

THE YAMAKAWA COLLECTION OF TWENTIETH CENTURY PHOTOGRAPHS



CHRISTIE'S





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INTERNATIONAL CALENDAR PHOTOGRAPHS

LONDON
PHOTOGRAPHS
17 MAY

UPCOMING ONLINE SALES

APRIL 2018
MoMA: **WALKER EVANS**

MAY 2018
STEPHEN SHORE

JULY 2018:
MoMA: **TRACING PHOTOGRAPHY'S HISTORY**

THE YAMAKAWA COLLECTION OF TWENTIETH CENTURY PHOTOGRAPHS

FRIDAY 6 APRIL 2018

Front Cover:

Lot 20

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Lot 43

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Frontispiece One:

Lot 44

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Lot 42

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Frontispiece Three:

Artist Portfolios

Lots 36-44

Inside Back Cover:

Lot 42

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Lot 37

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AUCTION

Friday 6 April 2018

at 11.00 am (Lots 1-44)

20 Rockefeller Plaza

New York, NY 10020

VIEWING

Friday	30 March	10:00 am – 5:00 pm
Saturday	31 March	10:00 am – 5:00 pm
Sunday	1 April	1:00 pm – 5:00 pm
Monday	2 April	10:00 am – 5:00 pm
Tuesday	3 April	10:00 am – 5:00 pm
Wednesday	4 April	10:00 am – 5:00 pm
Thursday	5 April	10:00 am – 5:00 pm

AUCTIONEER

Brook Hazelton (#2040253)

The Photographs department would like to thank the Estate of Diane Arbus as well as Zoe Google and Natalie Brashear for their help in the production of this catalogue.

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM to 5.00 PM, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

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AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **YAMAKAWA-16736**

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

[40]

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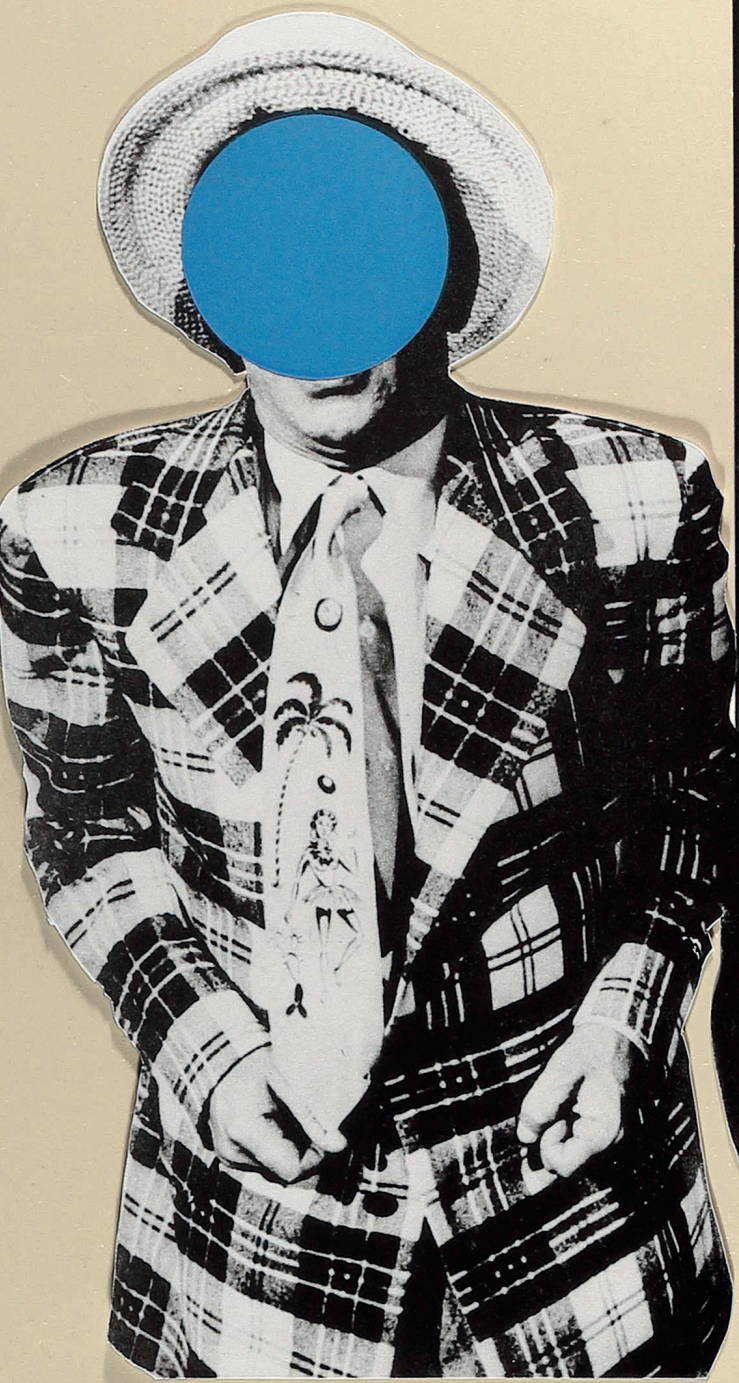
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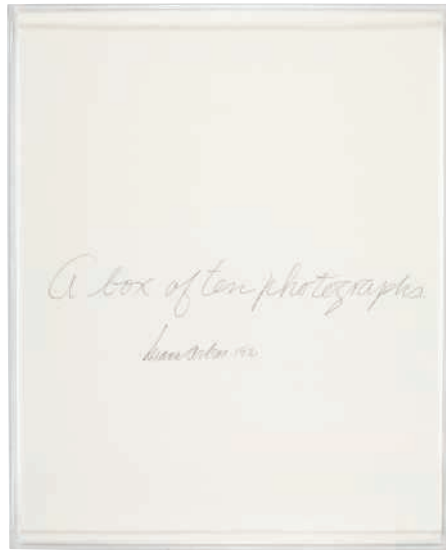
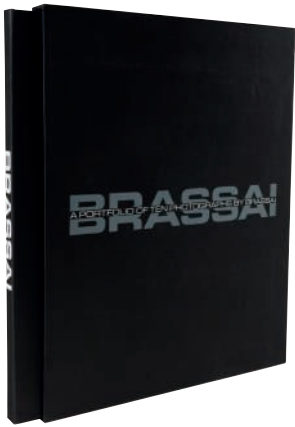
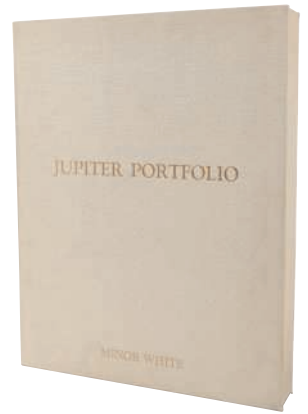
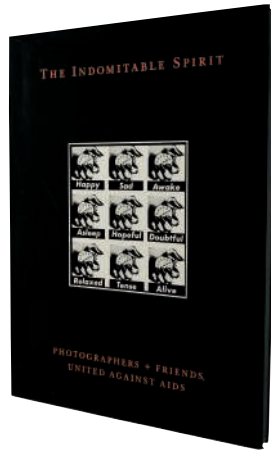
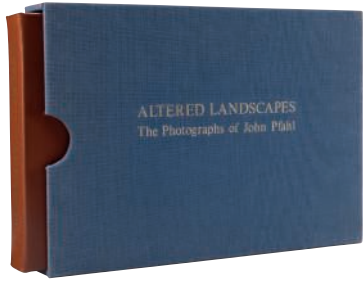
THE YAMAKAWA COLLECTION OF TWENTIETH CENTURY PHOTOGRAPHS

AUCTION IN NEW YORK FRIDAY 6 APRIL 2018 | 11:00 AM

EXHIBITION

Friday 30 March | 10:00 am – 5:00 pm
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Thursday 5 April | 10:00 am – 5:00 pm

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THE YAMAKAWA COLLECTION OF TWENTIETH CENTURY PHOTOGRAPHS

Christie's is honored to present The Yamakawa Collection of Twentieth Century Photographs. This collection was gathered over a period of roughly 20 years, from the 1980s through the early 2000s. It focuses on American artists from the Post-War years along with some of the most notable Japanese photographers of the same era, including Eikoh Hosoe, Ikko Narahara, and Daido Moriyama, whose works were collected early on and several of which are included in this catalogue.

Photography, with a capital 'P', owes its current position as a contemporary art in no small part due to the foundation laid by many of the artists—indeed by many of the actual works—in this collection. Collectively, the work of Alfred Stieglitz, Ansel Adams, and Henri Cartier-Bresson straddle the period before, through and immediately after WWII, whereas the work of these photographers of the Post-War period—Robert Frank, Bill Brandt, William Klein, Diane Arbus, Garry Winogrand, Lee Friedlander, Lewis Baltz and Robert Mapplethorpe—build upon this foundation. These towering figures influenced the subsequent generation of image makers both within the photography community and beyond, in the larger art world. That influence continues to impact the present generation of art and image-makers.

The crown jewel of The Yamakawa Collection is indisputably Diane Arbus' highly influential portfolio, *A box of ten photographs*. Realized by the artist in the last year of her life, and designed in collaboration with Marvin Israel, Arbus' *A box of ten photographs* has been featured in major exhibitions of the artist's work, most notably in the seminal retrospective *Diane Arbus Revelations* presented by The Metropolitan Museum of Art in 2005 and *Diane Arbus: In the beginning* at the The Metropolitan Museum of Art at The Met Breuer in 2016. It will be the focus of the forthcoming exhibition tracing the history and significance of *A box of ten photographs* on view at the Smithsonian American Art Museum, Washington D.C. from April 6–September 30, 2018.

Also of note is the large sampling of artist portfolios and special editions featured at the end of the catalogue. Produced almost exclusively in the 1970s and 1980s—apart from the 1969 portfolio by Lee Friedlander and Jim Dine—these portfolios were, and remain, an excellent way for collectors to acquire a selection of works by a particular artist. These portfolios were often lovingly created with direct input from the artist and remain highly collectible.

The presentation of The Yamakawa Collection of Twentieth Century Photographs affords a rare opportunity for new and seasoned collectors to see such a focused collection of primarily American Post-War photography gathered together in one place, at one time.

1

ALFRED STIEGLITZ (1864–1946)

The Steerage, 1907

large format photogravure on Japan tissue, printed 1915–1916

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

sheet: 15 ¾ x 11 in. (40 x 27.9 cm.)

\$15,000–25,000

PROVENANCE

Sotheby's, New York, October 16, 1990, lot 128;
acquired from the above sale by the present owner.

LITERATURE

Alfred Stieglitz, *Camera Work*, New York, no. 36,
October 1911, pl. IX.
Frank Waldo et al., *America & Alfred Stieglitz: A Collective Portrait*,
The Literary Guild, New York, 1934, pl. XXVII-B.
Dorothy Norman, *Alfred Stieglitz: An American Seer*,
Random House/Aperture, New York, 1960, p. 65.
Beaumont Newhall, *The History of Photography: From 1839
to the Present Day*, The Museum of Modern Art/
George Eastman House, New York, 1964, p. 112.
Doris Bry, *Alfred Stieglitz: Photographer*, Museum of Fine Arts,
Boston, 1965, pl. 8.
Sarah Greenough & Juan Hamilton, *Alfred Stieglitz:
Photographs & Writings*, Bulfinch Press/National Gallery of Art,
Washington, D.C., 1999, pl. 18.
Sarah Greenough, *Modern Art and America: Alfred Stieglitz and
his New York Galleries*, Bulfinch Press/National Gallery of Art,
Washington, D.C., 2000, p. 140, pl. 30.
Exhibition catalogue, *Modern Art And America: Alfred Stieglitz
and his New York Galleries*, National Gallery of Art, Washington,
D.C., 2001, pl. 30, p. 140.
Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One
1886-1922*, Abrams/National Gallery of Art, Washington, D.C.,
2002, pp. 190-94, cat. nos. 310-14.



2

BERENICE ABBOTT (1898–1991)

*Nightview, New York at Night,
Empire State Building, 1932*

gelatin silver print, mounted on board, printed later
signed in pencil (mount, recto); stamped photographer's
'ABBOT, MAINE' credit (mount, verso)
image/sheet: 23 ¼ x 18 ¼ in. (59 x 46.3 cm.)
mount: 36 x 30 in. (91.4 x 76.1 cm.)

