

PHOTOGRAPHS

King Street, 18 May 2017



CHRISTIE'S



PROPERTY OF DE
PARKING RESERVED FOR DE
Violators Cars Will Be Remov
Profess Only
mer's Expense



SPECIALISTS FOR THIS AUCTION



Darius Himes
INTERNATIONAL HEAD
OF DEPARTMENT



Elodie Morel
HEAD OF DEPARTMENT,
EUROPE



Jude Hull
HEAD OF SALE



Fannie Bourgeois
SPECIALIST



Shlomi Rabi
SPECIALIST



Anne Bracegirdle
SPECIALIST



Rebecca Jones
CATALOGUER



Philippe Garner
INTERNATIONAL
CONSULTANT



Matthieu Humery
CONSULTANT

EMAIL

First initial followed by last name @christies.com
(eg. Darius Himes = dhimes@christies.com).
For general enquiries about this auction, email
should be addressed to the sale coordinator.

INTERNATIONAL DEPARTMENT PHOTOGRAPHS

INTERNATIONAL HEAD OF DEPARTMENT

Darius Himes
+1 212 636 2324

CONSULTANTS

Philippe Garner
Matthieu Humery

WORLDWIDE

LONDON

Jude Hull
+44 (0)20 7389 2315
jhull@christies.com

NEW YORK

Shlomi Rabi
Anne Bracegirdle
Rebecca Jones
Leslie Rothenberg
+1 212 636 2330

PARIS

Elodie Morel
Fannie Bourgeois
+33 (1) 40 76 84 16

SALE COORDINATOR

Olivia Taylor
+44 (0)20 7389 2594
otaylor@christies.com

REGIONAL MANAGING DIRECTOR

Zoe Ainscough
+44 (0)20 7389 2958
zainscough@christies.com

BUSINESS MANAGER

Melinda Melrose
+44 (0)20 7389 2887
mmelrose@christies.com

AUCTION CALENDAR PHOTOGRAPHS

AUCTION CALENDAR 2017

**TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.**

9 OCTOBER
VISIONARIES:
WORKS FROM THE EMILY
AND JERRY SPIEGEL
COLLECTION
NEW YORK

10 OCTOBER
PHOTOGRAPHS
NEW YORK

9 & 10 NOVEMBER
PHOTOGRAPHS
PARIS

PHOTOGRAPHS

THURSDAY 18 MAY 2017

AUCTION

Thursday 18 May 2017
at 2.00 pm Lots 1-97
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **LION-14225**

PROPERTIES FROM

Next Chapter:
Property from A Private Italian Collection
Shpilman Institute of Photography
The Collection of
A European Museum Curator
An Important Belgian Collection

VIEWING

Saturday	13 May	12 noon - 5.00 pm
Sunday	14 May	12 noon - 5.00 pm
Monday	15 May	9.00 am - 4.30 pm
Tuesday	16 May	9.00 am - 8.00 pm
Wednesday	17 May	9.00 am - 4.30 pm

AUCTIONEER

Philippe Garner

The Photographs Department would like to thank the below for their assistance in the research, writing, cataloguing and administration of this sale:

Maria Edmée di Sambuy
Christopher Edwards
William Jobling

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email : info@christies.com

POST-SALE SERVICES

Florence Derck
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0) 207 752 3200
Fax: +44 (0) 207 752 3300
Email: PostSaleUK@christies.com

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to Reserves

BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.

[20]

Front cover: Lot 21
Copyright The Guy Bourdin Estate 2017
Courtesy of Louise Alexander Gallery

Inside front cover: Lot 62

Page 142: Lot 22

Inside back cover: Lot 68

Back cover: Lot 86
© Taryn Simon. Courtesy Gagolian



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide register at christies.com

CHRISTIE'S

View catalogues and leave bids online at **christies.com**

'I inevitably feel that I want to do whatever I'm not allowed to do. Art's all about seeing how much of the real world you can really expose and bring to light.' Nobuyoshi Araki

One of Japan's most celebrated living photographers – and certainly its most controversial – Nobuyoshi Araki has published some three hundred books over the past forty-five years, testifying to an inexhaustible and singular creative vision. Often explicitly erotic in content, Araki's taboo-breaking photographs probe the boundaries between public and private, society and the individual, fact and fiction. 'My point of departure as a photographer was love,' he wrote in the preface to his privately published 1971 collection *Sentimental Journey*, an intimate document of his honeymoon with his wife Yoko; ever since, his work has claimed an intensely autobiographical quality that is compellingly destabilised by its artistic elements of staging and artificial arrangement. Araki himself has compared

his practice with the Japanese first-person form of the 'I-novel' in that it takes the artist's own life and outlook as a central subject, and his genre of 'I-photography' has had a profound impact on younger Japanese photographers, particularly in the 1990s. His rich visual vocabulary draws from the erotic *ukiyo-e* woodblock prints of the Edo era as much as the contemporary imagery and fetishism of modern Tokyo, and is shot through with an unerring and sensitive eye for composition, form and beauty. In or out of the frame, whether exploring Ginza's sexual underworld or shooting a sensuous close-up of a flower, Araki's approach is consistently visceral, arresting and innovative, and his instantly recognisable images have garnered an international cult following.

NEXT CHAPTER
NEXT CHAPTER
NEXT CHAPTER

NEXT CHAPTER:
PROPERTY FROM A PRIVATE ITALIAN COLLECTION

1

NOBUYOSHI ARAKI (B. 1940)

Untitled, from Summer Diary (Natsu Nikki), 2003

gelatin silver print, hand-coloured with acrylic paint and ink

signed in ink (verso)

image: 14 $\frac{5}{8}$ x 22 in. (37.2 x 56 cm.)

sheet: 18 x 22 in. (45.7 x 56 cm.)

£1,500–2,500

\$1,900–3,100

€1,800–2,900

PROVENANCE:

Studio Guenzani, Milan.

Acquired from the above by the present owner.



* 2

NOBUYOSHI ARAKI (B. 1940)

Untitled, from Colourscapes, 1991

Cibachrome print

signed in silver ink (image)

image: 34¼ x 27 in. (87 x 68.6 cm.)

sheet: 41 x 30½ in. (104.1 x 77.5 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

The artist.

Acquired from the above by the present owner.

LITERATURE:

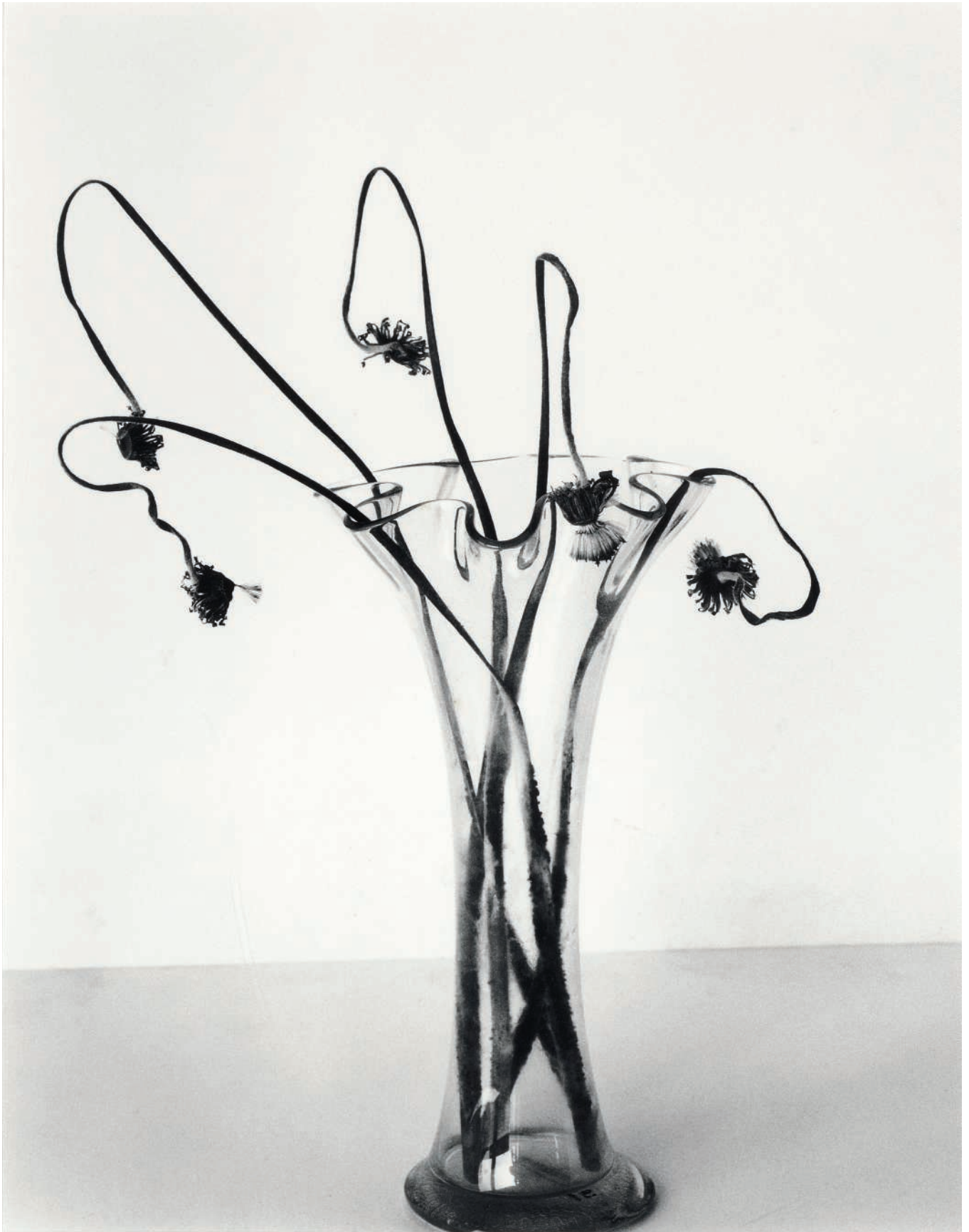
Nobuyoshi Araki, *Araki by Araki: The Photographer's Personal Selection*, Kodansha International, Tokyo, 2003, p. 276.

Nobuyoshi Araki, *Self Life Death*, Phaidon, London, 2005, p. 322.

Nobuyoshi Araki, *Araki*, Taschen, Cologne, 2007, p. 25 and cover.



マヨ/09 YANAKI





4

NEXT CHAPTER
NEXT CHAPTER
NEXT CHAPTER

NEXT CHAPTER:
PROPERTY FROM A PRIVATE ITALIAN COLLECTION

3

NOBUYOSHI ARAKI (B.1940)

Untitled, from Sensual Flowers, 1996

gelatin silver print
signed in pencil (verso)
image: 22¾ x 18 in. (57.6 x 45.6 cm.)
sheet: 23¾ x 20 in. (60.5 x 50.8 cm.)

£1,500–2,500

\$1,900–3,100
€1,800–2,900

PROVENANCE:

Studio Guenzani, Milan.
Acquired from the above by the present owner.

NEXT CHAPTER
NEXT CHAPTER
NEXT CHAPTER

NEXT CHAPTER:
PROPERTY FROM A PRIVATE ITALIAN COLLECTION

4

NOBUYOSHI ARAKI (B. 1940)

Untitled from I Novel, 1994-1995

gelatin silver print
signed in pencil (verso)
image: 16¾ x 17½ in. (42.5 x 45.4 cm.)
sheet: 20¾ x 22 in. (52.7 x 55.8 cm.)

£1,500–2,500

\$1,900–3,100
€1,800–2,900

PROVENANCE:

Studio Guenzani, Milan.
Acquired from the above by the present owner.

* 5

NOBUYOSHI ARAKI (B. 1940)

Young Woman in Elevator, 1973

gelatin silver print

signed and annotated in pencil (verso)

image: 14 x 20 $\frac{1}{2}$ in. (35.5 x 52.3 cm.)

sheet: 15 $\frac{1}{2}$ x 22 in. (39.4 x 55.9 cm.)

£7,000-9,000

\$8,800-11,000

€8,300-11,000







* 6

DAIDO MORIYAMA (B. 1938)

Memory of a Dog 9, 1982

gelatin silver print

annotated in Japanese in red ink (margin); signed in English and in Japanese in pencil (verso)

image: 8 x 11 $\frac{1}{2}$ in. (20.3 x 29.5 cm.)

sheet: 10 x 12 in. (28 x 30.5 cm.)

£6,000–8,000

\$7,600–10,000

€7,100–9,400



7

HARRY CALLAHAN (1912-1999)

Collage, c. 1956

gelatin silver print

signed in ink and inscribed 'Coll. Roméo Martinez' in pencil (verso)

image: 7 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in. (19.5 x 24.5 cm.)

sheet: 8 x 10 in. (20.2 x 25.2 cm.)

£10,000-12,000

\$13,000-15,000

€12,000-14,000

PROVENANCE:

Romeo Martinez Collection, France.

Private collection, France.

Erwin Blumenfeld's training in the 1920s began with portraits, making pictures of members from his family even before he became a professional photographer. It was his approach, however, that set him apart from other portraitists of the period. His methods were modern, sophisticated and catered to an urban clientele; he adopted unusual frames, tight shots and experimented with the artistic possibilities of lighting. By using techniques such as double exposure and solarisation – a process whereby the print is partially reversed in tone – he immortalised his models in bold photographic experiments which retain an aura of astonishing invention to this day.

* 8

ERWIN BLUMENFELD (1897–1969)

Suzy Parker Solarized with Jewelry, New York, 1946–47

solarized gelatin silver print

numbered '43' and '7' by the artist in pencil, signed and annotated 'Lisette' by Yvette Blumenfeld George Deeton in pencil and stamped Estate credit (verso)
image/sheet: 12 $\frac{7}{8}$ x 10 $\frac{1}{8}$ in. (32.7 x 25.7 cm.)

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

The Artist.

Lisette Blumenfeld Georges.

By descent to Yvette Blumenfeld George Deeton, USA.

EXHIBITED:

Los Angeles, Fahey Klein Gallery, *Herb Ritts and Erwin Blumenfeld: Two Solo Exhibitions*, October, 1988.

Berlin, Kicken Galerie, *Erwin Blumenfeld*, April–May, 2009.



*9

ERWIN BLUMENFELD (1897–1969)

Nude Waving Behind Perforated Screen, c. 1955

gelatin silver print

signed by Yvette Blumenfeld George Deeton with copyright insignia dated '2012' in pencil, annotated 'Lisette' by Yvette Blumenfeld George Deeton in ink and stamped Estate credit (verso)

image/sheet: 13 ¼ x 10 ½ in. (33.7 x 26.7 cm.)

£15,000–20,000

\$19,000–25,000

€18,000–23,000

PROVENANCE:

The Artist.

Lisette Blumenfeld Georges.

By descent to Yvette Blumenfeld George Deeton, USA.

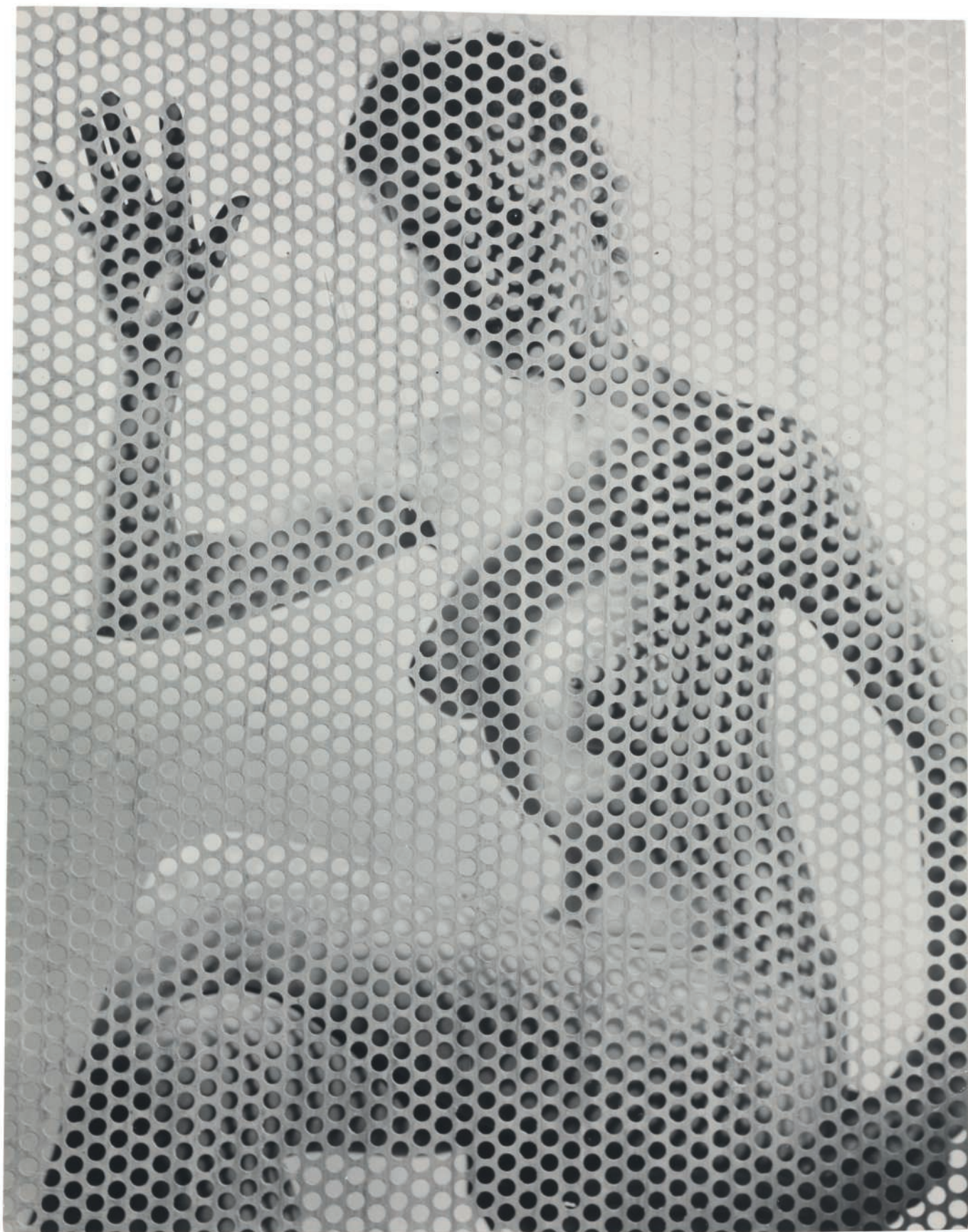
EXHIBITED:

Los Angeles, Fahey Klein Gallery, *Herb Ritts and Erwin Blumenfeld: Two Solo Exhibitions*, October, 1988.

LITERATURE:

Yorick Blumenfeld (ed.), *The Naked and Veiled: The Photographic Nudes of Erwin Blumenfeld*, Thames & Hudson, London, 1999, p. 89.

Thomas Osterkorn (ed.), *Stern Fotografie No. 65: Erwin Blumenfeld*, Gruner + Jahr, Hamburg, 2011, pp. 86 and 88 (variant).



'...a swan is invariably the result of adherence to some aesthetic system of thought, a code transposed into a self-portrait. This is why certain women, while not truly beautiful, can occasionally provide the swan illusion: their inner vision of themselves is so fixed, decorated with such clever outer artifice, that we surrender to their claim...classic specimen...Mme. Agnelli [is] the European swan numero uno.' Truman Capote

Richard Avedon's photograph of Marella Agnelli, taken in 1953, stands as one of the iconic fashion photographs of our time. It was selected by Avedon as the cover image for the book *Avedon: Photographs 1947-1977* that accompanied his first retrospective at the Metropolitan Museum of Art. In observing the most stylish women of his time, Truman Capote named Avedon's favourite "swans"; those who adhered "to some aesthetic system of thought, a code transposed into a self-portrait, and Mme. Agnelli is the European swan numero uno."

This print of Marella Agnelli is the earliest print of the image to be offered for sale, preceding the later limited edition by over twenty years. Printed before 1960, the print was gifted to Harris Radin who assisted Avedon in his studio and travelled to Paris with him to help cover Harper's Bazaar's fall collections in 1959 and 1960. The present lot is accompanied by a copy of the letter from the Avedon Foundation which acknowledges Mr. Radin's title to the print, along with sixteen others gifted to him by Avedon in 1960.

10

RICHARD AVEDON (1923-2004)

Marella Agnelli, New York, December 1953

gelatin silver print

image: 12 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (32.7 x 24.6 cm.)

sheet: 14 x 11 $\frac{1}{8}$ in. (35.5 x 28.3 cm.)

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

The Artist.

Gifted to Haris Radin in 1960.

Private Collection.

