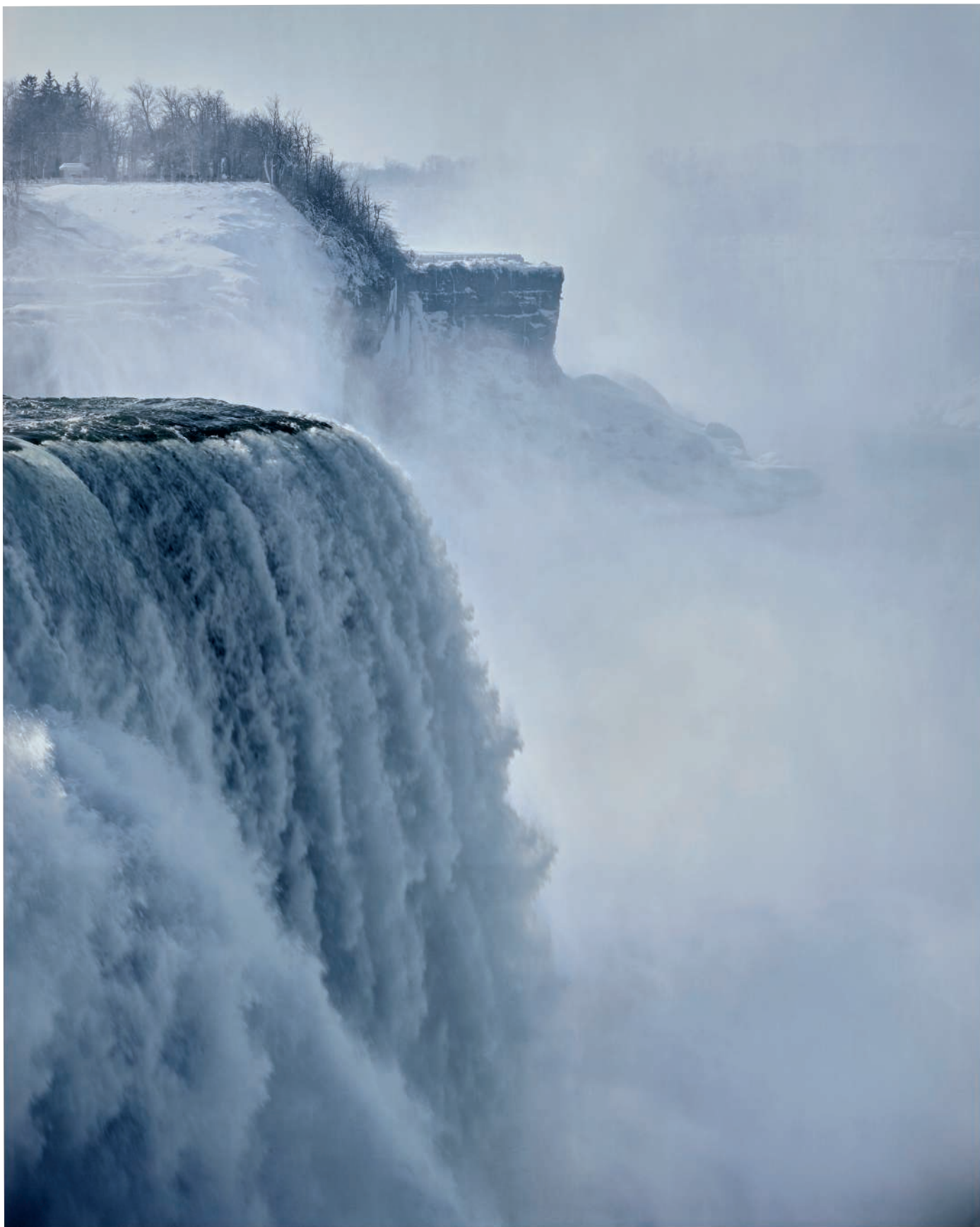
Signed in ink, printed title, date and number 3/5 on a gallery label affixed to the reverse of the frame.

Estimate

£20,000-30,000 \$26,000-39,100 €22,500-33,800 ±

Provenance

Gagosian Gallery, New York







46. Elger Esser b. 1967

115 Granville, 2005

Chromogenic print, Diasac-mounted.

Image: 120 x 190.5 cm (47¼ x 75 in.)

Frame: 122.5 x 192.5 cm (48¼ x 75¾ in.)

Signed in ink, printed title, date and number 2/5 on an artist label affixed to the reverse of the frame.

Estimate

£12,000-18,000 \$15,600-23,400

€13,500-20,300 ₣ ♠

47. Elger Esser b. 1967

Burano, Italien, 2002

Chromogenic print, Diasac-mounted.

Image: 101.3 x 143.7 cm (39⅞ x 56⅝ in.)

Frame: 141.5 x 181.1 cm (55¾ x 71¼ in.)

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

Estimate

£10,000-15,000 \$13,000-19,500

€11,300-16,900 ♠

48. Ori Gersht b. 1967

Untitled 22 from Time After Time:

Exploding Flower & Other Matters, 2007

Chromogenic print, flush-mounted.

Image: 38 x 30 cm (14⅞ x 11¾ in.)

Frame: 39.5 x 31.5 cm (15½ x 12⅜ in.)

Signed in ink on the reverse of the flush-mount; signed in ink, credit blindstamp, printed title, date and number 5/6 on the accompanying Certificate of Authenticity.

Estimate

£8,000-12,000 \$10,400-15,600 €9,000-13,500



49. Daido Moriyama b. 1938

Stray Dog, Misawa, 1971

Gelatin silver print, printed 2015, flush-mounted.

Image: 98.5 x 130.5 cm (38¾ x 51¾ in.)

Frame: 104.5 x 136.3 cm (41¼ x 53¾ in.)

Signed in ink on the frame glazing; signed in ink on the reverse of the flush-mount.

Estimate

£10,000-15,000 \$13,000-19,500 €11,300-16,900 ±

Provenance

Kwai Fung Hin Art Gallery, Hong Kong

Literature

Daido Moriyama: Stray Dog, New York: MoMA, 1999, cover (variant), pl. 22

50. Nobuyoshi Araki b. 1940

Colourscapes, 1991

Chromogenic print, printed 2017, flush-mounted.

Image: 126.5 x 100.8 cm (49¾ x 39¾ in.)

Frame: 142 x 116.2 cm (55¾ x 45¾ in.)

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

Estimate

£20,000-30,000 \$26,000-39,100 €22,500-33,800

Provenance

Gallery Hashimoto, Tokyo

Literature

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





In the following two lots, *Tokyo Comedy*, 1997, by Nobuyoshi Araki is presented in colour and black and white. Printed from different negatives, these two versions demonstrate Araki's distinct eroticism. In the chromogenic print, the intensity of the yakuza's tattoos is accentuated, bringing the moment into a contemporary setting. In the gelatin silver print, the positioning of the figures closer in the foreground, together with the contrast of light and shadows, add to the drama of the scene. These two versions of the same subject provide a glimpse into Araki's artistic experimentation.

51. **Nobuyoshi Araki** b. 1940

Tokyo Comedy, 1997

Chromogenic print, printed later, flush-mounted.

Image: 37.8 x 57.5 cm (14 $\frac{7}{8}$ x 22 $\frac{5}{8}$ in.)

Frame: 46 x 65.2 cm (18 $\frac{1}{8}$ x 25 $\frac{5}{8}$ in.)

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

Provenance

Gallery Hashimoto, Tokyo

Estimate

£15,000-20,000 \$19,500-26,000 €16,900-22,500



52. Nobuyoshi Araki b. 1940

Tokyo Comedy, 1997

Gelatin silver print, printed later, flush-mounted.

Image: 45.4 x 57.3 cm (17 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in.)

Frame: 54.5 x 67 cm (21 $\frac{1}{2}$ x 26 $\frac{3}{8}$ in.)

Signed in ink on the recto.

Estimate

£20,000-30,000 \$26,000-39,100 €22,500-33,800 ±

Provenance

Acquired directly from the artist, 2008

Literature

Araki by Araki, The Photographer's Personal Selection, 1963-2002, Tokyo: Kodansha, 2003, p. 356

Araki: Self, Life, Death, London: Phaidon, 2005, p. 650



53. David LaChapelle b. 1963

After the Deluge: Museum, 2007

Chromogenic print, face-mounted and flush-mounted.