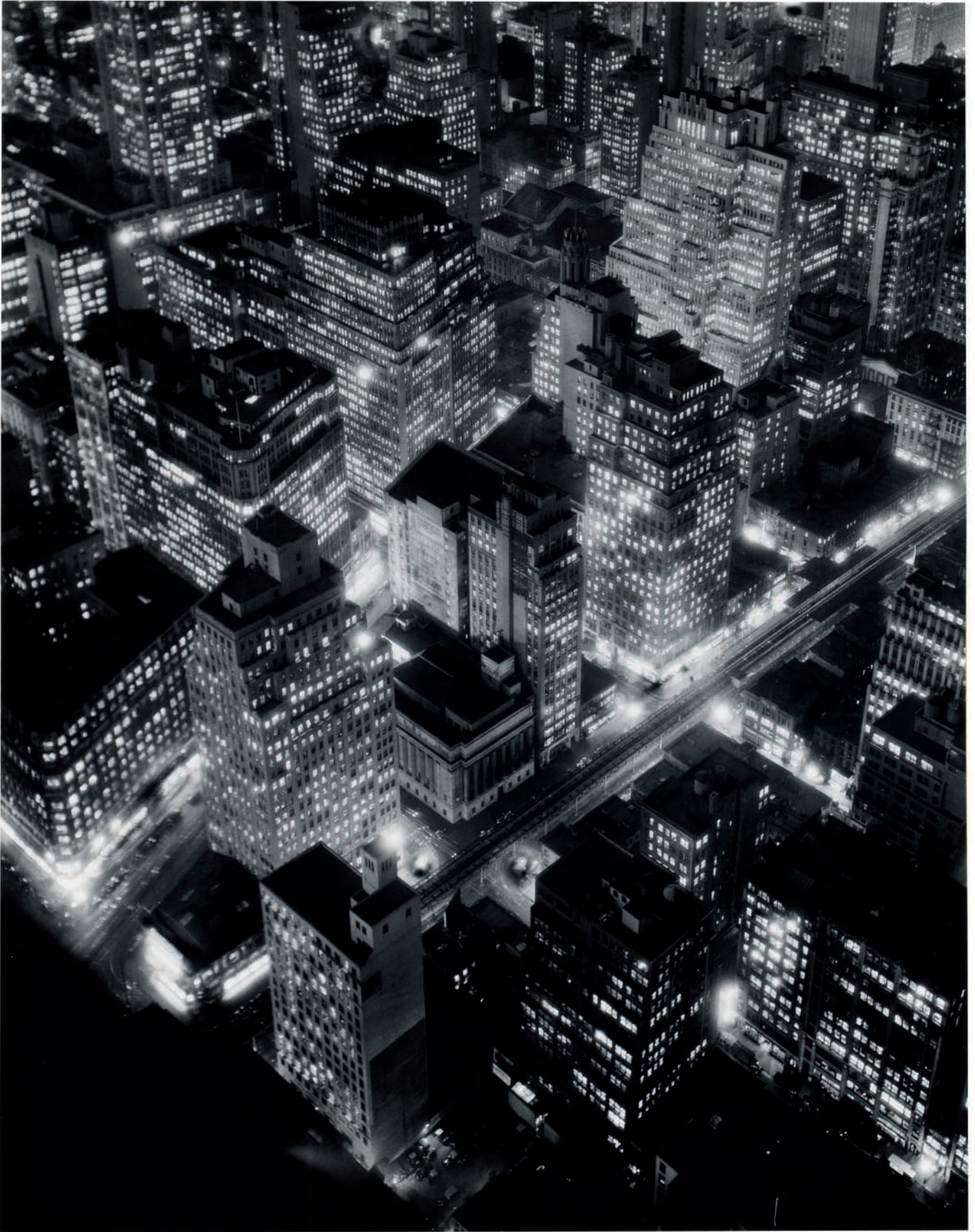
\$10,000–15,000

PROVENANCE

Christie's, New York, April 26, 1988, lot 3;
acquired from the above sale by the present owner.

LITERATURE

Berenice Abbott, *Berenice Abbott*, Commerce Graphics LTD, Inc.,
New Jersey, 1988, frontispiece.
Hank O'Neal, *Berenice Abbott, New York, Vol.2*, Steidl, Göttingen,
2008, cover, frontispiece and p. 35.



3

ANSEL ADAMS (1902–1984)

Moonrise, Hernandez, New Mexico, 1941

gelatin silver print, mounted on board, printed c. 1969
signed in pencil (mount, recto); stamped photographer's
Carmel credits [BMFA 7 & 8] with title in ink (mount, verso)
image/sheet: 15 ½ x 19 ½ in. (39.4 x 49.4 cm.)
mount: 22 x 28 in. (55.9 x 71.1 cm.)

\$30,000–50,000

PROVENANCE

Acquired directly from the artist by a private collector,
New York, 1970;
Christie's, New York, October 31, 1988, lot 438;
acquired from the above sale by the present owner.

LITERATURE

Ansel Adams, *Photographs of the Southwest*, New York Graphic Society, Boston, 1966, pl. 55.
Liliane De Cock (ed.), *Ansel Adams*, Morgan & Morgan, Hastings-on-Hudson, New York, 1972, pl. 63.
Robert M. Doty, *Photography in America*, Whitney Museum of American Art, New York, 1974, pp. 130-131.
Martha A. Sandweiss (ed.), *Masterworks of American Photography: The Amon Carter Museum Collection*, Birmingham, 1982, pl. 125.
James Alinder, *Ansel Adams, 1902-1984*, The Friends of Photography, Carmel, 1984, p. 55.
Ansel Adams, *Letters and Images 1916-1984*, Little, Brown & Co., Boston, 1988, p. 142.
Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., 1989, cover, p. 40.
Joã Szarkowski, *Ansel Adams: Classic Images*, Little, Brown & Co., Tokyo, 1999, pl. 32.
Andrea Stillman, *Ansel Adams: The Grand Canyon and the Southwest*, Little Brown & Co., Boston, 2000, frontispiece.
Therese Mulligan and David Wooters, *Photography from 1839 to Today*, George Eastman House, Taschen, Cologne, 2000, p. 643.
Joã Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/Little, Brown & Co., Boston, 2001, pl. 96.
Anne Hammond, *Ansel Adams, Divine Performance*, Yale University Press, New Haven, 2002, p. 94, fig. 4.10.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 37.
Andrea Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown & Co., Boston, 2007, p. 175.



4

ANSEL ADAMS (1902–1984)

*Winter Sunrise, Sierra Nevada from
Lone Pine California, 1944*

gelatin silver print, mounted on board, printed 1960s–early 1970s
signed in ink (mount, recto); stamped photographer's Carmel
credit [BMFA 7] with title in ink (mount, verso)
image/sheet: 15 x 19 ½ in. (38 x 49.5 cm.)
mount: 22 x 28 in. (55.9 x 71.1 cm.)

\$25,000–35,000

PROVENANCE

Sotheby's, New York, October 8, 1997, lot 198;
acquired from the above sale by the present owner.

LITERATURE

Ansel Adams and Nancy Newhall, *This Is The American Earth*,
Little, Brown & Co., New York, 1960, frontispiece.
Ansel Adams, *Letters and Images 1916-1984*, Little, Brown & Co.,
Boston, 1988, p. 275.
Ansel Adams, *Examples: The Making of 40 Photographs*,
Little, Brown & Co., 1989, p. 163.
Ansel Adams, *Yosemite and the Range of Light*,
Little, Brown & Co., Boston, 1992, pl. 99.
Joã Szarkowski, *Ansel Adams: Classic Images*,
Little, Brown & Co., Tokyo, 1999, pl. 38.
Joã Szarkowski, *Ansel Adams at 100*, Little, Brown
& Company/San Francisco Museum of Modern Art,
New York, 2001, pl. 85.
Andrea Stillman (ed.), *Ansel Adams: 400 Photographs*,
Little, Brown & Co., London, 2007, p. 245.
Andrea Stillman, *Looking at Ansel Adams: The Photographs
and the Man*, Little, Brown & Co., London, 2012, p. 128.



5

HENRI CARTIER-BRESSON (1908–2004)

Behind the Gare St. Lazare, Paris, 1932

gelatin silver print, printed later

signed in ink (margin)

image: 14 ¼ x 9 ¾ in. (36.2 x 24.8 cm.)

sheet: 16 x 12 in. (40.7 x 30.5 cm.)

\$10,000–15,000

PROVENANCE

Christie's, New York, October 30, 1989, lot 195;
acquired from the above sale by the present owner.

LITERATURE

Henri Cartier-Bresson, *Images à la sauvette*, Verve,
Paris, 1952, pl. 26.

Yves Bonnefoy, *Henri Cartier-Bresson Photographer*,
Delpire, Paris, 1979, p. 14.

Peter Galassi, *Henri Cartier-Bresson: The Early Work*,
The Museum of Modern Art, New York, 1987, p. 101.

Exhibition catalogue, *The Art of Photography 1839–1989*,
The Royal Academy of the Arts, London, 1989, pl. 274.

Vera Feyder, Andre Pieyre de Mandiargues and Henri
Cartier-Bresson, *Paris à vue d'oeil*, Seuil, Paris, 1994, pl. 33.

Jean-Pierre Montier, *Henri Cartier-Bresson and the Artless Art*,
Bulfinch/Little, Brown & Company, Boston, New York, London,
1999, pl. 89, p. 96.

Henri Cartier-Bresson, *De qui s'agit-il?*, Bibliothèque nationale
de France/Gallimard, Paris, 2003 p. 59.

Michel Frizot et al., *Le scrapbook d'Henri Cartier-Bresson*,
Steidl, Göttingen, 2006, pl. 20.

Peter Galassi, *Henri Cartier-Bresson, The Modern Century*,
The Museum of Modern Art, New York, 2010, p. 81.



6

**HENRI CARTIER-BRESSON
(1908–2004)**

Rue Mouffetard, Paris, 1954

gelatin silver print, printed later
signed in ink and embossed photographer's
copyright credit (margin)
image: 17 ¾ x 12 in. (45 x 30.4 cm.)
sheet: 19 ¾ x 15 ½ in. (50 x 39.3 cm.)

\$15,000–25,000

PROVENANCE

Sotheby's, New York, October 16, 1990, lot 306;
acquired from the above sale by the present owner.

LITERATURE

Yves Bonnefoy, *Henri Cartier-Bresson Photographer*,
Delpire, Paris, 1979, pl. 140.
Jean-Pierre Montier, *Henri Cartier-Bresson and The Artless Art*,
Flammarion, Paris, 1995, p. 157.
Peter Galassi et al., *Henri Cartier-Bresson: The Man, the Image
and the World*, Thames and Hudson, London, 2003, pl. 65.
Peter Galassi, *Henri Cartier-Bresson, The Modern Century*,
the Museum of Modern Art, New York, 2010, pl. 65.



7

**HENRI CARTIER-BRESSON
(1908-2004)**

Calle Cuauhtemotzin, Mexico City, 1934-1935

gelatin silver print, printed later
signed in ink (margin)
image: 9 ½ x 14 ¼ in. (24.1 x 36.2 cm.)
sheet: 12 x 16 in. (30.5 x 40.7 cm.)

\$6,000-8,000

PROVENANCE

Sotheby's, New York, April 14, 1992, lot 339;
acquired from the above sale by the present owner.

LITERATURE

Peter Galassi, *Henri Cartier-Bresson: The Early Work*,
Museum of Modern Art, New York, 1987, p. 129.
Philippe Arbaizar et al., *Henri Cartier-Bresson: the Man,
the Image, and the World*, Thames and Hudson Ltd., London,
2003, pl. 126.
Martine Franck, *Henri Cartier-Bresson/Scrapbook*,
Thames and Hudson Ltd., New York, 2006, p. 158.
Peter Galassi, *Henri Cartier-Bresson The Modern
Century*, Museum of Modern Art, New York, 2010, p. 98.
Clément Chéroux, *Henri Cartier-Bresson; Here and Now*,
Thames and Hudson Ltd., London, 2014, pl. 89.



8

**HENRI CARTIER-BRESSON
(1908-2004)**

Seville, Spain, 1933

gelatin silver print, printed later

signed in ink (margin)

image: 9 ¾ x 14 ¼ in. (24.7 x 36.1 cm.)

sheet: 12 x 16 in. (30.5 x 40.7 cm.)

\$8,000-12,000

PROVENANCE

Sotheby's, New York, April 17, 1991, lot 338A;

acquired from the above sale by the present owner.

LITERATURE

Henri Cartier-Bresson, *The Decisive Moment*,

Simon and Schuster, New York, 1952, pl. 13.

Henri Cartier-Bresson, Aperture, Millerton, New York, 1976, p. 19.

Philippe Abraïzar et al., *Henri Cartier-Bresson: the Man, the Image
and the World*, Thames & Hudson, London, 2003, pl. 114, p. 101.

Martine Franck et al., *Henri Cartier-Bresson: Scrapbook*,

Thames & Hudson, New York, 2006, cat. no. 95, p. 137.

Peter Galassi, *Henri Cartier-Bresson: The Modern Century*,

The Museum of Modern Art, New York, 2010, fig. 21, p. 31.



9

BILL BRANDT (1904–1983)

London, 1952

gelatin silver print, mounted on board, printed later
signed in ink (mount, recto)
image/sheet: 13 ½ x 11 ½ in. (34.2 x 29.2 cm.)
mount: 20 x 16 in. (50.8 x 40.7 cm.)

\$8,000–12,000

PROVENANCE

Sotheby's, New York, October 7, 1993, lot 400;
acquired from the above sale by the present owner.

LITERATURE

Lawrence Durrell, *Bill Brandt: Perspectives of Nudes*,
Amphoto, New York, 1961, pl. 36.
Bill Brandt, *Shadow of Light*, De Capo Press, New York,
1977, pl. 121.
Bill Brandt, *Bill Brandt: Nudes 1945-1980*, Gordon Fraser
Limited, London and Bedford, 1980, pl. 53.
Mark Haworth-Booth and David Mellor, *Bill Brandt:
Behind the Camera, Photographs 1928-1983*, Aperture/
Philadelphia Museum of Art, New York, 1985, p. 99.
Ian Jeffrey, *Bill Brandt: Photographs 1928-1983*, Barbican Art
Gallery/Thames & Hudson Limited, London, 1993, p. 172.
Bill Jay and Nigel Warburton, *Brandt: The Photography of Bill
Brandt*, H.N. Abrams, New York, 1999, cover and pl. 242, p. 266.
Nigel Warburton, *Brandt: Icons*, The Bill Brandt Archive, London,
2004, inside cover and n.p.
Exhibition catalogue, *Bill Brandt, Shadow & Light*,
The Museum of Modern Art, New York, 2013, p. 163.