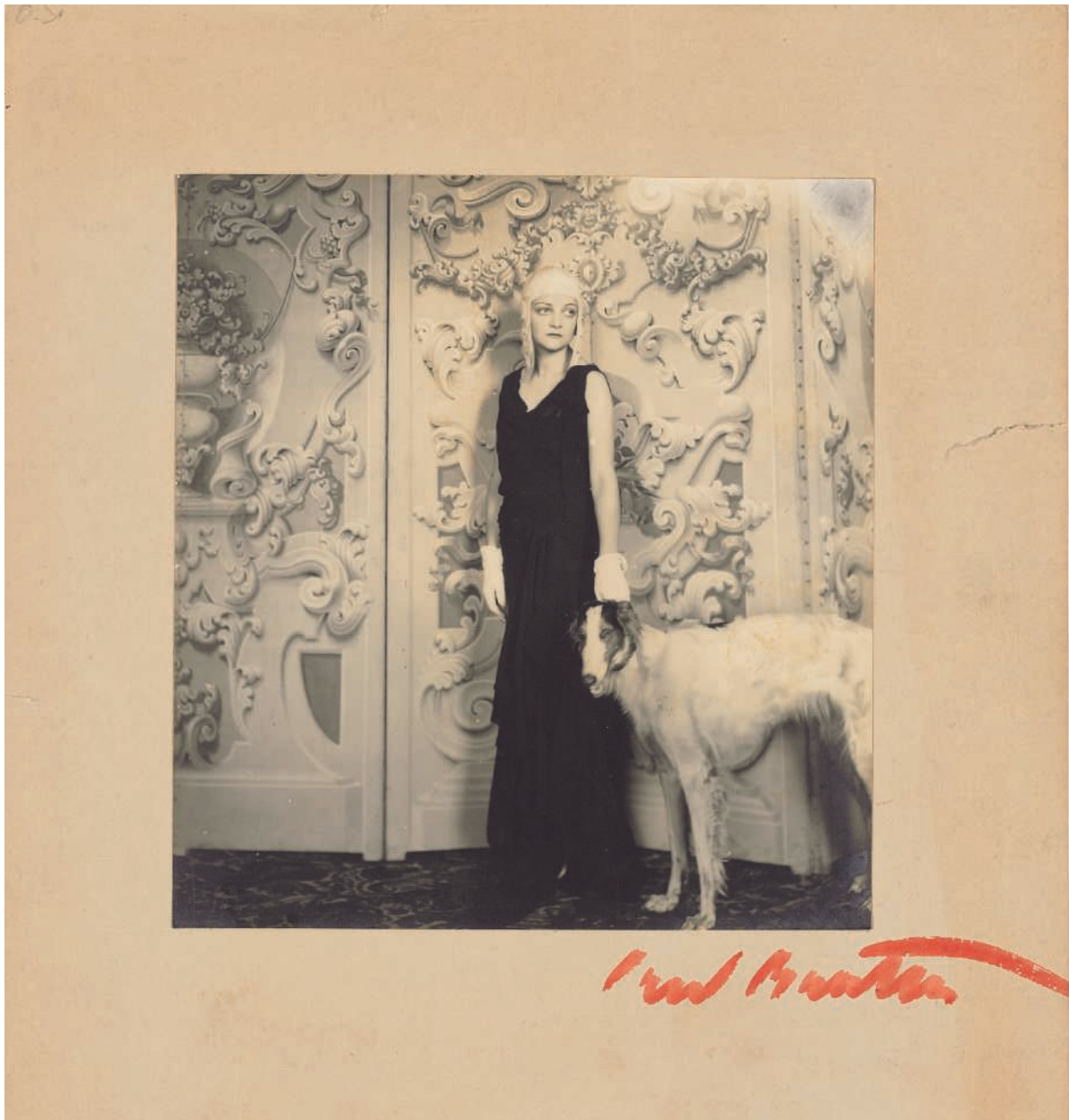
LITERATURE:

Richard Avedon & Truman Capote, *Observations: Photographs by Richard Avedon*, Simon and Schuster, New York, 1959, p. 27.

Richard Avedon and Harold Brodkey, *Avedon: Photographs 1947-1977*, Farrar, Straus & Giroux, New York, 1978, cover and pl. 161.

Vince Aletti, Philippe Garner & Carol Squires, *Avedon: Fashion 1944-2000*, Abrams, New York, 2009, p. 131.





11

11
CECIL BEATON (1904-1980)
Georgia Sitwell, Renishaw, 1930

gelatin silver print, mounted on card
 signed in red ink and annotated '1932?' in pencil (mount, verso)
 image/sheet: 7¾ x 7¼ in. (19.6 x 18.4 cm.)
 mount: 16 x 11 in. (40.6 x 28 cm.)

£2,000-4,000

\$2,600-5,000
 €2,400-4,700

12
HORST P. HORST (1906-1999)
Hands, New York, 1941

platinum-palladium print, mounted on board
 signed in pencil (margin); titled, dated and numbered '10/15' in pencil (verso)
 image: 18¾ x 13¾ in. (47.6 x 35 cm.)
 sheet: 22¼ x 17¼ in. (56.5 x 43.7 cm.)
 mount: 25¾ x 20¾ in. (65.4 x 52.7 cm.)
 This work is number ten from an edition of fifteen.

£10,000-15,000

\$13,000-19,000
 €12,000-18,000

PROVENANCE:
 Christie's, London King Street, 26 November 2010, Lot 77.
 Acquired from the above sale by the present owner.

LITERATURE:
 Richard J. Tardiff and Lothar Schirmer (eds.), *Horst, Sixty Years of Photography*,
 Thames and Hudson, London, 1995, pl. 49.





13

13

CECIL BEATON (1904-1980)

Rudolf Nureyev and Margot Fonteyn, c. 1963

gelatin silver print

stamped photographer's credit (verso)

image/sheet: 14 x 12 in. (35.5 x 30.5 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



14

14

CECIL BEATON (1904-1980)

Rudolf Nureyev and Margot Fonteyn, c. 1963

gelatin silver print

stamped photographer's credit (verso)

image/sheet: 14 x 12 in. (35.5 x 30.5 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



15

ALFRED EISENSTAEDT (1898-1995)

Ballet master at rehearsal of Tchaikovsky's Swan lake Ballet, giving advise to future ballerinas at the Grand Opera de Paris, 1930

gelatin silver print, printer later

signed in ink (margin); titled in ink and stamped photographer's credit (verso)

image: 9¾ x 14 in. (24.6 x 35.7 cm.)

sheet: 16 x 20 in. (40.8 x 50.8 cm.)

£4,000–6,000

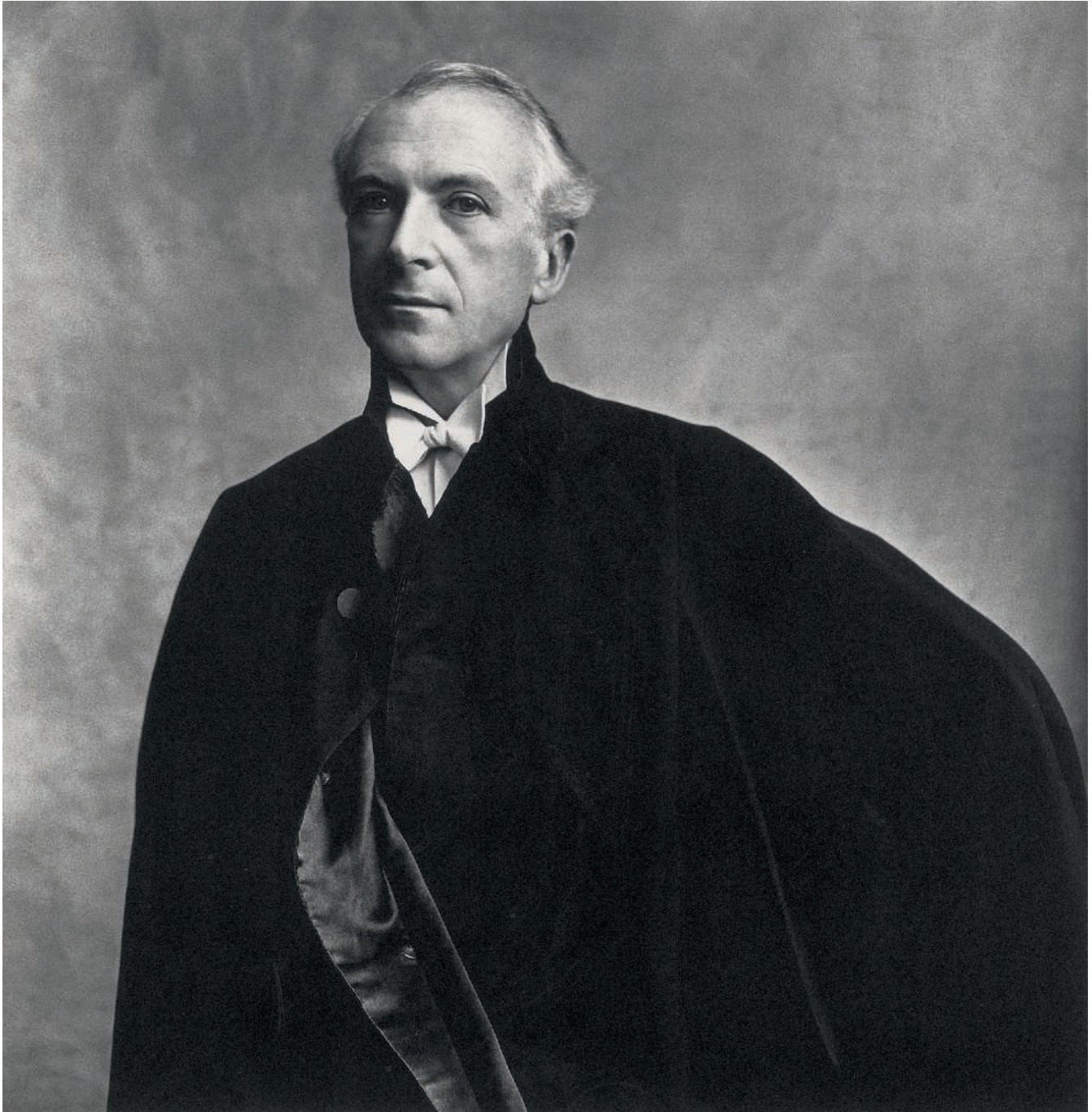
\$5,100–7,500

€4,700–7,000

PROVENANCE:

Sotheby's, New York, 17 October 2006, Lot 89.

Acquired from the above sale by the present owner.



16

IRVING PENN (1917-2009)

Cecil Beaton, 1958

platinum-palladium print, printed May/June 1980, flush-mounted on aluminium

signed, titled, date of image and of print, numbered '15/15' and variously annotated in pencil, stamped Penn/Condé Nast copyright credit and process (flush mount, verso)

image: 15 x 14 $\frac{5}{8}$ in. (38.2 x 37.2 cm.)

sheet/flush mount: 26 $\frac{3}{8}$ x 25 $\frac{1}{2}$ in. (67 x 64.7 cm.)

This print is number fifteen from an edition of fifteen.

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

Christie's, London King Street, 16 May 2012, Lot 61.

Acquired from the above sale by the present owner.

LITERATURE:

Irving Penn, *Moments Preserved*, Simon and Schuster, New York, 1960, p. 85.

John Szarkowski, *Irving Penn*, Museum of Modern Art, New York, 1984, p. 21.

Irving Penn, *Passage - A Work Record*, Alfred A. Knopf / Callaway, New York, 1991, p. 95.



17

IRVING PENN (1917-2009)

Woman with Roses (Lisa Fonssagrives-Penn), Paris, 1950

gelatin silver print, printed before 1974, mounted on board
signed, titled, date of image and of print in ink, stamped Penn/Condé Nast
copyright credit, photographer's credit and edition (mount, verso)
image/sheet: 19 $\frac{3}{8}$ x 14 $\frac{5}{8}$ in. (49.2 x 37.2 cm.)
mount: 22 $\frac{1}{2}$ x 17 $\frac{1}{2}$ in. (57 x 44.4 cm.)
This print is from an edition not exceeding twenty-five.

£20,000-30,000

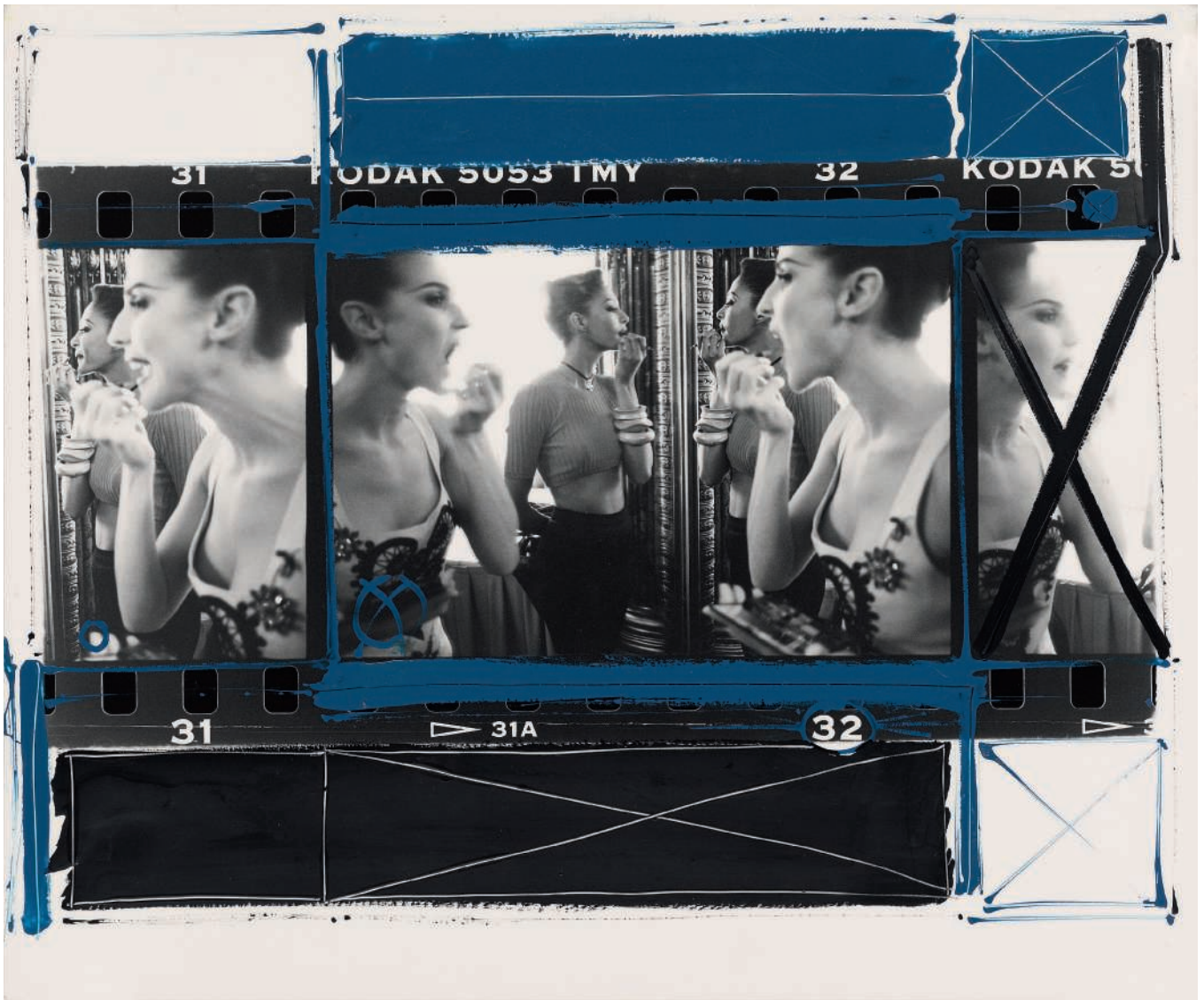
\$26,000-38,000
€24,000-35,000

PROVENANCE:

Robert Klein Gallery, Boston.
Acquired from the above by the present owner.

LITERATURE:

Vogue, Paris, October 1950, p. 85.
John Szarkowski, *Irving Penn*, Museum of Modern Art, New York, 1984,
p. 54.
Irving Penn, *Passage: A Work Record*, Alfred A. Knopf / Callaway,
New York, 1991, p. 85.



*18

WILLIAM KLEIN (B. 1928)

Makeup Backstage, Paris, 1962

gelatin silver print with applied paint, flush-mounted on board
 signed, titled and dated in blue ink, signed, titled and dated in pencil (flush
 mount, verso)

image/sheet/flush mount: 19 $\frac{7}{8}$ x 23 $\frac{1}{2}$ in. (50.2 x 59.6 cm.)

£15,000–25,000

\$19,000–31,000
 €18,000–29,000



19

RICHARD AVEDON (1923-2004)

Jean Shrimpton, Toga by Forquet, Paris Studio, August, 1965

gelatin silver print, printed 1981, flush-mounted on linen signed and numbered '50/50' in ink with stamped title, date, edition and copyright credit (flush mount, verso)

image: 23½ x 19½ in. (59.5 x 49.5 cm.)

sheet/flush mount: 24 x 19⅞ in. (60.8 x 50.5 cm.)

This work is number fifty from an edition of fifty.

£20,000–30,000

\$26,000–38,000

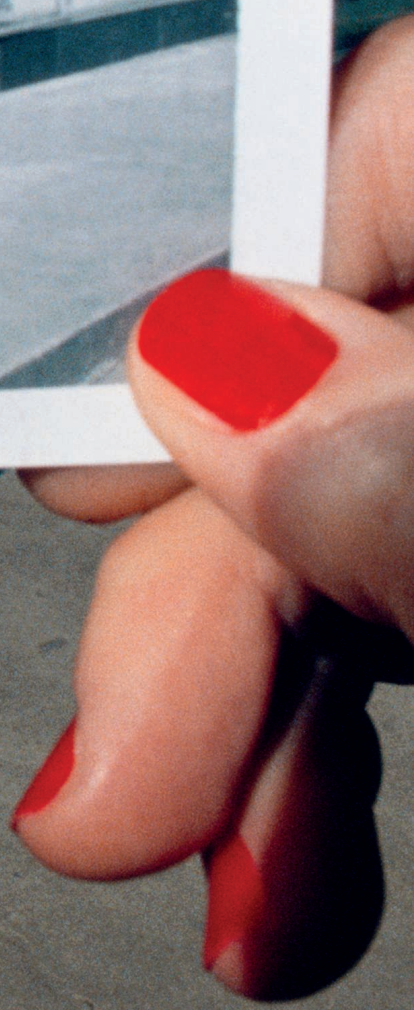
€24,000–35,000

LITERATURE:

Richard Avedon, *Avedon: Photographs 1947-1977*, Farrar, Straus & Giroux, New York, 1978, p. 94.

Richard Avedon, *An Autobiography*, Random House, New York, 1993, pl. 70.

Carol Squiers, Philippe Garner & Vince Aletti, *Avedon Fashion 1944-2000*, Harry N. Abrams, New York, 2009, p. 195.





Guy Bourdin's legacy is a remarkable one. A complex, elusive personality, he preferred not to comment on his motivations or on specific images. If he spoke at all of his work, it was in oblique terms. Everything he sought to express was there in the photographs, though his pictorial universe, whether observational or constructed, tends to question rather than seek resolution before the inherent mystery of our existence and before the perceptual phenomena encountered in his translation of experience into image. Today, over a quarter of a century since his death, his photographs continue to intrigue and inspire; and it is precisely their dimension of dislocation and provocation – as with the present works that toy with the idea of the image within the image – that ensures their lasting hold on our imaginations.

20

GUY BOURDIN (1928-1991)

Charles Jourdan, Spring 1978

Fujiflex Crystal Archive print, flush-mounted on aluminium signed and numbered '11/18' in ink by Samuel Bourdin on Guy Bourdin Estate label (flush mount, verso)

image: 24 x 35⁷/₈ in. (60.9 x 91 cm.)

sheet/flush mount: 35¹/₄ x 46¹/₄ in. (89.5 x 117.6 cm.)

This work is number eleven from an edition of eighteen.

£12,000–18,000

\$16,000–23,000

€15,000–21,000

LITERATURE:

Charlotte Cotton & Shelly Verthime, *Guy Bourdin*, V&A Publications, London, 2003, n.p.

Nicole Meyer & Shelly Verthime, *Guy Bourdin: A Message for You*, Steidl/Dangin, Göttingen, 2006, cover and pl.1.

21

GUY BOURDIN (1928-1991)

French Vogue, March 1972

Fujiflex Crystal Archive print, flush-mounted on aluminium

signed and numbered '15/18' in ink by Samuel Bourdin on Guy Bourdin Estate label (flush mount, verso)

image: 24 x 38 $\frac{1}{8}$ in. (60.9 x 96.9 cm.)

sheet/flush mount: 35 $\frac{1}{4}$ x 48 $\frac{3}{4}$ in.

(89.5 x 123.6 cm.)

This work is number fifteen from the sold-out edition of eighteen.

£12,000–18,000

\$16,000–23,000

€15,000–21,000

LITERATURE:

Vogue Paris, December 1981 – January 1982, p. 214–215.

Charlotte Cotton and Shelly Verthime, *Guy Bourdin*, V&A Publications, London, 2003, n. p

Shelly Verthime, *In Between*, Steidl/Dangin, Göttingen, 2010, pp. 120–121.





'That's an interesting concept: where to find reality ... It used to be you turned to photos for that. People say photos don't lie. Mine do. I make mine lie' David LaChapelle, 1997

On a private visit to the Sistine Chapel in 2006, David LaChapelle was profoundly inspired by Michelangelo's astonishing frescoes – including *The Deluge*, his sublime depiction of the biblical flood. Already world-renowned for a groundbreaking career in commercial and fashion photography, LaChapelle resolved to take his work into the realm of fine art, embarking on *After the Deluge*, a non-commissioned series that marks a key turning point in his practice.

The flood figures as a new beginning, washing away the sins of the old world. The present work depicts a marble statue of two figures in the flooded blue interior of a museum. A gilt picture-frame floats in the dirty water. Haloed by the neon pink glow of a room behind, the statue seems to have survived mankind itself. On close inspection, however, the watermarks and black mould which mar the statue and walls reveal themselves as carefully painted *trompe-l'oeil* illusions. The whole tableau dissolves into dreamlike stage scenery, replete with LaChapelle's distinctive brand of seductive, gleaming unreality – a return to classical beauty achieved through photographic fantasy.

■ 22

DAVID LACHAPELLE (B. 1963)

Los Angeles, from The Deluge, 2007

chromogenic print, flush-mounted on aluminium
signed in ink on accompanying titled, dated and numbered 'AP 3/5' typed
photographer's studio label

image: 92 $\frac{7}{8}$ x 68 $\frac{7}{8}$ in. (236 x 175 cm.)

sheet/flush mount: 97 x 72 in. (247 x 183 cm.)

This work is artist's proof number three from the sold-out edition of five.

£50,000–70,000

\$63,000–88,000

€59,000–82,000

PROVENANCE:

Poggiali and Forconi Gallery Italy.

Acquired from the above by the present owner.

LITERATURE:

Exhibition catalogue, *David LaChapelle*, Forte Belvedere, Florence,
July 15 – October 19, 2008, cover.





λ 23

CHRIS LEVINE (B. 1960)

The Lightness of Being, 2008

Giclee print
signed and date of signature in ink (image); blindstamped
photographer's credit (margin); numbered '25/25' in accompanying
letter from the photographer's studio
image: 19 x 14⁷/₈ in. (48.2 x 37.8 cm.)
sheet: 20¹/₄ x 16 in. (51.4 x 40.6 cm.)
This work is number twenty-five from the sold-out edition of twenty-
five.