Image: 100 x 134 cm (39 $\frac{3}{8}$ x 52 $\frac{3}{4}$ in.)

Frame: 107 x 140.5 cm (42 $\frac{1}{8}$ x 55 $\frac{3}{8}$ in.)

Signed in ink, printed title, date and number AP3 on an artist label affixed to the reverse of the flush-mount.

From an edition of 7 + 4 APs.

Estimate

£15,000-20,000 \$19,500-26,000 €16,900-22,500

Literature

David LaChapelle, Milan: Giunti, 2007, cover, pl. 4, p. 127



54. David LaChapelle b. 1963

What Was Paradise Is Now Hell, New York, 2005
 Chromogenic print, face-mounted and flush-mounted.
 Image: 100 x 151.5 cm (39 $\frac{3}{8}$ x 59 $\frac{5}{8}$ in.)
 Frame: 106.1 x 157 cm (41 $\frac{3}{4}$ x 61 $\frac{3}{4}$ in.)
 Signed in ink, printed title, date and number AP1 on
 an artist label affixed to the reverse of the flush-mount.
 From an edition of 3 + 3 APs.

Estimate

£15,000-20,000 \$19,500-26,000 €16,900-22,500

Provenance

Phillips de Pury, New York,
 16 October 2008, lot 171

Literature

David LaChapelle, Milan: Giunti, 2007,
 pl. 114, p. 245



55. Guy Bourdin 1928-1991

Charles Jourdan, 1975

Chromogenic print, printed later, flush-mounted.

Image: 60.7 x 81.3 cm (23 $\frac{7}{8}$ x 32 in.)

Frame: 88 x 108.2 cm (34 $\frac{5}{8}$ x 42 $\frac{5}{8}$ in.)

Signed and numbered 2/18 by Samuel Bourdin, Executor, in ink and estate copyright credit stamp on the reverse of the flush-mount.

Estimate

£8,000-12,000 \$10,400-15,600 €9,000-13,500 ± ♠

Provenance

Michael Hoppen Gallery, London

Literature

M. Guerrin, *Guy Bourdin: Exhibit A*, London:

Jonathan Cape, 2001, pl. 58

Guy Bourdin, London: Thames & Hudson, 2008, pl. 62, titled *Campaign for Charles Jourdan, Spring* and dated 1976

56. Helmut Newton 1920-2004

Diving Tower, Old Beach Hotel, Monte Carlo, 1981

Gelatin silver print.

49.3 x 47.7 cm (19 $\frac{3}{8}$ x 18 $\frac{3}{4}$ in.)

Signed, titled, dated and numbered 1/10 in pencil on the verso.

Estimate

£12,000-18,000 \$15,600-23,400 €13,500-20,300

Provenance

Gallery Kicken, Cologne, 1991

Literature

H. Newton, *47 Nudes*, London: Thames & Hudson, 1982, p. 29

Helmut Newton in Moskau, Munich: Schirmer/Mosel, 1989, pl. 47

M. Blonsky, *Helmut Newton: Private Property*, Munich: Schirmer/Mosel, 1989, pl. 232

H. Newton, *Big Nudes*, Munich: Schirmer/Mosel, 1990, p. 27

H. Newton, *Sumo*, Cologne: Taschen, 1999, n.p.

P. Remy et al., *Monte-Carlo: Photographs Helmut Newton*, Paris : Louis Vuitton, 206, n.p.



POLAROIDS from the Piero Bisazza Collection.

Following our May 2018 offering, which was 100% sold, the 21 lots featured here represent the final presentation from this collection.



57. Helmut Newton 1920-2004

Stern, St. Tropez, 1978

Unique Polaroid print.

Image: 9.4 x 7.2 cm (3¾ x 2⅞ in.)

Sheet: 10.7 x 8.5 cm (4¼ x 3⅜ in.)

Signed in pencil on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800

Provenance

Hamiltons Gallery, London

Literature

Helmut Newton: World Without Men, Cologne: Taschen, 1984, pp.70-71, titled *Stern, St Tropez*.

Yves Saint-Laurent, 1978, variant

J. Newton ed., *Helmut Newton: Polaroids*,

Cologne: Taschen, 2017, p. 43, variant



58. Helmut Newton 1920-2004

Karl Lagerfeld's 1st Chanel Haute Couture, Hollywood, 1983

Unique Polaroid print.

Image: 9.4 x 7.2 cm (3¾ x 2⅞ in.)

Sheet: 10.7 x 8.5 cm (4¼ x 3⅜ in.)

Titled, dated in ink in the margin; signed by the artist and printer's notations, all in pencil, on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800

Literature

H. Newton, *Pola Woman*, Munich: Schirmer/Mosel, 1995, p. 20, captioned 'Karl Lagerfeld's 1st Chanel haute couture, Hollywood'

59. Helmut Newton 1920-2004

George, Paris, late 1970s

Unique Polaroid print.

Image: 9.4 x 7.2 cm (3¾ x 2⅞ in.)

Sheet: 10.7 x 8.5 cm (4¼ x 3⅜ in.)

Signed by the artist and printer's notations,
all in pencil, on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800

Provenance

Acquired directly from the artist

Private Collection, Miami

Howard Greenberg Gallery, New York, 2005

Literature

H. Newton, *Pola Woman*, Munich: Schirmer/Mosel,
1995, p. 113, captioned 'George, in my apartment. Paris'



60. Helmut Newton 1920-2004

Gunilla Bergström, Spiegel, 1976

Unique Polaroid print.

Image: 9.4 x 7.2 cm (3¾ x 2⅞ in.)

Sheet: 10.7 x 8.5 cm (4¼ x 3⅜ in.)

Signed in ink on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800

Provenance

Camera Work, Berlin, 2005

Literature

H. Newton, *Pola Woman*, Munich: Schirmer/Mosel,
1995, p. 91 variant, captioned 'Gunilla Bergstrom, girl
with a wonderful body. Spiegel cover on women writers'





61. Helmut Newton 1920-2004

Jenny Kapitän, Paris, 1978

Unique Polaroid print.

Image: 9.4 x 7.2 cm (3¾ x 2⅞ in.)

Sheet: 10.7 x 8.5 cm (4¼ x 3⅜ in.)

Signed by the artist in ink and printer's notations in pencil, on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800

Provenance

Acquired directly from the artist

Private Collection, Miami

Howard Greenberg Gallery, New York, 2005

Literature

H. Newton, *Pola Woman*, Munich: Schirmer/Mosel, 1995, p. 63, captioned 'Jenny Kapitän in my Paris studio'



62. Helmut Newton 1920-2004

Wibecke and her Mechanical Bear, Paris, 1974

Unique Polaroid print.

Each image: 9.4 x 7.2 cm (3¾ x 2⅞ in.)

Each sheet: 10.7 x 8.5 cm (4¼ x 3⅜ in.)

Signed by the artist and printer's notations, all in pencil, on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800

Provenance

Hamiltons Gallery, London

Literature

H. Newton, *Pola Woman*, Munich: Schirmer/Mosel, 1995, p. 59, captioned '... and with her mechanical bear. Paris'



63. Helmut Newton 1920-2004

Roxanne, Paris, 1977

Unique Polaroid print.

Image: 9.4 x 7.2 cm (3¾ x 2⅞ in.)

Sheet: 10.7 x 8.5 cm (4¼ x 3⅜ in.)

Signed, titled 'Av. Malakoff, Paris', dated by the artist in ink, and printer's notation in pencil on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800

Provenance

Acquired directly from the artist

Private Collection, Miami

Howard Greenberg Gallery, New York, 2008

Literature

H. Newton, *Pola Woman*, Munich: Schirmer/Mosel, 1995, p. 139, captioned 'The girl with the whip is Roxanne, the house is on the Avenue Malakoff, Paris late '70s'



64. Helmut Newton 1920-2004

Jane Kirby, Paris, 1977

Unique Polaroid print.

Image: 9.4 x 7.2 cm (3¾ x 2⅞ in.)

Sheet: 10.7 x 8.5 cm (4¼ x 3⅜ in.)