10

EDWARD STEICHEN (1879-1973)

Charlie Chaplin, New York, 1925

gelatin silver print, printed later
stamped photographer's credit with title, date and numbers
'Neg 258' and '5-184-FO' in pencil (verso)
image/sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$4,000-6,000

PROVENANCE

Sotheby's, New York, May 6, 1987, lot 384;
acquired from the above sale by the present owner.

LITERATURE

Edward Steichen, *A Life in Photography*, Doubleday
and Company, Garden City, New York, 1963, pl. 180, n.p.
Exhibition catalogue, *On the Art of Fixing a Shadow: One
Hundred and Fifty Years of Photography*, National Gallery of Art,
Washington, D.C./ The Art Institute of Chicago, 1989, pl. 224.
William A. Ewing, *Edward Steichen (Photofile)*, Thames & Hudson,
London, 2008, pl. 50.





11

E. J. BELLOCQ (1873-1949)

New Orleans (Nude on a Wicker Chaise), c. 1911-1913

gold toned printing-out paper print, printed early 1970s by Lee Friedlander signed by Lee Friedlander in pencil, stamped Friedlander's '44 So. Mountain Road, New City, N.Y.' credit with title, date and reproduction limitation and numbered 'pl. 18' in pencil (verso)
image/sheet: 8 x 10 in. (20.4 x 25.5 cm.)

\$3,000-5,000

PROVENANCE

Private Collectors, Pennsylvania;
Sotheby's, New York, October 31, 1989, lot 93 (two prints);
acquired from the above sale by the present owner.

LITERATURE

Joã Szarkowski (ed.), *E. J. Bellocq: Storyville Portraits, Photographs from the New Orleans Red-Light District, Circa 1912*, The Museum of Modern Art, New York, 1970, cover and pl. 18.
Susan Sontag and Joã Szarkowski, *Bellocq: Photographs from Storyville, The Red-Light District of New Orleans*, Random House, New York, 1996, p. 55.



12

E. J. BELLOCQ (1873-1949)

New Orleans (Seated Woman with Crossed Legs),
c. 1911-1913

gold toned printing-out paper print, printed early 1970s by Lee Friedlander
signed by Lee Friedlander in pencil, stamped Friedlander's '44 So. Mountain
Road, New City, N.Y.' credit with title, date and reproduction limitation
and numbered 'plate 7' in pencil (verso)
image/sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$2,000-3,000

PROVENANCE

Private Collectors, Pennsylvania;
Sotheby's, New York, October 31, 1989, lot 93 (two prints);
acquired from the above sale by the present owner.

LITERATURE

Joã Szarkowski (ed.), *E. J. Bellocq: Storyville Portraits, Photographs from
the New Orleans Red-Light District, Circa 1912*, The Museum of Modern Art,
New York, 1970, cover and pl. 17.
Susan Sontag and Joã Szarkowski, *Bellocq: Photographs from Storyville,
The Red-Light District of New Orleans*, Random House, New York, 1996,
cover and p. 11.

13

HARRY CALLAHAN (1912–1999)

Eleanor, Chicago, 1949

gelatin silver print, printed later
signed in pencil (margin); signed in pencil (verso)
image: 9 ½ x 9 in. (24 x 22.8 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

\$5,000–7,000

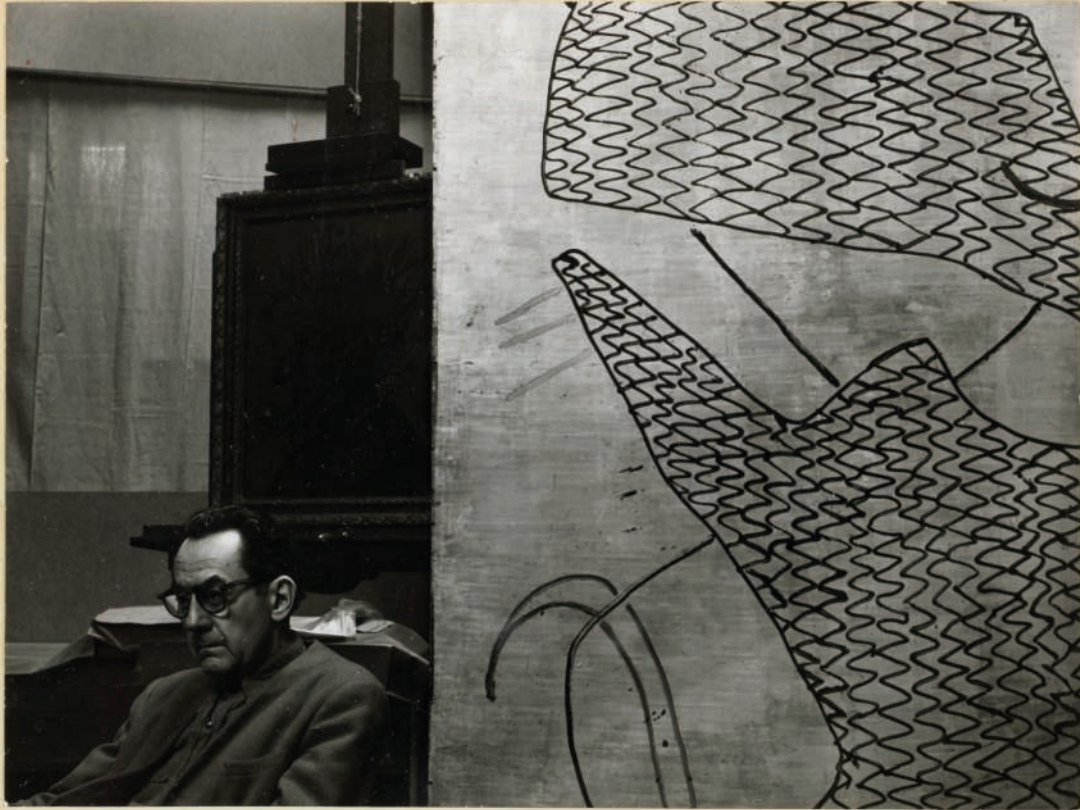
PROVENANCE

The Collection of Harold and Frances Jones;
Christie's, New York, October 9, 1997, lot 307;
acquired from the above sale by the present owner.

LITERATURE

Sherman Paul, *Harry Callahan*, The Museum of Modern Art,
New York, 1967, p. 18.
Joã Szarkowski, *Callahan*, Aperture, New York, 1976, p. 59.
Harry Callahan, *Eleanor*, The Friends of Photography,
Carmel, 1984, p. 64.
Sarah Greenough, *Harry Callahan*, Bulfinch Press,
New York, 1996, p. 85.
Britt Salvesen, *Harry Callahan: The Photographer at Work*,
Center for Creative Photography, Tucson, 2006, pl. 110.
Julian Cox, *Harry Callahan: Eleanor*, Steidl, Göttingen, 2007,
pl. 23, p. 65.
Keith Davis et al., *At the Crossroads of American Photography:
Callahan, Siskind, Sommer*, Radius Books, Santa Fe, 2009, pl. 15.
Dirk Luckow and Sabine Scäakenberg (eds.), *Harry Callahan*,
Kehrer, Germany, 2013, p. 85.





14

MAN RAY (1890-1976)

Self-Portrait, Seated in Paris Studio, 1930s

gelatin silver print, mounted on board
stamped 'MAN RAY - 8 RUE/ DU VAL-DE-GRACE/ PARIS 5° - FRANCE/
DANTON 92-95' credit [Manford M9] and 'A.D.A.G.P. Paris' agency copyright
credit [M29] with various numbers in pencil (mount, verso)
image/sheet: 6 3/8 x 8 1/2 in. (16.2 x 21.5 cm.)
mount: 8 1/2 x 10 3/8 in. (21.5 x 26.3 cm.)

\$5,000-7,000

PROVENANCE

Sotheby's, New York, October 5, 1995, lot 350 (three prints);
acquired from the above sale by the present owner.



15

**MAN RAY (1890-1976)
& LOOMIS DEAN (1917-2005)**

*Exposition Man Ray, Cahiers d'Art, Paris, 1935 [MAN RAY]
and Man Ray holding a print of Lips in his Paris apartment,
1961 [LOOMIS DEAN]*

Exposition Man Ray, Cahiers d'Art, Paris [MAN RAY]:
gelatin silver print
stamped 'MAN RAY, PARIS V°/ 8, RUE VAL-DE-GRACE/ TÉLÉPH. DANTON
92-95' credit [Manford M8] (verso)
image/sheet: 4 3/4 x 6 3/4 in. (12 x 17.1 cm.)

Man Ray holding a print of Lips in his Paris apartment [LOOMIS DEAN]:
gelatin silver print
image/sheet: 2 x 4 1/2 in. (5 x 11.4 cm.)

(2)

PROVENANCE

Sotheby's, New York, October 5, 1995, lot 350 (three prints);
acquired from the above sale by the present owner.

LITERATURE

Exposition Man Ray, Cahiers d'Art, Paris:
Arturo Schwarz, *Man Ray; The Rigour of Imagination*, Rizzoli, New York, 1977,
fig. 503, p. 316.
Jean-Hubert Martin, *Objets De Mon Affection: Sculptures et Objets, Catalogue
Raisonné*, Philippe Sers, Paris, 1993, p. 175.

\$3,000-5,000

16

BRASSAI (1899-1984)

Exotic Garden, Monaco, 1945

gelatin silver print, printed later
signed and numbered '2/30' in ink (margin);
stamped photographer's copyright credit and 'Tirage
de l'Auteur', titled, dated, variously numbered in pencil (verso)
image: 11 ¼ x 9 ⅝ in. (28.5 x 23.8 cm.)
sheet: 15 ½ x 11 ¾ in. (39.3 x 29.8 cm.)
This work is number two from an edition of thirty.

\$2,000-3,000

PROVENANCE

Sotheby's, New York, October 16, 1990, lot 299;
acquired from the above sale by the present owner.

LITERATURE

Anne Wilkes Tucker et al., *Brassai: The Eye of Paris*,
The Museum of Fine Arts, Houston, 1999, pl. 128.



17

WILLIAM KLEIN (B. 1928)

4 Heads, New York, 1954

gelatin silver print, printed 1981

signed, titled with date of image and of print in pencil (verso)

image: 13 x 9 ⁵/₈ in. (33 x 24.4 cm.)

sheet: 16 x 12 in. (40.5 x 30.4 cm.)

\$2,000–3,000

PROVENANCE

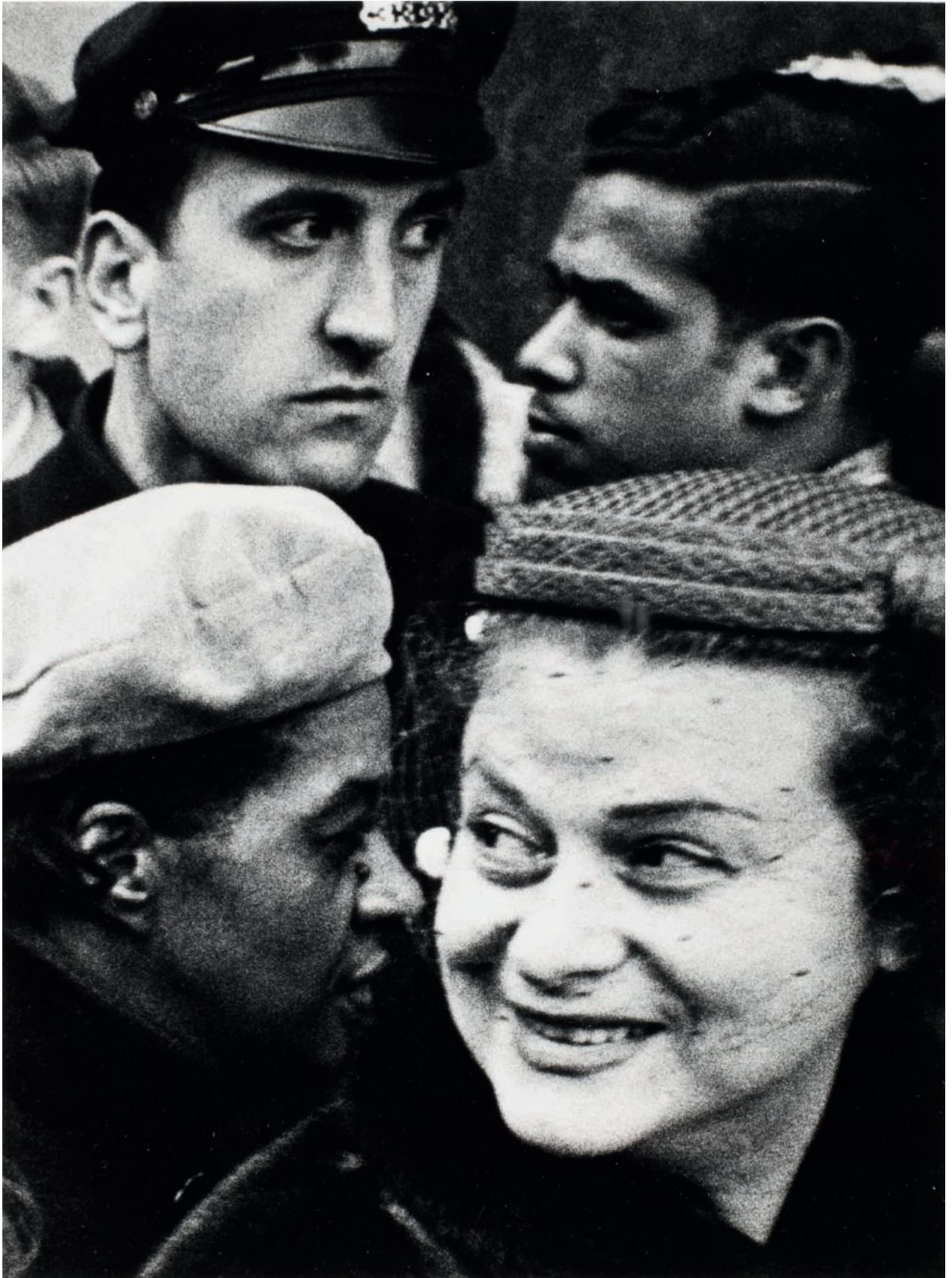
Sotheby's, New York, April 17, 1991, lot 375 (two prints);
acquired from the above sale by the present owner.