£20,000–25,000

\$26,000–31,000
€24,000–29,000

PROVENANCE:

The Fine Art Society, London.
Acquired from the above by the present owner.



λ 24

BRIAN DUFFY (1933-2010)

David Bowie, Aladdin Sane, Contact Sheet, 1973

archival pigment print, flush-mounted on board
 signed in ink and blindstamped archive credit (margin); credited, signed by
 Chris Duffy and numbered '43/50' in ink in archive stamp (verso); and on
 accompanying Certificate of Authenticity
 image/sheet/flush mount: 25 x 25 in. (63.5 x 63.5 cm.)
 This work is number forty-three from an edition of fifty.

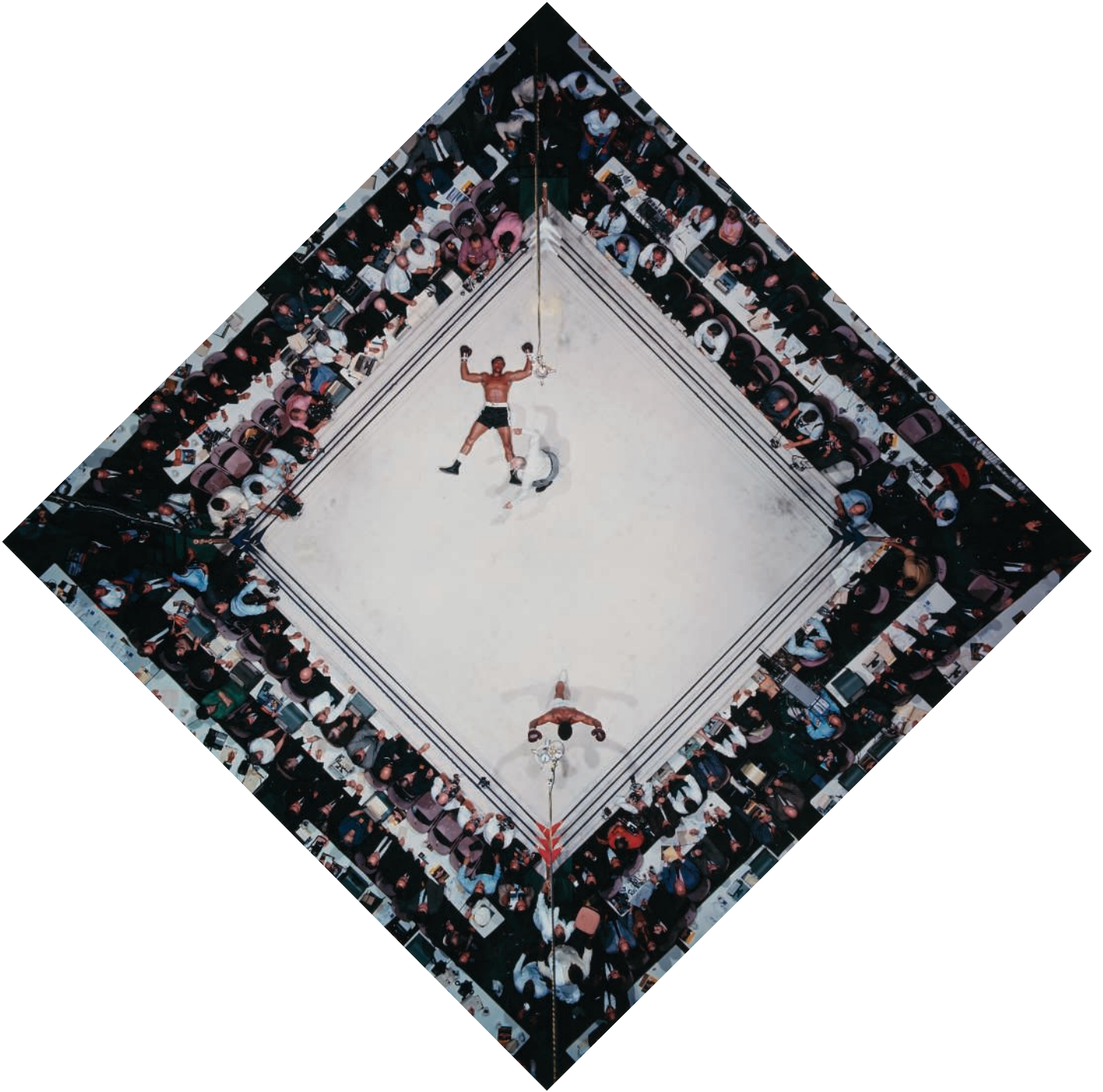
£10,000-15,000

\$13,000-19,000
 €12,000-18,000

PROVENANCE:

Gallery Vassie, Amsterdam.
 Acquired from the above by the present owner.

Brian Duffy's photograph of David Bowie for the cover of his 1973 album *Aladdin Sane* is perhaps one of the most recognisable album cover ever taken. In the guise of Aladdin Sane – an evolution of his Ziggy Stardust ego from the previous year – a gaunt, palely ethereal Bowie displays the distinctive red mullet and red and blue lightning bolt across his face that would come to typify his androgynous beauty and cosmic glamour.



Consistently ranked among the greatest sports photographs of all time, Neil Leifer's dramatic overhead shot of Muhammad Ali's victory over Cleveland Williams at the 1966 World Heavyweight title fight is also the photographer's own favourite shot from his fifty-year career. 'It can never be taken again,' Leifer has said. 'Today the ring is a series of ads. You'd never get the clean canvas.' Captured through an impressive feat of timing and forward planning – the camera was hung on a rig 80 feet above the ring, and activated using remote control – the historic moment is presented with stunning formal impact.



26

25

NEIL LEIFER (B. 1942)

Muhammed Ali, 1966

chromogenic print

signed and numbered '119/350' in ink (margin)

image: 19½ x 19¾ in. (49.5 x 49.2 cm.)

sheet: 22½ x 20 in. (57.2 x 50.8 cm.)

This work is number 119 from an edition of 350.

£6,000–8,000

\$7,600–10,000

€7,100–9,400

26

NEIL LEIFER (B. 1942)

Muhammed Ali, 1965

chromogenic print

signed and numbered '200/350' in ink (margin)

image: 19¾ x 19¾ in. (49.2 x 49.2 cm.)

sheet: 24 x 20 in. (61 x 50.8 cm.)

This work is number 200 from an edition of 350.

£6,000–8,000

\$7,600–10,000

€7,100–9,400

LITERATURE:

Sports Illustrated, 26 June 1999, cover.



27

DAVID BAILEY (B. 1938)

Andy Warhol and the Gang, 1965

gelatin silver print, flush-mounted on board
signed and inscribed 'vintage' in pencil and stamped
photographer's copyright credit (flush mount, verso)
image: 11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in. (29.7 x 29 cm.)
sheet/flush mount: 14 $\frac{7}{8}$ x 12 in. (37.5 x 30.3 cm.)

£10,000-12,000

\$13,000-15,000

€12,000-14,000



28

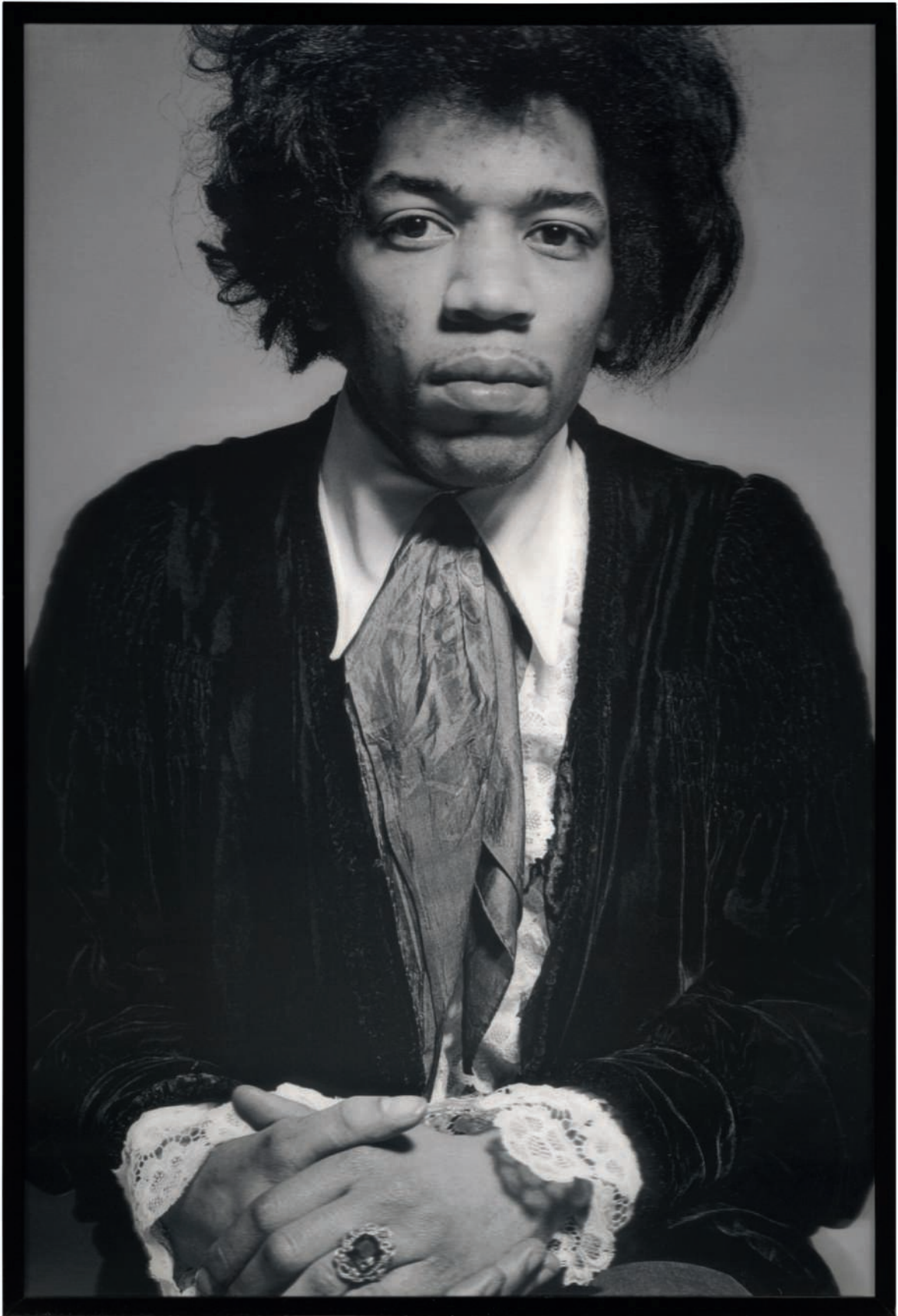
DAVID BAILEY (B. 1938)

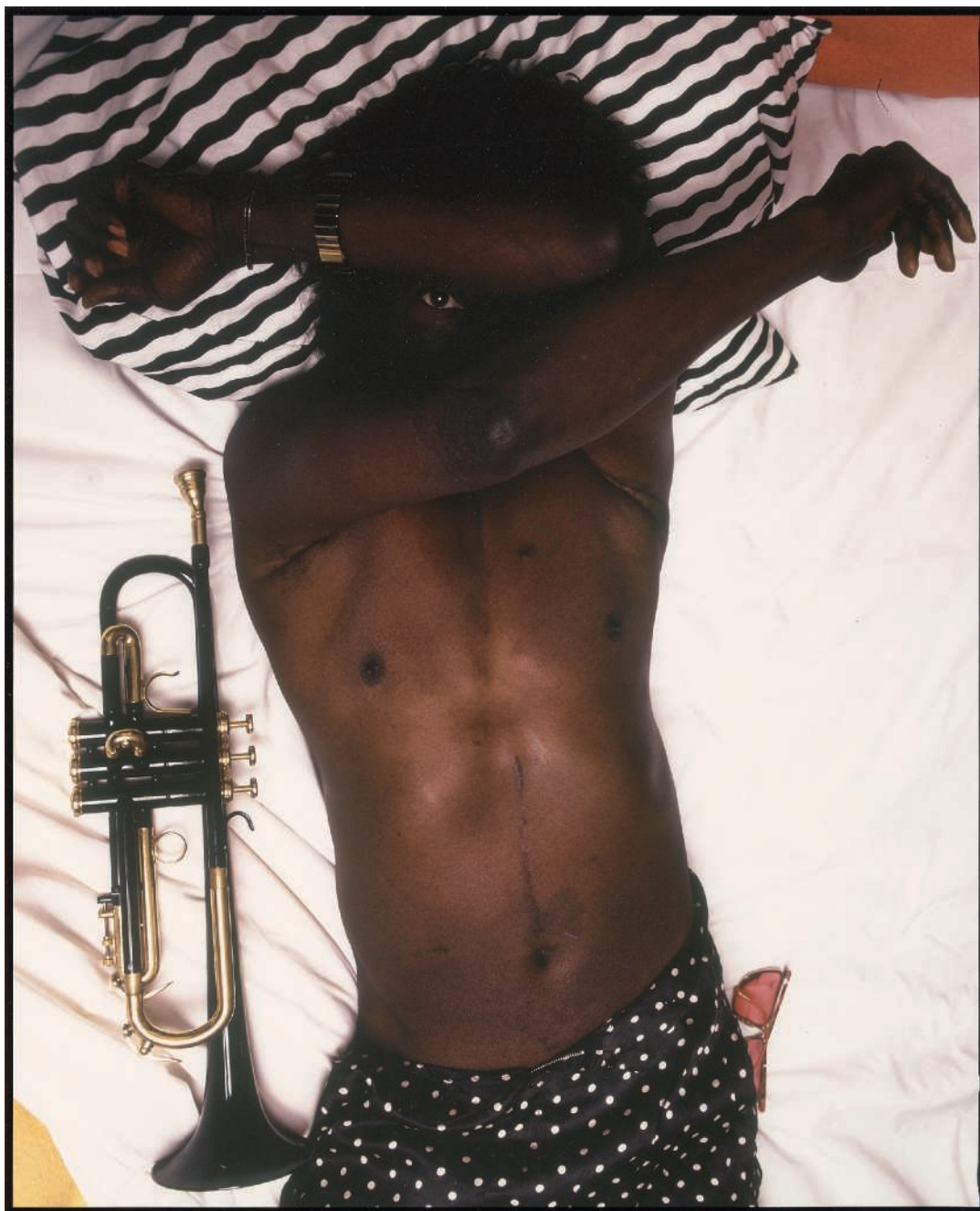
David Bailey's Box of Pin-Ups, 1965

36 gravure prints in original box
each with printed text by Francis Wyndham (verso); original cardboard insert
stamped 'Packing piece to be thrown away', box illustrated with portrait of
Bailey by Mick Jagger, title and text by Francis Wyndham (recto) and portrait of
Mick Jagger by Bailey (verso)
each sheet: 14½ x 12½ in. (36.8 x 31.7 cm.)

£3,000–5,000

\$3,800–6,300
€3,600–5,900





30

λ 29

GERED MANKOWITZ (B. 1946)

Jimmy Hendrix, Masons Yard, 1967

lenticular print
signed and numbered '2/10' in ink (frame backing board)
overall: 70¾ x 40¼ in. (182.3 x 102.2 cm.)
This work is number two from an edition of ten.

£7,000–9,000

\$8,800–11,000
€8,300–11,000

PROVENANCE:

Atlas Gallery, London.
Private Collection, UK.

* 30

ANNIE LEIBOVITZ (B. 1949)

Miles Davis, New York, 1989

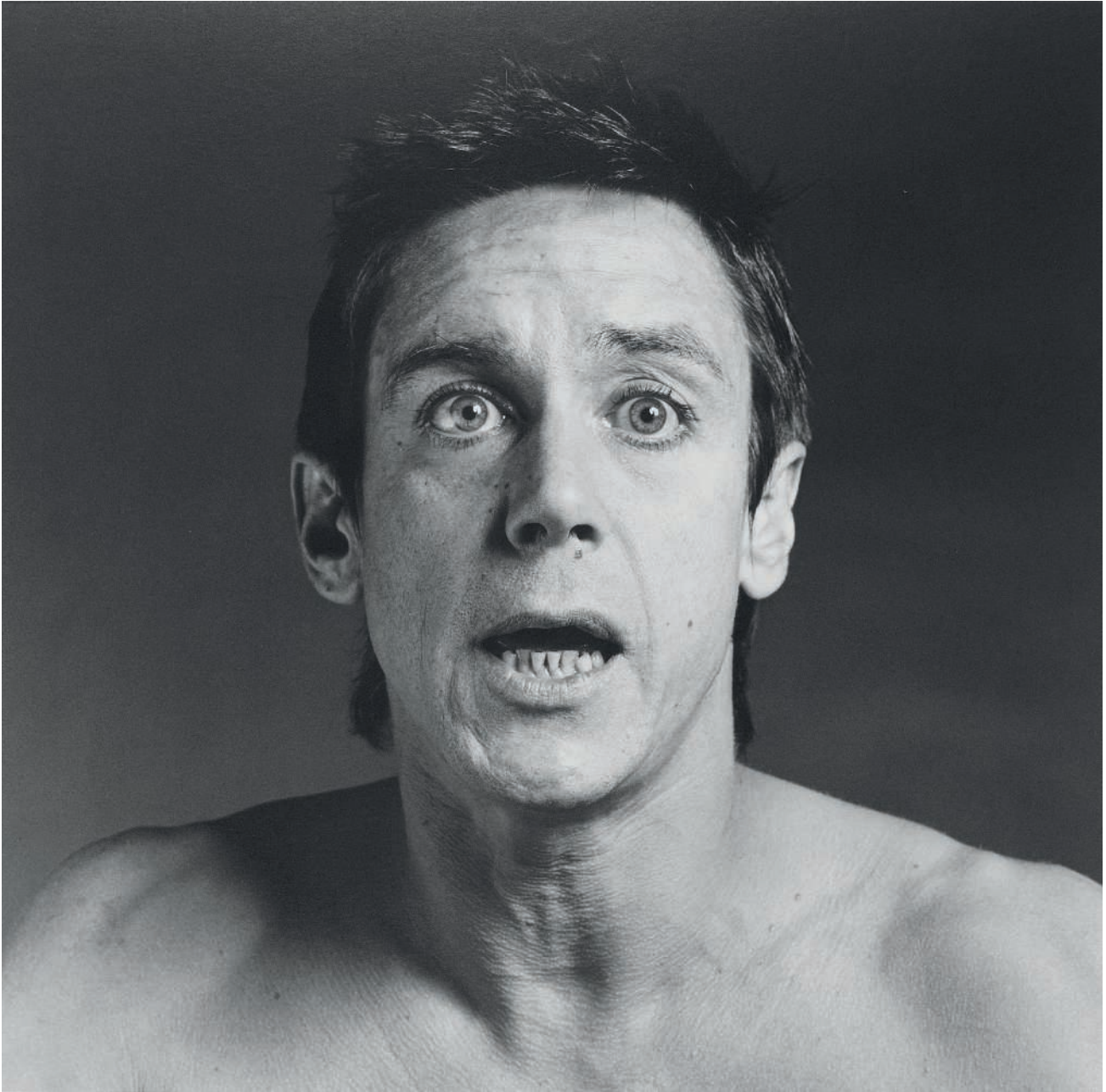
Cibachrome print
signed, titled, dated and numbered '11/40' in ink (margin)
image: 14½ x 11¼ in. (37 x 30 cm.)
sheet: 19⅞ x 16 in. (50.5 x 40.5 cm.)
This work is number eleven from an edition of forty.

£2,000–3,000

\$2,600–3,800
€2,400–3,500

PROVENANCE:

Galleria Photology, Milano.
Acquired from the above by the present owner.



31

ROBERT MAPPLETHORPE (1946-1989)

Iggy Pop, 1981

gelatin silver print, flush-mounted on board
signed, titled, dated and numbered '3/15' in ink with stamped copyright
credit (flush mount, verso)

image: 13⁷/₈ x 14 in. (35.3 x 35.5 cm.)

sheet/flush mount: 19⁷/₈ x 15⁷/₈ in. (50.5 x 40.4 cm.)

This work is number three from an edition of fifteen.

£7,000–9,000

\$8,800–11,000

€8,300–11,000

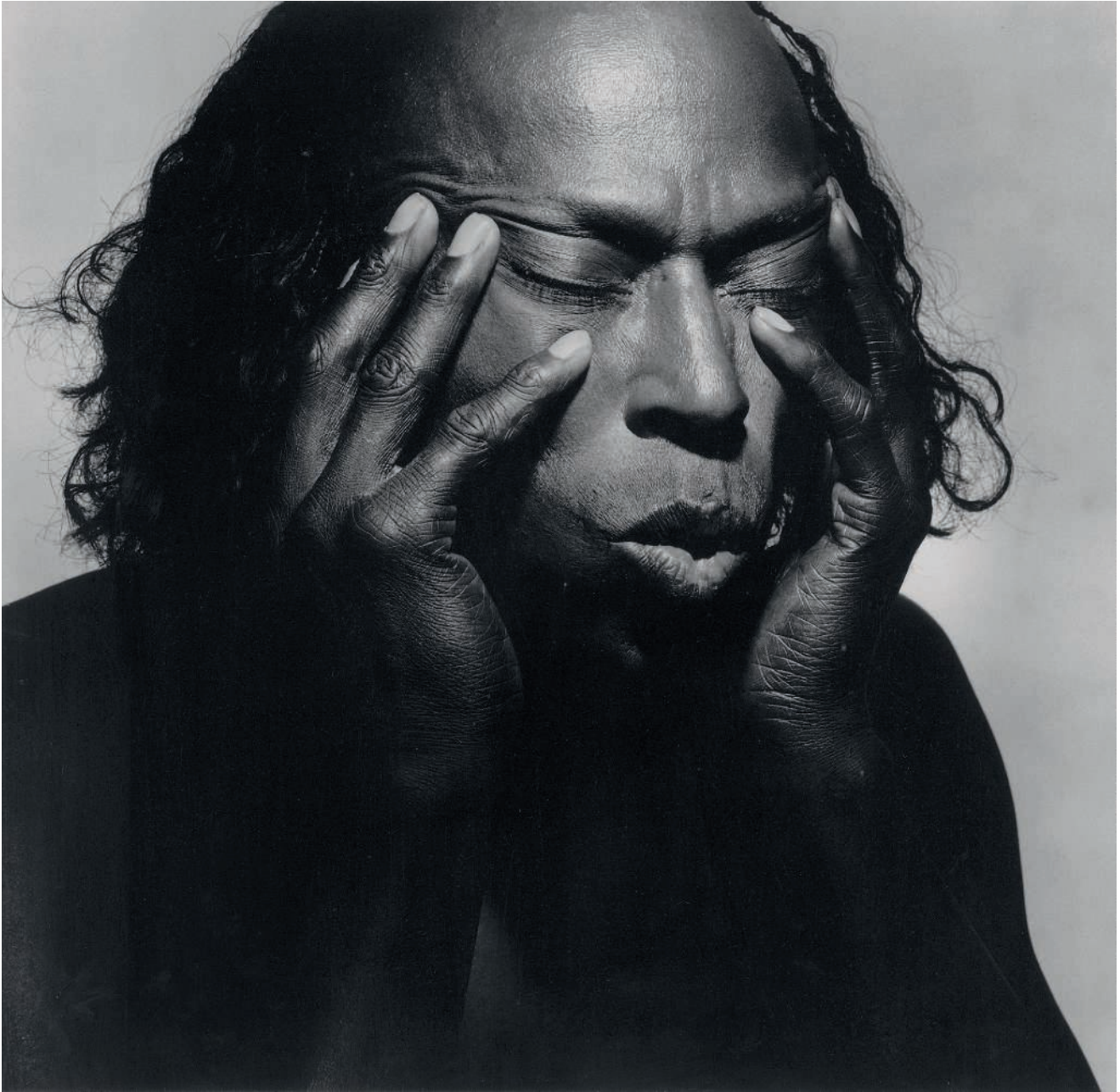
PROVENANCE:

Alison Jacques Gallery, London.