Signed by the artist and printer's notations, all in pencil, on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800

Provenance

Acquired directly from the artist

Private Collection, Miami

Howard Greenberg Gallery, New York, 2005

Literature

H. Newton, *Pola Woman*, Munich: Schirmer/Mosel, 1995, p. 141, captioned 'More minerves...'

H. Newton, *Sumo*, Cologne: Taschen, n.p., variant, titled *Jane Kirby, Avenue Kléber, Paris*



65. Helmut Newton 1920-2004

Eva Wallen, Ramatuelle, 1979

Unique Polaroid print.

Image: 9.4 x 7.2 cm (3¾ x 2⅞ in.)

Sheet: 10.7 x 8.5 cm (4¼ x 3⅜ in.)

Signed by the artist and printer's notations, all in pencil, on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800

Provenance

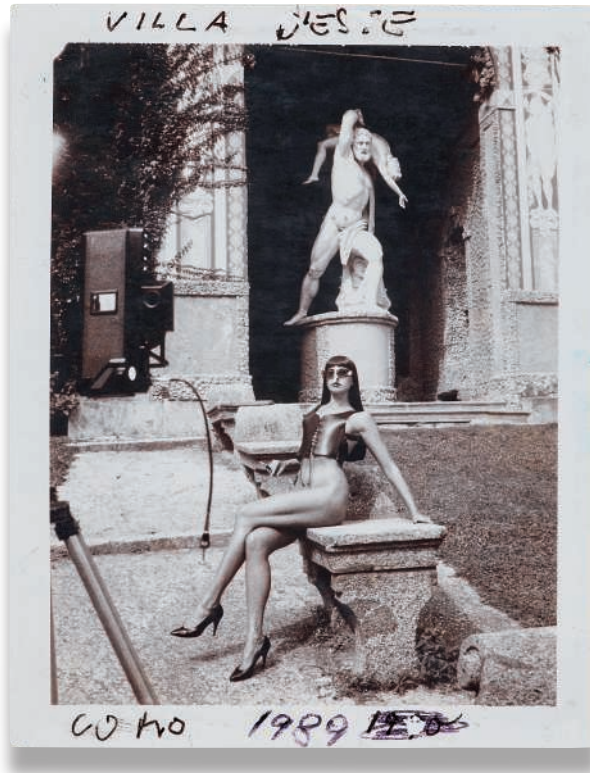
Acquired directly from the artist

Private Collection, Miami

Howard Greenberg Gallery, New York, 2005

Literature

H. Newton, *Pola Woman*, Munich: Schirmer/Mosel, 1995, p. 77, captioned 'Same girl, back of my house. Ramatuelle'



66. Helmut Newton 1920-2004

Max Magazine, Villa d'Este, Lake Como, 1989

Unique Polaroid print.

Image: 9.4 x 7.2 cm (3¾ x 2⅞ in.)

Sheet: 10.7 x 8.5 cm (4¼ x 3⅜ in.)

Titled, dated in ink in the margin; signed by the artist and printer's notations, all in pencil, on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800

Provenance

Acquired directly from the artist

Private Collection, Miami

Howard Greenberg Gallery, New York, 2005

Literature

H. Newton, *Pola Woman*, Munich: Schirmer/Mosel, 1995, p. 107, captioned 'From the 1990 calendar of Italian Max magazine. Villa d'Este, Lake Como'

H. Newton, *Archives de Nuit*, Munich: Schirmer/Mosel, 1992, pl. 45, captioned 'Panoramic nude - "With sunglasses and leather corset", Villa d'Este, Lake Como', variant

Helmut Newton: Work, Berlin: Neue Nationalgalerie, Berlin, 2000, p. 226, titled *Panoramic Nude, Lake Como, Italy*, variant



67. Helmut Newton 1920-2004

Yves Saint Laurent, Paris, 1991

Unique Polaroid print.

Image: 9.4 x 7.2 cm (3¾ x 2⅞ in.)

Sheet: 10.7 x 8.5 cm (4¼ x 3⅜ in.)

Signed in ink on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800

Provenance

Acquired directly from the artist

Private Collection, Miami

Howard Greenberg Gallery, New York, 2005

Literature

H. Newton, *Pola Woman*, Munich: Schirmer/Mosel, 1995, p. 28, captioned 'In Yves Saint Laurent's salon, Avenue Marceau, modeling furs (Ha, Ha). Paris'

J. Newton ed., *Helmut Newton: Polaroids*, Cologne: Taschen, 2017, p. 195, captioned 'Yves Saint Laurent, Paris', variant



68. Helmut Newton 1920-2004

Laurence Steele, Milan, 1996

Unique Polaroid print.

Image: 9.4 x 7.2 cm (3¾ x 2⅞ in.)

Sheet: 10.7 x 8.5 cm (4¼ x 3⅜ in.)

Signed in pencil on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800

Provenance

Kunsthaus Lempertz, Cologne, 31 May 2008, lot 180

Literature

Helmut Newton: Work, Berlin: Neue Nationalgalerie, 2000, p. 36, titled *Laurence Steele Publicity, Milan*, variant

J. Newton ed., *Helmut Newton: Polaroids*, Cologne: Taschen, 2017, p. 176





69. Nobuyoshi Araki b. 1940

20 Polaroids, n.d.
20 unique Polaroid Type 600 prints.
Each image: 7.8 x 7.6 cm (3 $\frac{1}{8}$ x 2 $\frac{7}{8}$ in.)
Each sheet: 10.7 x 8.7 cm (4 $\frac{1}{4}$ x 3 $\frac{3}{8}$ in.)
Each signed in ink on the verso.

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900

Provenance

Kamel Mennour, Paris; Michael Hoppen Gallery, London; Taka Ishii Gallery, Tokyo, for many

71. Patrick Demarchelier b. 1943

Three Polaroids, n.d.
Three unique Polaroid prints, each with paint.
Each image: 9.4 x 7.2 cm (3 $\frac{3}{4}$ x 2 $\frac{7}{8}$ in.)
Each sheet: 10.3 x 8.5 cm (4 x 3 $\frac{3}{8}$ in.)
Each signed and inventory number in ink on the verso.

Estimate

£3,000-5,000 \$3,900-6,500 €3,400-5,600 ♠

Provenance

Staley Wise Gallery, New York

70. Nobuyoshi Araki b. 1940

20 Polaroids, n.d.
20 unique Polaroid Type 600 prints.
Each image: 7.8 x 7.6 cm (3 $\frac{1}{8}$ x 2 $\frac{7}{8}$ in.)
Each sheet: 10.7 x 8.7 cm (4 $\frac{1}{4}$ x 3 $\frac{3}{8}$ in.)
Each signed in ink on the verso.

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900

Provenance

Kamel Mennour, Paris; Michael Hoppen Gallery, London; Taka Ishii Gallery, Tokyo, for many

72. Andy Warhol 1928-1987

Karen Kaine, Diana Ross, Tina Chow, 1980-1985
Three unique Polaroid Polacolor Type 108 prints.
Each image: 9.4 x 7.2 cm (3 $\frac{3}{4}$ x 2 $\frac{7}{8}$ in.)
Each sheet: 10.7 x 8.5 cm (4 $\frac{1}{4}$ x 3 $\frac{3}{8}$ in.)
Two with copyright credit blindstamps in the margins;
two initialled 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation, each with Estate of Andy Warhol stamp and numbered 'FA 05.02391', 'FA 04.05297', 'FA 04.03415', respectively, in another hand, all in pencil, and on the verso.

Estimate

£3,000-5,000 \$3,900-6,500 €3,400-5,600

Provenance

The Andy Warhol Foundation for the Visual Arts, New York
Marc Selwyn Fine Art, Los Angeles (Karen Kaine);
Christie's Online, Andy Warhol @ Christie's:
Studio 54, 3 May 2013, lot 191 (Tina Chow);
Michael Hue-Williams Fine Art, London
Christie's London, 1 July 2009, lot 80 (Diana Ross)

Literature

M. Mendelsohn, *Andy Warhol: Polaroids 1958-1987*,
Cologne: Taschen, 2017, pp. 329, 380, variants



71



72



73. Rankin b. 1966

Nine Polaroids, n.d.