LITERATURE

William Klein, *Life is Good and Good For You in New York: Trance
Witness Revels*, Album Petite Planète, Éditions du Seuil, Paris,
1956, n.p.

Joã Heilpern, *William Klein: Photographs*, Aperture,
New York, 1981, p. 25.

William Klein, *Life is Good & Good for You in New York*,
Errata Editions, New York, 2010, pl. 5, p. 9.



18

ROBERT FRANK (B. 1924)

Political Rally—Chicago, 1955

gelatin silver print, printed 1980s

signed in ink (margin)

image: 13 ⁵/₈ x 9 ¹/₄ in. (34.5 x 23.4 cm.)

sheet: 15 ⁷/₈ x 12 in. (40.3 x 30.4 cm.)

\$50,000–70,000

PROVENANCE

Sotheby's, New York, October 17, 1990, lot 629;

acquired from the above sale by the present owner.

LITERATURE

Robert Frank, *Les Américains*, Delpire, Paris, 1958, pl. 58, p. 121.

Robert Frank, *The Americans*, Grove Press, New York, 1959, pl. 58, n.p., and in all subsequent editions.

Beaumont Newhall, *The History of Photography: From 1839 to the Present Day*, The Museum of Modern Art/George Eastman House, New York, 1964, p. 200.

Joã Szarkowski, *Looking at Photographs*, The Museum of Modern Art, New York, 1973, p. 177.

Sarah Greenough and Philip Brookman, *Robert Frank: Moving Out*, Scala, New York, 1994, p. 177.

Sarah Greenough, *Robert Frank, The Americans, Looking In*, Steidl, Göttingen, 2009, pp. 281 and 476 and contact no. 58.

After being awarded a Guggenheim Fellowship in 1955 and 1956, Swiss-born photographer Robert Frank spent two years travelling across the United States taking photographs that offered a nuanced commentary of his adopted country. The resulting publication, *The Americans*, first released in 1958 in France and the following year by Grove Press in New York, is still considered one of the most influential books in Post-War photography. *Parade-Hoboken, New Jersey* (lot 19), the opening photograph of *The Americans*, serves as a stirring example of how Frank employs the American flag as a motif of particular critical potency. Frank commented that, '[it is] a threatening picture,' setting the tone for the rest of the book, and distinguishing itself as one of Frank's most iconic images. *Parade-Hoboken, New Jersey*, depicts two solitary women standing in upper-story windows of a brick building, one is half-observed by shadow and the other is masked by a flag gallantly streaming across the frame. In *The Photography Book*, Ian Jeffrey comments in relation to the image that, 'National emblems may provide a focus, but they also stand in the way of seeing' (Jeffrey, *The Photography Book*, Phaidon Press, 1997).

Similarly, *Political Rally—Chicago, 1955* (lot 18) depicts a scene of passive defacement; a young man concealed by his own tuba, brandished with gusto during a scene of patriotic convocation. At the urging of Joã Szarkowski, distinguished photohistorian Beaumont Newhall included this photograph in the 1964 revision of his seminal *History of Photography* as a select example of contemporary photography. Later, Szarkowski wrote about this photograph, 'Robert Frank's fine flatulent black joke on American politics can be read as either farce or anguished protest. ... From the fine shiny sousaphone rises a comic strip balloon that pronounces once more the virtue of ritual patriotism' (Szarkowski, *Looking at Photographs*, The Museum of Modern Art, 1973).

Other prints of these images reside in institutional collections including The Metropolitan Museum of Art, New York, and the National Gallery of Art, Washington D.C.



ROBERT FRANK (B. 1924)*Parade—Hoboken, New Jersey, 1955*

gelatin silver print, printed by 1972

signed, titled and dated in ink (margin); variously annotated and numbered 'p. 168' in blue pencil (verso)

image: 8 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (22.5 x 34 cm.)

sheet: 11 x 14 in. (28 x 35.7 cm.)

\$100,000–150,000

PROVENANCE

Sotheby's, New York, November 2, 1989, lot 629;
acquired from the above sale by the present owner.

LITERATURE

Robert Frank, *Les Américains*, Delpire, Paris, 1958, pl. 1, p. 7.

Robert Frank, *The Americans*, Grove Press, New York, 1959, pl. 1, n.p., and in all subsequent editions.

Minor White (ed.), *Robert Frank*, Aperture, vol. 9, no. 1, 1961, p. 6.

Willy Rotzler, 'Robert Frank,' *Du*, vol. 22, no. 1, Zurich, January 1962, p. 16.

Joã Szarkowski, *The Photographer's Eye*, The Museum of Modern Art, New York, 1966, p. 155.

Robert Frank, *The Lines of My Hand*, Yugensha, Tokyo, 1972, p. 57, and in each of the subsequent variant editions.

Martin Mann, *Documentary Photography: Time Life Library of Photography*, New York, 1972, p. 168.

Robert Frank, *Robert Frank: The Aperture History of Photography Series*, Aperture Foundation, New York, 1976, cover.

Joã Szarkowski, *Photography Until Now*, The Museum of Modern Art, New York, 1989, p. 258.

Sarah Greenough et al., *Robert Frank: Moving Out*, National Gallery of Art, Washington, D.C., 1994, p. 175.

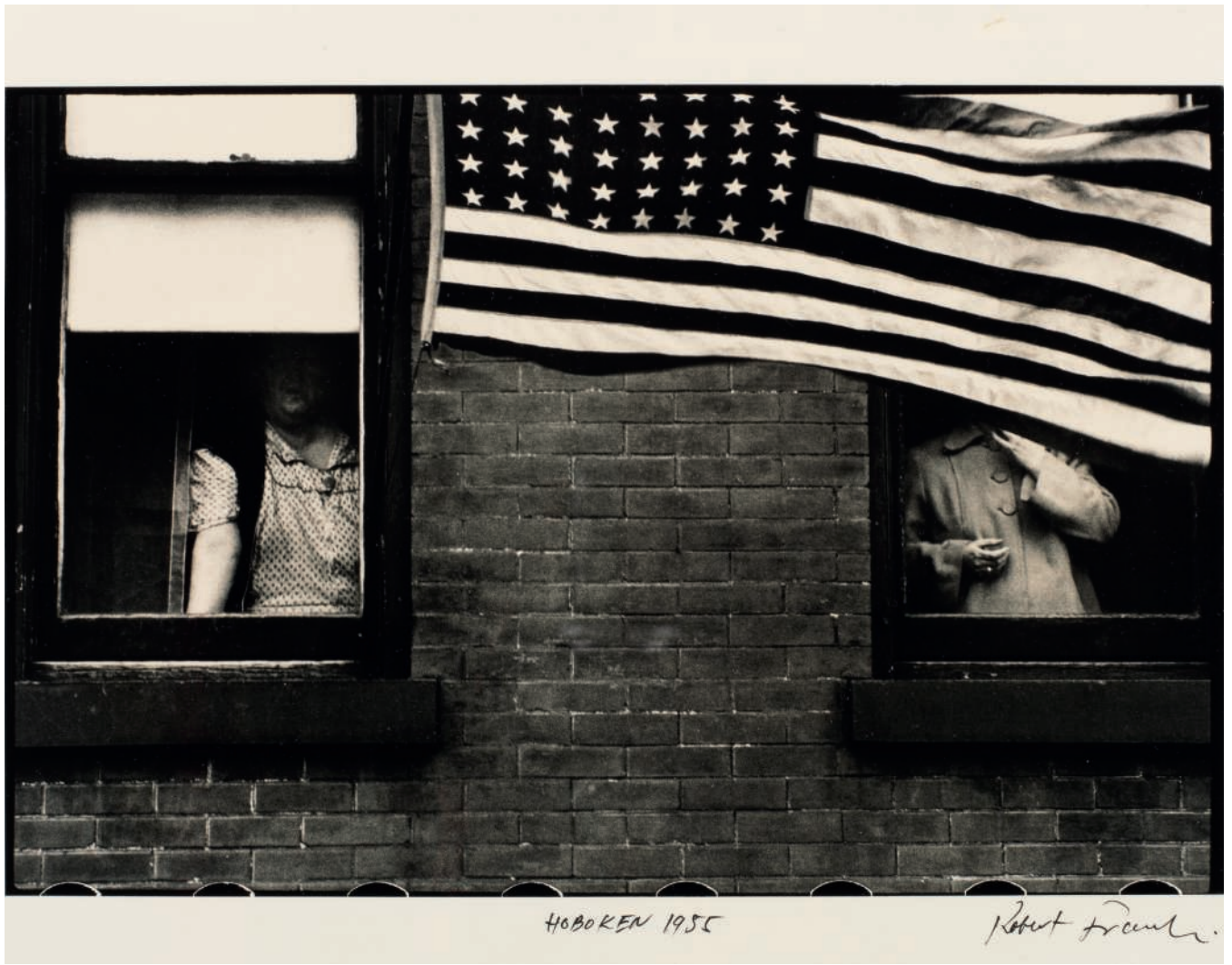
Peter Galassi, *American Photography, 1890-1965*, The Museum of Modern Art, New York, 1995, p. 215.

Peter Galassi, *Walker Evans & Company*, The Museum of Modern Art, New York, 2000, pl. 316.

Ian Penman, *Robert Frank: Storylines*, Tate Modern, London, 2004, frontispiece 3.

Sarah Greenough, *Looking In: Robert Frank's The Americans*, National Gallery of Art, Washington, D.C., 2009, cover, pp. 211 and 460 and contact no. 1.

Peter Galassi, *Robert Frank, In America*, Steidl, Göttingen, 2014, p. 107.



HOBOKEN 1955

Robert Frank.

20

DAIDO MORIYAMA (B. 1938)

Stray Dog, Misawa, Aomori, 1971

gelatin silver print, printed 2003

signed in English and in Japanese in pencil (verso)

image: 12 x 16 1/8 in. (30.4 x 41 cm.)

sheet: 14 1/2 x 17 1/2 in. (36.7 x 44.4 cm.)

\$4,000–6,000

PROVENANCE

Acquired by the present owner, 2003.

LITERATURE

Daido Moriyama, *Karyudo [Hunter]*, Chuo Koron-sha, Tokyo, 1972, n.p.

Daido Moriyama, *Stray Dog*, Distributed Art Publishers, New York, 1999, cover and p. 22.

Daido Moriyama, *The World Through My Eyes*, Skira, Milan, 2010, n.p.





21

DIANE ARBUS (1923–1971)

Untitled (19), 1970–1971

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph'; signed, titled, dated
and numbered '5/75' by Doon Arbus, Administrator, in ink
and stamped reproduction limitation (verso)

image: 14 ½ x 14 ¾ in. (36.8 x 37.4 cm.)

sheet: 20 x 16 in. (50.8 x 40.7 cm.)

This work is number five from an edition of seventy-five.

\$6,000–8,000

PROVENANCE

Acquired by a private collector, Paris, 1980s;
acquired from the above by the present owner, 1993.



22

DIANE ARBUS (1923–1971)

Nudist lady with swan sunglasses, Pa., 1965

gelatin silver print

stamped 'a diane arbus print', signed and numbered
'4132-12-2U-1620' by Doon Arbus, Administrator,
in ink and stamped Estate copyright credits (verso)

image: 14 x 13 ½ in. (35.5 x 34.2 cm.)

sheet: 16 x 20 in. (40.7 x 50.9 cm.)

This work was printed by Diane Arbus.

\$60,000–80,000

PROVENANCE

Christie's, New York, April 26, 1988, lot 58;
acquired from the above sale by the present owner.

LITERATURE

Diane Arbus, Aperture, Millerton, 1972, n.p.

Sandra Phillips et al., *Diane Arbus Revelations*, Random House,
New York, 2003, p. 176.



A box of ten photographs.

Wanamaker 1970



DIANE ARBUS (1923–1971)

A box of ten photographs

New York: Privately published, 1970. Portfolio of ten gelatin silver prints, printed 1970s by Neil Selkirk; each stamped 'A Diane Arbus photograph', signed, titled, dated and numbered '25/50' in ink by Doon Arbus, Administrator, with portfolio stamp, reproduction limitation stamp and printer's notations in pencil (verso); each image approximately 14 ¼ x 14 ¾ in. (37.4 x 37.4 cm.); each sheet 20 x 16 in. (50.8 x 40.7 cm.); title page with printed facsimile signature, portfolio title and date; original vellum interleaving sheets each with printed facsimile extended title and date; number twenty-five from the edition of fifty; contained in original Plexiglas box designed by Marvin Israel. (10)

\$500,000–700,000

PROVENANCE

Sotheby's, New York, November 2, 1987, lot 54; acquired from the above sale by the present owner.