Acquired from the above by the present owner.

LITERATURE:

Mark Holborn and Dimitri Levas (eds.), *Mapplethorpe*,
Jonathan Cape, London, 1995, p. 135.



* 32

IRVING PENN (1917-2009)

Miles Davis, New York, 1986

gelatin silver print, printed 1991, mounted on board
signed, titled, date of image and of print and variously annotated in ink,
stamped copyright credit annotated 'courtesy of Warner Brothers in ink, and
edition (mount, verso)

image/sheet: 14½ x 15 in. (36.7 x 38 cm.)

mount: 19% x 15% in. (49.2 x 39 cm.)

This work is from an edition not exceeding twelve.

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

Private View, Paris.

Acquired from the above by the present owner.

LITERATURE:

Miles Davis, *Tutu*, Capitol Studios, Los Angeles,
September 1986 (variant illustrated on the interior front
cover of the album).

'Don't play what's there, play what's not there.' Miles Davis

* 33

IRVING PENN (1917-2009)

The Hand of Miles Davis (C), New York, 1986

gelatin silver print, printed 1992, mounted on board
signed, titled, date of image and of print in ink, stamped copyright credit,
photographer's credit and edition (mount, verso)
image/sheet: 19½ x 18⅞ in. (48.5 x 48 cm.)
mount: 22 x 22 in. (55.9 x 55.9 cm.)

This work is from an edition not exceeding fifteen.

£70,000–90,000

\$88,000–110,000
€83,000–110,000

PROVENANCE:

Private View, Paris.

Acquired from the above by the present owner.

LITERATURE:

Irving Penn, *Passage: A Work Record*, Alfred A. Knopf/Callaway, New York, 1991, p. 259 (variant image).

Irving Penn: Collection Privée, Musée d'Art et d'Histoire, Fribourg, 1994, pl. 76, p. 103.

Irving Penn, Photographs: A Donation in Memory of Lisa Fonssagrives-Penn, Moderna Museet/Raster Förlag, Stockholm, 1996, p. 187.





Δ * 34

ROBERT MAPPLETHORPE (1946-1989)

Calla Lily, 1988

gelatin silver print, printed 1989, flush-mounted on board
facsimile signature, signed and dated in ink by Michael Ward Stout, Executor,
in stamped Estate copyright credit, titled, dated and numbered '9/10' in pencil
(flush mount, verso)

image: 19¼ x 19¼ in. (49 x 49 cm).

sheet/flush mount: 24 x 20 in. (61 x 51 cm).

This work is number nine from an edition of ten.

£25,000–30,000

\$32,000–38,000

€30,000–35,000

PROVENANCE:

Cheim & Read Gallery, New York.

LITERATURE:

Robert Mapplethorpe, *The Complete Flowers*, teNeues,
New York, 2006, pl. 171 (colour variant).



35

ROBERT MAPPLETHORPE (1946-1989)

Debbie Harry, 1982

gelatin silver print, flush-mounted on board
signed, dated and numbered '2/10' in ink (margin); signed, titled, dated,
numbered '2/10' and annotated in pencil with stamped copyright credit
(flush mount, verso)

image: 15¼ x 15⅝ in. (38.7 x 39 cm.)

sheet/flush mount: 19¾ x 15⅞ in. (50.2 x 40.3 cm.)

This work is number two from an edition of ten.

£7,000–9,000

\$8,800–11,000

€8,300–11,000

PROVENANCE:

Alison Jacques Gallery, London.

Acquired from the above by the present owner.



36

36

ROBERT MAPPLETHORPE (1946-1989)

Orchid, 1985

gelatin silver print, flush-mounted on board
 facsimile signature, signed in ink and dated in pencil by Michael Ward
 Stout, Executor, in stamped Estate copyright credit, titled, dated and
 numbered '4/10' in pencil (flush mount, verso)
 image: 15½ x 15¼ in. (38.2 x 38.6 cm.)
 sheet/flush mount: 19¾ x 16 in. (50.2 x 40.6 cm.)
 This work is number four from an edition of ten.

£10,000-12,000

\$13,000-15,000
 €12,000-14,000

PROVENANCE:

Alison Jacques Gallery, London.
 Acquired from the above by the present owner.

LITERATURE:

Robert Mapplethorpe, *The Complete Flowers*, teNeues, Dusseldorf,
 2006, pl. 115.

37

ROBERT MAPPLETHORPE (1946-1989)

Antinuous, 1987

dye transfer print
 signed, dated and numbered '4/7' (margin); signed and dated
 in ink in stamped photographer's copyright credit (verso)
 image: 22 x 17¾ in. (56 x 45 cm.)
 sheet: 24 x 20 in. (61 x 51 cm.)
 This work is number four from an edition of seven.

£20,000-30,000

\$26,000-38,000
 €24,000-35,000

PROVENANCE:

Galerie Baudoin Lebon, Paris.
 Piasa, *Photographies*, 5 June 2007, Lot 277.
 Acquired from the above sale by the present owner.

LITERATURE:

Germano Celant, Arkady Ippolitov and Karole P. B.Vail (eds.),
*Robert Mapplethorpe and the Classical Tradition: Photographs
 and Mannerist Prints*, Deutsche Guggenheim, 2004, p. 115.





38

ROBERT MAPPLETHORPE (1946-1989)

Flower, 1984

gelatin silver print, flush-mounted on board
facsimile signature, signed and dated in ink by Michael
Ward Stout, Executor, in stamped Estate copyright credit,
titled, dated and numbered '1/10' ink ink with annotations in
pencil (flush mount, verso)

image: 19¼ x 15¼ in. (48.9 x 38.5 cm.)

sheet/flush mount: 19⅞ x 15⅞ in. (50.5 x 40.4 cm.)

This work is number one from an edition of ten.

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

Alison Jacques Gallery, London.

Acquired from the above by the present owner.

LITERATURE:

Mark Holborn and Dimitri Levas (eds.),
Mapplethorpe: Pistils, Jonathan Cape, London,
1996, p. 162.

Robert Mapplethorpe, *The Complete Flowers*,
teNeues, Dusseldorf, 2006, pl. 97.



39

ROBERT MAPPLETHORPE (1946-1989)

Frogs, 1984

gelatin silver print, flush-mounted on board
facsimile signature, signed and dated in ink by Michael Ward Stout, Executor,
in stamped Estate copyright credit, titled, dated and numbered '2/10' with
annotations in pencil (flush mount, verso)

image: 15¼ x 15⅝ in. (38.6 x 39 cm.)

sheet/flush mount: 19⅞ x 16 in. (50.5 x 40.6 cm.)

This work is number two from an edition of ten.

£8,000-12,000

\$11,000-15,000

€9,400-14,000

PROVENANCE:

Alison Jacques Gallery, London.

Acquired from the above by the present owner.



*** 40**

IRVING PENN (1917-2009)

Paper Towel, New York, 1975

platinum-palladium print, mounted on board
signed, titled, dated and numbered '58/58' in pencil, stamped photographer's
copyright credit and edition (verso)
image: 9¾ x 7½ in. (24.5 x 19 cm.)
sheet: 22½ x 11¼ in. (57 x 29.7 cm.)
mount: 24½ x 13¾ in. (62.2 x 35 cm.)

Of this image originally fifty-eight prints were made, thirty-six were destroyed.
A total of twenty-two now exist.

£8,000–12,000

\$11,000–15,000

€9,400–14,000



HELMUT NEWTON PRIVATE PROPERTY

***'I've never said "I photograph my fantasies",
because there were no fantasies. It's all reality.'***

Helmut Newton

Private Property

Helmut Newton conceived his 'Private Property' portfolio in 1983. The selected images date from 1972 to 1983 and constitute a broad anthology of emblematic examples of his work through those years in an area of editorial photographic image-making that he had made his own – an interweaving of fashion photography, portraiture, and the erotic, a shrewdly calibrated amalgam of meticulous contrivance and sharp, quasi-documentary observation.

Newton was a cunning metteur en scène, reconstructing things observed as he built his stylised tableaux, always with an edge of provocation and irony. He saw his role as that of a social documentarist whose images illustrate the lifestyles of certain privileged milieus in which wealth, power-play, beauty, talent, and style play so significant a part. Newton's pictures are informed by his fascination with the protocols and traditions within certain social classes; their implied narratives are rendered so persuasive by his acute sensitivity to context. His world is that of an old Europe, of grand hotels and spas, of elegant chateaux, villas, apartments, parks. And in the US he sought the visual metaphors that spoke of another, New World culture, from the skyscrapers of New York to the studio back lots of Los Angeles.

Newton achieved very considerable success and recognition through the seventies. His first book, *White Women*, published in 1976, had been instrumental in raising his profile with an ever-wider audience. Gallery and museum exhibitions, and further books consolidated his reputation. The 'Private Property' portfolios were made in response to the growing interest from collectors wishing to enjoy Newton's work in the form of high quality prints, made to the photographer's exacting standards by master printer Thomas Consilvio.

The Edition

'Private Property' is conceived in three suites, each of fifteen prints, making a total of forty-five. This includes images that have acquired the status of icons within Newton's oeuvre – among them the naked 'Sie Kommen', 'Tied Torso', 'Office Love', 'Self-Portrait with Wife and Models', 'Elsa Peretti in a 'Bunny' Costume by Halston', 'Saddle I', and notable portraits that include David Bowie, David Hockney, Karl Lagerfeld, Charlotte Rampling, and Andy Warhol.

'Private Property' was planned by Newton as an edition of 75 numbered sets plus 10 Artist's Proofs. After the release of no more than 25 sets, including the present first Artist Proof set that was retained personally by Newton, he made the decision to release no further sets. Respecting this wish, the balance of the edition is now with the Helmut Newton Foundation and will not be released commercially.





THE PHOTOGRAPHER'S PERSONAL ARTIST PROOF SET 'A'

41

HELMUT NEWTON (1920-2004)

Private Property Suites I, II & III, 1984

45 gelatin silver prints

each signed, consecutively numbered '1-15', annotated 'A' in pencil and with stamped copyright credit (verso); each in archival window mount, each Suite in a blue card box (the box for Suite I with stencilled portfolio title) with title pages numbered 'I-III' and annotated 'A' in ink and colophon, in individual hard-shell case base
 image sizes ranging from: 10¼ x 10⅞ in. (26 x 27.6 cm.) to 9½ x 14¼ in. (24.1 x 36.2 cm.) or inverse
 each sheet approximately: 16 x 12 in. (40.6 x 30.5 cm.) or inverse

£200,000–300,000

\$260,000–380,000

€240,000–350,000

PROVENANCE:

The Artist.
 Estate of the Artist.
 Private Collection.

LITERATURE:

Marshall Blonsky (introduction), *Helmut Newton: Private Property*, Schirmer/Mosel, Munich, 1990.





15



12

Suite I

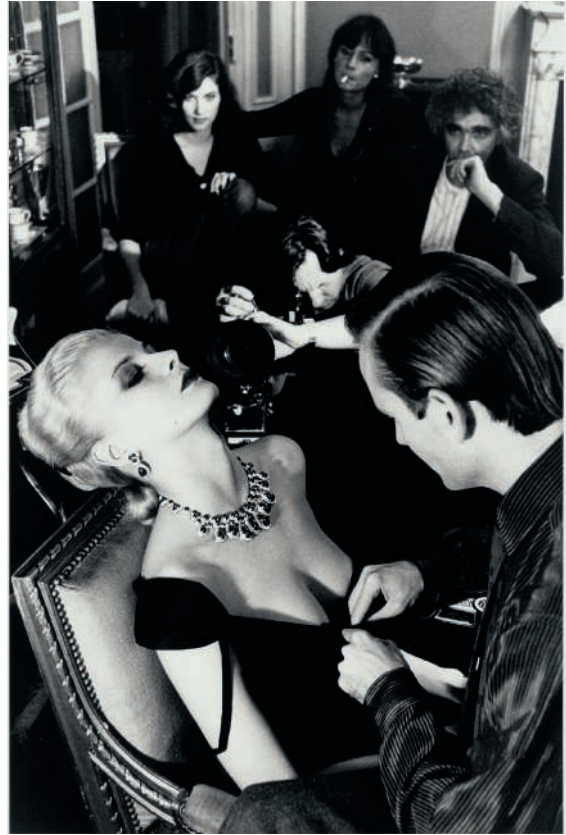
1. Woman into Man, Paris, 1979
2. Winnie at the Negresco, Nice, 1975
3. After Dinner, Paris, 1977
4. Woman Being Filmed, Paris, 1980
5. Jenny Kapitan, Pension Dorian, Berlin, 1977
6. Shoe, Monte Carlo, 1983
7. Père Lachaise, Tomb of Talma, Paris, 1977
8. Nastassia Kinski, Los Angeles, 1983
9. Office Love, Paris, 1976
10. Violetta, Paris, 1979
11. Karl Lagerfeld, Paris, 1973
12. Nude in Seaweed, Saint Tropez, 1976
13. Elsa Peretti, New York, 1975
14. David Hockney, Piscine Royale, Paris, 1975
15. Hotel Room, Place de la République, Paris, 1976



11



2



4



3



5



10



8



7



6



13



14



9



1



2



7



5



1

Suite II

1. Tied up Torso, Ramatuelle, 1980
2. Self Portrait with Wife and Models, Paris, 1981
3. Upstairs at Maxim's, Paris, 1978
4. Paloma Picasso, Paris, 1978
5. Rich Girl, Poor Girl, Detail, Bordighera, Italy, 1982
6. Sigourney Weaver on the Warner Bros. Lot, Burbank, 1983
7. Diving Tower, Old Beach Hotel, Monte Carlo, 1981

8. Viviane F., Hotel Volney, New York, 1972
9. Saddle I, Paris, 1976
10. David Bowie, Monte Carlo, 1982
11. Fashion Model in Chains, Paris, 1976
12. Veruschka, Nice, 1975
13. In the Grünewald, Berlin, 1979
14. Charlotte Rampling, Saint Tropez, 1976
15. Woman with Snake, Berlin, 1979



15



12



11



13



8



3



9



6



10



14



4



1



9



11



4

Suite III

1. Sylvia in my Studio, Paris, 1981
2. Jenny in my Apartment, Paris, 1978
3. Roselyne Behind Fence, Arcangues, France, 1975
4. Two Pairs of Legs in Black Stockings, Paris, 1979
5. Woman Examining Man, Saint Tropez, 1975
6. Woman in Fur Coat Adjusting Stocking, Paris, 1975
7. Sie Kommen, Paris, 1981

8. Régine at Home, Paris, 1975
9. Violetta at the Bains-Douches, Paris, 1979
10. Bergstom, Paris, 1976
11. Raquel Wech, Beverly Hills, 1981
12. Andy Warhol, Paris, 1976
13. Roselyne in Arcangues, France (Salon), 1975
14. Woman and Gardener, Lake Como, Italy, 1979
15. Mannequins Reclining, Quai D'Orsay, Paris, 1977



8



10



5



12



14



15



13



3



6



7



2



* 42

HELMUT NEWTON (1920-2004)

"Berlin Nude", 1977

gelatin silver print
 signed, titled and dated in pencil (verso)
 image: 8½ x 12¾ in. (20.6 x 31.5 cm.)
 sheet: 10⅞ x 13⅞ in. (27.6 x 35.2 cm.)

£7,000–9,000

\$8,800–11,000
 €8,300–11,000

43

HELMUT NEWTON (1920-2004)

Xavier Coiffures, Winnie Hollman & Patti Hansen, November 1, 1976

gelatin silver print
 annotated 'Helmut Newton Xavier Coiffures, November 1, 1976 Winnie
 Hollman & Patti Hansen' in pencil (verso)
 image/sheet: 10¾ x 15⅞ in. (27.2 x 39.6 cm.)

£4,000–6,000

\$5,100–7,500
 €4,700–7,000

LITERATURE:

Helmut Newton: Sleepless Nights, Quartet, London, 1978, pp. 128-129.



On November 1st 1976, Helmut Newton did a one day location shooting at Xavier Coiffures, Inc. (7 West, 57th Street, New York) with two popular models, Winnie (Hollman) and Patti Hansen. On a note written by Newton to his friend Xavier, dated November 10th, he asks him to return the negatives when he won't need them anymore so he could use them in his next book.

Months went by and Newton was enjoying a particularly productive period in his career, publishing the same year his first book, *White Women*. These remarkable images were not published in this book since Newton did not pursue the return of these negatives or documents as he intended.

He made a powerful set of pictures for his friend Xavier. The contacts were scrutinized and the best frames identified. Prints were made including mural-size enlargements for the salon (not known to have survived) and these vintage prints are parts of the nine that were preserved by Xavier until his death. The negatives have now been returned to the Helmut Newton Archive. These prints survive as the testament to the photographer's brilliance; we see his unique ability to exploit every commercial commission as the opportunity to develop his inimitable imagination while delivering a fabulous result to his client.

FROM THE COLLECTION OF A EUROPEAN MUSEUM CURATOR

44

HELMUT NEWTON (1920-2004)

"Sylvia in My Studio", Paris, 1981

gelatin silver print

signed, titled and dated in pencil (verso)

image: 39 x 39 in. (99 x 99 cm.)

sheet: 47 $\frac{5}{8}$ x 46 $\frac{7}{8}$ in. (121 x 119 cm.)

£60,000–80,000

\$76,000–100,000

€71,000–94,000

PROVENANCE:

Galerie Daniel Templon, Paris.

Acquired from the above by the present owner in 1984.

LITERATURE:

Bernard Lamarche-Vadel, *Helmut Newton*, Éditions du Regard, Paris, 1981, dust jacket & pp. 34-35.

Helmut Newton: 47 Nudes, Thames & Hudson, London, 1982,

dust jacket & pp. 34-35.

Félix Zdenek, *The Best of Helmut Newton. Selections from his Photographic Work*, Schirmer/Mosel, Munich, 1993, pl. 63.

Marshall Blonsky (introduction), *Helmut Newton: Private Property*, Schirmer/Mosel, Munich, 1990, pl. 31.

Helmut Newton: Big Nudes, Schirmer/Mosel, Munich, 1990/ 2004, front cover dust jacket (detail).

Francoise Marquet, *Helmut Newton Work*, Taschen, Cologne, 2000, p. 206.





45

45

HELMUT NEWTON (1920-2004)

Shoe, Monte Carlo, 1983

gelatin silver print, printed 1984
 signed in pencil and stamped Helmut Newton Private Property copyright
 credit numbered 'print 6, suite I, edition n° 20' in pencil (verso)
 image: 14½ x 9½ in. (36 x 24 cm.)
 sheet: 15¼ x 11¼ in. (39.8 x 29.8 cm.)
 This work is number twenty from an edition of seventy-five plus ten artist
 proofs.

£6,000–8,000

\$7,600–10,000
 €7,100–9,400

PROVENANCE:

Christie's, London King Street, 14 November 2006, Lot 71.
 Acquired from the above sale by the present owner.

LITERATURE:

Helmut Newton, *World Without Men*, Xavier Moreau, New York, 1984, p. 180.
 Marshall Blonsky (introduction), *Helmut Newton: Private Property*, Schirmer/
 Mosel, Munich, 1990, pl. 6.
 Françoise Marquet, *Helmut Newton: Work*, Taschen, Cologne, 2000, p. 68.

46

HELMUT NEWTON (1920-2004)

Charlotte Rampling, Arles, 1973

gelatin silver print
 signed, titled, dated and annotated 'For Roger Smith' in pencil with stamped
 copyright credit (verso)
 image: 13¼ x 8¾ in. (33.6 x 22.3 cm.)
 sheet: 14 x 11 in. (35.6 x 28 cm.)

£20,000–30,000

\$26,000–38,000
 €24,000–35,000

LITERATURE:

Helmut Newton, *White Women*, Stonehill, New York, 1976, p. 89.
 Exhibition Catalogue, *Helmut Newton: Mode et Portraits*, Musée d'Art Moderne
 de la Ville de Paris, 1984, pl. 10.
 Exhibition Catalogue, *Portraits: Helmut Newton*, National Portrait Gallery,
 London, 1988, p. 49 and pl. 37.