Nine unique Polaroid prints.

Each image: 7.2 x 9.5 cm (2 $\frac{7}{8}$ x 3 $\frac{3}{4}$ in.)

Each sheet: 8.5 x 10.6 cm (3 $\frac{3}{8}$ x 4 $\frac{1}{8}$ in.)

Each signed in pencil/ink on the verso.

Estimate

£3,000-5,000 \$3,900-6,500 €3,400-5,600 ♠

Provenance

Acquired directly from the artist



74. Rankin b. 1966

Nine Polaroids, n.d.

Nine unique Polaroid prints.

Each image: 7.2 x 9.5 cm (2⅞ x 3¾ in.)

Each sheet: 8.5 x 10.6 cm (3⅜ x 4⅛ in.)

Each signed in pencil/ink on the verso.

Estimate

£3,000-5,000 \$3,900-6,500 €3,400-5,600 ♣

Provenance

Acquired directly from the artist

75. Paolo Roversi b. 1947

Kirsten in Nero, London, 1989

Unique Polaroid print.

Image: 23.9 x 18.9 cm (9 $\frac{3}{8}$ x 7 $\frac{1}{2}$ in.)

Sheet: 27.1 x 21.2 cm (10 $\frac{5}{8}$ x 8 $\frac{3}{8}$ in.)

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

Estimate

£3,000-5,000 \$3,900-6,500 €3,400-5,600 ♠

Provenance

Christie's, *The Feminine Ideal: An Important Private Collection of Photographs*, New York, 7 April 2011, lot 48

76. Paolo Roversi b. 1947

Guinevere for Italian Vogue, Paris, December 7 2005

Unique Polaroid print.

Image: 18.8 x 24 cm (7 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in.)

Sheet: 21.3 x 27.3 cm (8 $\frac{3}{8}$ x 10 $\frac{3}{4}$ in.)

Signed, titled and dated in pencil on the verso.

Estimate

£3,000-5,000 \$3,900-6,500 €3,400-5,600 ♠

75



76

77. **Carlo Mollino** 1905-1973

Untitled, 1960s

2 unique Polaroid prints, each flush-mounted to board.

Each image: 9.5 x 7.3 cm (3¾ x 2⅞ in.)

Each sheet: 10.7 x 8.5 cm (4¼ x 3⅜ in.)

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800 ♠

Provenance

Photology, Milan





78



79



78. William Klein b. 1928

Smoke + Veil, Paris (Vogue), 1958
Gelatin silver print, printed later.
54.9 x 40.4 cm (21½ x 15½ in.)
Signed, titled and dated in pencil on the verso.

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900

79. William Klein b. 1928

Hat + 5 Roses, Paris (Vogue), 1956
Gelatin silver print, printed later.
44.5 x 33.8 cm (17½ x 13¼ in.)
Signed, titled and dated in pencil on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800 ♣

80. William Klein b. 1928

Simone + Nina, Piazza di Spagna, Rome (Vogue), 1960
Gelatin silver print, printed later
36.2 x 25 cm (14¼ x 9¾ in.)
Signed, titled and dated in pencil on the verso.

Estimate

£3,000-5,000 \$3,900-6,500 €3,400-5,600 ♣

81. Lillian Bassman 1917-2012

Across the Restaurant, Barbara Mullen, dress by Jacques Fath, Le Grand Véfour, Paris, 1949
Gelatin silver print, printed 1992.

54.3 x 46.6 cm (21 $\frac{3}{8}$ x 18 $\frac{3}{8}$ in.)

Signed, titled, dated, numbered 2/25, copyright notation in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate

£7,000-9,000 \$9,100-11,700 €7,900-10,100

82. Ormond Gigli b. 1925

Girl in Light, New York City, 1967

Archival pigment print, printed later, flush-mounted.

76 x 76 cm (29 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in.)

Signed, titled, dated and numbered 2/10 in ink in the margin.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800 ±

83. Ormond Gigli b. 1925

Girls in the Windows, New York City, 1960

Archival pigment print, printed later.

78.8 x 78.8 cm (31 x 31 in.)

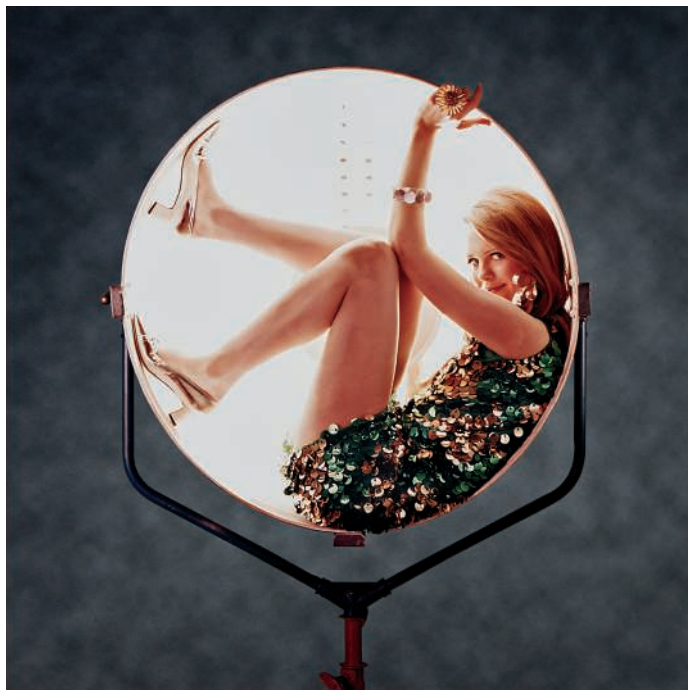
Signed, titled, dated and numbered 45/75 in ink in the margin.

Estimate

£15,000-20,000 \$19,500-26,000 €16,900-22,500 ±



81



82



83



84. Henri Cartier-Bresson 1908-2004

Jean-Paul Sartre, Le Pont des Arts, Paris, 1946
 Gelatin silver print, printed later.
 44.7 x 30.2 cm (17 $\frac{5}{8}$ x 11 $\frac{7}{8}$ in.)
 Signed in ink and copyright credit blindstamp
 in the margin.

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900 ± ♠



85. Henri Cartier-Bresson 1908-2004

Aquila Degli Abruzzi, Italy, 1952
 Gelatin silver print, printed later.
 35.7 x 23.9 cm (14 x 9 $\frac{3}{8}$ in.)
 Signed in ink and copyright credit blindstamp
 in the margin.

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900 ± ♠

86. Henri Cartier-Bresson 1908-2004

Henri Matisse, Vence, France, 1944
Gelatin silver print, printed later.
30 x 44.6 cm (11¾ x 17½ in.)
Signed in ink and copyright credit blindstamp
in the margin.

Estimate

£6,000-8,000 \$7,800-10,400 €6,800-9,000 ± ♣



87. Henri Cartier-Bresson 1908-2004

Sunday on the banks of the Seine, 1938
Gelatin silver print, printed later.
29.6 x 44.5 cm (11⅝ x 17½ in.)
Signed in ink and copyright credit blindstamp
in the margin.

Estimate

£6,000-8,000 \$7,800-10,400 €6,800-9,000 ± ♣



88. Henri Cartier-Bresson 1908-2004

Calle Cuauhtemotzin, Mexico City, 1934
Gelatin silver print, printed later.
30 x 45 cm (11¾ x 17¾ in.)
Signed in ink and copyright credit blindstamp
in the margin.

Estimate

£6,000-8,000 \$7,800-10,400 €6,800-9,000 ± ♣





89. Marc Riboud 1923-2016

The Painter of the Eiffel Tower, Paris, France, 1953
Gelatin silver print, printed later.
55.4 x 36.5 cm (21¾ x 14¾ in.)
Signed in pencil and credit stamp on the verso.

Estimate
£4,000-6,000 \$5,200-7,800 €4,500-6,800 ± ♣

90. Josef Koudelka b. 1938

Czechoslovakia, 1967
Gelatin silver print, printed later
22.9 x 36 cm (9 x 14½ in.)
Signed in ink in the margin.

Estimate
£7,000-9,000 \$9,100-11,700 €7,900-10,100 ± ♣



91. Edward Weston 1886-1958

Nude, 1936

Gelatin silver print, printed later by Cole Weston, mounted.