LITERATURE

Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York, 2003, p. 214 (image of one of the original portfolio boxes and title pages) and p. 222 (image of the vellum sheet on which Arbus practiced writing out titles for the portfolio).

In 1969, Diane Arbus began working on a portfolio of her

work, to be issued in an edition of fifty, and offered for sale. By December of 1970, she had made a flyer for the portfolio which included two strips of contact prints of ten images and the following typewritten text: *'there is a portfolio of ten photographs by Diane Arbus dating from nineteen sixty-two to nineteen seventy in an edition of fifty, printed, signed, numbered, annotated by the photographer, sixteen by twenty inches in a nearly invisible box which is also a frame, designed by Marvin Israel. Available from Diane Arbus, four sixty-three West Street, New York City, for one thousand dollars.'*

At the time of her death in 1971, Arbus had completed the printing of eight sets of the portfolio. Four of those were sold during her lifetime (two to Richard Avedon; one to her friend, art director Bea Feitler; and one to Jasper Joäs), and the other four were set aside as artist's proofs.

The artist's estate then commissioned the completion of Arbus' intended edition of fifty, with prints by Neil Selkirk (for full details, see Selkirk's essay, 'In the Darkroom,' in *Diane Arbus Revelations*, 2003, pp. 256–265). The present lot is one of the posthumous editions, unbroken, complete with printed title page and vellum interleaving sheets on which her handwritten titles have been reproduced, and in the original Plexiglas box.

Complete sets of *A box of ten photographs* rarely come to auction; only four are noted in the past twenty years. Furthermore, based on edition numbers of individual prints that have appeared at auction, it is clear that at least fifteen of the portfolios have been broken up and sold separately. Therefore, far fewer than the original 'edition of fifty' apparently still remain complete.

Arbus' *A box of ten photographs* has been featured in major exhibitions of the artist's work, most notably in the seminal retrospective *Diane Arbus: Revelations* presented by The Metropolitan Museum of Art in 2005; *Diane Arbus: In the beginning* at the The Metropolitan Museum of Art at The Met Breuer in 2016; and it will be the focus of the forthcoming exhibition tracing the history and significance of *A box of ten photographs* to be on view at the Smithsonian American Art Museum, Washington D.C. from April 6–September 30, 2018.

Other complete posthumous sets of *A box of ten photographs* reside in institutional collections including the J. Paul Getty Museum, Los Angeles; the San Francisco Museum of Modern Art; the Museum of Contemporary Art, Los Angeles; the Princeton University Art Museum; the Victoria and Albert Museum, London; Yale University Art Gallery; the High Museum of Art, Atlanta; the Minneapolis Institute of Arts; the Museum of Fine Arts, Houston; Allen Memorial Art Museum, Oberlin; the Denver Art Museum; the Stedelijk Museum, Amsterdam; and Niedersächsisches Landesmuseum Hannover. Lifetime sets of *A box of ten photographs* reside in the collections of the Smithsonian American Art Museum, Washington, D.C.; Tate London/National Gallery of Scotland; Harvard Art Museums, Cambridge; and Pier 24 Photography, San Francisco.

Due to the pristine condition of this portfolio, it will be viewed by appointment only. Please contact the department for further information.



Previous page: Identical twins, Cathleen (l.) and Colleen, members of a twin club in New Jersey, 1966

This page: A young man in curlers dressing for an annual drag ball, N.Y.C., 1966

A young family in Brooklyn going for a Sunday outing. Their baby is named Dawn. Their son is retarded. N.Y.C., 1966

This is Eddie Carmel, a Jewish giant, with his parents in the living room of their home in the Bronx, N.Y., 1970

Xmas tree in living room in Levittown, N.Y., 1962

Patriotic boy with straw hat, buttons and flag, waiting to march in a pro-war parade, NYC, 1967

Retired man and his wife at home in a nudist camp one morning in N.J., 1963; On the television set are framed photographs of each other.

Lauro Morales, a Mexican dwarf in his hotel room in N.Y.C., 1970

A family on the lawn one Sunday in Westchester in June, 1968

Their numbers were picked out of a hat. They were just chosen King and Queen of a Senior Citizens dance in N.Y.C. Yetta Granat is 72 and Charles Fahrer is 79. They have never met before, 1970

24

DIANE ARBUS (1923–1971)

Tattooed man at a carnival, Md., 1970

gelatin silver print, printed 1973 by Neil Selkirk
signed by Doon Arbus, Administrator, with title, date
and printed facsimile signature on affixed Estate label
and stamped reproduction limitation (verso)
image: 14 x 14 ¼ in. (35.5 x 36.1 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)

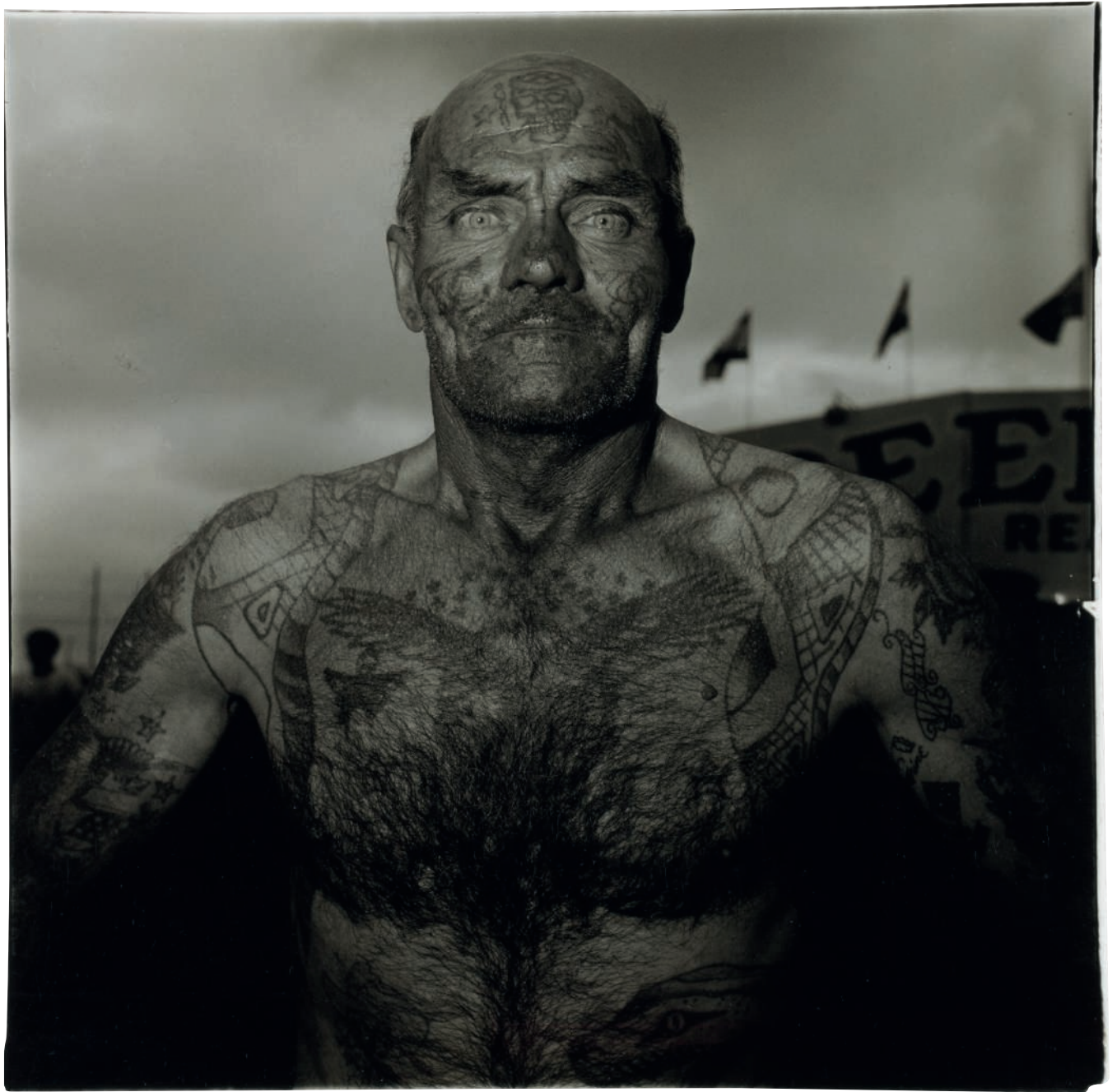
\$10,000–15,000

PROVENANCE

Acquired by a private collector, Paris, 1980s;
acquired from the above by the present owner, 1993.

LITERATURE

Diane Arbus, Aperture, Millerton, 1972, n.p.
Sandra Phillips et al., *Diane Arbus Revelations*, Random House,
New York, 2003, p. 231.



25

**ROBERT MAPPLETHORPE
(1946–1989)**

Thomas and Tara, 1986

gelatin silver print, flush-mounted on board
signed and dated in ink in photographer's copyright credit stamp,
titled "Thomas + woman in hat", dated and numbered '5/10'
and '1722' in ink (flush mount, verso)
image: 23 1/8 x 19 1/4 in. (58.7 x 48.8 cm.)
sheet/flush mount: 23 7/8 x 20 in. (60.6 x 50.8 cm.)
This work is number five from an edition of ten.

\$20,000–30,000

PROVENANCE

Sotheby's, New York, October 2, 1996, lot 430;
acquired from the above sale by the present owner.



26

EIKOH HOSOE (B. 1933)

Ordeal by Roses #29, 1962

platinum print, printed 1988

signed in English and in Japanese in pencil (recto); embossed
photographer's credit in English (margin); signed in Japanese
in pencil (overmat); titled in Japanese and numbered '29', dated
in English in pencil (verso)

image: 22 ½ x 16 ¼ in. (57 x 41.2 cm.)

sheet: 29 x 21 ½ in. (73.6 x 54.5 cm.)

\$2,000–3,000

PROVENANCE

Acquired directly from the artist by the present owner, 1988.





27

27

DAIDO MORIYAMA (B. 1938)

Horse, 1970s

gelatin silver print, printed 2003
 signed in English and in Japanese in pencil (verso)
 image: 10 5/8 x 16 1/8 in. (26.9 x 41 cm.)
 sheet: 14 x 17 in. (35.5 x 43.2 cm.)

\$5,000–7,000

PROVENANCE

Acquired by the present owner, 2003.

28

DAIDO MORIYAMA (B. 1938)

Port with Ship, from 'Hunter', 1972

gelatin silver print, printed 2003
 signed in English and in Japanese in pencil (verso)
 image: 11 1/2 x 16 1/2 in. (29.1 x 41.9 cm.)
 sheet: 14 1/2 x 17 3/4 in. (36.7 x 45 cm.)

\$3,000–5,000

PROVENANCE

Acquired by the present owner, 2003.

LITERATURE

Daido Moriyama, *Karyudo [Hunter]*, Chuo Koronsha, Tokyo, 1972, n.p.

29

DAIDO MORIYAMA (B. 1938)

The Three Views of Japan No. 3 - Mutsu Matsushima, 1974

gelatin silver print, printed 2003
 signed in English and in Japanese in pencil (verso)
 image: 13 1/2 x 16 1/2 in. (34.2 x 41.8 cm.)
 sheet: 14 1/4 x 17 7/8 in. (36.2 x 45.3 cm.)

\$3,000–5,000

PROVENANCE

Acquired by the present owner, 2003.

LITERATURE

Daido Moriyama, *Stray Dog*, Distributed Art Publishers, New York, 1999, p. 68.
 Daido Moriyama, *The World Through My Eyes*, Skira, Milan, 2010, n.p.