47

47

HERB RITTS (1952-2002)

Wrestling Torsos, Hollywood, 1987

platinum-palladium print
 blindstamped photographer's credit (margin); signed, titled, dated and
 numbered '8/25' in pencil (verso)
 image: 17 $\frac{1}{8}$ x 15 in. (43.5 x 38.3 cm.)
 sheet: 20 $\frac{1}{4}$ x 18 $\frac{1}{8}$ in. (51.5 x 46 cm.)
 This work is number eight from an edition of twenty-five.

£6,000–8,000

\$7,600–10,000
 €7,100–9,400

LITERATURE:

Herb Ritts, *Work*, Bulfinch Press, New York, 1996, n.p.



48

48

HERB RITTS (1952-2002)

Waterfall II, Hollywood, 1988

platinum-palladium print
 blindstamped photographer's credit (margin); signed, titled, dated and
 numbered '14/25' in pencil (verso)
 image: 18 $\frac{1}{4}$ x 15 in. (46.5 x 38 cm.)
 sheet: 22 $\frac{3}{8}$ x 18 $\frac{1}{8}$ in. (56.8 x 46 cm.)
 This work is number fourteen from an edition of twenty-five.

£6,000–8,000

\$7,600–10,000
 €7,100–9,400

LITERATURE:

Herb Ritts, *Work*, Bulfinch Press, New York, 1996, n.p.

■ λ 49

PETER LINDBERGH (B. 1944)

Christy Turlington, Los Angeles, American Vogue, 1988

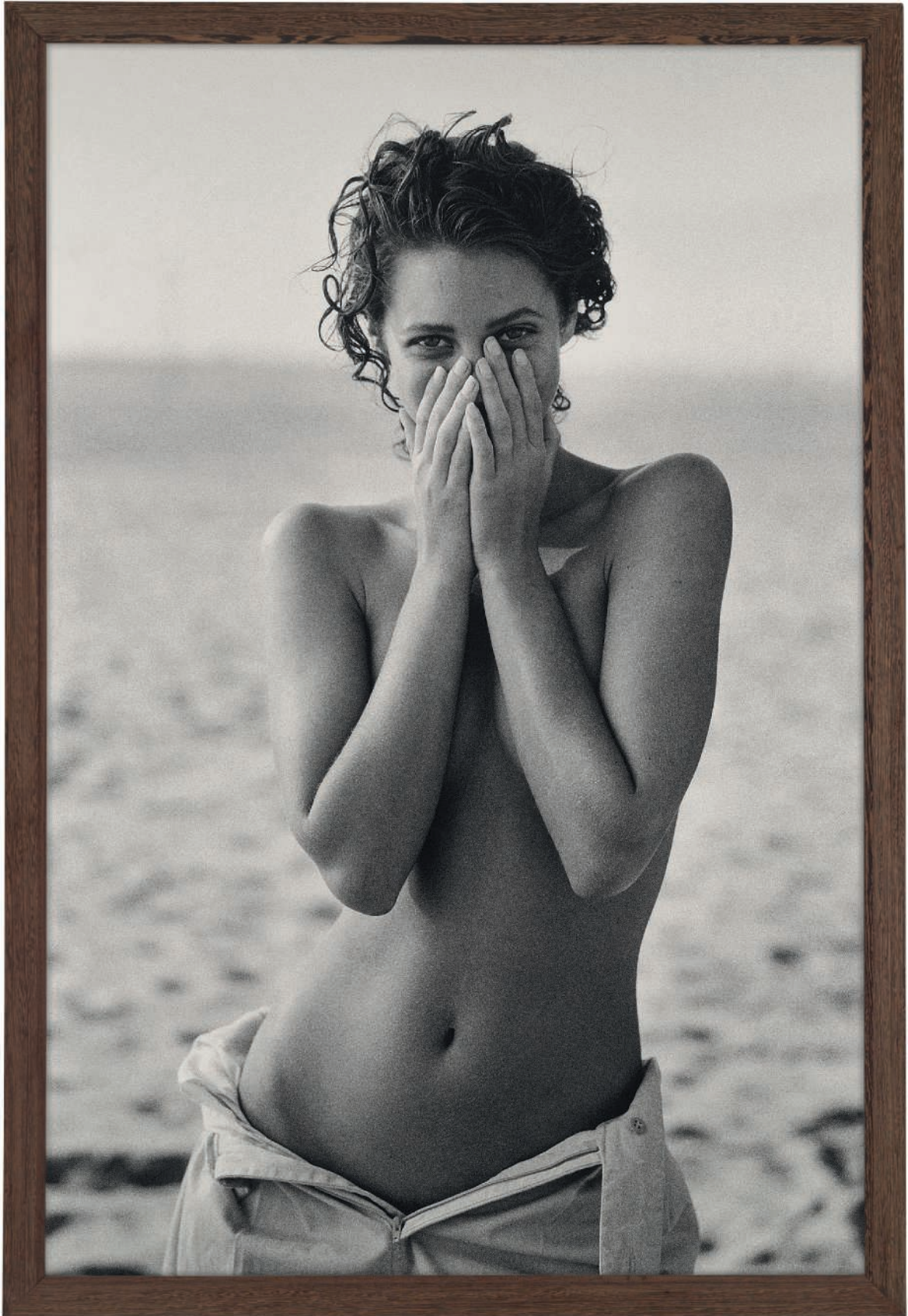
gelatin silver print
 signed in pencil on titled, dated and numbered '1/3' Certificate of
 Authenticity (frame backing board)
 image/sheet: 70 $\frac{7}{8}$ x 47 in. (180 x 120 cm.)
 This work is number one from an edition of three.

£30,000–40,000

\$38,000–50,000
 €36,000–47,000

PROVENANCE:

Camera Work Gallery, Berlin.
 Acquired from the above by the present owner.





50

LEE FRIEDLANDER (B. 1934)

Plate 55, Nudes, 1978

gelatin silver print, printed later
signed, dated and numbered variously in pencil
with stamped copyright credit (verso)

image: 9 x 6 in. (22.9 x 15.2 cm.)

sheet: 13⁷/₈ x 11 in. (35.3 x 28 cm.)

£3,000–5,000

\$3,800–6,300

€3,600–5,900

PROVENANCE:

Zelda Cheatle Gallery, London.

Acquired from the above by the present
owner.

LITERATURE:

Lee Friedlander, *Nudes*, Jonathan Cape,
London, 1998, p. 55.



λ * 51

GUIDO ARGENTINI (B. 1966)

Waiting for the Wizard to Come, 1993

archival pigment print

signed in ink on accompanying titled, dated and numbered '10/25 + 3AP'

Certificate of Authenticity

image: 30 x 25 in. (76.2 x 63.5 cm.)

sheet: 31½ x 26 in. (79 x 66 cm.)

This work is number ten from an edition of twenty-five.

£3,000–4,000

\$3,800–5,000

€3,600–4,700



52

λ 52

PATRICK DEMARCHELIER (B. 1943)

Janet Jackson, Miami, 1993

gelatin silver print, flush-mounted on linen
 signed, titled, dated, numbered '3/20' and inscribed 'No 1034P' in pencil,
 stamped photographer's copyright credit and edition (flush mount, verso)
 image: 14 x 13¾ in. (35.4 x 35 cm.)
 sheet/flush mount: 19½ x 16 in. (50.5 x 40.5 cm.)
 This work is number three from an edition of twenty.

£5,000–7,000

\$6,300–8,800
 €5,900–8,200

LITERATURE:

Rolling Stone, September 1993, cover.

λ * 53

PATRICK DEMARCHELIER (B. 1943)

Gisele, 1999

gelatin silver print, mounted on board
 signed, titled, dated and numbered '11/20' in pencil, stamped copyright
 credit, photographer's credit and edition (mount, verso)
 image: 23 x 18½ in. (58.4 x 47 cm.)
 sheet: 24 x 22 in. (61 x 55.8 cm.)
 mount: 31 x 25½ in. (78.7 x 64.7 cm.)
 This work is number eleven from an edition of twenty.

£8,000–12,000

\$11,000–15,000
 €9,400–14,000

PROVENANCE:

Camera Work Gallery, Berlin.
 Acquired from the above by the present owner.





54

STEVEN MEISEL (B. 1954)

Linda Evangelista, c. 1990

gold toned gelatin silver print
signed, dated '90' and annotated in ink (verso)
image: 23 $\frac{3}{8}$ x 18 $\frac{3}{4}$ in. (59.4 x 47.6 cm.)
sheet: 23 $\frac{7}{8}$ x 20 in. (60.7 x 50.6 cm.)

£4,000–6,000

\$5,100–7,500
€4,700–7,000

PROVENANCE:

Christie's, London King Street, 18 May 2005, Lot 31.
Acquired from the above sale by the present owner.



λ 55

MARY MCCARTNEY (B. 1969)

Kate Moss Unzipping Dress, April 2011

chromogenic print

signed, titled, dated and numbered '5/10' in ink (verso)

image: 17 $\frac{7}{8}$ x 14 in. (45.5 x 35.5 cm.)

sheet: 20 x 16 in. (50.8 x 40.6 cm.)

This work is number five from the sold-out edition of ten.

£10,000–15,000

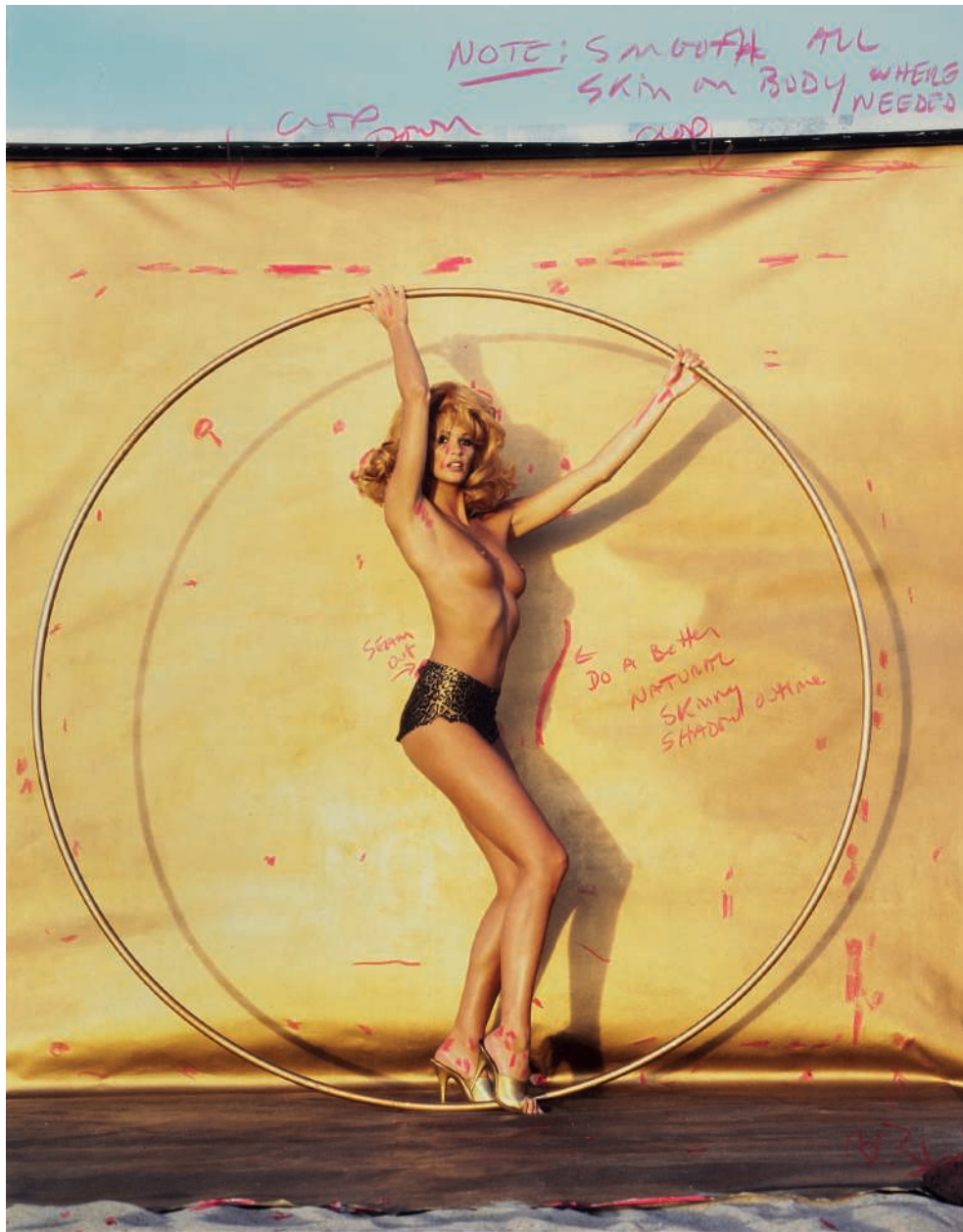
\$13,000–19,000

€12,000–18,000

PROVENANCE:

Michael Hoppen Gallery, London.

Acquired from the above by the present owner.



56

56

HERB RITTS (1952-2002)

Elle Macpherson, Playboy, May 1994

three chromogenic prints
each variously annotated in red crayon (image)
each image/sheet: 14 x 11 in. (35.6 x 28 cm.) or inverse

£7,000–9,000

\$8,800–11,000
€8,300–11,000

PROVENANCE:

Christie's, New York, 17 December 2003, Lot 304.
Acquired from the above sale by the present owner.

LITERATURE:

Playboy, May 1994.

† 57

ANJA NIEMI (B. 1976)

The Backyard, 2014

chromogenic print
signed, titled, dated and numbered '3/3' in ink on
photographer's credit label (frame backing board)
image: 27½ x 39½ in. (69.9 x 100.4 cm.)
sheet: 34¾ x 46 in. (88.2 x 116.7 cm.)

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

£2,000–4,000

\$2,600–5,000
€2,400–4,700



57

Norwegian photographer Anja Niemi explores facets of female identity through atmospheric, carefully constructed scenes which she stages, shoots and acts in entirely alone. Artifice and hyperreality jostle in her images, which are often undercut with a sense of mystery or unease lying beneath their immaculate surfaces.

The Backyard is from a series called *Darlene & Me*. As Niemi explains, the story 'started with the content of a suitcase from 1959 ... The case belonged to a beauty counsellor named Darlene and contained makeup samples, brochures and the receipts from her sales. Most of the samples appeared to be untouched, but there were clear traces of her fingers in the two lipstick colours

Strawberry Festival and Princess Pink. In August 1960 Darlene sold a jar of Liquid Beauty and one Temptress's Hairspray, both were to herself. After that she made no more sales. The case left me with a feeling of a woman's failed attempt at success, and a strong sense of who got in her way. The woman I envisioned became the only character of my next series, *Darlene & Me*. Isolated in a rented house in the Californian desert, I took on the part of Darlene to tell the story of my fictional character's intricate relationship to herself. *Darlene & Me* portrays two women, photographed together in displays of conflict or simply in each other's company whether in agony or comfort. The two are, of course the same woman.'



58

MARTIN PARR (B. 1952)

GB., England, New Brighton, from The Last Resort, 1983-1985

chromogenic print, printed before 2009

signed, titled and dated in ink (verso)

image: 16 $\frac{3}{4}$ x 20 $\frac{5}{8}$ in. (42.5 x 52.4 cm.)

sheet: 19 $\frac{7}{8}$ x 24 $\frac{1}{8}$ in. (50.5 x 61.2 cm.)

£2,000–4,000

\$2,600–5,000

€2,400–4,700

PROVENANCE:

The Artist.

Gifted by the Artist to the present owner.

LITERATURE:

Martin Parr, *The Last Resort*, Dewi Lewis Publishing, Stockport, 2009, cover.



■ 59

TYLER SHIELDS (B. 1982)

Glitter Mouth, 2012

chromogenic print, flush-mounted on board
signed in ink on titled, dated and numbered '3/3' gallery label (frame backing board)

image/sheet/flush mount: 48 x 72 in. (121.9 x 182.8 cm.)

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

£8,000–12,000

\$11,000–15,000

€9,400–14,000

LITERATURE:

Tyler Shields, *Dirty Side of Glamour*, It Books, 2013, p.109.

EXHIBITED:

London, Imitate Modern Gallery, *Tyler Shields Beyond the Gates*, 23 February – 19 March 2012.



60

Slovakian photographer Michal Pudelka is a rising star. His gorgeous, eerie images – impeccable girls posed as if for fashion editorials, but tinged with a surreal and sinister flavour – take cues from Soviet and high fashion aesthetics. A distinct sense of humour and keen eye for arresting interplays of colour instil his images with a hazy, dreamlike beauty, reminiscent of the cinema of David Lynch or Sofia Coppola's *The Virgin Suicides*. Conjuring

this uncanny elegance isn't easy: Pudelka's strictly analogue approach requires careful preparation, and he often designs and makes outfits specifically for each shoot. 'Thinking is the most important part of my work,' he says. 'I like to make images that are thought provocative... images should be quietly arresting – I hope my images allow someone to reflect on them and return to them again and again with the same curiosity.'

60

MICHAL PUDELKA (B. 1990)

"Practise" from We Children of The Zoo, June 2011

chromogenic print, flush-mounted on board
signed in pencil (margin); signed, titled, dated and numbered '1/3' in ink on label (flush mount, verso)

image: 28¾ x 42½ in. (73 x 108 cm.)

sheet/flush mount: 30¼ x 44 in. (77 x 142 cm.)

This work is number one from an edition of three.

£1,000–2,000

\$1,300–2,500
€1,200–2,300

61

MICHAL PUDELKA (B. 1990)

"Reunion" from Together Apart, September 2011

chromogenic print, flush-mounted on board
signed in pencil (margin); signed, titled, dated and numbered '1/3' in ink on label (flush mount, verso)

image: 63¾ x 42½ in. (162 x 108 cm.)

sheet/flush mount: 65¾ x 43¾ in. (166 x 111.5 cm.)

This work is number one from an edition of three.

£2,000–4,000

\$2,600–5,000
€2,400–4,700







William Eggleston's radical approach to colour photography has positioned him as one of the most influential photographers of the past century. His 1976 show at the Museum of Modern Art in New York, was initially derided as 'the most hated show of the year'; colour photography was associated with photojournalism, advertising, and declared 'vulgar' by elder statesmen such as Walker Evans. Ultimately the exhibition was to have a colossal impact, Eggleston's images of everyday life in America challenged preconceptions of what a fine-art photograph could be. His photographs have come to be celebrated for their democratic, honest and inspired qualities.

In this present lot, we see his beautifully poised shot of a boarded-up record store has an elegiac splendour. The building's cladding – painted in broad panels of black, white, yellow and green – is fading and peeling in bright sunlight. A candy-striped parasol stands theatrically in the forecourt, a blue flag at its pinnacle following the yellow arrow in the shop's defunct electric sign: both point round the corner to a zone of shadow. The flag also echoes the sharp triangles of searing blue sky that slice the composition's upper left and right extremes. Such rich sensitivity to colour, form and detail allowed Eggleston to monumentalise everyday scenes, often with a critical eye upon the shifting social and physical landscapes of his native South. Suburban life and car culture were in ascendance as he came of age, the Old South in transition to the new. The subject in *Untitled* appears to be the home of Target Records, a country music label founded in early 1971 in New Bern, North Carolina. Late in 1971, the label signed a distribution deal with Nashville-based Mega Records, and moved its headquarters to Nashville; by the end of 1972, the label was out of business.

*** 62**

WILLIAM EGGLESTON (B. 1939)

Untitled, 1971-2012

archival pigment print

signed in ink, titled, dated and numbered '1/2' in pencil on photographers credit label (verso)

image: 31¼ x 47½ in. (79.4 x 120.7 cm.)

sheet: 41¼ x 58¾ in. (105 X 149 cm.)

This work is number one from the sold-out edition of two.

£80,000-120,000

\$110,000-150,000

€94,000-140,000

PROVENANCE:

Gagosian Gallery, California.

Acquired from the above by the present owner.

EXHIBITED:

California, Gagosian Gallery, *William Eggleston: Los Alamos*, 27 September – 10 November 2012.



λ † 63

DAVID HOCKNEY (B. 1937)

La Chaise, 1973

chromogenic print

signed and numbered '74/80' in ink (margin)

image: 7½ x 9¾ in. (18 x 24 cm.)

sheet: 8¼ x 10¾ in. (21 x 27 cm.)

This work is number seventy-four from an edition of eighty.

£1,500–2,000

\$1,900–2,500

€1,800–2,300

PROVENANCE:

Evelyn Aimis Fine Art, Florida.

Acquired from the above by the present owner.



λ † 64

DAVID HOCKNEY (B. 1937)

Two Lemons and Four Limes, 1976

chromogenic print

signed and numbered '74/80' in ink (margin)

image: 7½ x 9¾ in. (18 x 24 cm.)

sheet: 8¼ x 10¾ in. (21 x 27 cm.)

This work is number seventy-four from an edition of eighty.

£1,500–2,000

\$1,900–2,500

€1,800–2,300

PROVENANCE:

Evelyn Aimis Fine Art, Florida.

Acquired from the above by the present owner.



λ 65

NADAV KANDER (B. 1961)

*Yangtze River Project, Nanjing III (after Las Vegas),
Jiangsu Prov, 2007*

chromogenic print

signed, titled, dated and numbered '2/5' in ink on photographer's
credit label (frame backing board)

image: 30 x 38½ in. (76.2 x 97.7 cm.)

sheet: 37½ x 46 in. (95.2 x 116.7 cm.)

This work is number two from an edition of five.

£4,000–6,000

\$5,100–7,500
€4,700–7,000

PROVENANCE:

The Photographer's Gallery, London.

Acquired from the above by the present owner.



■ λ 66

ELGER ESSER (B. 1967)

En Naquoura II, Lebanon, 2005

chromogenic print, printed 2006, diasec mounted
signed in ink on titled, dated and numbered '4/7' typed photographer's
credit label (frame backing board)

image: 40½ x 57¾ in. (102.9 x 146.5 cm.)

sheet/diasec mount: 53 x 70 in. (134.5 x 177.8 cm.)

This work is number four from the sold-out edition of seven.