24 x 18.7 cm. (9 $\frac{7}{16}$ x 7 $\frac{7}{16}$ in.)

Signed, titled, dated by Cole Weston in pencil and Edward Weston signature stamp on the reverse of the mount.

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900 ±



92. René Burri 1933-2014

Sao Paulo, Brazil, 1960

Gelatin silver print, printed later.

29 x 43.3 cm (11 $\frac{3}{8}$ x 17 in.)

Signed in ink in the margin; numbered 59/100 in ink on the verso.

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900 ±





93. André Kertész 1894-1985

Meudon, 1928

Gelatin silver print, printed later.

49.8 x 35.4 cm (19 7/8 x 13 7/8 in.)

Signed, titled and dated in pencil on the verso.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800 ± ▲





95

94. Robert Frank b. 1924

Paris, 1949

Gelatin silver print, flush-mounted.

17.5 x 32.3 cm (6 $\frac{7}{8}$ x 12 $\frac{3}{4}$ in.)

Signed in pencil, printer's notations in ink/pencil and 'Gamma Picture Agency' credit stamp, all on the reverse of the flush-mount.

Estimate

£8,000-12,000 \$10,400-15,600 €9,000-13,500 ₺

Provenance

Phillips, New York, 2 October 2012, lot 141

Literature

S. Greenough, *Looking In Robert Frank's The Americans*, Washington: National Gallery of Art, 2009, pl. 44, p. 101

95. Robert Frank b. 1924

Belle Isle, Detroit, 1956

Gelatin silver print, printed later.

19.5 x 29.3 cm (7 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in.)

Signed, titled and dated in ink in the margin.

Estimate

£10,000-15,000 \$13,000-19,500 €11,300-16,900 ₺

Literature

R. Frank, *The Americans*, Washington: National Gallery of Art, Washington, 1993, p. 163

S. Greenough, *Looking In Robert Frank's The Americans*, Washington: National Gallery of Art, 2009, pl. 77, p. 302



96. Francesca Woodman 1958-1981

Untitled, Providence, Rhode Island, 1976
Gelatin silver print, printed later.
14.3 x 14.3 cm (5 $\frac{5}{8}$ x 5 $\frac{5}{8}$ in.)
Signed by George and Betty Woodman, numbered
13/40 in pencil and PE/FW credit stamp on the verso.

Estimate
£5,000-7,000 \$6,500-9,100 €5,600-7,900

Provenance
Victoria Miro, London

Literature
C. Townsend & G. Woodman, *Francesca Woodman*,
London: Phaidon, 2016, p. 97



97. Francesca Woodman 1958-1981

Untitled, Rome, 1977-1978
Gelatin silver print, printed 2006.
14.8 x 15.2 cm (5 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in.)
Signed by George and Betty Woodman, numbered
23/40 in pencil, PE/FW credit stamp and Igor Bakht
printer's stamp with date in pencil on the verso.

Estimate
£5,000-7,000 \$6,500-9,100 €5,600-7,900

Provenance
Victoria Miro, London

Literature
C. Townsend & G. Woodman, *Francesca Woodman*,
London: Phaidon, 2016, p. 175

98. Francesca Woodman 1958-1981

On Being An Angel #1, Providence, Rhode Island, 1977
Gelatin silver print, printed later.
12.9 x 12.9 cm (5 $\frac{1}{8}$ x 5 $\frac{1}{8}$ in.)
Signed by George and Betty Woodman, numbered
19/40 in pencil and PE/FW credit stamp on the verso.

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900

Provenance

Victoria Miro, London

Literature

C. Townsend & G. Woodman, *Francesca Woodman*,
London: Phaidon, 2016, p. 124, variant



99. Francesca Woodman 1958-1981

Providence, Rhode Island, from Space², 1977
Gelatin silver print, printed later.
16.7 x 16.7 cm (6 $\frac{5}{8}$ x 6 $\frac{5}{8}$ in.)
Signed by George and Betty Woodman, numbered
22/40 in pencil and PE/FW credit stamp on the verso.

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900

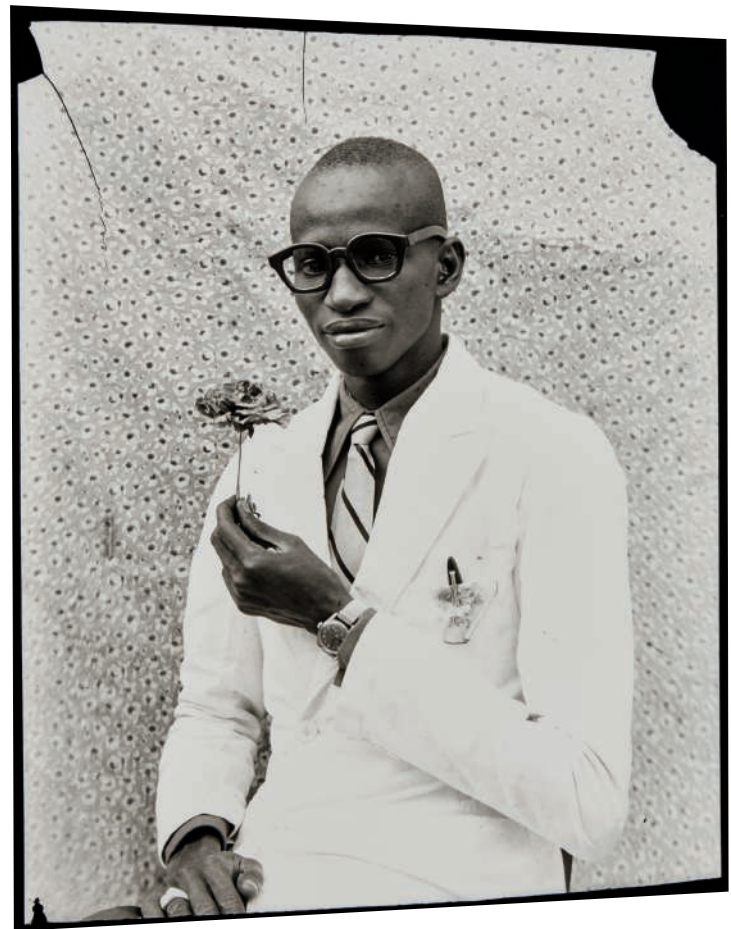
Provenance

Victoria Miro, London

Literature

C. Keller et al., *Francesca Woodman*, San Francisco:
SFMOMA, 2012, p. 10
C. Townsend & G. Woodman, *Francesca Woodman*,
London: Phaidon, 2016, p. 109





100. Seydou Keïta 1921-2001

Untitled, 1952-1959

Gelatin silver print, printed 2001.

55 x 40 cm (21 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in.)

Signed twice and dated in ink in the margin; dated, annotated 'Paris' by Philippe Salaün, printer, in pencil and printer's stamp on the verso.

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900 ±

Literature

A. Magnin et al., *Seydou Keïta*. Zurich: Scalo, 1997, cover, p. 23

O. Enwezor, *Events of the Self: Portraiture and Social Identity: Contemporary African Photography from the Walther Collection*, Göttingen: Steidl, p. 41

101. Seydou Keïta 1921-2001

Untitled, 1958

Gelatin silver print, printed 1998.

47 x 36.3 cm (18 $\frac{1}{2}$ x 14 $\frac{1}{4}$ in.)

Signed and dated in ink in the margin.

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900 ±

Literature

A. Magnin et al., *Seydou Keïta*, Zurich: Scalo, 1997, p. 5

G. Matt et al., *Flash Afrique!: Photography from West Africa*, Göttingen: Steidl, 2002, cover (variant), n.p.



102. Malick Sidibé 1936-2016

Vue de Dos, 2002

Gelatin silver print, printed 2011, flush-mounted.

Image: 64.7 x 98 cm (25½ x 38⅝ in.)

Frame: 119.8 x 128.4 cm (47⅙ x 50½ in.)

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

Estimate

£8,000-12,000 \$10,400-15,600 €9,000-13,500 †

Provenance

Acquired directly from the artist

This work is one of only three oversized prints of this image, selected and printed for the first time in 2011.



Giraffes in Mirage on the Taru Desert Kenya for the End of the Game/Last Word from Paradise, 1960

42.8 x 60.1 cm (16⁷/₈ x 23⁵/₈ in.)

Estimate

Provenance

Herd of Buffalo, Kafue National Park, Zambia, 2010

75.3 x 54 cm (29⁵/₈ x 21¹/₄ in.)

Estimate

£7,000-9,000 \$9,100-11,700 €7,900-10,100 ♠



105. Steve McCurry b. 1950

Blue City, Jodhpur, India, 2010

Chromogenic print.

85.8 x 114.3 cm (33¾ x 45 in.)

Signed in ink on the verso. From an edition of 12.

Estimate

£10,000-15,000 \$13,000-19,500 €11,300-16,900 ₺

106. Steve McCurry b. 1950

Taj and Train, India, 1983

Chromogenic print, printed later.

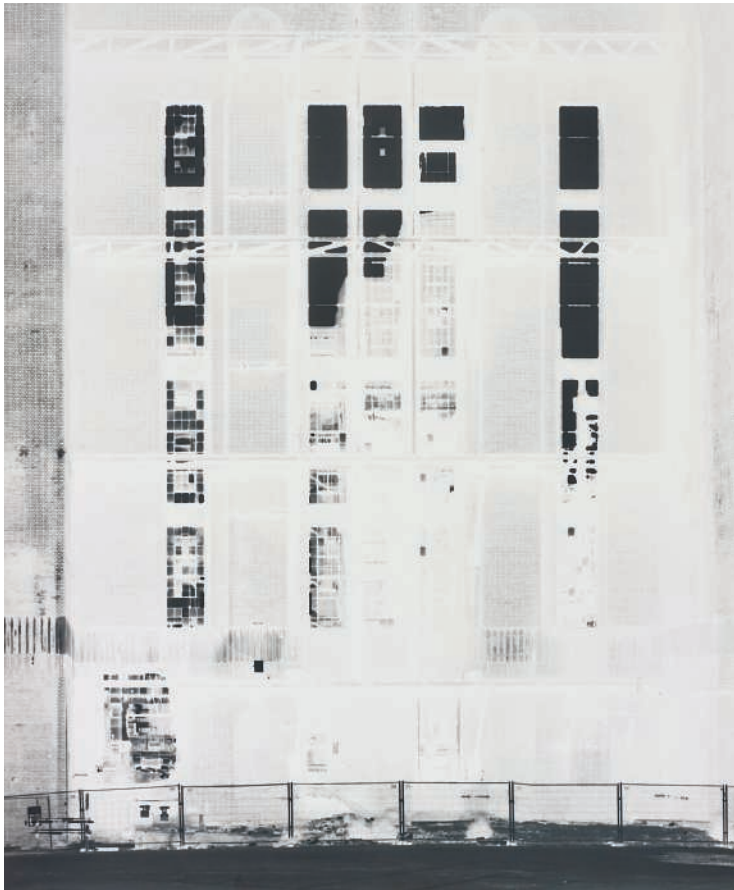
64.1 x 96.2 cm (25¼ x 37⅞ in.)

Signed in ink on the verso. From an edition of 25.

Estimate

£6,000-8,000 \$7,800-10,400 €6,800-9,000 ₺





107. Vera Lutter b. 1960

Façade, Battersea Power Station, July 12, 2004

Unique gelatin silver print.

Image: 60.3 x 50.2 cm (23¾ x 19¾ in.)

Frame: 70.1 x 60 cm (27½ x 23½ in.)

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

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900 ♣

Provenance

Gagosian Gallery, London



108. Vera Lutter b. 1960

Bremer Vulkan, August 21, 1997

Unique gelatin silver print.

Image: 50.5 x 60.6 cm (19⅞ x 23⅞ in.)

Frame: 70 x 79 cm (27½ x 31½ in.)

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

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800 ♣

Provenance

Fraenkel Gallery, San Francisco

109. Abelardo Morell b. 1948

Camera Obscura Image of the Brooklyn Bridge in Bedroom, 1999

Gelatin silver print, flush-mounted.

Image: 80.8 x 101.5 cm (31¾ x 39⅞ in.)

Frame: 107.4 x 129.5 cm (42¼ x 50⅞ in.)

Signed, titled, dated and numbered 15/15 in ink in the margin.

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900 ±

Provenance

Benrubi Gallery, New York

Literature

A. Morell, *Camera Obscura*, New York; Boston: Bullfinch, 2004, p. 47



110. Edward Burtynsky b. 1955

Rock of Ages #2, Granite Quarry,

Beebe Quebec, Canada, 1991

Chromogenic print, mounted.

Image: 66.2 x 85 cm (26⅙ x 33½ in.)

Frame: 88.7 x 106.7 cm (34⅞ x 42 in.)

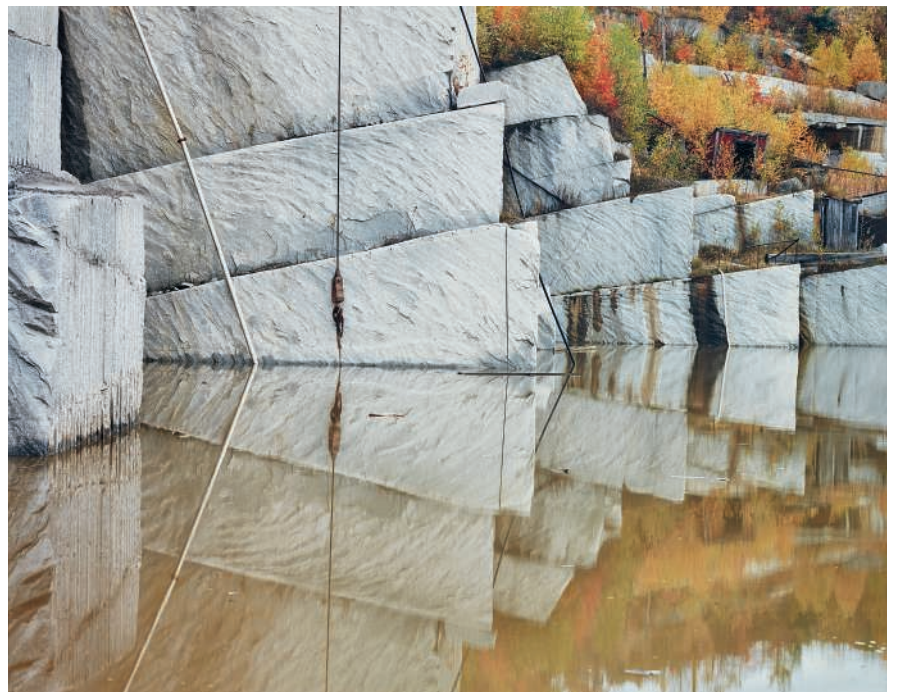
Signed in ink, printed title, date and number 9/10 on an artist label affixed to the reverse of the frame.

Estimate

£5,000-7,000 \$6,500-9,100 €5,600-7,900

Provenance

Flowers Gallery, London





III. Philip-Lorca diCorcia b. 1951

Mike Miller; 24 years old; Allentown, Pennsylvania; \$25, 1990-1992

Chromogenic print.

38.5 x 58.2 cm (15½ x 22¾ in.)

Signed in ink on the verso; signed in pencil, printed title and date on a gallery label affixed to the reverse of the frame.

From an edition of 20.

Estimate

£7,000-9,000 \$9,100-11,700 €7,900-10,100

Provenance

Galleria Monica De Cardenas, Milan

II.2. Nan Goldin b. 1953

Kim in Rhinestones, Paris, 1991

Dye destruction print.

Image: 97.2 x 65.5 cm (38¼ x 25¾ in.)

Frame: 104.5 x 72.2 cm (41½ x 28¾ in.)

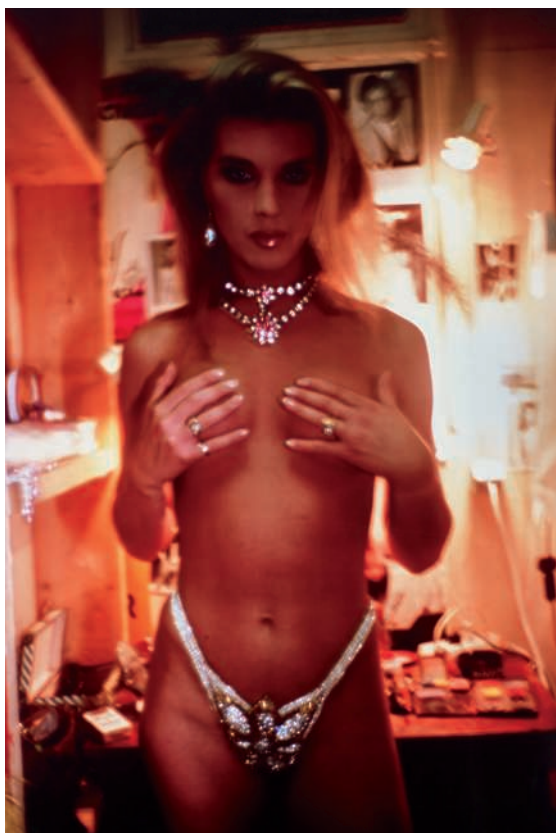
Signed, titled, dated and numbered 14/25 in ink on the verso.

Estimate

£3,000-5,000 \$3,900-6,500 €3,400-5,600

Provenance

Matthew Marks Gallery, New York





113. Gregory Crewdson b. 1962

Untitled from Twilight, 2001

Chromogenic print, flush-mounted.

Image: 122 x 152.8 cm (48 x 60½ in.)

Frame: 136 x 166.5 cm (53½ x 65½ in.)

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

Estimate

£8,000-12,000 \$10,400-15,600 €9,000-13,500

Provenance

White Cube, London



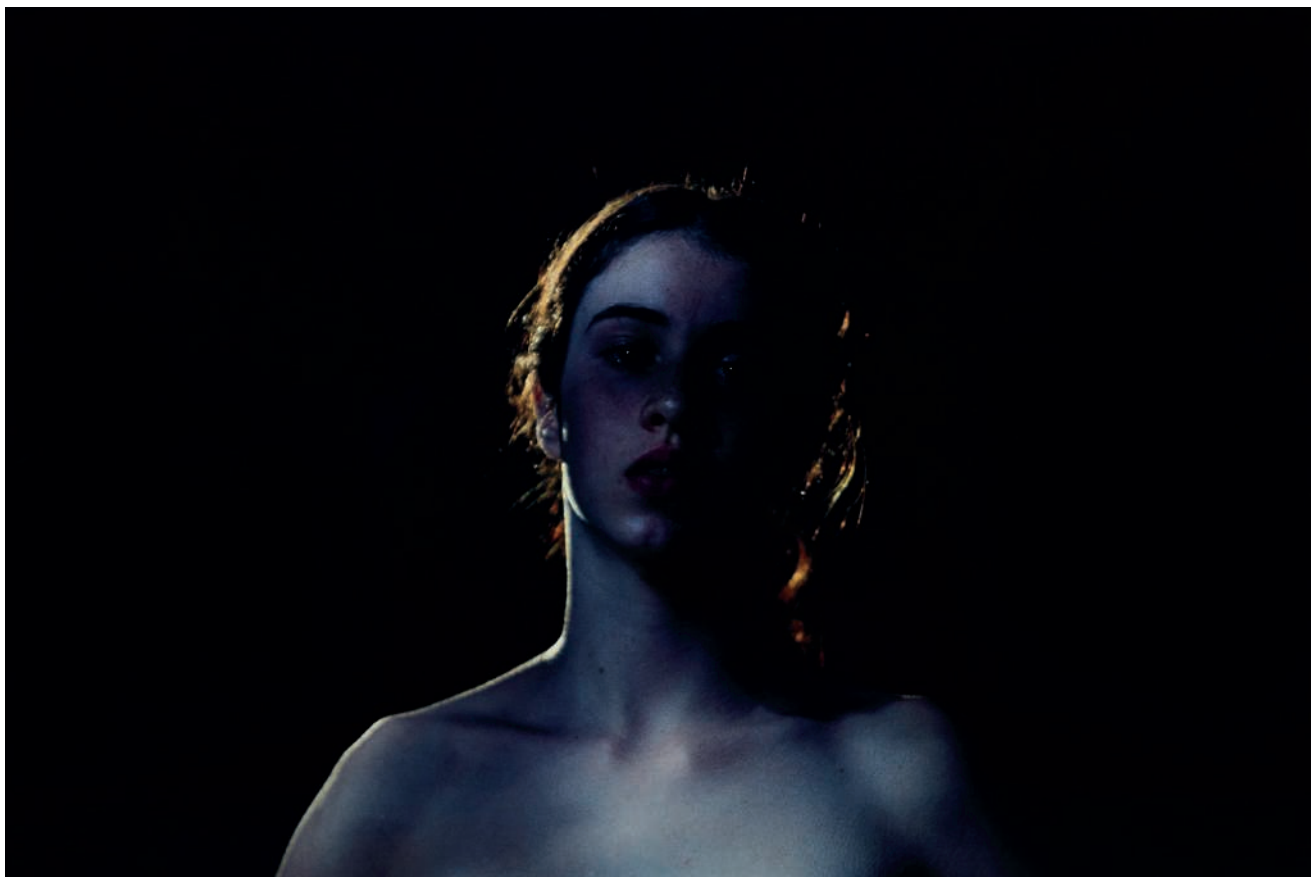
114. Shirin Neshat b. 1957

Faezeh, 2008
Chromogenic print with ink.
Image: 33.5 x 26.7 cm (13¼ x 10½ in.)
Frame: 83 x 69.5 cm (32½ x 27½ in.)
Signed, titled, dated and annotated ‘unique (copy)’
in ink on the verso.

Estimate
£7,000-9,000 \$9,100-11,700 €7,900-10,100 +

Provenance
Dirimart Gallery, Istanbul

Literature
H. Amirsadeghi, *Different Sames: New Perspectives in Contemporary Iranian Art*, London: TransGlobe Publishing, 2009, p. 231



115. Bill Henson b. 1955

Untitled, 2001-2002

Chromogenic print, flush-mounted.

Image: 104.2 x 153.5 cm (41 x 60 $\frac{3}{8}$ in.)

Frame: 135.2 x 183 cm (53 $\frac{1}{4}$ x 72 in.)

Signed, titled, dated, numbered 1/5 and variously annotated in ink in the margin.

Estimate

£10,000-15,000 \$13,000-19,500 €11,300-16,900

Provenance

Roslyn Oxley9 Gallery, Sydney

116. Desirée Dolron b. 1963

Christa from Gaze, 1996-1998

Dye destruction print, flush-mounted.

Image: 119.5 x 119.5 cm (47 x 47 in.)

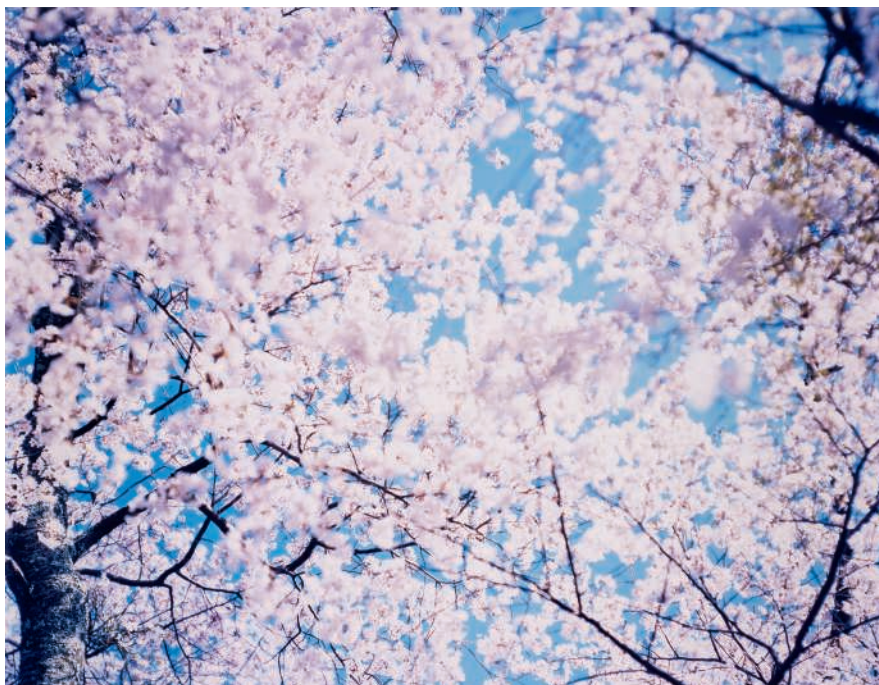
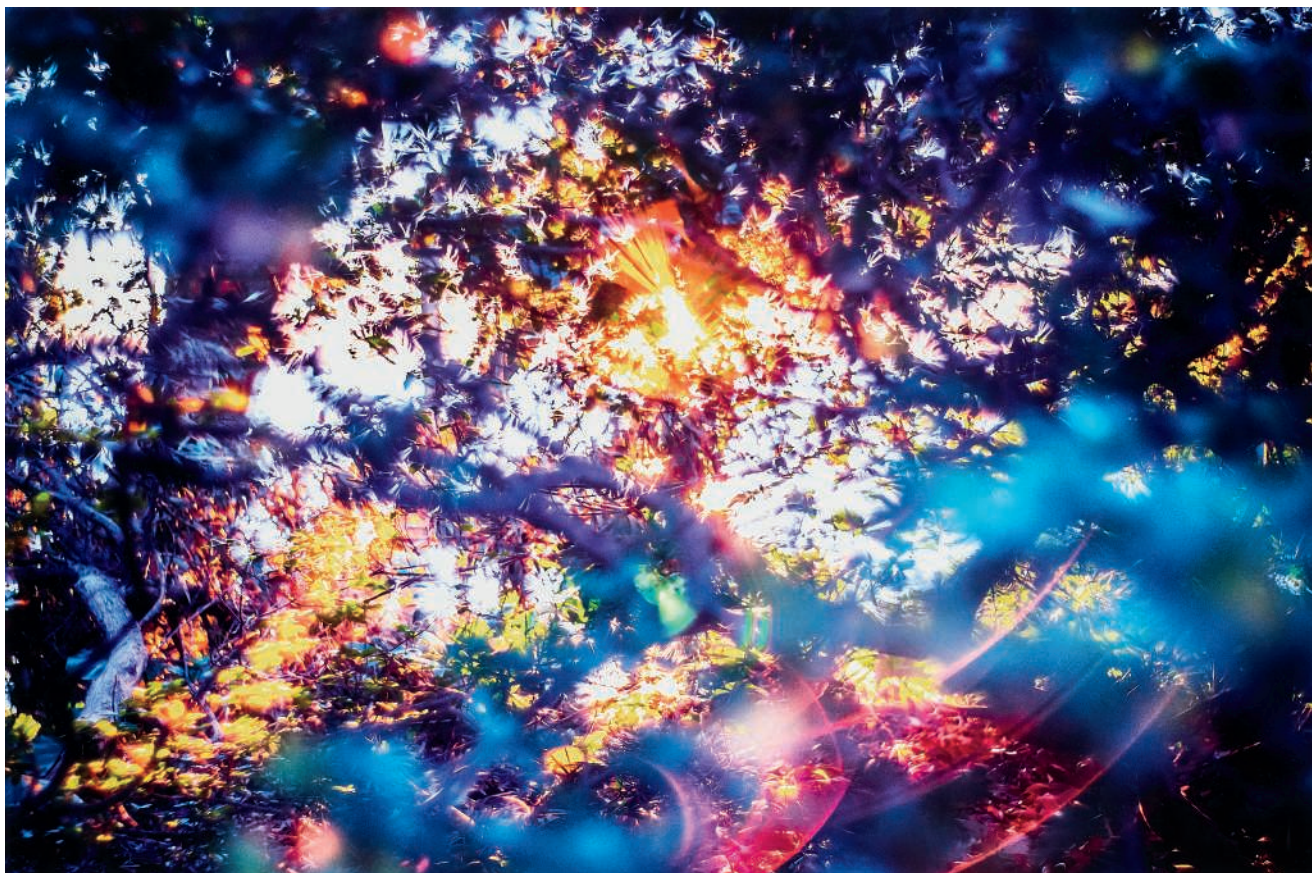
Frame: 122 x 122 cm (48 x 48 in.)

Signed, titled, dated and numbered AP in ink on the reverse of the frame. From an edition of 6 + 2 APs.

Estimate

£6,000-8,000 \$7,800-10,400 €6,800-9,000 ♠





117. Yosuke Takeda b. 1982

Stay Gold 144540 from *Digital Flare*, 2014

Chromogenic print, flush-mounted.

Image: 59 x 89 cm (23¼ x 35 in.)

Frame: 72 x 102.2 cm (28¾ x 40¼ in.)

Signed in pencil, printed title, date and number 4/6 on gallery labels affixed to the reverse of the frame.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800

118. Risaku Suzuki b. 1963

Untitled (N-22),

Chromogenic print, flush-mounted.

Image: 118 x 153 cm (46½ x 60¼ in.)

Frame: 120.5 x 155.5 cm (47½ x 61¼ in.)

Signed and dated in ink, printed title and number 2/5 on the accompanying Certificate of Authenticity.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800



119. Nadav Kander b. 1961

Diver, Salt Lake City, Utah, 1997

Chromogenic print, flush-mounted.

Image: 76.2 x 96.7 cm (30 x 38½ in.)

Frame: 87.7 x 108.5 cm (34½ x 42¾ in.)

Signed, titled, dated and numbered 4/9 in ink on an artist label affixed to the reverse of the frame.

Estimate

£6,000-8,000 \$7,800-10,400 €6,800-9,000 ♠

120. Scarlett Hooft Graafland b. 1973

Lemonade Igloo, 2007

Chromogenic print, flush-mounted.

Image: 118.5 x 149.4 cm (46½ x 58⅞ in.)

Frame: 127.2 x 157.5 cm (50½ x 62 in.)

Signed in ink, printed title, date and number 4/6 on an artist label affixed to the reverse of the flush-mount.

Estimate

£4,000-6,000 \$5,200-7,800 €4,500-6,800 ♠ ♣



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Back cover
Lot 19, Norman Behrendt
Blueprint, 2017-2018 (detail)

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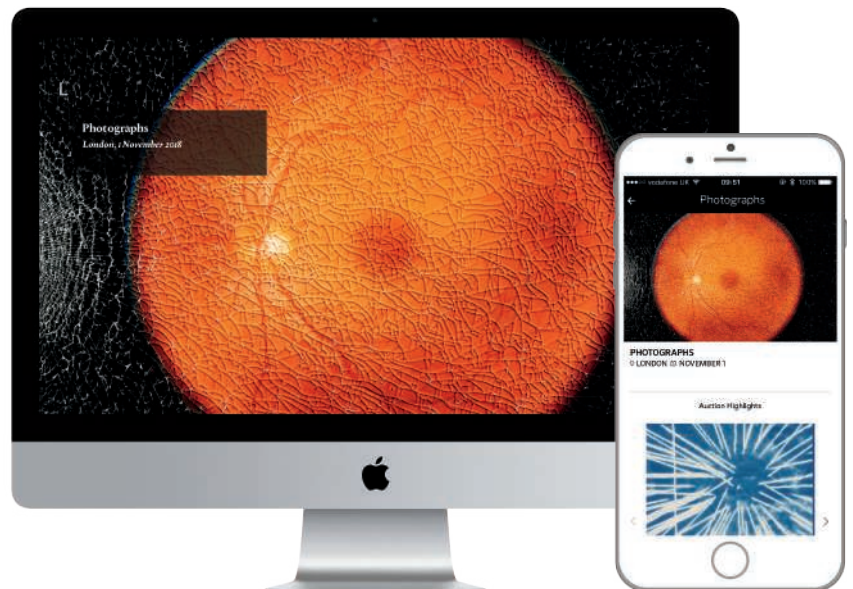
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Peter Halley b. 1953
Six Prisons
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 Roll-A-Text on canvas in six parts
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 Painted in 2009.

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