28



29

30

IKKO NARAHARA (B. 1931)

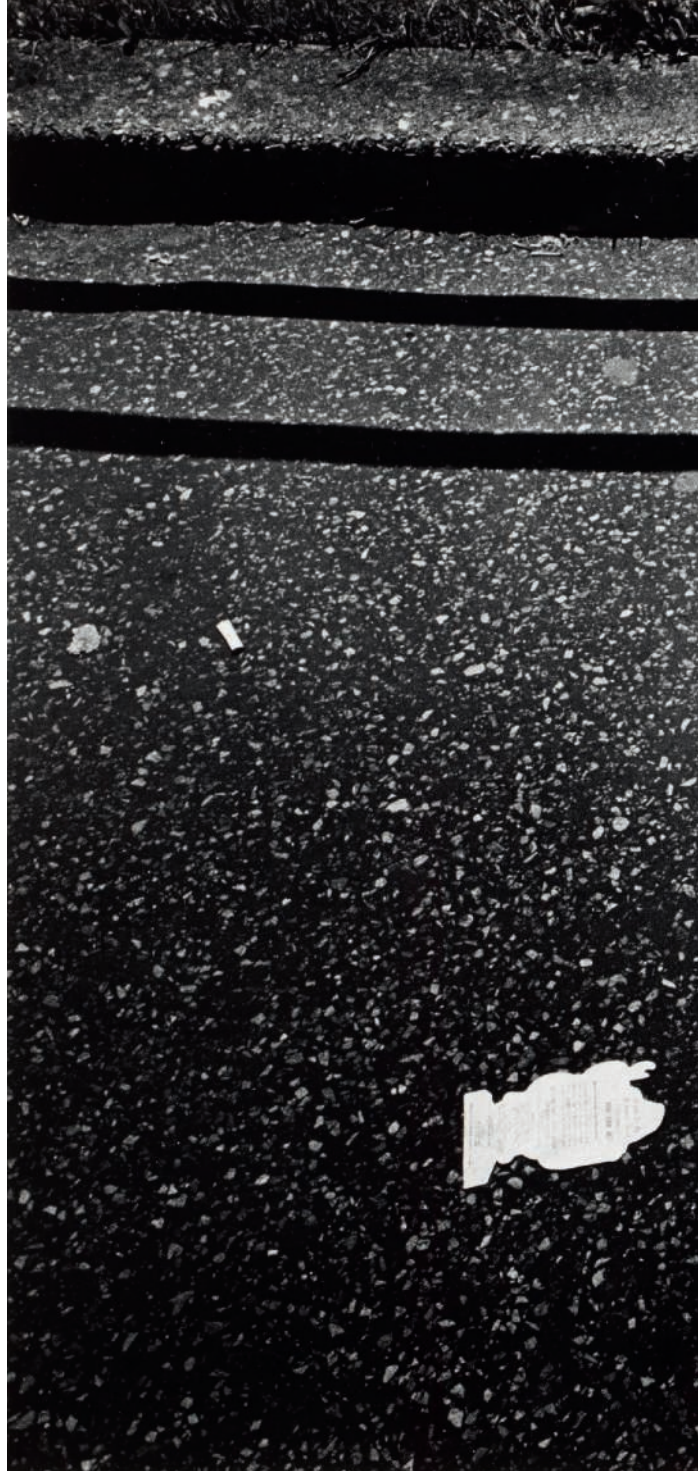
*Double Santa Clauses from
'Where Time has Vanished', 1972*

gelatin silver print, printed 1976
signed, titled and dated in pencil (verso)
image: 10 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in. (26.9 x 40 cm.)
sheet: 16 x 20 in. (40.7 x 50.9 cm.)

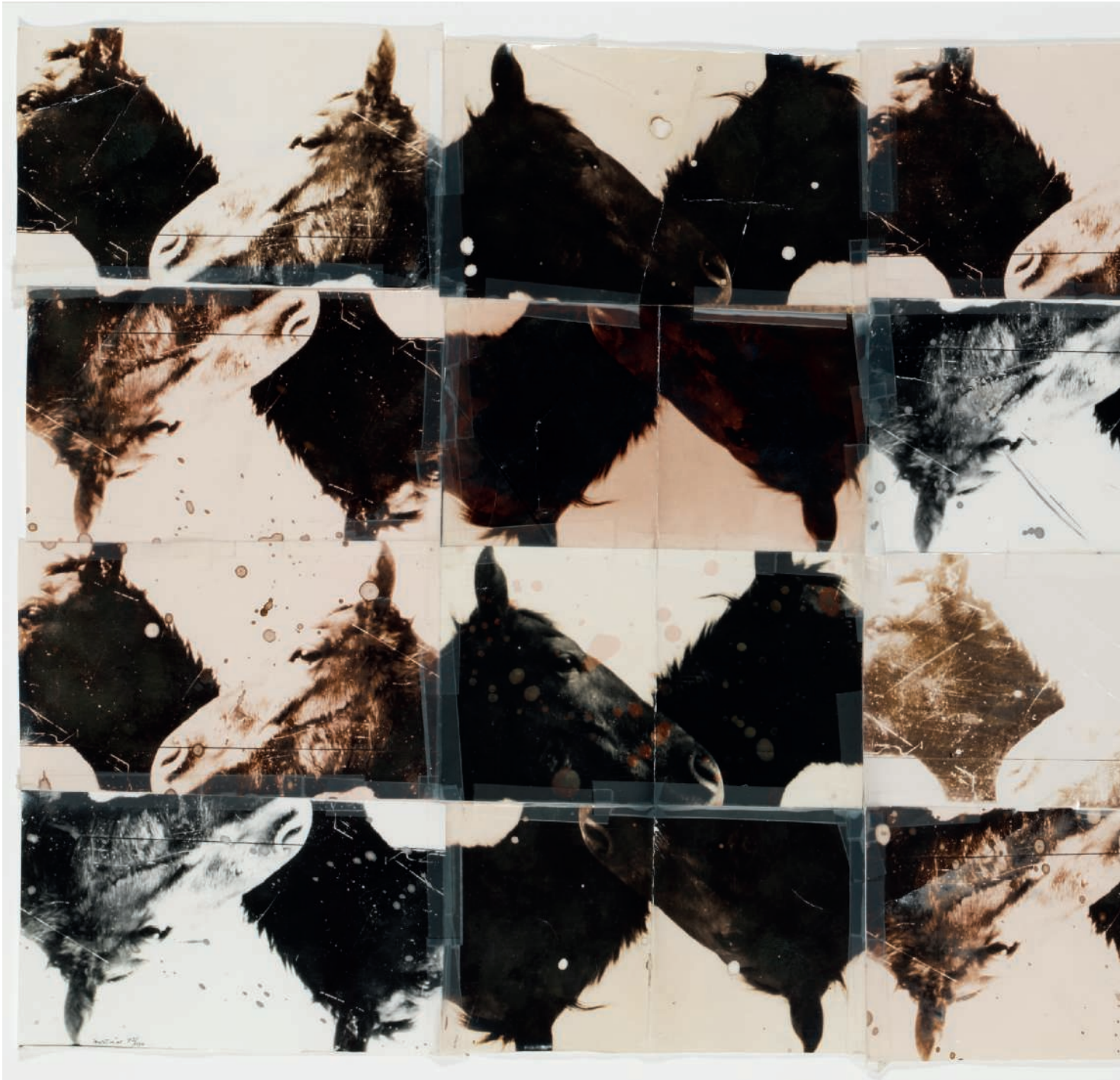
\$3,000–5,000

PROVENANCE

Photo Gallery International, Tokyo;
acquired from the above by the present owner, 1998.









31

DOUG AND MIKE STARN (B. 1961)

Horses, 1986

unique toned gelatin silver print collage
signed and numbered '72/100' in ink (recto)
image/sheets: 14 ¼ x 23 ¾ in. (36.1 x 60.2 cm.)
This work is number seventy-two from an edition of 100.

\$8,000-12,000

PROVENANCE

Sotheby's, New York, April 17, 1991, lot 475;
acquired from the above sale by the present owner.

LITERATURE

Andy Grundberg, *Mike and Doug Starn*, Harry N. Abrams Inc.,
New York, 1990, pp. 49-53 (other works from this edition).

In 1986 the Starn twins were commissioned by the Institute of Contemporary Art in Boston to produce an edition of one hundred prints. Each of the works produced for the edition, of which the present lot is part, is unique, though they all derive from the same negative. The works vary in color and pattern; in that some are collages and some are straight photographs; and in how they are each uniquely toned and manipulated by the artists. Like some of their contemporaries, such as Mark Morrisroe, the Starns wanted to draw attention to the surface of their photographic prints, which they achieved by variously staining, toning, scratching and wrinkling both the negatives and the prints themselves. In the the case of the present lot, the result of such manipulations creates a kaleidoscopic work rich in texture and in reticulated tonalities.





32

JOEL STERNFELD (B. 1944)

McLean, Virginia, December 1978

dye transfer print, printed 1990

signed, titled with date of image and of print in ink (verso)

image: 14 7/8 x 19 1/4 in. (37.7 x 48.9 cm.)

sheet: 16 1/2 x 21 1/4 in. (41.9 x 53.9 cm.)

\$10,000–15,000

PROVENANCE

Christie's, New York, October 5, 1994, lot 292;

acquired from the above sale by the present owner.

LITERATURE

Joel Sternfeld, *American Prospects*, Times Books,
New York, 1987, n.p.

Joel Sternfeld, *American Prospects*, Distributed Art Publishers,
New York, 2003, p. 30.

33

BERT STERN (1929–2013)

Marilyn Monroe – Crucifix IV, 1962

chromogenic print, printed 1995

signed, titled 'Marilyn', dated and numbered '6/15' in red pencil (recto); stamped photographer's copyright credit (verso)

image/sheet: 48 x 48 in. (121.9 x 121.9 cm.)

This work is number six from an edition of fifteen.

\$15,000–20,000

PROVENANCE

Sotheby's, New York, April 18, 1996, lot 379;

acquired from the above sale by the present owner.



34

SANDY SKOGLUND (B. 1946)

Maybe Babies, 1983

chromogenic print, flush-mounted on board
signed, dated and numbered 'AP 1/10' with copyright insignia
in ink (recto); credited, titled, dated and numbered 'edition of 30'
on affixed gallery label (frame backing board)

image: 30 ½ x 37 ¾ in. (77.4 x 95.8 cm.)

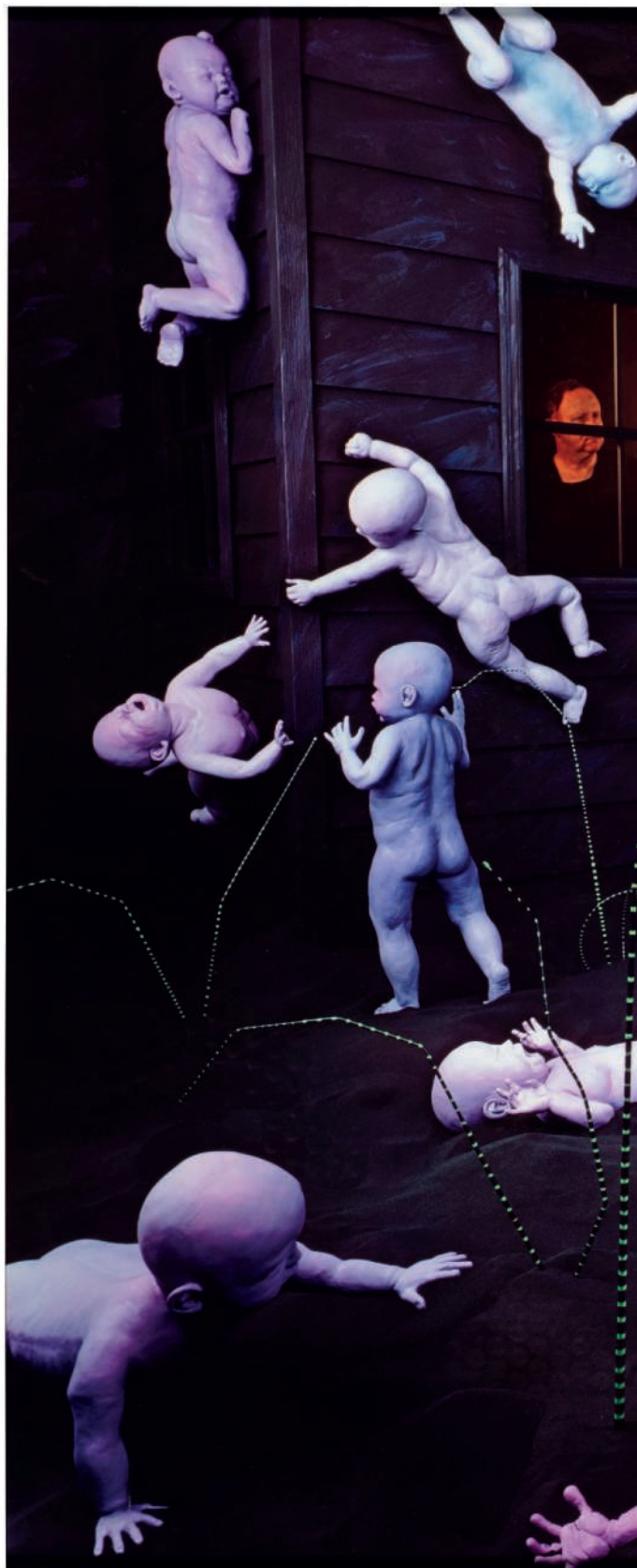
sheet/flush mount: 30 7/8 x 38 ¼ in. (78.3 x 97 cm.)

This work is artist's proof number one of ten aside from an edition
of thirty.

\$3,000–5,000

PROVENANCE

Christie's, New York, October 5, 1994, lot 290;
acquired from the above sale by the present owner.





35

W. EUGENE SMITH (1918–1978)

The Walk to Paradise Garden, 1946

gelatin silver print, mounted on board, printed later

signed in pencil (mount, recto)

image/sheet: 12 x 10 ¼ in. (30.4 x 26 cm.)

mount: 20 x 16 in. (50.8 x 40.7 cm.)

\$20,000–30,000

PROVENANCE

Christie's, New York, October 31, 1988, lot 105;
acquired from the above sale by the present owner.

LITERATURE

Exhibition catalogue, *The Family of Man*, The Museum of Modern Art, New York, 1955, p. 192.

William S. Joäson, *W. Eugene Smith: Master of the Photographic Essay*, Aperture, New York, 1981, p. 125, cat. no. 21:001.

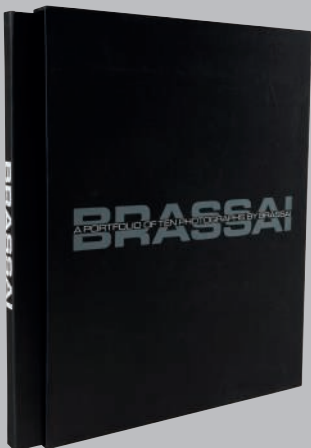
Exhibition catalogue, *Let Truth be the Prejudice: W. Eugene Smith, His Life and Photographs*, Philadelphia Museum of Art/Aperture, Millerton, 1985, p. 30.

Gilles Mora et al., *W. Eugene Smith: Photographs 1934-1975*, Harry N. Abrams, New York, 1998, p. 287.



art. Eugene Smith

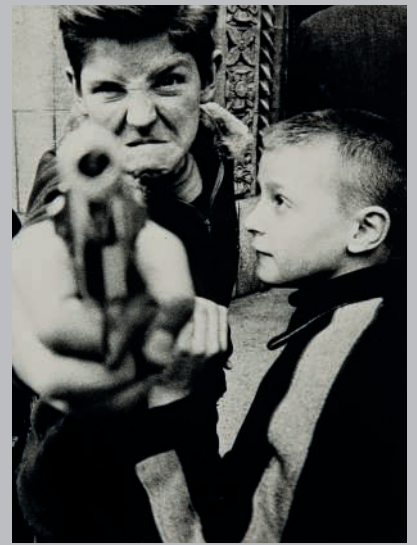
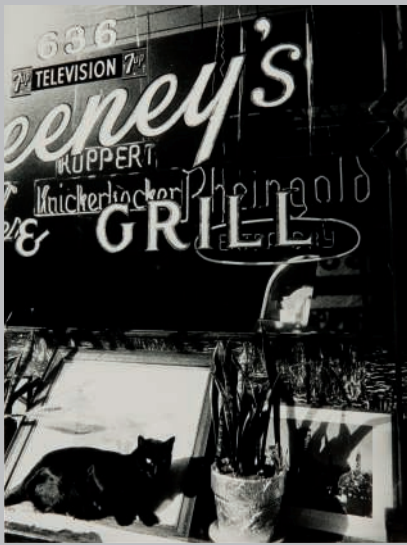
**ARTIST
PORTFOLIOS**
and Special Editions



36

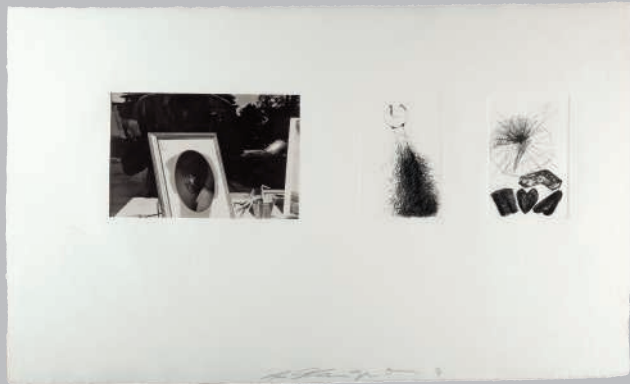
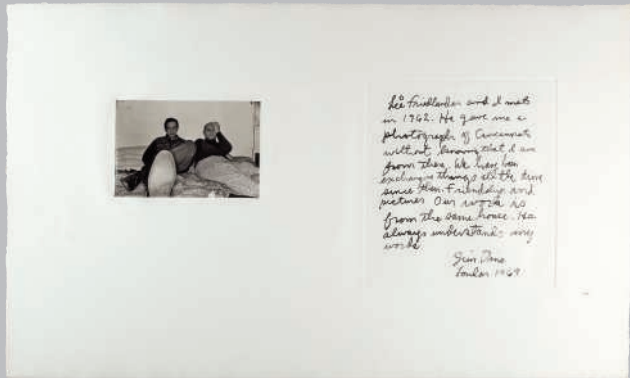
BRASSAI (1899-1984)

A Portfolio of Ten Photographs by Brassai



37
WILLIAM KLEIN (B. 1928)
William Klein: New York 54/55

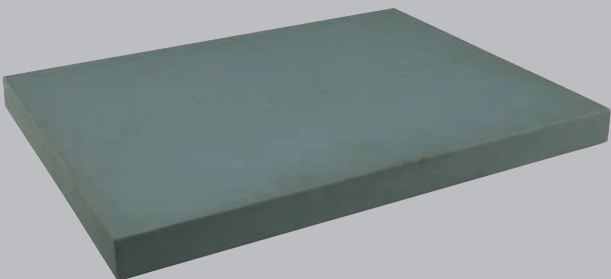
Photographs & Etchings
 LEE FRIEDLANDER, JIM DINE
 Petersburg Press
 1969



38

**LEE FRIEDLANDER (B. 1934)
 AND JIM DINE (B. 1935)**

Photographs & Etchings by Lee Friedlander, Jim Dine



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LEE FRIEDLANDER (B. 1934)

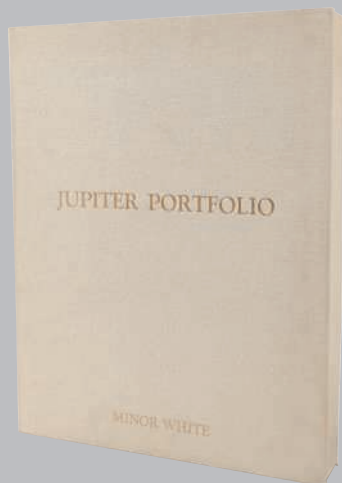
Fifteen Photographs



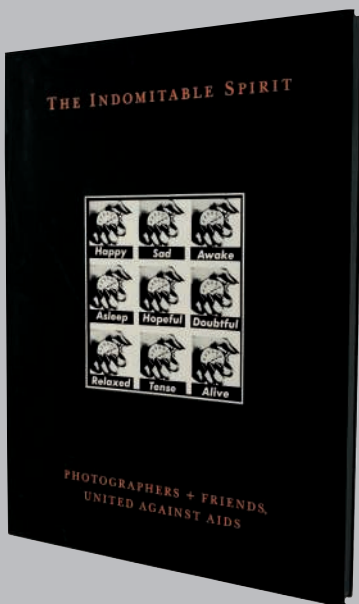
40

GARRY WINOGRAND (1928-1984)

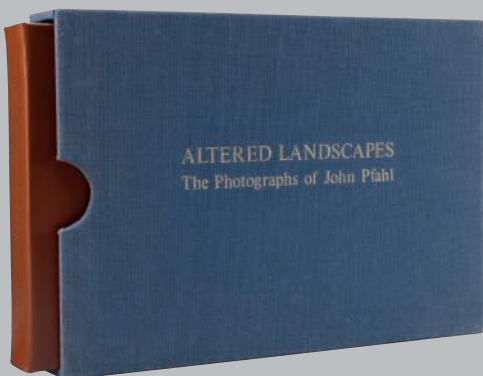
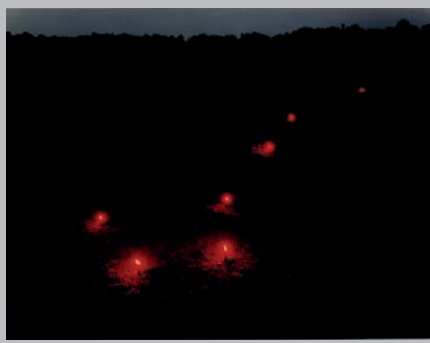
*Women Are Better Than Men.
Not Only Have They Survived, They Do Prevail.*



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MINOR WHITE (1908-1976)
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Altered Landscapes



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LEWIS BALTZ (1945-2014)

Candlestick Point



BRASSAÏ (1899–1984)

A Portfolio of Ten Photographs by Brassai

Roslyn Heights, New York: Witkin-Berley, 1973. A portfolio of ten gelatin silver prints, each mounted on board; each signed in ink (mount, recto); each numbered 'Portfolio No. 40' and numbered sequentially '1' to '10' in ink on affixed portfolio label (mount, verso); each image/sheet approximately 12 x 9 in. (30.4 x 22.8 cm.) or inverse; each mount 20 x 16 in. (50.8 x 40.7 cm.) or inverse; together with title page signed and dated by the photographer in ink, foreword by the photographer, introduction by A. D. Coleman, biography, list of contents and a letter dated 1995 from Witkin-Berley confirming publication information and Brassai as the printer; number forty from an edition of fifty; contained in folding pocketed black cloth portfolio, matching slipcase with grey and white lettering.

\$15,000–25,000 (10)

PROVENANCE

Sotheby's, New York, April 18, 1996, lot 324; acquired from the above sale by the present owner.

The titles are as follows:

Bal Musette, 1932
'Bijou' of Montmartre, 1932
Staircase in Montmartre, 1932
Girl Playing Snooker, Montmartre, 1933
Avenue de L'Observatoire, 1934
Portrait of Picasso with Stove, 1939
Market Porter, Les Halles, 1939
Matisse with his Model, 1939
Gala Soirée at Maxim's, 1949
Hospice de Beaune, 1951

WILLIAM KLEIN (B. 1928)

William Klein: New York 54/55

Paris: Atelier J. M. Bustamante/Bernard Saint-Genès, 1978. Portfolio of twelve gelatin silver prints; each signed and numbered '9' in pencil and eleven also with portfolio title in pencil (verso); each image approximately 8 x 12 in. (20.4 x 30.5 cm.) or inverse; each sheet 12 x 16 in. (30.5 x 40.7 cm.) or inverse; together with title page, plate list, introduction by Alain Jouffroy and colophon signed and numbered '9' in pencil; number nine from an edition of fifty plus ten artist's proofs; contained in black cloth embossed clamshell box with stamped title.

\$10,000–15,000 (12)

PROVENANCE

Christie's, New York, October 30, 1989 lot 371; acquired from the above sale by the present owner.

The titles are as follows:

Dance in Brooklyn, September 1954
Spanish Harlem, September 1954
Upper Broadway, October 1954
57th Street, November 1954
Horn & Hardart's, November 1954
5th Avenue, November 1954
Xmas, Macy's, December 1954
First Avenue, January 1955
Near the docks, January 1955
Sweeney's, 3rd Avenue, February 1955
St. Patrick's Day, March 1955
Elsa Maxwell's Toy Ball, March 1955

LEE FRIEDLANDER (B. 1934) AND JIM DINE (B. 1935)

Photographs & Etchings by Lee Friedlander, Jim Dine

London: Petersburg Press, 1969. Portfolio of seventeen mounted gelatin silver prints by Lee Friedlander and sixteen etchings by Jim Dine; sixteen sheets each with one mounted photograph and one etching, plus an introductory sheet with a photograph by Friedlander of himself and Dine paired with a statement by Dine; each signed by both Friedlander and Dine and numbered '29/75' in pencil (mount, recto); each gelatin silver print approximately 6 x 10 in. (15.2 x 25.5 cm.) or inverse; etching sizes ranging from 6 ¾ x 2 in. (17.2 x 5 cm.) to 10 x 7 ½ in. (25.5 x 19 cm.) or inverse; each sheet 18 x 30 in. (45.7 x 76 cm.); together with etched title page and colophon; number twenty-nine from an edition of seventy-five plus fifteen artist's proofs; contained in oversize oblong folio, black pebble box with blindstamped credit and title.

\$20,000–30,000 (16)

PROVENANCE

Sotheby's, New York, October 6, 1994, lot 386; acquired from the above sale by the present owner.

LEE FRIEDLANDER (B. 1934)

Fifteen Photographs

New York: Double Elephant Press, 1973. Portfolio of fifteen gelatin silver prints, each mounted on paper with impressed border; each signed and annotated 'a/e' in pencil (mount, recto); image/sheet sizes ranging from 6 ½ x 9 ¾ in. (16.5 x 24.8 cm.) to 8 ½ x 12 ¾ in. (21.5 x 32.2 cm.) or inverse; each mount 15 ½ x 20 in. (39.3 x 50.8 cm.); together with colophon, plate list and introduction by Walker Evans; artist's proof letter 'e' from an edition of seventy-five plus fifteen artist's proofs lettered 'a' through 'o'; contained in silver cloth clamshell portfolio case with embossed lettering.

\$20,000–30,000 (15)

PROVENANCE

Sotheby's, New York, April 17, 1991, lot 424; acquired from the above sale by the present owner.

The titles are as follows:

T.V. in hotel room – Galax, Virginia, 1962
Bed in window – Cincinnati, Ohio, 1963
Women in window – New York City, 1963
Man in window – New York City, 1964
Plane over bull – Kansas City, Missouri, 1965
Flag – New York City, 1965
Shadow – New York City, 1966
Party – New York City, 1968
Filling Station – rear view mirror – Hillcrest, New York, 1970
Lee Av – Butte, Montana, 1970
Car & fence & bush – San Diego, California, 1970
Street scene, trees & houses – Hollywood, California, 1970
Statue – New Jersey, 1971
House, trailer, sign, cloud – Knoxville, Tennessee, 1971
Street scene – man, pole, etc. – Chicago, 1972

40

GARRY WINOGRAND (1928–1984)

Garry Winograd: Women Are Better Than Men. Not Only Have They Survived, They Do Prevail.

New York: D.E.P. Editions, 1981–1983. Portfolio of fifteen gelatin silver prints; each signed in pencil (verso); each image 9 x 13 3/4 in. (22.8 x 33.9 cm.); each sheet 11 x 14 in. (28 x 35.7 cm.); together with illustrated title page numbered 'XVI' in pencil; number sixteen from an edition of seventy-five; contained in beige cloth-covered clamshell portfolio case with grey lettering.

\$10,000–15,000 (15)

PROVENANCE

Christie's, New York, October 13, 1992, lot 631; acquired from the above sale by the present owner.

The titles are as follows:

New York City, New York, 1969
Beverly Hills, California, 1980
Venice, California, 1979
Beverly Hills, California, 1979
Santa Monica, California, 1978
Beverly Hills, California, 1979
Beverly Hills, California, 1980
Beverly Hills, California, 1980
Beverly Hills, California, 1980
Beverly Hills, California, 1978
Beverly Hills, California, 1978
Hutchinson, Kansas, 1976
Venice, California, 1979
Houston, Texas, 1977
Beverly Hills, California, 1979

41

MINOR WHITE (1908–1976)

The Jupiter Portfolio

New York: Light Gallery, 1975. Portfolio of twelve gelatin silver prints, each mounted on board; three signed in pencil (margin); each titled and dated in an unknown hand in pencil (mount, recto); each stamped Estate credit and Princeton University copyright dated 1980 (mount, verso); each image approximately 12 x 9 in. (30.5 x 24.2 cm.) or inverse; each sheet 14 x 11 in. (35.7 x 28 cm.) or inverse; each mount 20 x 16 in. (50.8 x 40.7 cm.) or inverse; together with title page, introduction and plate list numbered '76' in ink; number seventy-six from an edition of 100; contained in linen clamshell portfolio case with gilt lettering.

\$10,000–15,000 (12)

PROVENANCE

Sotheby's, New York, April 17, 1991, lot 414; acquired from the above sale by the present owner.

The titles are as follows:

Sun Over the Pacific, 1947 (Devil's Slide)
Nude Foot, 1947 (San Francisco)
Sandblaster, 1949 (San Francisco)
Birdlime and Surf, 1951 (Point Lobos, California)
Two Barns, 1955 (Dansville, New York)
Windowsill Daydreaming, 1958 (Rochester, New York)
Peeled Paint, 1959 (Rochester, New York)
Beginnings, 1962 (Rochester, New York)
Ritual Stones, 1964 (Notom, Utah)
Ivy, 1964 (Portland, Oregon)
Navigation Markers, 1970 (Cape Breton, Nova Scotia)
Dock in Snow, 1971 (Vermont)

As Minor White passed away during the production of this portfolio, many of the sets issued have no signed prints. This portfolio has three signed prints: *Nude Foot*; *Two Barns*; and *Windowsill Daydreaming*.

42

VARIOUS PHOTOGRAPHERS

The Indomitable Spirit

New York: Photographers + Friends United Against AIDS, 1989. Portfolio of ten prints in various media by Jo  Baldessari, Chuck Close, Jan Goover, Annette Lemieux, Duane Michals, Richard Prince, Robert Rauschenberg, Cindy Sherman, Bruce Weber and William Wegman; each signed and numbered '7/50', some also variously dated in pencil/ink (margin, mount or verso); image sizes ranging from 5 x 7 1/2 in. (12.6 x 19 cm.) to 27 x 22 in. (60.5 x 55.8 cm.) or inverse; sheet sizes ranging from 11 x 14 in. (28 x 35.7 cm.) to 30 x 22 in. (76.2 x 55.9 cm.) or inverse; each in paper wrapper with printed artist credit; together with text insert and colophon numbered '7/50' in ink; number seven from an edition of fifty plus fifteen artists' proofs; contained in black linen clamshell portfolio case with an offset image by Barbara Kruger affixed to the cover and orange lettering.

\$15,000–25,000 (10)

PROVENANCE

Sotheby's, New York, April 8, 1995, lot 464; acquired from the above sale by the present owner.

The titles are as follows:

JOHN BALDESSARI (B. 1931)
Blue Boy (with Yellow Boy: One with Hawaiian Tie, One in Dark), 1989, three color lithograph
 CHUCK CLOSE (B. 1940)
Sunflower, 1989, internal dye diffusion transfer print
 JAN GROOVER (1943–2012)
Untitled, 1989, chromogenic print
 ANNETTE LEMIEUX (B. 1957)
Apparition, 1989, chromogenic print
 DUANE MICHALS (B. 1932)
Untitled, 1989, gelatin silver print
 RICHARD PRINCE (B. 1949)
Untitled, 1983, chromogenic print
 ROBERT RAUSCHENBERG (1925–2008)
Untitled (from the Bleacher Series), 1989, bleached gelatin silver transfer print
 CINDY SHERMAN (B. 1954)
Untitled, 1979/1989, chromogenic print
 BRUCE WEBER (B. 1946)
NYC Studio, 1986, gelatin silver print
 WILLIAM WEGMAN (B. 1942)
Second and Third Steps, 1989, two gelatin silver prints (diptych)

43

JOHN PFAHL (B. 1939)

Altered Landscapes: The Photographs of Jo  Pfahl

New York: RFG Publishing Inc., 1981. Portfolio of forty-eight dye transfer prints; each signed and dated with copyright insignia in ink and numbered sequentially from 'PL1' to 'PL48' in pencil (verso); each image approximately 8 x 10 in. (20.4 x 25.5 cm.) or inverse; each sheet 8 1/2 x 11 in. (21.5 x 28 in.) or inverse; together with title page, list of plates and colophon numbered 'AP 1' in ink; artist's proof number one of twelve aside from an edition of 100; contained in blue oblong album with gilt impressed lettering and slipcase.

\$20,000–30,000 (48)

PROVENANCE

Christie's, New York, April 8, 1998, lot 408; acquired from the above sale by the present owner.

44

LEWIS BALTZ (1945–2014)

Candlestick Point

San Francisco: Self-published, 1988. Portfolio of seventy-two gelatin silver prints and twelve chromogenic prints, 1984–1988; each gelatin silver print signed, dated and numbered '13/21' and sequentially from 'CP-1' to 'CP-72' in pencil (verso); each chromogenic print signed, dated and numbered '13/21' and sequentially from 'CP73' to 'CP84' in ink (verso); each image approximately 6 3/4 x 9 1/4 in. (17.1 x 23.4 cm.); each sheet 8 x 10 in. (20.4 x 25.5 cm.); together with title page, dedication page, introduction and colophon numbered '13' in pencil; number thirteen from an edition of twenty-one 8 x 10 in. prints with two artist's proofs and five 11 x 14 in. prints with one artist's proof; contained black linen slip case with impressed red lettering.

\$60,000–80,000 (84)

PROVENANCE

Sotheby's, New York, October 16, 1992, lot 582; acquired from the above sale by the present owner.

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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** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- 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".
- 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

- 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.
- 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 **condition** reports are not an alternative to examining a **lot** in person or seeking 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

- 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.
- 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** from auction 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

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

8 WATCHES & CLOCKS

- 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 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.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches 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(f).

B REGISTERING TO BID

1 NEW BIDDERS

- 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 begins 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:
 - for individuals: Photo identification (driver's 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);
 - 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
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- 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 at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

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

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. 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 +1 212-636-2490.

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. In addition to 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 Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her 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;
- internet bidders through 'Christie's LIVE™ (as shown above in paragraph 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 US dollars. 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 mail 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.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot**, to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 02100021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- 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).
- 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 at +1 212 636 2495.
- 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. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.
- 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:
 - we will charge you storage costs from that date.
 - 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.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F.4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 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. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. 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 at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and 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.
- (c) **Lots containing Ivory or materials resembling ivory**
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) you may be prevented from exporting the **lot** from the US or shipping it

between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. 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.

(f) **Gold**

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

(g) **Watches**

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 Ψ 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 1 year of the date of the auction. 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 as 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 I(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 New York. 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 submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation

of the arbitration. The language used in the arbitration proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

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: 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 paragraph 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 paragraph 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.

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.

Δ 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.

• **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 Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ 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 Δ 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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe 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 organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration 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** while 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 christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

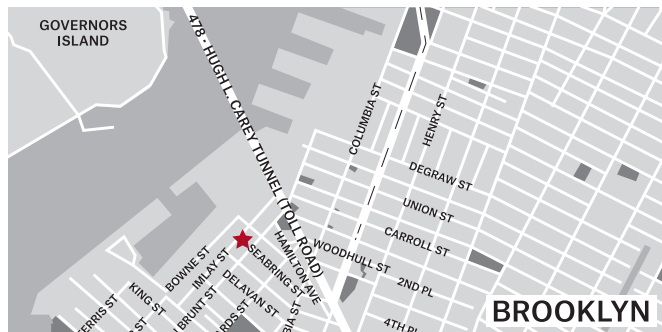
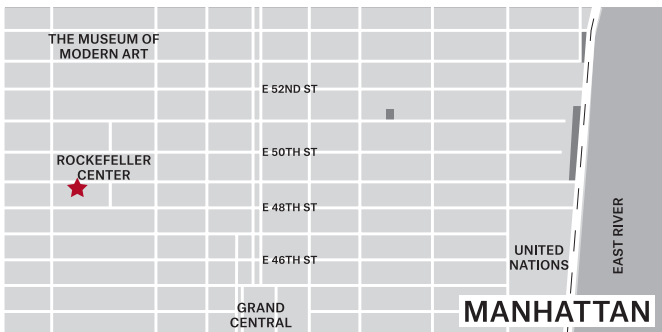
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and 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	\$100	\$50
Storage per day	\$10	\$6
Loss and 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 sales tax. 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.		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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 nycollections@christies.com
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Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

**THE YAMAKAWA COLLECTION OF
TWENTIETH CENTURY PHOTOGRAPHS**

6 APRIL 2018
AT 11.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: YAMAKAWA
SALE NUMBER: 16736

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

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.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$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 applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) 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 US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
- 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: CHRISTIES.COM

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: +1 212 636 2437 on-line www.christies.com

16736

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

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 photo 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 Credit Department at +1 212 636 2490 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.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

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

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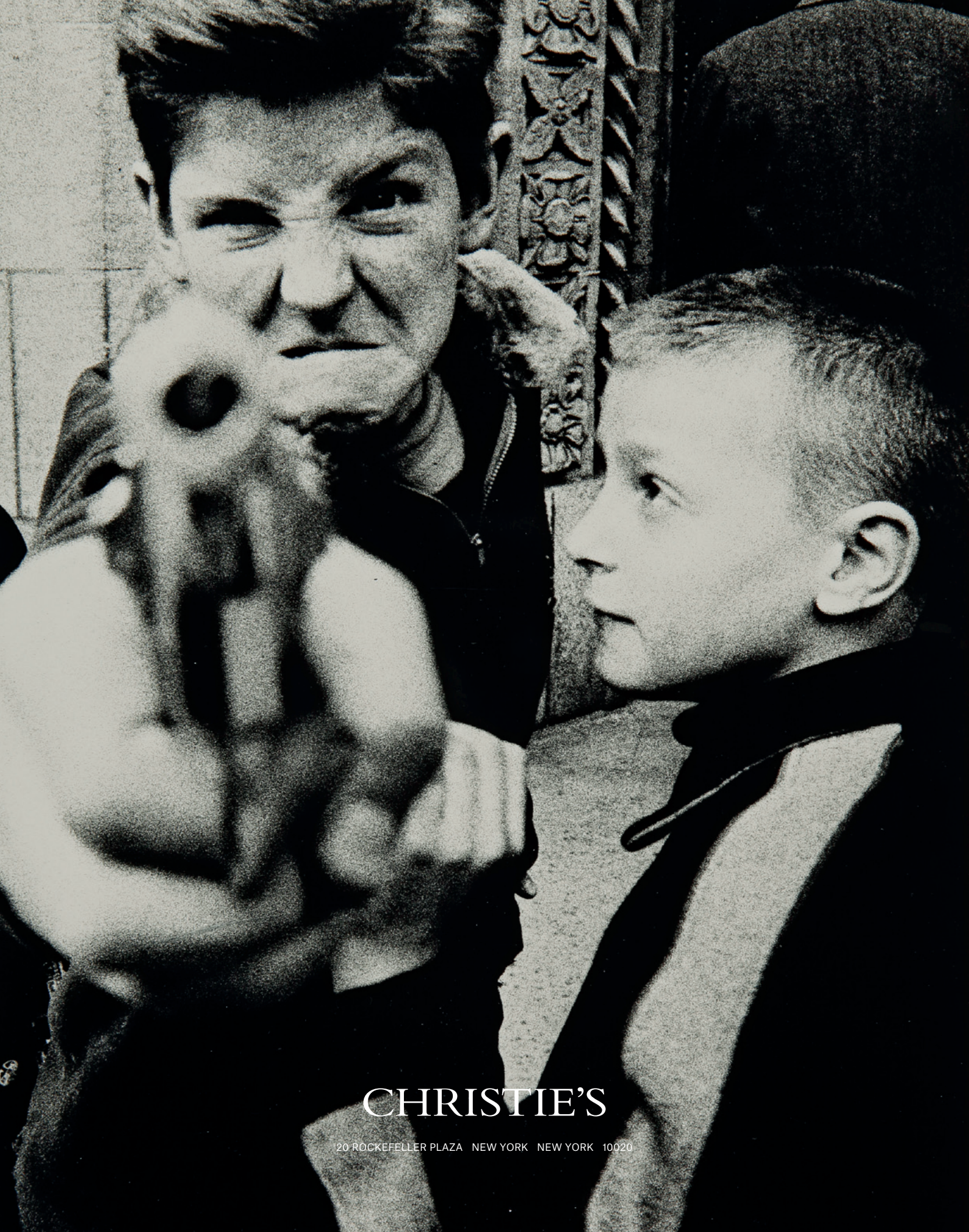
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