£10,000–15,000

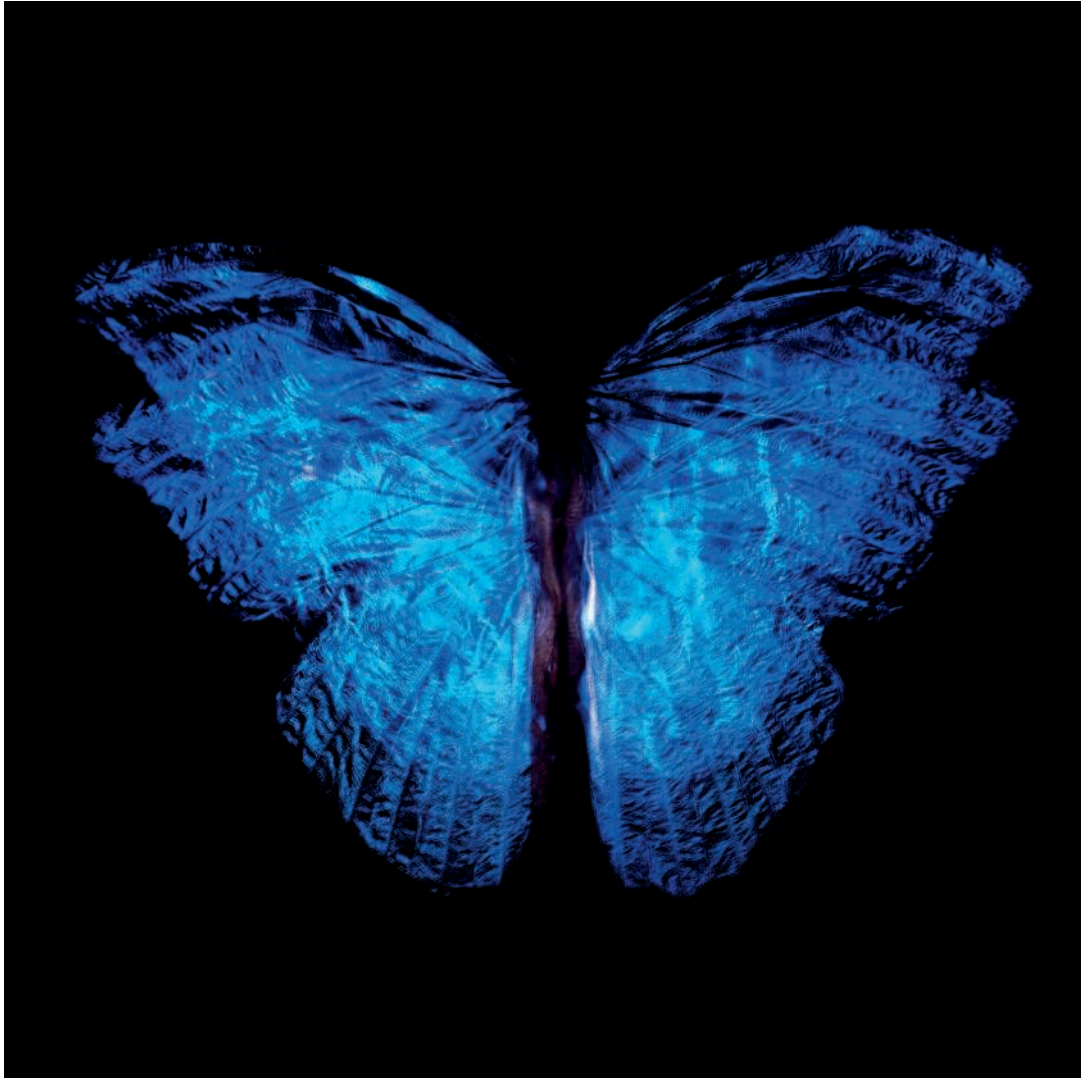
\$13,000–19,000

€12,000–18,000

PROVENANCE:

Amedeo Porro Arte Moderna E Contemporane, Milan.

Acquired from the above by the present owner.



67

67

ALEXANDER JAMES (B. 1967)

Untitled, Plate 0913-010, 2014

chromogenic print, flush-mounted on aluminium
signed in ink on accompanying titled and dated typed
Certificate of Authenticity.

image/sheet/flush mount: 31 x 31 in. (78.8 x 78.8 cm.)

This work is unique.

£5,000–7,000

\$6,300–8,800

€5,900–8,200

λ * 68

RICHARD MOSSE (B. 1980)

Remain in Light, 2015

chromogenic print
signed in ink on titled, dated and numbered '3/5 + 1 AP' typed
gallery label (frame backing board)

image/sheet: 39¼ x 49½ in. (99.6 x 115.7 cm.)

This work is number three from the sold-out edition of five
plus one artist's proof.

£15,000–20,000

\$19,000–25,000

€18,000–23,000

PROVENANCE:

Jack Shaiman Gallery, New York.

Acquired from the above by the present owner.



68

Richard Mosse, winner of the Deutsche Börse Prize in 2014, uses a discontinued military surveillance film stock called Aerochrome Infrared III to capture the people and landscapes of the war-torn Eastern Congo. The film's reflection of the infrared spectrum renders green tones in lush and startling hues of fuchsia, as in the undulating hills of *Remain in Light* (2015). The title – taken from an album by Talking Heads – underlines Mosse's mission to make visible the devastation in the Congo, where 5.4 million

have been killed since 1998. While the seductive beauty and drama of Mosse's colours might seem to aestheticise the conflict, it is precisely through their enthralling and unearthly effect that his photography gains its sublime power. This often-overlooked warzone is brought to astonishing new light, and we as viewers, are captivated, unnerved, unable to look away.



■ 69

ROBERT POLIDORI (B. 1951)

Versailles, Attique du Midi, Detail of Door and Keyhole #1, 2007

Fujicolour Crystal Archive print

titled, dated and numbered '1/5' on typed gallery label (frame backing board)
image/sheet: 72 x 60 in. (182.8 x 152.4 cm.)

This work is number one from an edition of five.

£12,000–18,000

\$16,000–23,000

€15,000–21,000

PROVENANCE:

Flowers Gallery, London.

Acquired from the above by the
present owner.



70

MATTHEW BRANDT (B. 1982)

Frosting 4, 2012

frosting on paper, mounted on board
signed, titled and dated in pencil (verso)
image: 39¼ x 29¼ in. (99.7 x 74.3 cm.)
sheet: 40 x 29¾ in. (101.6 x 74.6 cm.)
mount: 41¾ x 30¾ in. (105.2 x 78 cm.)
This work is unique.

£4,000–6,000

\$5,100–7,500
€4,700–7,000



PROPERTY FROM AN IMPORTANT BELGIAN COLLECTION

■ λ 71

MASSIMO VITALI (B. 1944)

Mazoom 1, 1997/2000

chromogenic print, face-mounted to acrylic, flush-mounted on aluminium
signed, titled, dated and numbered '1/9' in ink on accompanying blindstamped
photographer's credit label

image: 58% x 74% in. (149.5 x 189.5 cm.)

sheet/face and flush mount: 70 x 114% in. (178 x 290.5 cm.)

This work is number one from an edition of nine.

£8,000–10,000

\$11,000–13,000

€9,400–12,000

PROVENANCE:

Crown Gallery, Brussels.

Acquired from the above by the present owner.

LITERATURE:

Massimo Vitali, *Landscape with Figures*, Steidl, Göttingen, 2004, p. 67.

Italian photographer Massimo Vitali documents scenes of leisure at beaches, clubs, pools, and other open spaces with a large-format, high-resolution approach that recalls the works of Thomas Struth or Andreas Gursky. Using a camera placed on a podium several metres in height, he stands apart from the activity and is able to capture his subjects at their ease. Planning and process are key – he has been known to scout for beaches using Google Earth – and his powerful lens allows for vast, crystal-clear panoramas. With his coolly detached eye, Vitali makes normality seem strangely surreal, human beings curiously alien.



■ λ 72

MASSIMO VITALI (B. 1944)

Riccione Black Bikini #0057, 1997

chromogenic print, face-mounted to acrylic, flush-mounted on aluminium

signed, titled, dated and numbered '1/9' in ink on accompanying label

image: 59 x 74 $\frac{3}{4}$ in. (150 x 190 cm.)

sheet/face and flush mount: 70 $\frac{7}{8}$ x 86 $\frac{5}{8}$ in. (180 x 220 cm.)

This work is number one from the sold-out edition of nine.

£16,000–22,000

\$21,000–28,000

€19,000–26,000

PROVENANCE:

Sotheby's, London, 13 October 2013, Lot 350.

Acquired from the above sale by the present owner.

NEXT CHAPTER

CONTEMPORARY ART FROM A PRIVATE ITALIAN COLLECTION

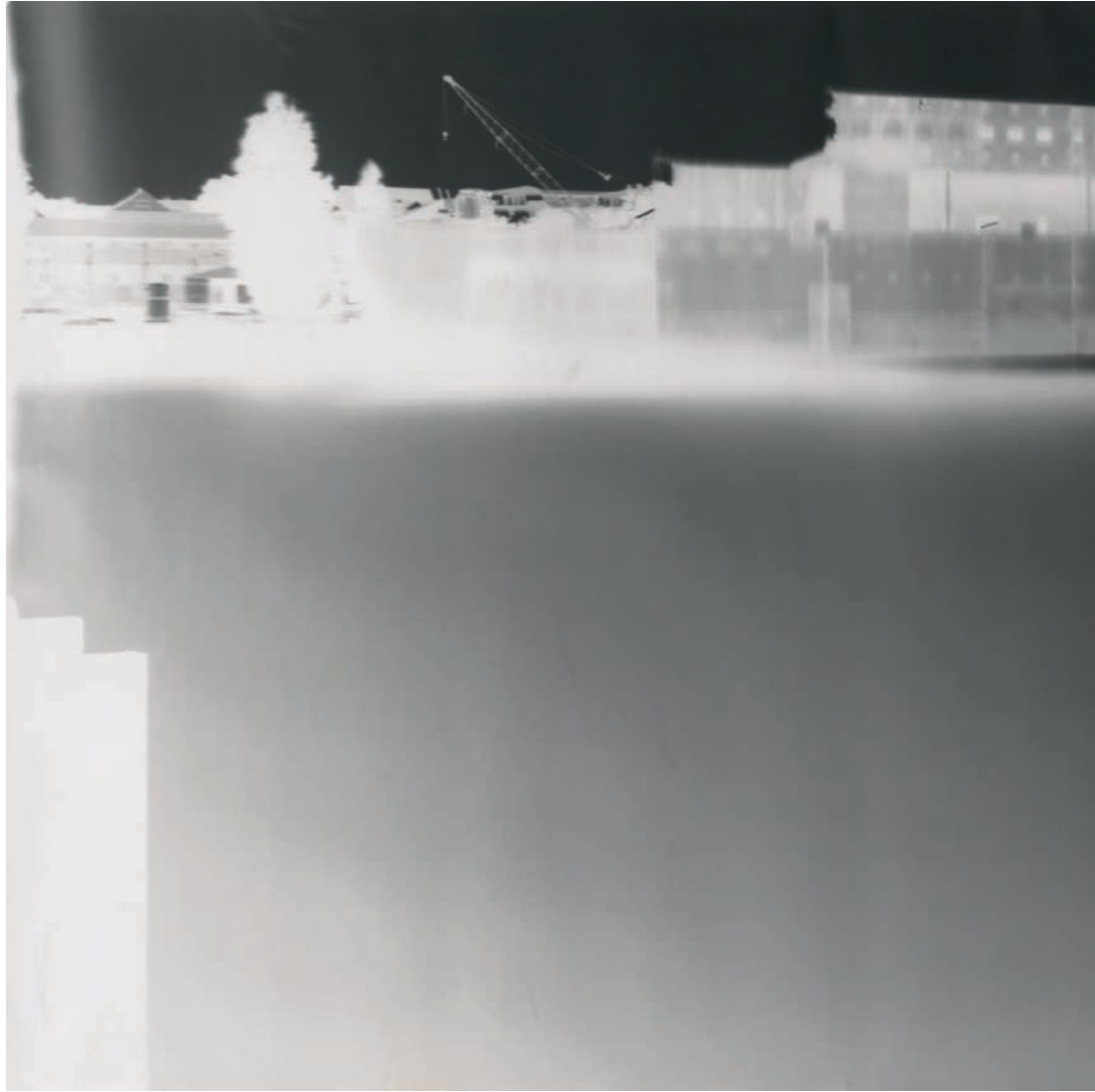
Christie's is proud to present *Next Chapter*, a selection from a distinguished Italian collection of international contemporary art. Spanning across our Post-War and Contemporary March auctions, from Online and First Open to the Evening and Day Auctions in New York and London, the work displayed here demonstrates the open-mindedness and aesthetic astuteness of its Collectors, as well as their passion for what they themselves call 'the esprit of our times'. It is this interest in the contemporary that lies behind the collection's name; a reference to the literary interests of its collectors, it also reflects the fact that, for them, one period of collecting is ending and another beginning – they are leaving behind this outstanding document of the last twenty years of art history in order to pursue the coming generations of artists and their art.

This is a remarkably wide-ranging selection of works, but while it is enlivened with a refreshing eclecticism it has clearly been curated judiciously and with careful consideration; there is a sophisticated sense of the artistic movements and aesthetic and intellectual affinities that draw its various artists together, allowing works to speak to one another across borders and between generations.

A highlight of the photographs presented from the collection is Vera Lutter's *Costa Luerssen Werft: August 21, 1997*. Lutter's imposing, ethereal images taken using a room-sized camera obscura carry a ghostly sense of temporality, glimmering with the mysteries of how time, motion and light become image. So too does the work by Hiroshi Sugimoto concern itself with the nature of time; present time, individual memories, the ancient past as exemplified in *Sea of Buddha (0010. 0011. 0012), 1995*. These works sit alongside photographs by Nobuyoshi Araki, Shirin Neshat and Thomas Strüth.

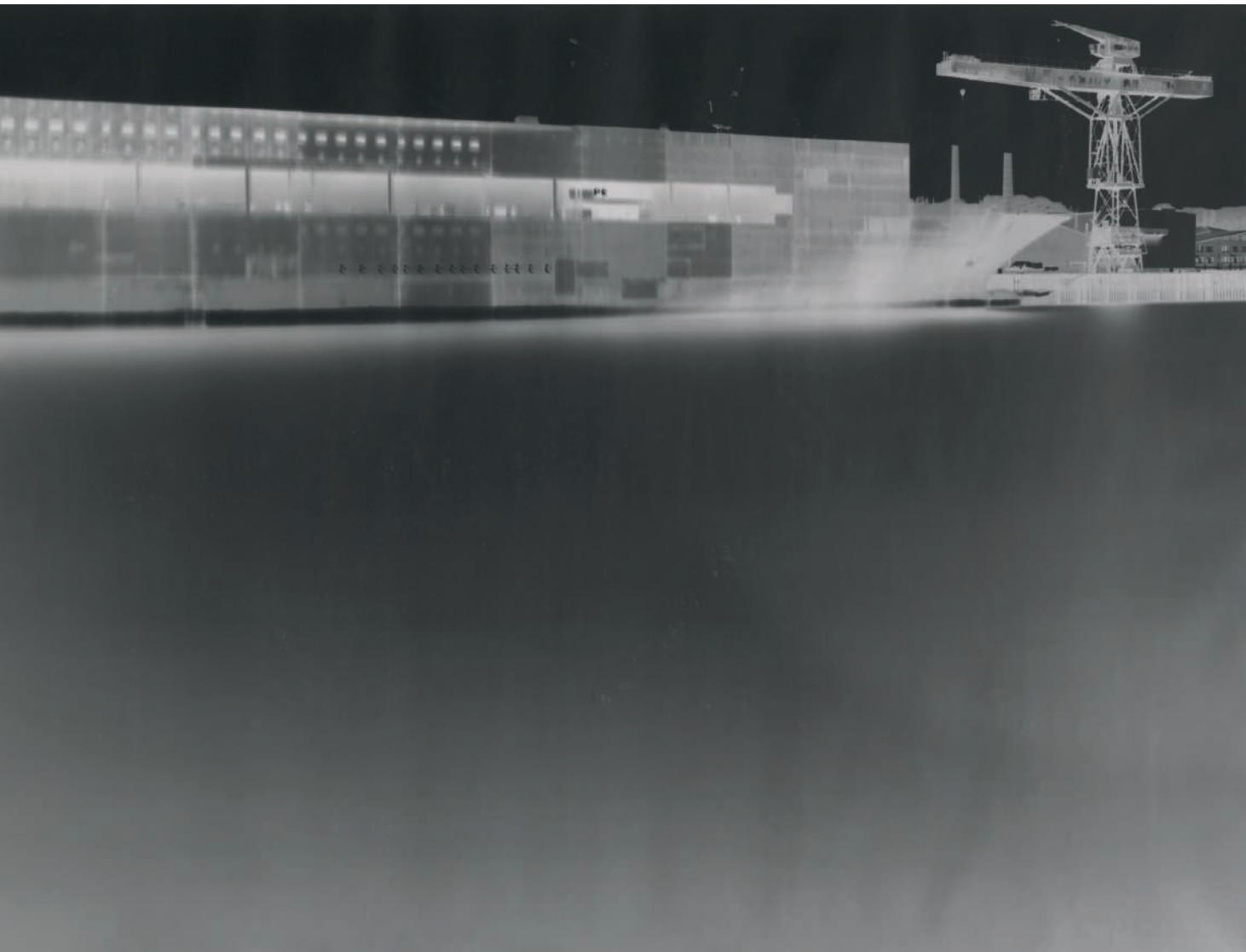
The diversity of the collection is testament to the superb taste of the collectors, and this is on the one hand a passion project and a very personal collection of works. But in the depth of its variety, it also serves as a powerful statement on the art of the last twenty years: it reflects a profoundly heterogeneous art landscape that is grappling with the explosion of possibilities inherited from the artistic revolutions of the twentieth century, while at the same time responding to the glut of images enabled by a world that is ever more globalised and technologically interconnected. Characterised by innovation and inventiveness, and imbued with a spirit of dynamic, responsive connoisseurship excited by the cutting-edge, *Next Chapter* is a collection befitting its time.





Vera Lutter's imposing, ethereal images are taken using a room-sized camera obscura, also known as a pinhole camera. This process projects a reversed image of the outside world onto a vast sheet of photosensitive paper, resulting in a unique negative photograph. The long exposure time, which for Lutter ranges from several hours to a period of months, captures static objects with clarity while also recording blurs, wisps and traces of movement. These monumental pictures carry a ghostly sense of temporality, glimmering with the mysteries of how time, motion and light become image.

The sublime, luminous ship in *Costa, Luerssen Werft: August 21, 1997* is under construction by a German shipbuilding company: Lutter explains that 'I've been exploring the medium of transportation – ships, trains, zeppelins, oil rigs, planes – in the industrial environment they were built in, relating the transfer of merchandise to the transfer of light within the camera.' Appropriately, she often rents a shipping container as her camera – the image of the ship is thus an apt echo of her first ever pinhole photograph, for which she used a room to photograph a building.



NEXT CHAPTER
NEXT CHAPTER

NEXT CHAPTER:
PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■ 73

VERA LUTTER (B. 1960)

Costa Luerssen Werft: August 21, 1997

gelatin silver print, mounted on canvas
signed in ink on titled and dated typed gallery label (frame backing board)
overall: 55¾ x 127¾ in. (141 x 324 cm.)

This work is unique.

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Galerie Max Hetzler, Berlin.

Acquired from the above by present owner.



NEXT CHAPTER
NEXT CHAPTER
NEXT CHAPTER

NEXT CHAPTER:
PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ 74

THOMAS STRUTH (B. 1954)

Kirche auf der Plaza Mercato, Neapel, 1994

gelatin silver print

signed, titled, dated and numbered '1/10' in pencil (verso)

image: 14 $\frac{7}{8}$ x 20 $\frac{5}{8}$ (37.8 x 52.3 cm.)

sheet: 18 $\frac{1}{4}$ x 23 $\frac{1}{4}$ in. (46.4 x 59 cm.)

This work is number one from an edition of ten.

£1,500–2,500

\$1,900–3,100

€1,800–2,900

PROVENANCE:

Galleria Monica De Cardenas, Milan.

Acquired from the above by the present owner.



NEXT CHAPTER
NEXT CHAPTER
NEXT CHAPTER

NEXT CHAPTER:
PROPERTY FROM A PRIVATE ITALIAN COLLECTION

75

SHIRIN NESHAT (B. 1957)

Fervor, 2000

gelatin silver print

signed, titled, dated and numbered '5/10' in pencil (verso)

image/sheet: 23 $\frac{3}{8}$ x 19 $\frac{1}{4}$ in. (60 x 49cm.)

This work is number five from an edition of ten.

£15,000–20,000

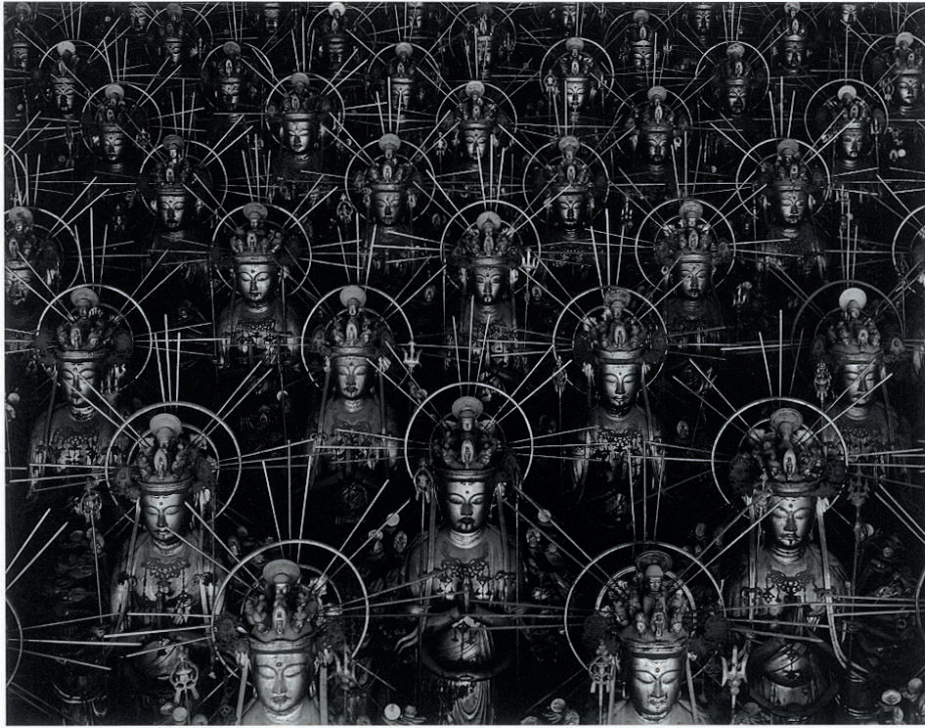
\$19,000–25,000

€18,000–23,000

PROVENANCE:

Le Case D'Arte, Milan.

Acquired from the above by the present owner.



NEXT CHAPTER:
PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■ 76

HIROSHI SUGIMOTO (B. 1948)

Sea of Buddha (0010, 0011, 0012), 1995

gelatin silver print tryptch, each individually flush-mounted on aluminium
signed in ink on titled, dated and numbered '12/25' typed photographer's
credit label (frame backing board)

each image/sheet/flush mount: 16 $\frac{3}{8}$ x 21 in. (41.6 x 53.3 cm.)

overall: 28 $\frac{1}{2}$ x 79 in. (72.3 x 200 cm.)

This work is number twelve from an edition of twenty-five.

£12,000–18,000

\$16,000–23,000

€15,000–21,000

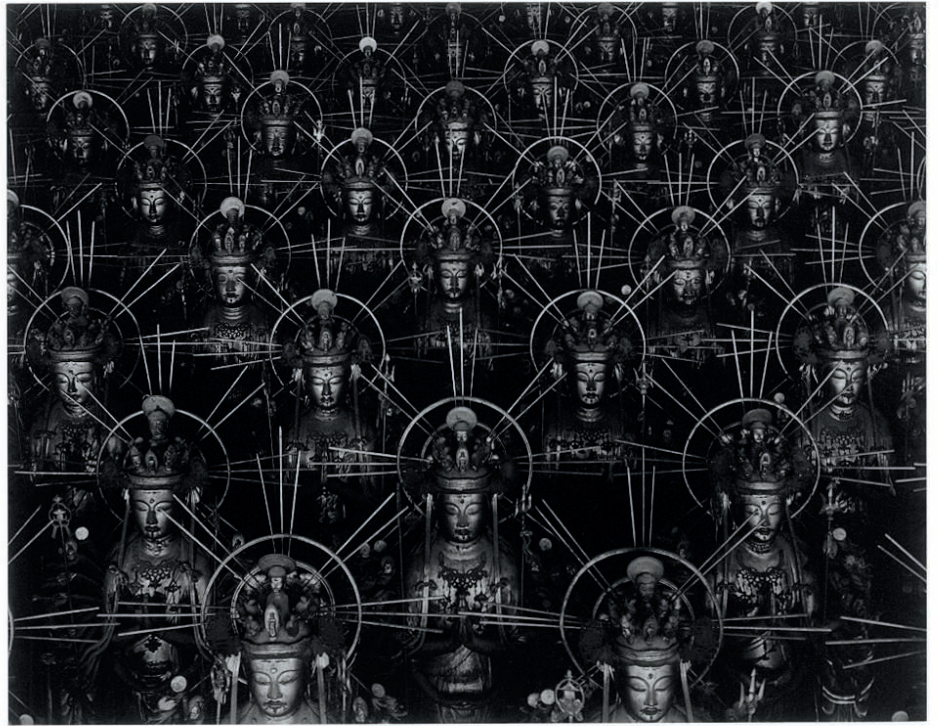
PROVENANCE:

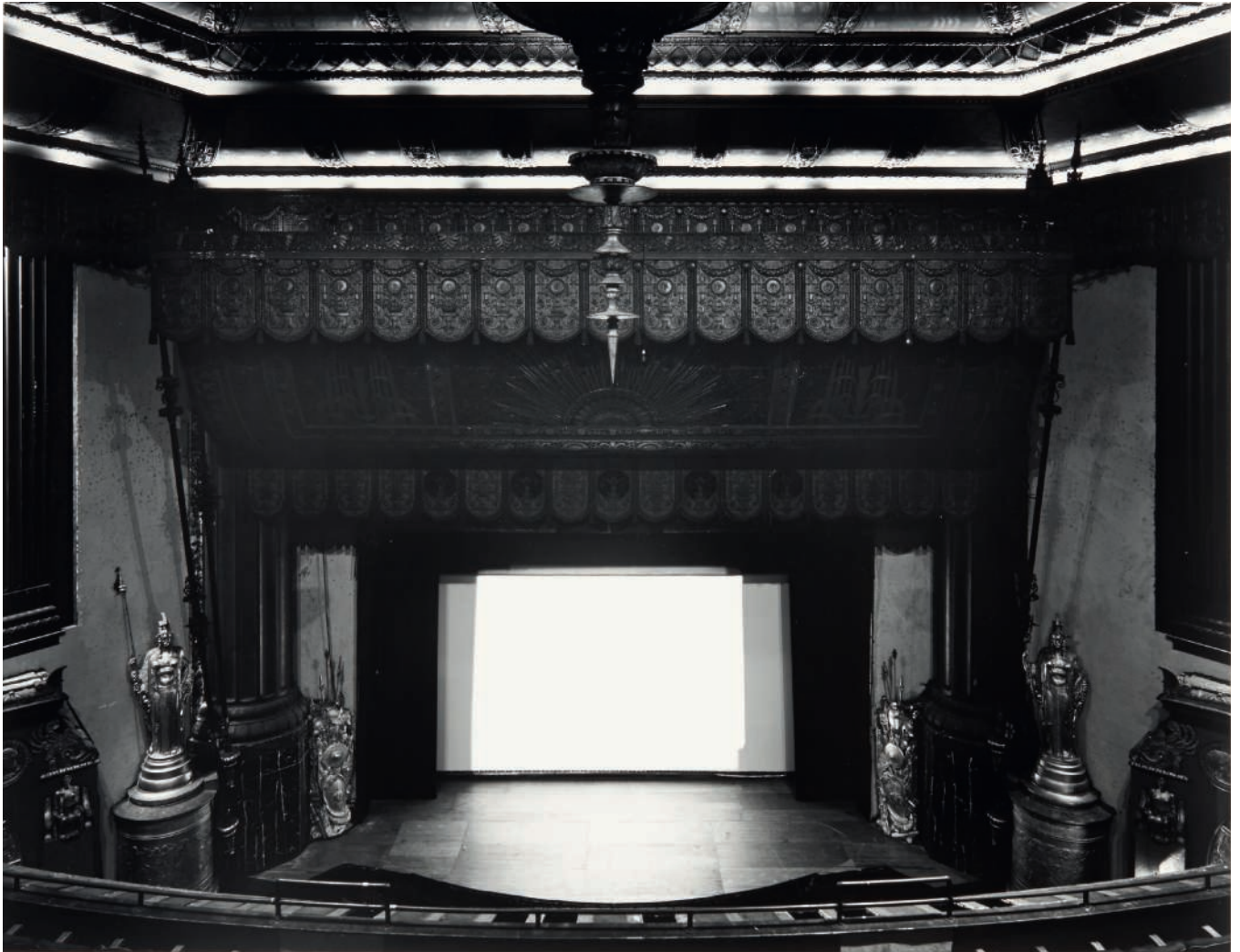
Studio Guenzani, Milan.

Acquired from the above by the present owner.

LITERATURE:

Exhibition Catalogue, *Hiroshi Sugimoto*, Hirshhorn Museum and Sculpture
Garden, Smithsonian Institution, Washington D.C., September 17, 2005 –
January 9, 2006, n.p. (variant image).





77

77

HIROSHI SUGIMOTO (B. 1948)

Beacon, N.Y., 1978

gelatin silver print

signed, titled, dated and numbered '2/25' in pencil (verso)

image: 16½ x 21¾ in. (42 x 54.5 cm.)

sheet: 19⅞ x 23⅞ in. (50.5 x 60.5 cm.)

This work is number two from an edition of twenty-five.

£12,000–18,000

\$16,000–23,000

€15,000–21,000

PROVENANCE:

Sonnabend Gallery, New York.

Acquired from the above by the present owner.

78

HIROSHI SUGIMOTO (B. 1948)

Chiesa Rossa (Red Church), 1998

gelatin silver print, mounted on board

signed in pencil (mount, recto); blindstamped numbers '8/25 920' (margin)

image: 23¼ x 18½ in. (59 x 47 cm.)

sheet: 23¾ x 19⅞ in. (60.2 x 49.3 cm.)

This work is number eight from an edition of twenty-five.

£6,000–8,000

\$7,600–10,000

€7,100–9,400

PROVENANCE:

Michael Hue-Williams Fine Art, London.

Acquired from the above by the present owner.

LITERATURE:

London, Michael Hue-Williams Fine Art, *Langlands & Bell with Hiroshi Sugimoto*, 1999.







79

LALLA ESSAYDI (B. 1956)

Converging Territories #16, 2003

chromogenic print, face-mounted to acrylic, flush-mounted on aluminium
signed, titled, dated and numbered '7/15' in ink on accompanying Certificate
of Authenticity

image: 28¾ x 36 in. (73 x 91.4 cm.)

sheet/face and flush mount: 30 x 37 in. (76.2 x 94 cm.)

This work is number seven from an edition of fifteen.

£8,000–12,000

\$11,000–15,000

€9,400–14,000

PROVENANCE:

Joel Soroka Gallery, Colorado.

Acquired from the above by the present owner.



80

† 80

JULIE COCKBURN (B. 1966)

Idyll, 2012

hand embroidery on found print, mounted on board
 titled and dated in pencil (mount, verso and frame backing
 board)

image/sheet: 9½ x 7½ in. (23.3 x 18.2 cm.)

£2,000–4,000

\$2,600–5,000

€2,400–4,700

PROVENANCE:

The Photographer's Gallery.
 Acquired from the above by the present owner.

† 81

JULIE COCKBURN (B. 1966)

Mid-Life Crisis, 2012

altered found print, mounted on board
 inscribed 'Age 56' in ink (image); titled and dated in pencil
 (mount, verso and frame backing board)

image/sheet: 6½ x 4½ in. (16.5 x 11.5 cm.)

mount: 8½ x 6½ in. (22.5 x 17.5 cm.)

£2,000–4,000

\$2,600–5,000

€2,400–4,700

PROVENANCE:

The Photographer's Gallery, London.
 Acquired from the above by the present owner.



81

Julie Cockburn's unique practice supplies found photographs with new narrative possibilities, deploying a range of techniques to transform her images into surreal, hybrid visions that cut across time and space. Turning to older images from the middle of the twentieth century, Cockburn embroiders her photographs with geometric patterns in vivid colours, or produces kaleidoscopic

digital edits that obliterate her subjects' identities. The figures and landscapes at the heart of her photographs are put into dialogue with her new forms, haunting art historical movements and styles with faded memories and lost biographies.





83

λ 82

RUUD VAN EMPEL (B. 1958)

Dawn #4, 2008

Cibachrome print, face-mounted to acrylic, flush-mounted on aluminium
signed, titled, dated and numbered '1/13' in ink on photographer's copyright
credit label (flush mount, verso)
image/sheet/face and flush mount: 33 x 23 $\frac{3}{4}$ in. (83.8 x 59.3 cm.)

This work is number one from an edition of thirteen.

£5,000–7,000

\$6,300–8,800
€5,900–8,200

PROVENANCE:

Flatland Gallery, Amsterdam.
Acquired from the above by the present owner.

† 83

LUCAS FOGLIA (B. 1983)

Valarie and the Shadow, Tennessee, 2008

chromogenic print, flush-mounted on aluminum
signed in ink on accompanying titled, dated and numbered '3/5' typed
photographer's credit label
image/sheet/flush mount: 24 x 30 $\frac{1}{4}$ in. (61 x 78 cm.)

This work is number three from an edition of five.

£2,500–3,500

\$3,200–4,400
€3,000–4,100

PROVENANCE:

Michael Hoppen Gallery, London.
Acquired from the above by the present owner.



84

NAN GOLDIN (B. 1953)

Self-Portrait in Blue Bathroom, London, 1980

Cibachrome print, flush-mounted on board
 signed, titled, dated and numbered 'AP 5' in ink on label (flush mount, verso);
 inscribed 'seeing me seeing you c ya N' in ink (flush mount, verso)
 image: 27½ x 38½ in. (70 x 97.7 cm.)
 sheet/flush mount: 28 x 40½ in. (71.2 x 102.2 cm.)
 This work is artist's proof number five from an edition of twenty-five.

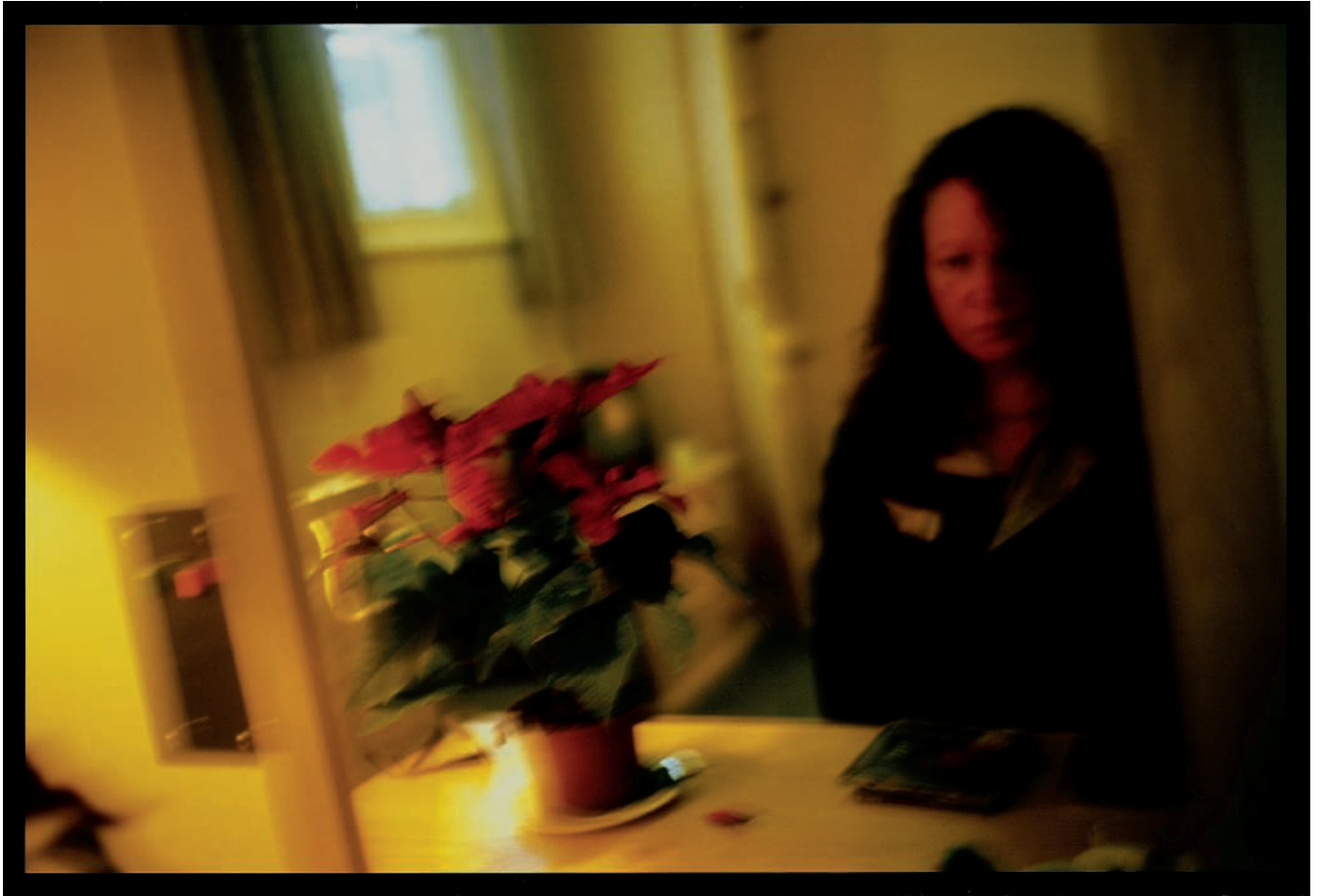
£6,000–8,000

\$7,600–10,000

€7,100–9,400

LITERATURE:

Exhibition catalogue, *Nan Goldin: I'll be your Mirror*, Whitney Museum of American Art, Scalo, New York, 1997, pp. 2-3.



*** 85**

NAN GOLDIN (B. 1953)

Self Portrait in Pyjamas, Priory Hospital, London, 2002

Cibachrome print, flush-mounted on aluminium
signed, titled, dated and numbered 'AP' on label (flush mount, verso)
image/sheet/flush mount: 27½ x 40 in. (69.9 x 101.5 cm.)
This work is an artist's proof from an edition of fifteen.

£3,000–5,000

\$3,800–6,300

€3,600–5,900

PROVENANCE:

Galerie Guy Bärtschi, Genève.
Acquired from the above by the present owner.

LITERATURE:

Nan Goldin, *The Devil's Playground*, Phaidon, London, 2003, n.p.

From her celebrated 2007 project *An American Index of the Hidden and Unfamiliar*, Taryn Simon's *White Tiger (Kenny)* displays the photographer's unerring ability to expose the unexpected and unknown that lies beneath the surface of everyday life. Here, the artist turns her camera on Kenny, a white tiger bred for showbiz events in Las Vegas, but whose inbreeding has tragically left him scarred by a number of mental and physical defects: approaching Kenny with a sensitive but unsentimental rigour, Simon's work draws out both the strangeness and pathos of her doomed subject.

An American Index of the Hidden and Unfamiliar established Simon as one of the leading photographers of her generation; debuting to great acclaim at the Whitney Museum of American Art, the accompanying photobook had its foreword written by Salman Rushdie, with a commentary by the eminent American legal philosopher Ronald Dworkin. Since then she has been nominated for the Deutsche Börse Photography Prize in 2009 and exhibited at the 2015 Venice Biennale, while her 2011 solo show *A Living Man Declared Dead and Other Chapters* travelled from the Neue Nationalgalerie Berlin to Tate Modern, MoMA and MoCA, Los Angeles. Her work is now held in the public collections of all of these museums, as well as the Metropolitan Museum in New York, the Centre Pompidou in Paris and the V&A in London.

86

TARYN SIMON (B. 1975)

White Tiger, (Kenny), Selective Inbreeding Turpentine Creek, Wildlife Refuge and Foundation, Erika Springs, Kansas, 2006/2007

chromogenic print, face-mounted to acrylic

titled, dated and numbered '4/7' on typed gallery label (frame backing board)

image: 25½ x 33 in. (64.7 x 83.8 cm.)

sheet/face mount: 35¼ x 43 in. (89.6 x 109.2 cm.)

This work is number four from an edition of seven.

£4,000–6,000

\$5,100–7,500

€4,700–7,000

PROVENANCE:

Gagosian Gallery, London.

Acquired from the above by the present owner.

EXHIBITED:

Beverly Hills, Gagosian Gallery, *Taryn Simon: An American Index of the Hidden and Unfamiliar*, 13 September – 25 October 2008.





λ 87

JIMMY NELSON (B. 1967)

Altantsogsts, Bayan Olgii, Mongolia, 2011

chromogenic print, flush-mounted on aluminium
signed, titled, dated and numbered '4/6' in ink on accompanying
Certificate of Authenticity and photographer's credit label
image: 31½ x 39 in. (80 x 100 cm.)

sheet/flush mount: 39½ x 47¼ in. (100 x 120 cm.)

This work is number four from the sold-out edition of six.

£6,000–8,000

\$7,600–10,000
€7,100–9,400

PROVENANCE:

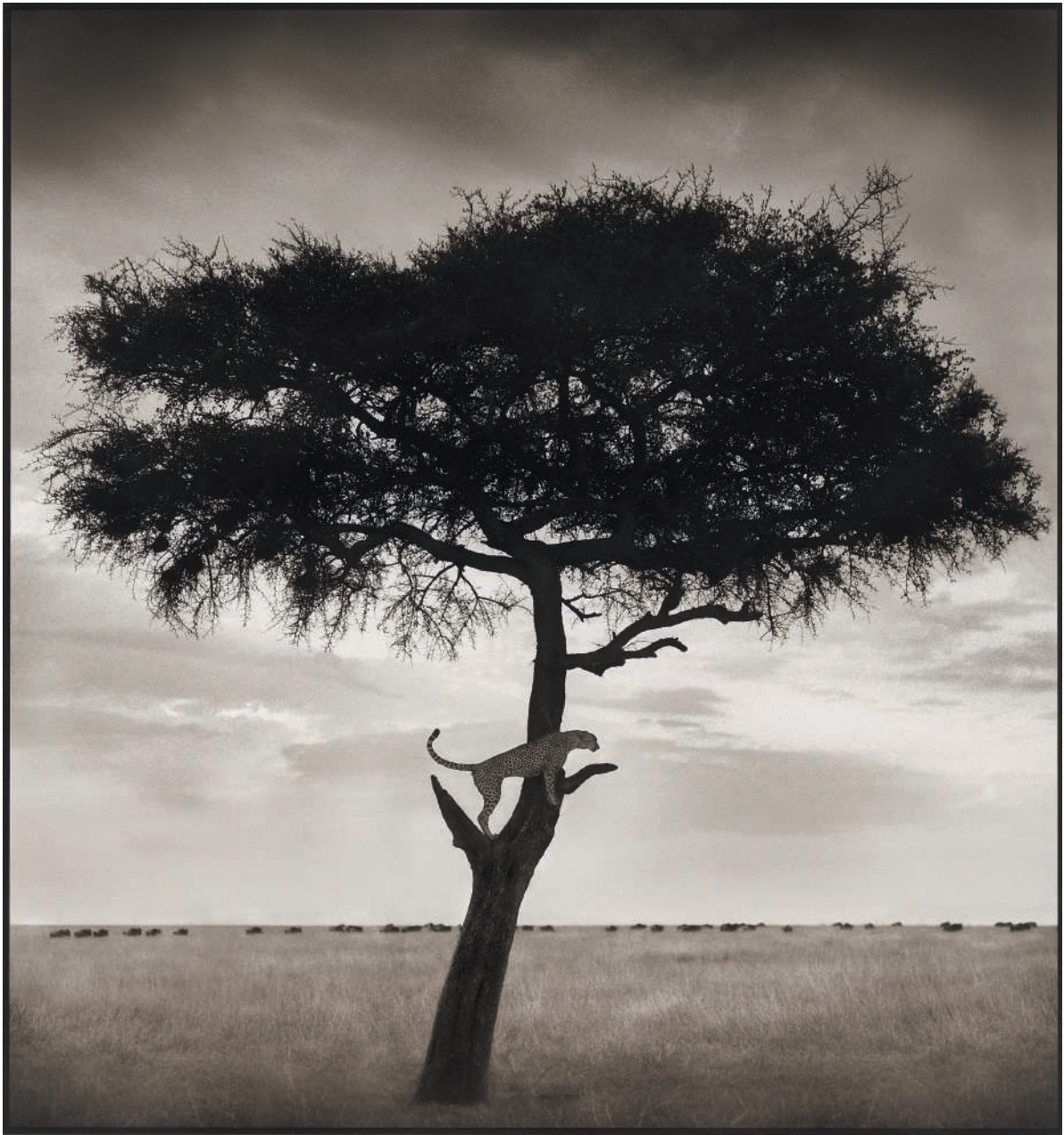
Atlas Gallery, London.

Acquired from the above by the present owner.

LITERATURE:

Jimmy Nelson, *Before They Pass Away*, teNeues,
New York, 2013, p. 14.





λ 88

NICK BRANDT (B. 1966)

Cheetah in Tree, Maasai Mara, 2003

archival pigment print

signed, dated and numbered '3/20' in pencil (margin)

image: 21 $\frac{3}{8}$ x 20 in. (54.3 x 40.8 cm.)

sheet: 22 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (56.8 x 53.5 cm.)

This work is number three from the sold-out edition of twenty.

£8,000–12,000

\$11,000–15,000

€9,400–14,000

LITERATURE:

Nick Brandt, *On this Earth, A Shadow Falls*, Big Life Editions, California, 2010, p. 36.



λ 89

NICK BRANDT (B. 1966)

Elephant with Exploding Dust, Amboseli, 2004

archival pigment print, printed 2013

signed, dated and numbered 'AP 1/6' in pencil (margin); inscribed '05/2013' in pencil (verso)

image: 12¼ x 12¼ in. (31 x 31 cm.)

sheet: 16⅞ x 16½ in. (41 x 42 cm.)

This work is artist's proof number one of six from the sold-out edition of thirty-five.

£18,000–22,000

\$23,000–28,000

€22,000–26,000

PROVENANCE:

Atlas Gallery, London.

Acquired from the above by the present owner.

LITERATURE:

Nick Brandt, *On this Earth, A Shadow Falls*, Big Life Editions, California, 2010, p. 45.



λ * 90

NICK BRANDT (B. 1966)

Wildebeest Arc, Maasai Mara, 2006

archival pigment print
signed, dated and numbered '10/25' in pencil (margin)
image: 18 x 28 in. (45.6 x 71.1 cm.)
sheet: 21¼ x 30 in. (55.3 x 76.2 cm.)
This work is number ten from an edition of twenty-five.

£6,000–8,000

\$7,600–10,000
€7,100–9,400

PROVENANCE:

Kellerkunst, Switzerland.
Acquired from the above by the present owner.

LITERATURE:

Nick Brandt, *On this Earth, A Shadow Falls*, Big Life Editions, California, 2010, p. 114-115.



■ λ 91

NICK BRANDT (B. 1966)

Elephant Herd, Serengeti, 2001

archival pigment print

signed, dated and numbered '3/5' in pencil (margin)

image: 39 x 55½ in. (99 x 141 cm.)

sheet: 43½ x 63¾ in. (110.5 x 162 cm.)

This work is number three from the sold-out edition of five.

£12,000–18,000

\$16,000–23,000

€15,000–21,000

LITERATURE:

Nick Brandt, *On this Earth, A Shadow Falls*, Big Life Editions, California, 2010, p. 23.



92

PETER BEARD (B. 1938)

Geranuk, Kenya, 1960

gelatin silver print, printed 1983

signed, date of print and inscribed in ink (image)

image/sheet: 9 1/8 x 6 7/8 in. (23.2 x 17.5 cm.)

£3,000–5,000

\$3,800–6,300

€3,600–5,900



93

PETER BEARD (B. 1938)

Elephant Reaching for the Last Branch on a Tree, Kenya, 1965

gelatin silver print, printed 1983

signed, date of print and inscribed in ink (image)

image/sheet: 9¼ x 6½ in. (23.5 x 16.5 cm.)

£3,000–5,000

\$3,800–6,300

€3,600–5,900

■ 94

SEBASTIÃO SALGADO (B. 1944)

*Dinka Cattle Camp of Amak,
Southern Sudan, 2006*

gelatin silver print

signed, titled 'Sud Soudan' and dated in pencil (verso)

image/sheet: 48 $\frac{3}{8}$ x 65 $\frac{3}{8}$ in. (123 x 166 cm.)

£12,000-18,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

Peter Fetterman Gallery, California.

Acquired from the above by the present owner.

LITERATURE:

Sebastiao Salgado, *Africa*, Taschen, Cologne, 2007,
cover.

Sebastiao Salgado, *Genesis*, Taschen, Cologne, 2013,
p. 258-259.







95



96

95

STUART FRANKLIN (B. 1956)

Tienamen Square, 4th June 1989

gelatin silver print, printed later
signed in ink (margin)
image: 12 x 17 $\frac{7}{8}$ in. (30.5 x 45.5 cm.)
sheet: 16 x 20 in. (40.6 x 50.8 cm.)

£1,500–2,500

\$1,900–3,100
€1,800–2,900

LITERATURE:

Time, 19 June 1989.

96

STEVE MCCURRY (B. 1950)

The Blue City, India, 2010

signed in ink, titled, dated and numbered '15/75'
on typed Certificate of Authenticity (frame
backing board)
chromogenic print
image: 15 $\frac{1}{8}$ x 20 $\frac{1}{4}$ in. (38.5 x 51.5 cm.)
sheet: 20 $\frac{1}{8}$ x 24 in. (51 x 61 cm.)
This work is number fifteen from an edition of
seventy-five.

£3,000–5,000

\$3,800–6,300
€3,600–5,900

PROVENANCE:

Beetles + Huxley, London.
Acquired from the above by the present owner.

97

STEVE MCCURRY (B. 1950)

Afghan Girl, 1984

chromogenic print, printed c. 1993
signed in ink (margin)
image: 12 x 8 $\frac{1}{8}$ in. (30.5 x 20.6 cm.)
sheet: 14 x 11 in. (35.5 x 28 cm.)

£10,000–15,000

\$13,000–19,000
€12,000–18,000

PROVENANCE:

The Artist.
Gifted by the Artist to the present owner.

LITERATURE:

National Geographic Magazine, June 1985, cover.



INDEX

A

Araki, N., 1, 2, 3, 4, 5
Argentini, G., 51
Avedon, R., 10, 19

B

Bailey, D., 27, 28
Beard, P., 92, 93
Beaton, C., 11, 13, 14
Blumenfeld, E., 8, 9
Bourdin, G., 20, 21
Brandt, M., 70
Brandt, N., 88, 89, 90, 91

C

Callahan, H., 7
Cockburn, J., 80, 81

D

Demarchelier, P., 52, 53
Duffy, B., 24

E

Eggleston, W., 62
Eisenstaedt, A., 15
Essaydi, L., 79
Esser, E., 66

F

Foglia, L., 83
Franklin, S., 95
Friedlander, L., 50

G

Goldin, N., 84, 85

H

Hockney, D., 63, 64
Horst, P. Horst, 12

J

James, A., 67

K

Kander, N., 65
Klein, W., 18

L

LaChapelle, D., 22
Leibovitz, A., 30
Leifer, N., 25, 26
Levine, C., 23
Lindbergh, P., 49
Lutter, V., 73

M

Mankowitz, G., 29
Mapplethorpe, R., 31, 34, 35, 36, 37,
38, 39
McCartney, M., 55
McCurry, S., 96, 97
Meisel, S., 54
Moriyama, D., 6
Mosse, R., 68

N

Nelson, J., 87
NESHAT, S., 75
Newton, H., 41, 42, 43, 44, 45, 46
Niemi, A., 57

P

Parr, M., 58
Penn, I., 16, 17, 32, 33, 40
Polidori, R., 69
Pudelka, M., 60, 61

R

Ritts, H., 47, 48, 56

S

Salgado, S., 94
Shields, T., 59
Simon, T., 86
Struth, T., 74
Sugimoto, H., 76, 77, 78

V

Van Empel, R., 82
Vitali, M., 71, 72

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (▲ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol ▲ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits

the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol - in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than that set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed **Important Notices and Explanation of Cataloguing Practice**.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

As stated in Christie's Conditions of Sale & Limited Warranty printed at the back of this catalogue, Christie's warrants the authenticity of authorship identified in the UPPER CASE TYPE headings of each lot. Such headings generally indicate the person or persons, publisher or agency responsible for the execution of, or owning the rights to, the negative, positive, digital file or other method employed from which the print, plate, transparency or object being offered for sale is created. While we may indicate in the lot description who we believe to have been the maker, printer or creator of the object offered, the Limited Warranty does not apply to any information regarding the maker, printer or creator of the print, plate, transparency or object being offered.

Please consult a member of the department if you have questions about any specific lots.

EXPLANATION OF CATALOGUING PRACTICE

e.g., Circle of [Thomas Eakins]:

In Christie's opinion, a work by an artist or artists who worked with or studied under [Thomas Eakins], and which may include [Thomas Eakins].

e.g., Attributed to [Henri Le Secq]:

In Christie's opinion, a work that may have been executed by [Henri Le Secq] but cannot be definitively determined to be by [Henri Le Secq].

UNKNOWN PHOTOGRAPHER:

In Christie's opinion, the creator of a photograph, whose identity cannot be definitively determined or attributed.

Copyright:

Christie's wishes to make clear that all lots are sold without copyright. Images may not be reproduced without the express written permission of the copyright holder.

In addition to the "author" described in upper case type, each lot is generally described by title, medium, negative and printing dates, signatures, various stamps, dimensions and other relevant information in upper and lower case type, all of which are not covered by the Limited Warranty. A sample entry is as follows:

ANSEL ADAMS (1902-1984)

Moonrise, Hernandez, New Mexico, 1941²

gelatin silver print,³ 1960s,⁴

signed in ink on the mount; Carmel credit stamp with title

in ink on the reverse of the mount⁵

14 7/8 x 19 1/2 in. (37.8 x 49.3 cm.)⁶

PROVENANCE:⁷

From the artist.

Private Collection, California.

with XYZ Gallery.

to the present owner.

EXHIBITED:

Museum of Modern Art, New York, 1979.

LITERATURE:

New York Graphic Society, Ansel Adams: Classic Images, pl.1.

¹ Title:

The title is, if known, the title given the work by the artist, the most common used to describe the image, what might appear on the print itself or, in some cases, simply a descriptive title given by Christie's to untitled works.

² Negative date

The negative date indicates the date when the negative, positive, digital file or other method was exposed. If the negative date and the date of printing are the same or are assumed to be reasonably close in time so that, for all practical purposes, they are indistinguishable, only one date will appear.

³ Medium:

In Christie's opinion, the medium is the photographic technique that most accurately describes how the work was executed. A list of photographic techniques appears in the section entitled "Photographic Techniques."

⁴ Printing dates:

The date of printing indicates the date when the print, plate, transparency or object being offered for sale was created. When a difference between the negative date and the date of printing of the object is known or assumed, the printing date will follow the medium, separated by a comma.

⁵ Signatures, stamps, inscriptions:

Christie's indicates the existence of any wet stamps, blind embossing or written markings that we deem important. Signatures are assumed to be in the hand of the artist.

⁶ Dimensions:

Measurements are given in both inches and centimetres with height preceding width and refer to the image size only unless otherwise noted.

⁷ Provenance, Exhibited and Literature:

Provenance is the history of ownership of a work and is listed from the earliest known to most recent. When the provenance includes members of the trade, "with" precedes the dealer or gallery as it is often unknown whether the work was owned by the dealer, on consignment to or brokered by that dealer to the next owner.

Exhibitions listed include those where the actual object offered for sale was included.

Literature references listed indicate that the image is reproduced but is not the work being offered. If the specific object offered for sale is illustrated, the phrase "This print was illustrated in" precedes the literature reference.

Information regarding provenance, exhibition history and literature may not be complete.

CONDITION REPORTS:

Condition reports are available upon request. Nevertheless, prospective bidders are reminded that each lot is sold "AS IS", subject to the Conditions of Sale and Limited Warranty printed at the back of this catalogue. These are provided as a service to our clients and are prepared by Christie's specialists. They are not intended as a substitute for physical examination. Christie's specialists are not trained conservators and the report is not a comprehensive study prepared by a professional conservator. We recommend that prospective purchasers consult their own conservators for evaluation when condition questions arise.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London, E10 7DQ. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the lot remains with Christie's or is removed elsewhere. If the **lot** is transferred to Momart, it will be available for collection from 12 noon on the second business day following the sale. Please call Christie's Client Service 24 hours in advance to book a collection time at Momart. All collections from Momart will be by pre-booked appointment only.
Tel: +44(0)207 839 9060
Email: collectionsuk@christies.com.

If the lot remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

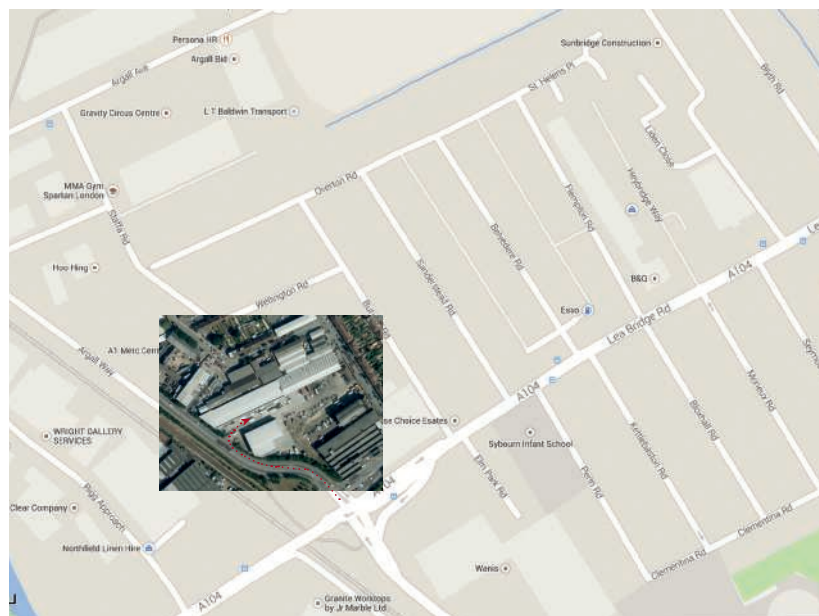
SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		



MOMART
Moved by Art

Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,
London E10 7DQ
tel: +44 (0)20 7426 3000
email: pcandauctionteam@momart.co.uk

WRITTEN BIDS FORM

CHRISTIE'S LONDON

PHOTOGRAPHS

THURSDAY 18 MAY 2017 AT 2.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: LION

SALE NUMBER: 14225

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 - I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
 - I agree to be bound by the Conditions of Sale printed in the catalogue.
 - I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 - Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

14225

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Patricia Barbizet, Deputy Chairwoman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy Chief Executive Officer
Loïc Brivezac, Gilles Erulin, Gilles Pagniez
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

PRESIDENT

Prof. Dr. Dirk Boll

CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst,
Nicholas White, Mark Wrey

SENIOR DIRECTORS, EMERI

Simon Andrews, Mariolina Bassetti,
Ellen Berkeley, Jill Berry, Giovanna Bertazzoni,
Edouard Boccon-Gibod, Peter Brown,
Olivier Camu, Sophie Carter, Benjamin Clark,
Karen Cole, Paul Cutts, Isabelle de La Bruyere,
Roland de Lathuy, Eveline de Proyart, Leila de Vos,
Harriet Drummond, David Elswood,
David Findlay, Margaret Ford, Edmond Francey,
Daniel Gallen, Roni Gilat-Baharaff, Karen Harkness,
Philip Harley, James Hastie, Karl Hermanns,
Paul Hewitt, Rachel Hidderley, Mark Hinton,
Nick Hough, Michael Jeha, Donald Johnston,
Erem Kassim-Lakha, Nicholas Lambourn,
William Lorimer, Catherine Manson,
Nic McElhatton (Chairman, South Kensington),
Jeremy Morrison, Nicholas Orchard,
Francis Outred, Henry Pettifer, Steve Phipps,
Will Porter, Paul Reason, Christiane Rantzau,
Tara Rastrick, Amjad Rauf, François de Ricqles,
William Robinson, Matthew Rubinger,
Andreas Rumbler, Tim Schmelcher, John Stainton,
Alexis de Tiesenhausen, Lynne Turner,
Jay Vincze, Andrew Ward, David Warren,
Andrew Waters, Harry Williams-Bulkeley,
Martin Wilson, André Zlattinger

DIRECTORS, UK

Zoe Ainscough, Cristian Albu, Marco Almeida,
Maddie Amos, Katharine Arnold, Alexis Ashot,
Alexandra Baker, Karl Barry, Sven Becker,
Jane Blood, Piers Boothman, David Bowes-Lyon,
Louise Broadhurst, Robert Brown,
Lucy Campbell, Jason Carey, Sarah Charles,
Romilly Collins, Ruth Cornett, Nicky Crosbie,
Armelle de Laubier-Rhally, Eugenio Donadoni,
Christopher O'Neil-Dunne, Anna Evans,
Arne Everwijn, Adele Falconer, Nick Finch,
Emily Fisher, Peter Flory, Elizabeth Floyd,
Nina Foote, Christopher Forrest, Giles Forster,
Zita Gibson, Alexandra Gill, Keith Gill,
Leonie Grainger, Simon Green, David Gregory,
Annabel Hesketh, Sydney Hornsby, Peter Horwood,
Kate Hunt, Simon James, Sabine Kegel,
Hans-Peter Keller, Tjabel Klok, Robert Lagneau,
Joanna Langston, Tina Law, Adriana Leese,
Tom Legh, Brandon Lindberg, Laura Lindsay,
Murray Macaulay, Graeme Maddison,
Sarah Mansfield, Nicolas Martineau,
Roger Massey, Joy McCall, Neil McCutcheon,
Michelle McMullan, Daniel McPherson,
Neil Millen, Jeremy Morgan, Leonie Moschner,
Giles Mountain, Chris Munro, Liberte Nuti,
Beatriz Ordovás, Rosalind Patient, Anthea Peers,
Keith Penton, Romain Pingannaud, Sara Plumbly,
Anne Qaimmaqami, Marcus Rådecke,
Pedram Rasti, Lisa Redpath, Sumiko Roberts,
Tom Rooth, Alice de Roquemaurel,
Francois Rothlisberger, Patrick Saich,
Rosemary Scott, Tom Scott, Nigel Shorthouse,
Dominic Simpson, Nick Sims, Clementine Sinclair,
Sonal Singh, Katie Siveyer, Nicola Steel,
Kay Sutton, Rakhi Talwar, Timothy Triptree,
Thomas Venning, Edwin Vos, Amelia Walker,
Rosanna Widen, Ben Wiggins, Sophie Wiles,
Bernard Williams, Georgina Wilsenach,
Toby Woolley, Geoff Young

ASSOCIATE DIRECTORS, UK

Guy Agazarian, Ksenia Apukhtina, Fiona Baker,
Sarah Boswell, Mark Bowis, Phill Brakefield,
Clare Bramwell, Jenny Brown, David Cassidy,
Marie-Louise Chaldecott, Helen Culver Smith,
Laetitia Delaloye, Charlotte Delaney,
Milo Dickinson, Freddie De Rougemont,
Grant Deudney, Howard Dixon, Virginie Dulucq,
David Ellis, Antonia Essex, Kate Flitcroft,
Eva French, Pat Galligan, Elisa Galuppi,
Julia Grant, Pippa Green, Angus Granlund,
Christine Haines, Coral Hall, Adeline Han,
Charlotte Hart, Daniel Hawkins, Anke Held,
Valerie Hess, Carolyn Holmes, Adrian Hume-Sayer,
James Hyslop, Helena Ingham, Pippa Jacobm,
Guady Kelly, Hala Khayat, Alexandra Kindermann,
Julia Kiss, Polly Knewstubb, Mark Henry Lampé,
Aoife Leach, Rob Leatham, Antoine Leboutteiller,
Peter Mansell, Stephanie Manstein,
Amparo Martinez Russotto, Astrid Mascher,
Georgie Mawby, David McLachlan, Lynda McLeod,
Kateryna Merkalenko, Toby Monk, Rosie O'Connor,
Christopher Petre, Louise Phelps, Eugene Pooley,
Sarah Rancans, Alexandra Reid, Sarah Reynolds,
Meghan Russell, Pat Savage, Julie Schutz,
Hannah Schweiger, Angus Scott, Ben Slinger,
James Smith, Graham Smithson, Mark Stephen,
Annelies Stevens, Charlotte Stewart,
Dean Stimpson, Dominique Suiveng, Keith Tabley,
Iain Tarling, Sarah Tennant, Flora Turnbull,
Paul van den Biesen, Mieke Van Embden,
Ben Van Rensburg, Shanthi Veigas, Julie Vial,
Assunta Grafina von Moy, Anastasia von Seibold,
Zelie Walker-Noble, Tony Walshe, Gillian Ward,
Chris White, Annette Wilson, Julian Wilson,
Miriam Winson-Alio, Elissa Wood,
Suzanne Yalcin-Pennings, Charlotte Young

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Arpad Busson, Kemal Has Cingillioglu,
Ginevra Elkann, I. D. Fürstin zu Fürstenberg,
Laurence Graff, H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Koplowitz,
Robert Manoukian, Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio,
Usha Mittal, Çiğdem Simavi









CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT