

# PHOTOGRAPHS

*London 17 May 2018*



CHRISTIE'S



















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## AUCTION CALENDAR PHOTOGRAPHS

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# PHOTOGRAPHS

THURSDAY 17 MAY 2018

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## AUCTION

Thursday 17 May 2018

at 1.00 pm

8 King Street, St. James's

London SW1Y 6QT

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **KRASSI-15932**

## VIEWING

Friday	11 May	9.00 am - 4.30 pm
Saturday	12 May	12.00 pm - 5.00 pm
Sunday	13 May	12.00 pm - 5.00 pm
Monday	14 May	9.00 am - 4.30 pm & 6.00 pm - 8.00 pm
Tuesday	15 May	9.00 am - 4.30 pm
Wednesday	16 May	9.00 am - 4.30 pm

## AUCTIONEER

Philippe Garner

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

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[20]

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Front cover: Lot 1 © Christopher Williams

Inside front cover: Lot 37

P 1: Lot 37 (detail)

P 2: Lot 84 (detail)

P 4: Lot 118 (detail)

P 5: Lot 68 (detail)

P 6: Lot 64 (detail)

P 7: Lot 67 (detail)

Inside back cover: Lot 29

Back cover: Lot 25 (detail) © DACS 2018



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# CHRISTIE'S

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# CHRISTOPHER WILLIAMS

Christopher Williams is celebrated for his photographic investigations into contemporary consumer society. His choreographed hyper-real photographs frequently mimic the seductive sheen of advertorial imagery; yet where advertisements aim to sell, Christopher Williams seeks to expose, and by extension shatter, the commercial illusion of beauty and flawless perfection. Subtly revealing the intricate processes behind staging such images, Williams' photographic works provide a compelling critique of a world overloaded by images, where posters, billboards, television and the Internet function as agents of spectacle and allure.

The camera itself, as the primary enabler of such forms of visual communication, is one of Williams' most pertinent subjects. In photographs such as *Nikkon W300 mm f/5.6 with no. 3 shutter 1:5.6 product Aperture f/64 Product Number 1320 NAS Serial Number 780612 Large Format Camera Lens. Photography by the Douglas M. Parker Studio, Glendale, California, August 2,*

*2005, (Lot 1) and Kiev Mc Arsat (Zodiak-9) 30 mm f3.5 1:3.5 product Aperture f/3.5 Serial number 870701 Medium format camera lens, Douglas M. Parker Studio, Glendale, California, August 4 2005 (Lot 3),* Williams takes the camera lense as subject matter, with sterile precision. Juxtaposed against a white background, the two images read like scientific studies rendered in meticulous detail, also echoed in the protracted titles of the works themselves which painstakingly relay the product's genetic make up, from shutter speed to serial number. In both works, the objects' shadows have been artificially removed, placing all emphasis on the tactile quality of the textured plastic, the gleam of the glass lens, and the measurements inscribed in white around the circumference of the zoom ring. Totem-like, these self-reflexive images dispel the magic of their photographed mimicry: they offer a homage to the oft overlooked camera, whilst simultaneously undermining the illusions that photography is so adept at creating.



1

**CHRISTOPHER WILLIAMS (B. 1956)**

*Nikkor W300mm f/5.6 with No.3 shutter 1:5.6 Product Aperture f/64 Product Number 1320 NAS Serial Number 780612 Large Format Camera Lens, Photography by the Douglas M. Parker Studio, Glendale, California. August 2, 2005*

gelatin silver print

signed, titled, dated and numbered '7/9' in pencil (verso)

image: 6¾ x 8¾ in. (17 x 22 cm.)

sheet: 8½ x 10 in. (20.5 x 25.5 cm.)

This work is number seven from an edition of nine.

£5,000–7,000

\$7,100–9,900

€5,800–8,000

**PROVENANCE:**

Kunstverein Braunschweig, Braunschweig.

Acquired from the above by the present owner in 2005.

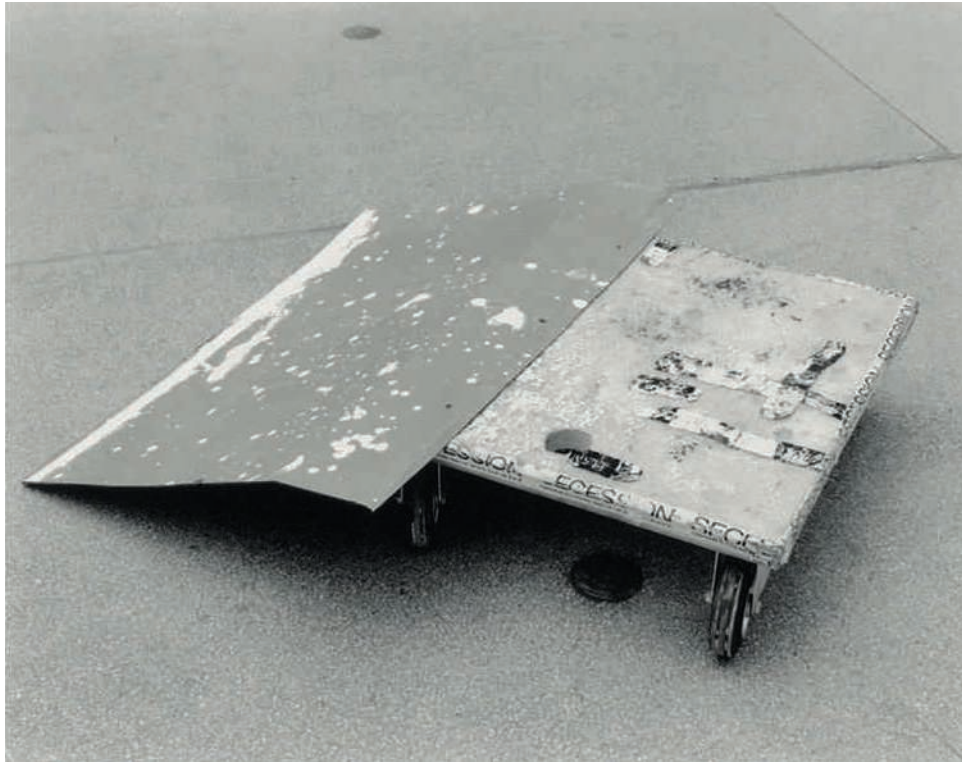
**LITERATURE:**

Exhibition Catalogue, *Jeroen de Rijke and Willem de Rooij*

*Christopher Williams, Secession, Wien, 2005-2006*, p. 18.

Exhibition Catalogue, *Christopher Williams*, Bergen Kunsthall,

Bergen, 2010, p. 8, 52.



2

**CHRISTOPHER WILLIAMS (B. 1956)**

*As Yet Untitled (Splatter Gard), 2006*

gelatin silver print

signed, titled and numbered '70/100' in pencil (verso); titled, dated and numbered '70/100' on photographer's credit label (frame backing board)

image: 6 $\frac{7}{8}$  x 8 $\frac{7}{8}$  in. (17.5 x 22.5 cm.)

sheet: 8 $\frac{1}{2}$  x 10 in. (20.5 x 25.5 cm.)

This work is number seventy from an edition of one hundred.

£1,500–2,500

\$2,200–3,500

€1,800–2,900

**PROVENANCE:**

Texte zur Kunst, Berlin.

Acquired from the above by the present owner.



### 3

#### **CHRISTOPHER WILLIAMS (B. 1956)**

*Kiev MC Arsat (Zodiak-8) 30mm f/3.5, 1:3.5 Product Aperture  
f/3.5 Serial Number 870701 Medium Format Camera  
Lens, Photography by Douglas M. Parker Studio, Glendale,  
California. August 4, 2005*

gelatin silver print

signed, titled, dated and numbered '7/9' in pencil (verso)

image: 6¾ x 8⅝ in. (17 x 22 cm.)

sheet: 8⅞ x 10 in. (20.5 x 25.5 cm.)

This work is number seven from an edition of nine, plus three artist's proofs.

£5,000–7,000

\$7,100–9,900

€5,800–8,000

#### **PROVENANCE:**

Kunstverein Braunschweig, Braunschweig.

Acquired from the above by the present owner in 2005.

#### **LITERATURE:**

Exhibition Catalogue, *Jeroen de Rijke and Willem de Rooij  
Christopher Williams, Secession, Wien, 2005-2006*, p. 15.



**4**  
**NAOYA HATAKEYAMA (B. 1958)**

*Blast n°8021, 1999*

color coupler print, flush-mounted on aluminium  
 signed, titled, dated and numbered '1/7' in ink (frame backing board)  
 image/sheet/flush mount: 39% x 59 in. (100 x 150 cm.)  
 This work is number one from an edition of seven.

£3,000–5,000

\$4,300–7,100  
 €3,500–5,700

**PROVENANCE:**

Masataka Hayakawa Gallery, Tokyo.  
 Acquired from the above by the present owner.

**λ 5**  
**OLAFUR ELIASSON (B. 1967)**

*The Thorsmörk Close-Up Series, 1999*

nine C-prints  
 signed and dated in ink on neugerriemschneider gallery label (frame  
 backing board, part nine)  
 each image/sheet: 11% x 17% in. (30 x 45 cm.)  
 overall: 40% x 58% in. (102 x 149 cm.)  
 This work is number one from the sold-out edition of nine.

£18,000–22,000

\$26,000–31,000  
 €21,000–25,000

**PROVENANCE:**

neugerriemschneider, Berlin.  
 Private Collection, United Kingdom.  
 Anon. sale, Grisebach GmbH Berlin, 5 June 2010, lot 364.  
 Acquired from the above sale by the present owner.





Olafur Eliasson is best known for his large-scale sculptures and installations which are concerned by questions of perception and the bridge between nature, science and art. Executed in 1999, the *Thorsmörk Close-Up* series sees Eliasson move away from his celebrated experimental work and focus on the fundamental make-up of the world around us. The present work belongs to Eliasson's series *Iceland Photographs*, which pay homage to the natural world of his family's ancestral island-home. Composed as a grid of colour photographs, each group of images focuses on a single subject:

volcanoes, hot springs, and shelters. Inspired by the German photographers Bernd and Hilla Becher, Eliasson arranges his images of these millenary rock formations in the form of a grid to create a sense of collected beauty. Presenting Iceland as a museum of spectacular landscapes and land formations, Eliasson juxtaposes vast expanses of land and sky with up close images of intricate rock surfaces to create reflective solitude that encourages the viewer to appreciate nature's beauty.



λ ■ 6

**AXEL HÜTTE (B. 1951)**

*Explorer Glacier, Alaska, 1999*

chromogenic print, face-mounted to acrylic  
signed, titled, dated and numbered '1/4' in ink (verso)  
image: 48 x 63 in. (122 x 160 cm.)  
sheet/face mount: 64½ x 77½ in. (163 x 197 cm.)  
This work is number one from an edition of four.

£10,000–15,000

\$15,000–21,000  
€12,000–17,000

**PROVENANCE:**

Galerie Max Hetzler, Berlin.  
The REFCO Collection of Contemporary Photography.  
Anon. sale, Christie's New York, 10 May 2006, lot 609.  
Acquired at the above sale by the present owner.

**LITERATURE:**

D. Hickey et. al, *Subjective Realities, Works from the Refco Collection of Contemporary Photography*, Adam Brooks, Chicago, 2003, pp. 146-147.



7

**DANIŁA TKACHENKO (B. 1989)**

*Restricted Areas #12, 2013*

archival pigment print, printed 2015  
signed, titled, dated and numbered '1/6' in ink on label (frame backing board)  
image/sheet: 37 $\frac{5}{8}$  x 47 in. (95.5 x 119.5 cm.)

This work is number one from an edition of six, plus three artist's proofs.

£10,000–15,000

\$15,000–21,000  
€12,000–17,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in 2015.

**EXHIBITED:**

Arles, Rencontres d'Arles, Chapelle Saint-Martin du Mejan, *Restricted Areas*, 2016 (another print of this image).  
Berlin, Fotogalerie Friedrichshain, *Daniła Tkachenko: Restricted Areas*, 2016 (another print of this image).

**LITERATURE:**

D. Tkachenko, *Restricted Areas*, Dewi Lewis Publishing, Stockport, 2016, pl. 12.

Russian photographer Daniła Tkachenko explores the complexities of the relationship between man and nature in his documentary practice. The present work, *Submarine*, comes from the photographer's renowned *Restricted Areas* project documenting former sites of technological progress. Divorced from place and time, the dazzling purity of the white snow creates a vivid aura around the depicted object, evoking a sense of stillness and silence, at once eerie and serene. The series, which won the European Publishers Award for Photography in 2015, illustrates these former Soviet sites, forsaken to nature's imposing will. These 'secret cities' provide an insight into an otherwise unmapped, forgotten and untraceable world.





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**8**  
**TODD HIDO (B. 1968)**

*Untitled #5157, 2006*

chromogenic print  
 signed, titled, dated and numbered '2/3' in pencil on label (frame  
 backing board)  
 image/sheet: 47½ x 37⅝ in. (120.5 x 95 cm.)  
 This work is number two from an edition of three.

£6,000–8,000

\$8,500–11,000  
 €6,900–9,100

**PROVENANCE:**

Stephen Wirtz Gallery, San Francisco.  
 Acquired from the above by the present owner.

**9**  
**MITCH EPSTEIN (B. 1952)**

*Ocean Warwick Oil Platform, Dauphin Island,  
 Alabama 2005*

chromogenic print  
 signed in pencil on typed titled, dated and numbered '5/6'  
 photographer's credit label (frame backing board)  
 image/sheet: 44⅞ x 58¼ in. (112 x 148 cm.)  
 This work is number five from an edition of six.

£8,000–12,000

\$12,000–17,000  
 €9,200–14,000

**PROVENANCE:**

Brandolini Grimaldi Gallery, Rome.  
 Acquired from the above by the present owner.



λ ■ \* 10

**ELGER ESSER (B. 1967)**

*Portivy, Frankreich, 2006*

chromogenic print, face-mounted on acrylic  
signed in ink on typed titled, dated and numbered '1/7' label (frame backing  
board)

image: 40 $\frac{1}{8}$  x 57 $\frac{1}{8}$  in. (102 x 146.5 cm.)

sheet/face mount: 53 $\frac{1}{8}$  x 70 $\frac{1}{8}$  in. (135 x 178 cm.)

This work is number one from an edition of seven.

£12,000–18,000

\$17,000–25,000

€14,000–21,000

**PROVENANCE:**

Sonnabend, New York.

Anon. sale, Christie's New York, 6 October 2015, lot 107.

Acquired at the above sale by the present owner.



PROPERTY OF A PRESTIGIOUS EUROPEAN COLLECTOR

λ \* 11

**ELGER ESSER (B. 1967)**

*Champtoceaux, Frankreich, 2000*

C-print, printed 2000, face-mounted to Diasec  
signed in ink on typed titled, dated and numbered '1/5' photographer's  
credit label (frame backing board)

image: 35¼ x 50 in. (89.5 x 127 cm.)

sheet/face mount: 47 x 61¼ in. (119.4 x 156.8 cm.)

This work is number one from an edition of five.

£15,000–20,000

\$22,000–28,000

€18,000–23,000

**PROVENANCE:**

Sonnabend Gallery, New York.

Private Collection.

Thomas Segal Gallery, Baltimore.

Anon. sale, Sotheby's New York, 13 May 2010, lot 427.

Acquired at the above sale by the present owner.

**LITERATURE:**

D. Hickey et. al, *Subjective Realities, Works from the Refco  
Collection of Contemporary Photography*, Adam Brooks,  
Chicago, 2003, pp. 102-103.



12

PROPERTY OF A PRESTIGIOUS EUROPEAN COLLECTOR

λ ■ 12

**EDWARD BURTYNSKY (B. 1955)**

*Stepwell #4, Sagar Kund Baori, Bundi, Rajasthan, India, 2010*

digital chromogenic print, printed 2013, flush-mounted on aluminium  
signed in ink on typed titled, dated and numbered '3/3' photographer's credit  
label (flush mount, verso)

image/sheet/flush mount: 60 x 80 in. (152.4 x 203.2 cm.)

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

£20,000–30,000

\$29,000–42,000

€23,000–34,000

**PROVENANCE:**

Howard Greenberg Gallery, New York.  
Acquired from the above by the present owner.

**LITERATURE:**

Exhibition Catalogue, *Burtynsky Water*, New Orleans Museum of Art, New Orleans, 2103-2014, p. 75.

λ ■ 13

**CANDIDA HOFER (B. 1944)**

*Biblioteca di Brera Milano IV, 2005*

C-print, face-mounted to acrylic  
signed and numbered '4/6' in ink on photographer's credit label  
(frame backing board)

image: 90% x 70½ in. (230.2 x 179.1 cm.)

sheet/face mount: 98 x 77¼ in. (248.9 x 197.5 cm.)

This work is number four from an edition of six.

£20,000–30,000

\$29,000–42,000

€23,000–34,000

**PROVENANCE:**

Galería Fúcares, Madrid.  
Acquired from the above by the present owner.







λ 14

**OLA KOLEHMAINEN (B. 1964)**

*Space in Between, 2006*

chromogenic print, face-mounted to acrylic, flush-mounted on aluminium  
signed in ink on accompanying Certificate of Authenticity  
image/sheet/face and flush mount: 39% x 61 in. (100 x 155 cm.)

This work is number one from an edition of three.

£3,000–5,000

\$4,300–7,100

€3,500–5,700

**PROVENANCE:**

Gallery Taik Persons, Berlin.

Acquired from the above by the present owner.



λ 15

**NADAV KANDER (B. 1961)**

*Cowboy, Los Angeles, 2005*

chromogenic print

signed, titled, dated and numbered '2/5' '#18630' in ink on photographer's

credit label (frame backing board)

image/sheet: 37 $\frac{3}{8}$  x 47 $\frac{7}{8}$  in. (95 x 121.5 cm.)

This work is number two from an edition of five.

£5,000–7,000

\$7,100–9,900

€5,800–8,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.





17

λ 16

**STÉPHANE COUTURIER (B. 1957)**

*Marseille - Manufacture des Tabacs, 1995*

Cibachrome print, flush-mounted on acrylic signed, titled, dated and numbered '4/5' in ink (flush mount, verso and frame backing board)

image: 29¾ x 23½ in. (75.5 x 59.5 cm.)

sheet/flush mount: 30 x 23¾ in. (76 x 60.5 cm.)

This work is number four from an edition of five.

£4,000–6,000

\$5,700–8,500

€4,600–6,900

**PROVENANCE:**

Galerie Polaris, Paris.

Acquired from the above by the present owner.

17

**ANDREW MOORE (B. 1957)**

*Hang Khoai, Hanoi, 2007*

chromogenic print

signed in ink on accompanying typed titled, dated and numbered '2/3' Yancey Richardson label

This work is number three from an edition of five.

image: 44¾ x 54¾ in. (114 x 138 cm.)

sheet: 53¾ x 62¾ in. (137 x 159 cm.)

£8,000–12,000

\$12,000–17,000

€9,200–14,000

**PROVENANCE:**

Yancey Richardson Gallery, New York.

Acquired from the above by the present owner.

# DESIRÉE DOLRON

*Xteriors VII, 2004* is a superlative example of Desirée Dolron's series of the same name created between 2001 and 2015. Characterized by haunting compositions imbued with shadowy and mysterious tones, these works are among the photographer's most atmospheric and desirable. In the present lot, the figure with her long dark dress, pale face and high forehead, evokes Old Master paintings by Rembrandt and Rogier van der Weyden. These art historical references, combined with digital post-production techniques, give rise to a language that eloquently blurs the boundaries between painting and photography. Ranging from documentary styles to portraiture and still life, Dolron frequently engages with her Dutch heritage, reflecting on the passage of time and the fleeting nature of the human condition as realised most in the *Xteriors* series.

λ 18

## DESIRÉE DOLRON (B. 1963)

### *Xteriors VII, 2004*

chromogenic print, flush-mounted on board  
signed, titled, dated and numbered '5/8' in ink on Michael Hoppen Gallery label (flush mount, verso)  
image/sheet/flush mount: 68½ x 45½ in. (174 x 116 cm.)  
This work is number five from an edition of eight, plus two artist's proofs.

£50,000–70,000

\$71,000–99,000

€58,000–80,000

#### PROVENANCE:

Michael Hoppen Gallery, London.

Private Collection, London.

Anon. sale, Christie's London, 17 May 2011, lot 55.

Acquired from the above sale by the present owner.

#### EXHIBITED:

London, Michael Hoppen Gallery, *Xteriors*, 24 June - 30 July 2004.

#### LITERATURE:

D. Dolron, *Exaltation, Gaze, Xteriors*, Xavier Barral/ Institut Neerlandais, Paris, 2006, p. 91.





19

*'I often say it's what goes missing in the shadows that animates the speculative capacity. It is not reality, it is complete construction'* —BILL HENSON

Steeped in chiaroscuro, Bill Henson's large-scale work *CB8 SH5 N24*, 1999-2000, exemplifies the Australian photographer's theatrical, beautiful and vulnerable renderings of the human subject. Henson produces powerful photographs that are doused in drama and laden with raw emotional force. Through employing techniques such as overexposure and adjustment in the printing process, he creates an intense play of light and shadow in his photographs. Beyond mere documentary, Henson's photographs move the mind to the more tangible and formal qualities

of painting, evoking Titian, Rembrandt and Vermeer, and, in his 'cut-screen' works, the modernist stance of American painters Richard Diebenkorn or Clyfford Still. One of the great recurring themes explored in Henson's prolific oeuvre is what he calls 'the floating world' of puberty and adolescence (B. Henson quoted in A. Jasper, 'Controversy in Sydney', *Frieze*, May 2008). Often provocative, highly empathetic, and deeply psychological, Henson's photographs of this transitional phase of life are imbued with a rumbling undercurrent of expectation and uncertainty.





20

**19**

**BILL HENSON (B. 1955)**

*CB8 SH5 N24, 1999-2000*

color coupler print

signed, titled and numbered '2/5' in ink (margin)

image: 41 x 60½ in. (104 x 154 cm.)

sheet: 46¾ x 66½ in. (119 x 169 cm.)

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

£8,000–10,000

\$12,000–14,000

€9,200–11,000

**PROVENANCE:**

Photo Opportunities, Dreweatts & Bloomsbury Auctions London, 4 June 2015, lot 204.

Acquired from the above sale by the present owner.

**20**

**PIERRE HUYGHE (B. 1962)**

*Remake (T.C. 56-47-11), 1995-1997*

two chromogenic prints

titled in pencil (mount, recto)

image: 7 x 4¾ in. (18 x 12 cm.)

sheet: 7¾ x 5¾ in. (19.6 x 14.7 cm.)

This work is unique.

£5,000–7,000

\$7,100–9,900

€5,800–8,000

**PROVENANCE:**

Galerie Roger Pailhas, Marseille.

Acquired from the above by the present owner.



21

**LAURIE SIMMONS (B. 1949)**

*Swimming Women, Water Ballet (Cindy Sherman), 1980*

Cibachrome print, flush-mounted on board  
signed, titled and dated in pencil (flush mount, verso)  
image: 14 x 9¼ in. (35.5 x 23.5 cm.)  
sheet/flush mount: 19⅞ x 16 in. (50.5 x 40.5 cm.)

£3,000–5,000

\$4,300–7,100  
€3,500–5,700

**PROVENANCE:**

Galerie Urbi & Orbi, France.  
Acquired from the above by the present owner.

λ † 22

**ANJA NIEMI (B. 1976)**

*The Secretary, 2013*

c-print  
signed, titled, dated and numbered '2/3' in ink on affixed  
photographer's credit label (frame backing board)  
image: 39⅞ x 27½ in. (100 x 70cm.)  
sheet: 46½ x 34¼ in. (118 x 87cm.)

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

£5,000–7,000

\$7,100–9,900  
€5,800–8,000

**PROVENANCE:**

Private Collection, UK.

**EXHIBITED:**

London, The Little Black Gallery, *Anja Niemi: Starlets*, 2013.





23

λ 23

**ERWIN OLAF (B. 1959)**

*"Grief, Troy", 2007*

chromogenic print, flush-mounted on aluminium  
signed, titled, dated and numbered '5/12' in ink on label (flush mount, verso)  
image/sheet/flush mount: 23¼ x 41¼ in. (59 x 106 cm.)

This work is number five from the sold-out edition of twelve, plus two artist's proofs.

£6,000–8,000

\$8,500–11,000

€6,900–9,100

**PROVENANCE:**

Private Collection, Europe

**LITERATURE:**

A. Foster, *Erwin Olaf*, Aperture, New York, 2008, pp. 92-93.



24

λ 24

**ERWIN OLAF (B. 1959)**

*Grief, Caroline, 2007*

chromogenic print, flush-mounted on aluminium  
signed, titled, dated and numbered '2/10' in ink on label (flush mount, verso)  
image/sheet/flush mount: 39 $\frac{1}{8}$  x 69 $\frac{5}{8}$  in. (99.5 x 177 cm.)

This work is number two from the sold-out edition of ten, plus two artist's proofs.

£7,000–9,000

\$10,000–13,000

€8,100–10,000

**PROVENANCE:**

Private Collection, Europe.

**LITERATURE:**

A. Foster, *Erwin Olaf*, Aperture, New York, 2008, pp. 88-89.

# THOMAS RUFF

*'...I am convinced that it is not enough to make a portrait of just one person if you want to get an idea of the human being. In order to have as comprehensive a picture as possible, you have to make portraits of as many people as possible. The same applies to houses, heavenly bodies, newspaper photos, night shots and so on, right down to sexual fantasies. A single picture is too little, that is why I work in series.'* —THOMAS RUFF

One of the giants of contemporary photography, Thomas Ruff studied under Berndt and Hilla Becher at the Kunstakademie Düsseldorf in the 1980s, alongside others including Andreas Gursky, Candida Höfer and Thomas Struth. The Bechers' impersonal, objective approach, whereby they would document industrial structures in grids of monochrome photographs shot from the same elevated angle, was hugely influential. Ruff's work, too, is organised according to methodical series or 'typologies', but his practice is far wider in scope, posing restrained, powerfully intelligent investigations into what photography means across genres including still life, portraiture, landscape, reportage and abstraction. Perhaps his most renowned images are his passport-style portrait photographs of his friends and colleagues. Works like *Portrait (E. Zapp)*, 1990, astonish with their crisp focus and monumental scale. The photographs reveal every minute exterior detail of their subjects, yet the sitters' blank expressions refuse to disclose anything beyond the surface. His own *Self-Portrait* of 1987, haunted by the spectre of Albrecht Dürer, is just as inscrutable, arms crossed and glasses removed as if to foreground the clarity of his own piercing gaze. Throughout his practice, Ruff troubles photography's status as a tool of revelation, creating works that are as impenetrable as they are beautiful.

Ruff's fascination with astronomy – an obsession that began in boyhood – gives rise to another important strand of his practice.

*17h 58m / -25°*, 1990, stems from the artist's *Sterne* (Star) series created between 1989 and 1992. Based on negatives of photographic plates taken by the Schmidt telescope at the European Southern Observatory during the 1970s and 1980s, each work is named after the reference used to indicate the instrument's various divisions of the southern hemisphere. Infused with the immersive, all-over power of Colour Field painting, the work invites us to confront the night sky face-on, inducing a profound awareness of our insignificance within the cosmos. Despite their metaphysical and scientific resonance, however, Ruff's typologies are fundamentally oblique: the systems of order underpinning the abstract chaos of the universe remain beyond our grasp. In later works such as *m.a.r.s.23*, 2011, Ruff extends his explorations of the solar system, shifting his focus from the vast distances of galactic space to planetary close-ups transmitted from the Mars Reconnaissance Orbiter. Digitally enhanced and tilted from aerial to vertical orientation, they capture geographic features that are both alien and strangely reminiscent of our own. As Iwona Blazwick writes, 'we attempt to navigate these landscapes, to make sense of a topography that looks familiar but that we can't place. This is a terrain that resists our identification or possession' (I. Blazwick, 'The Cosmos as Found Image', in *Thomas Ruff*, exh. cat., Whitechapel Gallery, London, 2017, p. 201). Much like his portraits, these are works that hint at discovery and exposure, yet ultimately hold our curiosity at bay.





λ ■ 25

**THOMAS RUFF (B. 1958)**

*17h 58m / -25°*, 1990

chromogenic print, face-mounted to acrylic  
signed, titled, dated and numbered '1/2' in pencil (frame backing  
board)

image: 79½ x 53½ in. (201 x 135 cm.)

sheet/ face mount: 98 x 69½ in. (249 x 177 cm.)

This work is number one from an edition of two.

£50,000-70,000

\$71,000-99,000

€58,000-80,000

**PROVENANCE:**

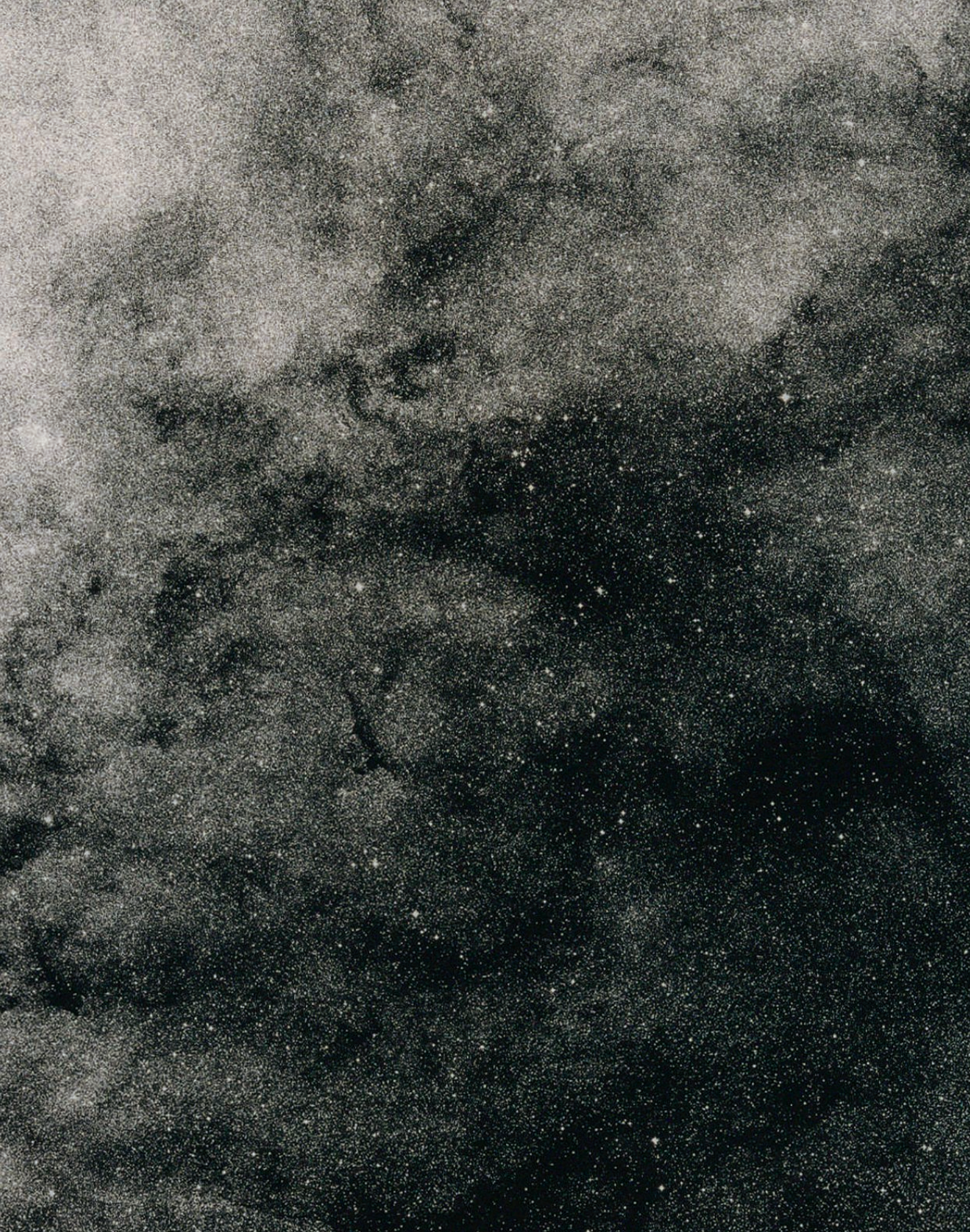
Miriam Shell Fine Art Gallery, Toronto.

Acquired from the above by the present owner.

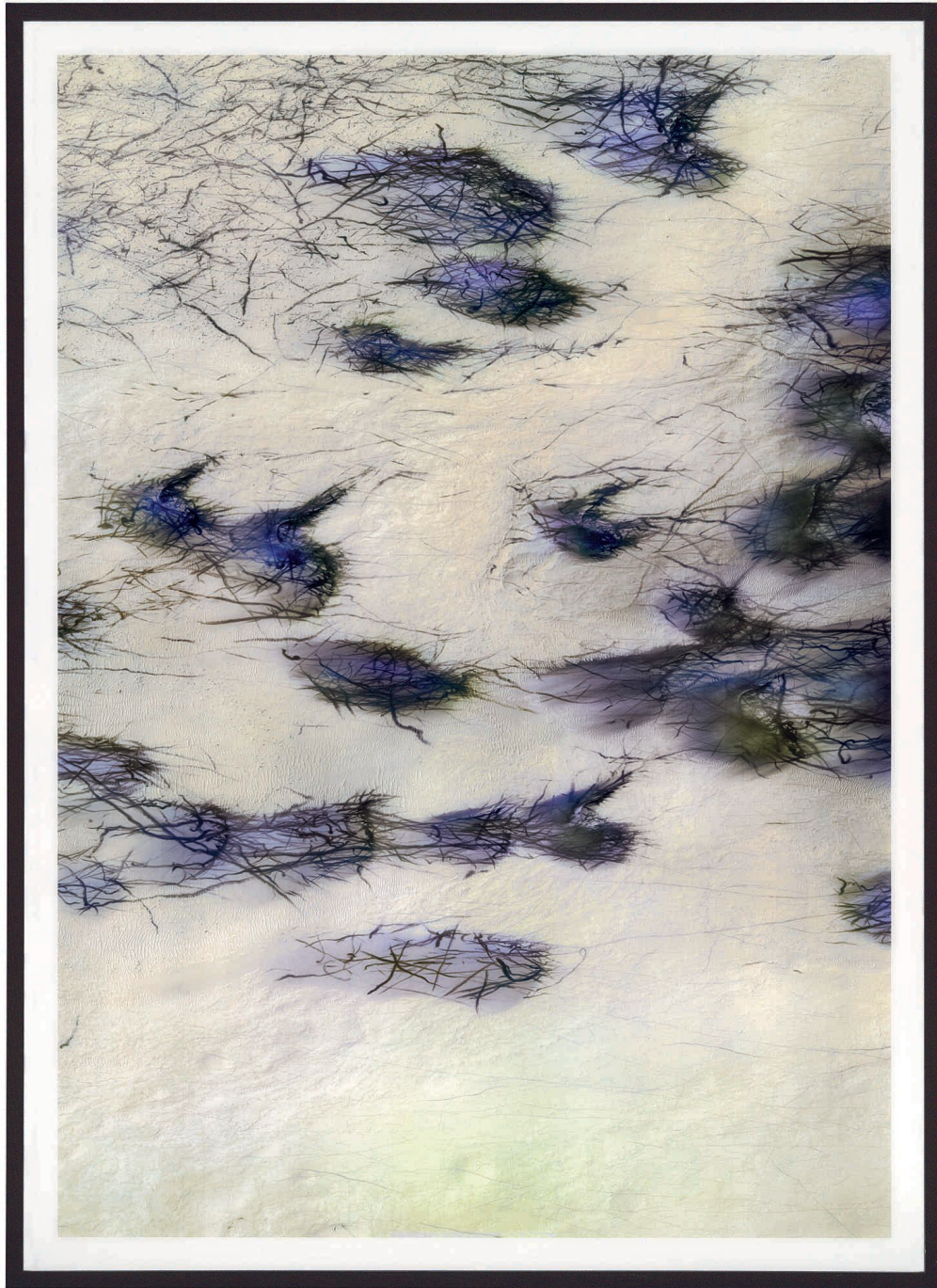
**LITERATURE:**

M. Winzen, *Thomas Ruff, 1979 to the present*, Distributed Art  
Publisher, New York, 2002, p. 200.









PROPERTY OF A PRESTIGIOUS EUROPEAN COLLECTOR

λ ■ \*26

**THOMAS RUFF (B. 1958)**

*m.a.r.s.23, 2011*

chromogenic print, face-mounted to acrylic  
signed, titled, dated and numbered '2/3' in pencil (frame backing  
board)

image: 92½ x 64½ in. (234 x 164 cm.)

sheet/face mount: 97¼ x 69¾ in. (247 x 177 cm.)

This work is number two from an edition of three.

£35,000–55,000

\$50,000–78,000

€41,000–63,000

**PROVENANCE:**

David Zwirner, New York.

Acquired from the above by the present owner.



λ ■ 27

**THOMAS RUFF (B. 1958)**

*Self-Portrait, 1987*

C-print, face-mounted to acrylic  
signed, dated and numbered '3/4' in pencil (verso)  
image: 60% x 47 in. (154 x 119.5 cm.)  
sheet/face mount: 77% x 61¼ in. (196.5 x 155.5 cm.)  
This work is number three from an edition of four.

£25,000–35,000

\$36,000–50,000  
€29,000–40,000

**PROVENANCE:**

Zwirner & Wirth, New York.  
303 Gallery, New York.  
Private Collection, USA.  
Anon. sale, Christie's London, 21 October 2008, lot 411.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Munich, Pinakothek der Moderne, *People in a river landscape*, 2014  
(another from the edition exhibited).

**LITERATURE:**

Exhibition catalogue, *Thomas Ruff*, Essor Gallery, London, 2001, n.p.  
Exhibition catalogue, *Thomas Ruff Fotografien 1979-heute*, Staatlichen  
Kunsthalle Baden-Baden, Baden-Baden, 2001–2003, pp. 184–185.  
M. Winzen (ed.), *Thomas Ruff 1979 to the Present*, Distributed Art  
Publisher, New York, 2002, p. 255.



λ ■ 28

**THOMAS RUFF (B. 1958)**

*Portrait (E. Zapp), 1990*

C-print, face-mounted to acrylic

signed, dated and numbered '2/4' in pencil (verso)

image: 63 x 47 $\frac{3}{4}$  in. (160.1 x 120.2 cm.)

sheet/face mount: 79 $\frac{3}{4}$  x 61 $\frac{1}{2}$  in. (201.5 x 156.2 cm.)

This work is number two from an edition four, plus one artist's proof.

£10,000–15,000

\$15,000–21,000

€12,000–17,000

**PROVENANCE:**

André Simoens Gallery, Knokke.

Private Collection, Belgium.

**EXHIBITED:**

London, Saatchi Gallery, *Duane Hanson, Andreas Gursky, Martin Honert, Thomas Ruff, Thomas Schutte, Thomas Demand*, 1997, (another print of this image).

**LITERATURE:**

M. Winzen (ed.), *Thomas Ruff: 1979 to the Present*, Distributed Art Publishers, New York, 2002, p. 188.

# WOLFGANG TILLMANS

*'I'm always interested in the question of when something becomes something, or not, and how do we know?'* –WOLFGANG TILLMANS

Executed in 2000 – the year that Wolfgang Tillmans became the first photographer to win the Turner Prize – *Small Mental Picture II* stands among his earliest abstract works. Colours and forms swim across the surface like ink, tinged with ethereal luminosity. The work belongs to the series of *Mental Pictures* that, along with the *Blushes* begun during the same year, paved the way for Tillmans' iconic *Freischwimmer* series. Created in the darkroom without a camera or negatives, these works record the movement of light and chemicals over photosensitive paper. In doing so, they invite the viewer to contemplate the elusive point at which materials become images. "Does this photo count as an image?" is the question that his pictures raise over and over again', writes Jan Verwoert. '... This holds true both for his representational and his abstract works. *The String Pieces* (1999), *Mental Pictures* and *Blushes* (both series begun in 2000) are an investigation into the emergence of iconicity in an almost literal sense ... The fascination of these pictures resides in a moment of indecision, or rather, undecidability. It cannot be definitively clarified whether they are merely the physical traces of a process of photo development or highly sensual, rich images' (J. Verwoert, 'Picture Possible Lives: The Work of Wolfgang Tillmans', in J. Verwoert et al (eds),

*Wolfgang Tillmans*, London 2016, p. 40). Photographic in method, conceptual in spirit yet almost painterly in appearance, the present work captures the ineffable moment at which pictures come into being.

Recently the subject of major retrospectives at Tate, London and the Fondation Beyeler, Basel, Tillmans rose to prominence in the early 1990s as a photographer for the magazine *i-D*. As a teenager, he had been fascinated by the instability of printed images, and recalls experimenting with a photocopier that could enlarge greyscale photographs in increments up to 400 percent. His turn towards abstraction was ultimately rooted in these early investigations, the impetus of which was rekindled during a project for *Parkett* in 1998. For his contribution, Tillmans chose sixty photographic rejects from the previous six years of his practice, each uniquely characterised by printing mistakes and chemical slip-pages. At a time when many of his contemporaries were exploring digital manipulation techniques, Tillmans embraced analogue errors, delighting in the new visual possibilities they suggested. This stance would lead him to abandon the camera altogether for the *Blushes* and *Mental Pictures*, focusing instead on the elemental darkroom processes where such glitches occurred.'

29

## WOLFGANG TILLMANS (B. 1968)

*Small Mental Picture II, 2000*

C-print

signed, titled, dated and inscribed 'unique' in pencil (verso)

image/sheet: 16 x 11 $\frac{3}{4}$  in. (40.5 x 30 cm.)

This work is unique.

£30,000–50,000

\$43,000–71,000

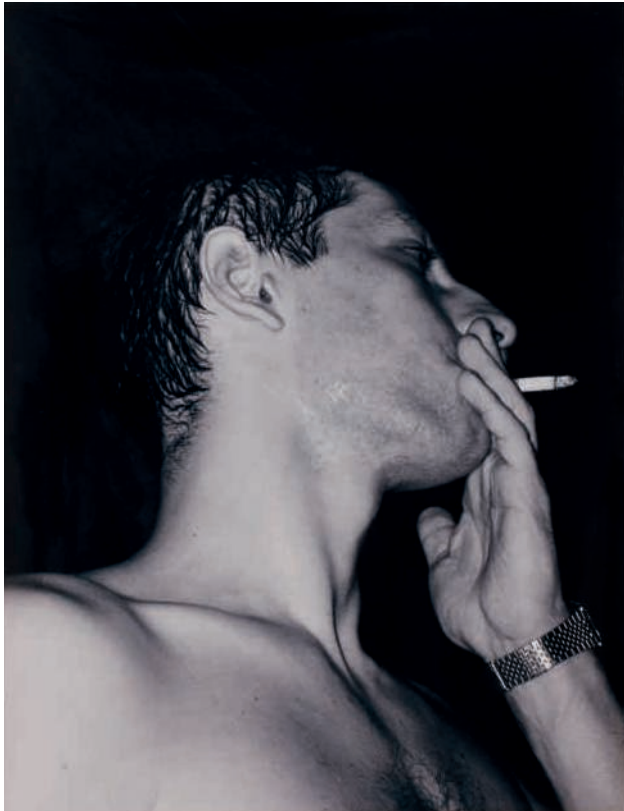
€35,000–57,000

### PROVENANCE:

Neugerriemschneider Gallery, Berlin.

Acquired from the above by the present owner.





30

λ 30

**WOLFGANG TILLMANS (B. 1968)**

*Smoker Chemistry, 1992*

chromogenic print

signed, titled, dated, numbered '8/10 +1' and annotated in ink (verso)

image: 15½ x 12 in. (39.5 x 30.5 cm.)

sheet: 16 x 12 in. (40.5 x 30.5 cm.)

This work is number eight from an edition of ten, plus one artist's proof.

£5,000–7,000

\$7,100–9,900

€5,800–8,000

**PROVENANCE:**

Galerie Buchholz, Cologne.

Acquired from the above by the present owner in 1997.

**EXHIBITED:**

Cologne, Buchholz+Buchholz, *Wolfgang Tillmans, 1993*, (another print of this image).

**LITERATURE:**

Exhibition Catalogue, *Wolfgang Tillmans: if one thing matters, everything matters*, Tate Britain, London, 2003, p. 50.

Exhibition Catalogue, *Wolfgang Tillmans*, Hammer Museum, Los Angeles, 2007, p. 41.

J. Verwoert, et. al, *Wolfgang Tillmans*, London, Phaidon, 2016, p. 14.



31

λ 31

**WOLFGANG TILLMANS (B. 1968)**

*Knotenmutter, 1994*

C-print

signed, titled, dated and numbered '10/10 +1' 'PI 794' in ink (verso)

image: 12 x 9 in. (30.5 x 22.8 cm.)

sheet: 16 x 12 in. (40.5 x 30.5 cm.)

This work is number ten from an edition of ten, plus one artist's proof.

£4,000–6,000

\$5,700–8,500

€4,600–6,900

**PROVENANCE:**

Galerie Daniel Buchholz, Cologne.

Acquired from the above by the present owner in 1996.

**LITERATURE:**

Burkhard Riemschneider, *Wolfgang Tillmans*, Taschen, Cologne, 1995, n.p.

Exhibition Catalogue, *Wolfgang Tillmans: if one thing matters, everything matters*, Tate Britain, London, 2003, p. 82.

Exhibition Catalogue, *Wolfgang Tillmans*, Hammer Museum, Los Angeles, 2007, p. 167.

Exhibition Catalogue, *Wolfgang Tillmans*, Fondation Beyeler, Basel, 2017, p. 26.





λ 32

## WOLFGANG TILLMANS

### *We Summer, 2004*

two C-prints

each signed, titled, dated and numbered '4/10 +1' in pencil (verso)

each image: 15¾ x 10⅝ in. (40 x 27 cm.)

each sheet: 15¾ x 12 in. (40 x 30.5 cm.)

overall: 17⅞ x 26 in. (43.5 x 66 cm.)

This work is number four from an edition of ten, plus one artist's proof. (2)

£4,000–6,000

\$5,700–8,500

€4,600–6,900

#### PROVENANCE:

Wako Works of Art, Tokyo.

Private Collection, Japan.

Anon. sale, Christie's London, 23 September 2015, lot. 197.

Private Collection, UK.

Acquired from the above by the present owner.

#### EXHIBITED:

Tokyo, Wako Works of Art, *Wolfgang Tillmans, New Photographs*, 2004, (another print of this image).

São Paulo, Museu de Arte Moderna de São Paulo, *Wolfgang Tillmans*, 2012, (another print of this image).

#### LITERATURE:

Exhibition Catalogue, *Das achte Feld - Geschlechter, Leben und Begehren in der Bildenden Kunst seit 1960*, Museum Ludwig, Cologne, 2006, pp. 160-161.

Exhibition Catalogue, *Wolfgang Tillmans*, Hammer Museum, Los Angeles, 2007, pp. 60-61.

J. Verwoert et al., *Wolfgang Tillmans*, Phaidon, London, 2016, p. 62.

Exhibition Catalogue, *Wolfgang Tillmans*, Tate Modern, London, 2017, p. 170.



33

**33**  
**LUCAS FOGLIA (B. 1983)**

*Rita and Cora aiming, Tennessee, 2006-2010*

chromogenic print  
 signed in ink on typed titled, dated and numbered '2/5' typed label  
 image: 19½ x 25¾ in. (49.5 x 65.5 cm.)  
 sheet: 23¾ x 30½ in. (60.7 x 77.3 cm.)

£2,500-3,500

\$3,600-5,000  
 €2,900-4,000

**PROVENANCE:**

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

**LITERATURE:**

L. Foglia, *A Natural Order*, Nazraeli Press, California, 2012, n.p.

**34**  
**LAURENCE HUBER (B. 1967)**

*Let's Pretend IV (Camille), 2005*

Lambda print, flush-mounted on aluminium  
 image/sheet/flush mount: 60¾ x 49 in. (154.5 x 124.5 cm.)

£2,000-4,000

\$2,900-5,700  
 €2,300-4,600

**PROVENANCE:**

Evergreene Studio, Geneva.  
 Acquired from the above by the present owner.





λ 35

**LORETTA LUX (B. 1969)**

*Hugo and Dylan 2, 2006*

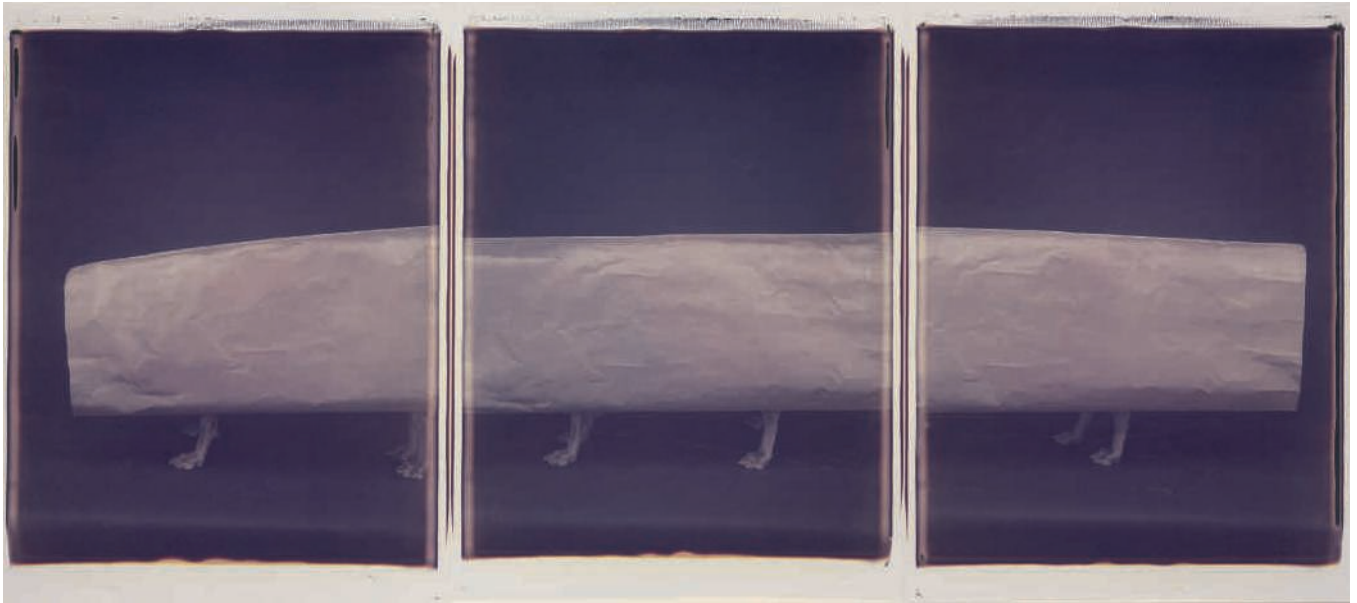
Dye destruction print  
signed, titled, dated and numbered '17/20' in pencil (verso)  
image: 8 $\frac{3}{8}$  x 12 $\frac{1}{4}$  in. (22 x 31 cm.)  
sheet: 16 $\frac{7}{8}$  x 19 $\frac{3}{8}$  in. (43 x 50 cm.)  
This work is number seventeen from an edition of twenty.

£3,000–5,000

\$4,300–7,100  
€3,500–5,700

**PROVENANCE:**

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



**36**  
**WILLIAM WEGMAN (B. 1943)**

*Pipeline, 1989*

Polaroid triptych  
signed and annotated 'L, C, R' respectively in ink (margins)  
each sheet: 29 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in. (74 x 55 cm.)  
overall: 29 $\frac{1}{8}$  x 65 in. (74 x 165 cm.)

£6,000–8,000

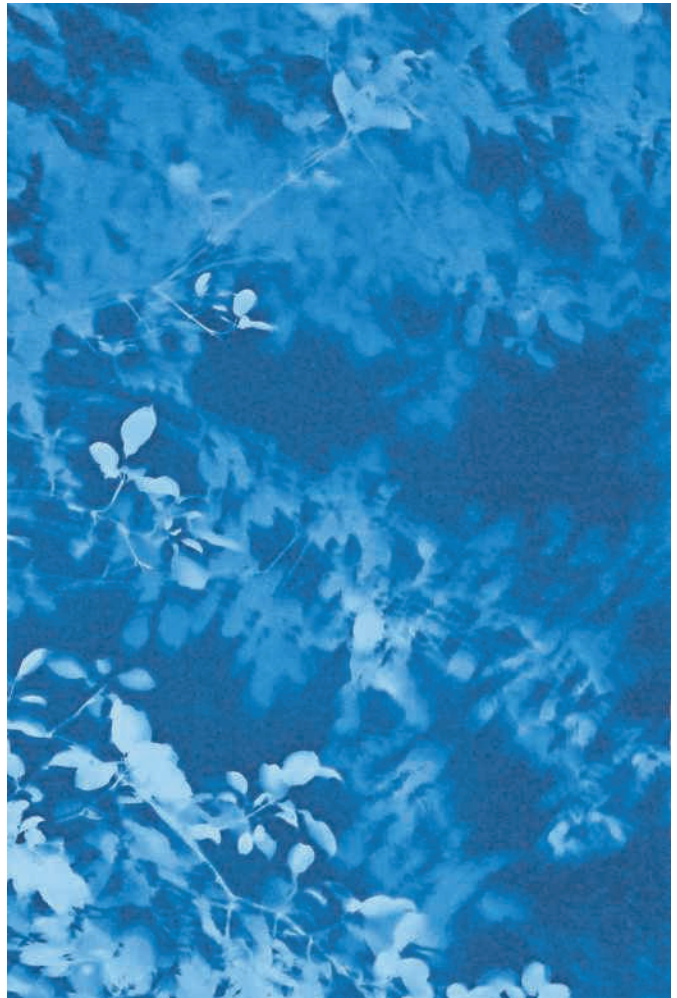
\$8,500–11,000  
€6,900–9,100

**PROVENANCE:**

Acquired from the artist by Pace/MacGill Gallery, New York.  
Fraenkel Gallery, San Francisco.  
Anon. sale, Phillips New York, 26 October 2002, Lot. 159.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

New York, Whitney Museum of American Art, *William Wegman: paintings, drawings, photographs, videotapes*, 1992.



†37

**TOM FELS (B. 1946)**

*Arbor 8-10-14 — Nos. 3 & 4 (Buckthorn), 2014*

cyanotype diptych

signed, titled and dated in pencil (verso)

each image/sheet: 36 x 24 in. (90.5 x 60.5 cm.)

overall: 38½ x 67 in. (98 x 170.1 cm.)

This work is unique.

£3,000–5,000

\$4,300–7,100

€3,500–5,700

**PROVENANCE:**

Private Collection, UK.

A curator and historian of photography, Tom Fels makes large-format cyanotypes in the footsteps of those produced in 1843 by Anna Atkins for her historic publication, *Photographs of British Algae: Cyanotype Impressions*. Produced using only light and sensitised paper fixed in water, the magnetic blue of the cyanotype process traces in silhouette the subject of this image, a tree in his back garden, leaving an overall abstract impression. Made directly from living plants, without camera or intermediary negative, works such as this diptych are unique. Fels work has been shown at The J. Paul Getty Museum, Los Angeles, The Van Gogh Museum, Amsterdam, and is represented in numerous public and private collections, including the Museum of Fine Arts, Boston.



38

**JACKIE NICKERSON (B. 1960)**

*Marvis, 2013*

chromogenic print

signed and dated in ink on accompanying Certificate of Authenticity  
image/sheet: 47¼ x 38¼ in. (120 x 97 cm.)

This work is number one from an edition of three.

£4,000–6,000

\$5,700–8,500

€4,600–6,900

**PROVENANCE:**

Brancolini Grimaldi Gallery, London.

Acquired from the above by the present owner.

Blurring the line between subject, landscape and commodity, Jackie Nickerson's powerful photographs are concerned with the physical and psychological effects of agricultural labour in sub-Saharan Africa. Striking the perfect balance between aesthetic curiosity and the realities of farm labour, her work employs an entirely new visual language which moves away from the conventions of traditional photojournalism towards a singular and inventive style of portraiture that obscures and conceals the identities of her subjects. By virtue of this ambiguity, these works challenge the images of urban squalor and rural devastation that the West has usually associated with Africa. Leaving moral indignation aside, Nickerson chooses to praise Africa's unsung heroes of world commerce by engaging in a playful dialogue with each of her sitters, producing images that offer a broad scope for reflection.



**39**  
**JULIE COCKBURN (B. 1966)**

*Jolie Laide (Jolly Lady), 2011*

hand embroidery on found photograph  
image/sheet: 9<sup>7</sup>/<sub>8</sub> x 7<sup>7</sup>/<sub>8</sub> in. (25 x 20 cm.)

This work is unique.

£2,000–4,000

\$2,900–5,700

€2,300–4,600

**PROVENANCE:**

The Photographer's Gallery, London.

Acquired from the above by the present owner in 2011.





**40**

**JULIE COCKBURN (B. 1966)**

*Day Dreamer 2, 2011*

photo collage, mounted on board  
signed, titled and dated in ink (frame backing board)  
image/sheet: 9 $\frac{5}{8}$  x 7 $\frac{5}{8}$  in. (24.5 x 20 cm.)  
mount: 15 $\frac{1}{2}$  x 12 $\frac{3}{4}$  in. (39.5 x 32.5 cm.)  
This work is unique.

£2,000–4,000

\$2,900–5,700  
€2,300–4,600

**PROVENANCE:**

The Photographer's Gallery, London.  
Acquired from the above by the present owner in 2011.

**EXHIBITED:**

London, Transition Gallery, *Exam*, 28 May - 19 June 2011.



**41**  
**NOBUYOSHI ARAKI (B. 1940)**

*Flower Rondeau, 1990s*

Cibachrome print  
 signed in ink (verso)  
 image: 15 $\frac{1}{8}$  x 22 $\frac{7}{8}$  in. (38.5 x 58 cm.)  
 sheet: 19 $\frac{7}{8}$  x 23 $\frac{7}{8}$  in. (50.5 x 60.5 cm.)

£4,000–6,000

\$5,700–8,500  
 €4,600–6,900

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**λ 42**  
**TORBJØRN RØDLAND (B. 1970)**

*Nudist no. 8, 1999*

chromogenic print, flush-mounted on aluminium  
 signed in ink on label, typed titled, dated and numbered '10/10' on  
 Air de Paris gallery label (frame backing board)  
 image/sheet/flush mount: 15 $\frac{3}{4}$  x 19 $\frac{5}{8}$  in. (40 x 50 cm.)  
 This work is number ten from an edition of ten.

£2,500–3,500

\$3,600–5,000  
 €2,900–4,000

**PROVENANCE:**

Air de Paris, Paris.  
 Acquired from the above by the present owner.



Moving between the genres of portraiture, still life and landscape, Norwegian photographer Torbjørn Rødland has forged a unique style creating surreal, otherworldly images. Frequently dreamlike in nature, his works may be understood as playful critiques of the artificiality of today's internet-based image culture, which he achieves by creating a staged image that parallels those found ubiquitously in the world of social media. Keen to explore the artistic boundaries of his medium, Rødland integrates the aesthetic qualities of lyricism and what he refers to as 'the sensuality of the photographic moment' to create beautiful works that point to something deeper. Interested in

how different cultural interests shape the way we read images, *Nudist no. 6* sees Rødland shatter the historical trope of the female-nude by devising new lures for his viewers. 'If there's only one possible reading of a photograph', he explains, 'then I'm less interested... The photographs are reading you if you're reading them' T. Rødland, quoted at (<https://www.nytimes.com/2018/01/05/arts/design/torbjorn-rodland-photography.html> [accessed March 21 2018]). Intellectual, humorous but with a hint of melancholy, Rødland's works can be found in important public collections such as the Fonds national d'art contemporain, Paris, and the Whitney Museum of American Art, New York.

# HASSAN HAJJAJ



British-Moroccan artist Hassan Hajjaj celebrates the vibrant synthesis of contemporary cultures through photography, performance and installations. Best known for his portraits, Hajjaj has created an eclectic portfolio of diverse characters in multiple mediums. Through patterns, textures, colours, props and the inclusion of found materials which he often incorporates into his frames, he builds an immersive view into the lives of his chosen sitters. Hajjaj had moved to the UK from Larache as a child and since then has travelled regularly back to his home town. His personal

experiences during these informative trips continue to define his practice and inspire his photography. Through his *My Rock Stars* series Hajjaj brought to light talent that was not commercial nor mainstream. Instead, these works focused the spotlight on his friends or friends of friends such as the Moroccan-French singer Hindi Zahra (lot 43). Hassan Hajjaj's work has been exhibited at Somerset House, London and in 2011, Hajjaj was the winner of the Sovereign Middle East and African Art Prize as well as being shortlisted for the Victoria & Albert Museum's Jameel Prize in 2009.

**43**

## HASSAN HAJJAJ (B. 1961)

*Hindiii, 2011/1432*

Metallic Lambda print on 3mm dibond with pigment bottles and Arabic alphabet legos, in artist's frame signed, titled, dated and numbered '1/10' in English and Arabic in ink (frame backing board)

image/sheet/face and flush mount: 28½ x 21⅝ in. (72.5 x 55 cm.)

overall: 33⅞ x 26⅞ in. (84 x 66.5 cm.)

This work is number one from an edition of ten.

£4,000–6,000

\$5,700–8,500

€4,600–6,900

### PROVENANCE:

Rose Issa Project, London.

Acquired from the above present owner.

### LITERATURE:

M. Barnes et al., *By Hassan Hajjaj: photography, fashion, film, design*, Rose Issa Project, London, 2013, cover.



44

**HASSAN HAJJAJ (B. 1961)**

*Marques Toliver, 2009/1430*

Metallic Lambda print on 3mm dibond with plastic matt, in artist's frame

signed, titled, dated and numbered '4/7' in English and Arabic ink (frame backing board)

image/sheet: 43¼ x 29½ in. (110 x 75 cm.)

overall: 53½ x 39 in. (135 x 99 cm.)

This work is number four from an edition of seven.

£4,000–6,000

\$5,700–8,500

€4,600–6,900

**PROVENANCE:**

Rose Issa Project, London.

Acquired from the above present owner.



\* 45

**SHIRIN NESHAT (B. 1957)**

*Fervor Series (Crowd from Back, close up), 2000*

gelatin silver print

signed, titled, dated and numbered '3/10' in pencil (verso); signed, titled, dated and numbered on affixed Barbara Gladstone Gallery label (frame backing board)

image: 18 x 22½ in. (45.7 x 56.7 cm.)

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

This work is number three from an edition of ten.

£15,000-20,000

\$22,000-28,000

€18,000-23,000

**PROVENANCE:**

Barbara Gladstone Gallery, New York.

Acquired from the above by the present owner.



SYRI-ARTS: SAVING A GENERATION THROUGH EDUCATION

**\* 46**

**SHIRIN NESHAT (B. 1957)**

*"Untitled" from "Women of Allah" series, 1995*

gelatin silver print

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

image: 13 x 8½ in. (33 x 21.6 cm.)

sheet: 13⅞ x 10⅞ in. (35.2 x 27.6 cm.)

This work is number one from an edition of ten.

£7,000–9,000

\$10,000–13,000

€8,100–10,000

**PROVENANCE:**

Donated by the artist.

This work is being sold to benefit the Friends of Kayany, a U.S. public charity that supports schools for Syrian refugee children in Lebanon. Working closely with the Kayany Foundation, Friends of Kayany has helped provide schooling for more than 3,500 refugee children living in Informal Tented Settlements. These schools provide education, crucial nutritional support, clothing and medical aid to some of the most vulnerable children in the world.

# PIETER HUGO

*Mummy Ahmadu and Mallam Mantari Lamal with Mainasara, Abuja, Nigeria, 2005* is emblematic of Pieter Hugo's bold photographic style. Focusing his practice on photographing local African communities of his hometown of Cape Town, South Africa, he has worked in many countries across Africa, documenting the lives of the people through his portraits, often focusing on segregated groups of people living on the outskirts of society.

His series *The Hyena and Other Men* (2005-2007) draws attention to surreal or unbelievable every-day routines of the honey gatherers or gang members who display their chained-up baboons or hyenas threateningly on the streets. In this work from the series, Hugo presents a small child in school uniform fearlessly sat on a hyena whose sharp teeth are exposed by a man crouching beside it. The man is dressed in a make-shift outfit of rags around his waist and the background of strewn wooden remnants is just as rudimentary. The expression of both figures is one of normality, fatigue and habit-induced boredom. It is this which immediately draws attention to the divide between subject and viewer.

Pieter Hugo's work is represented in prominent public and private collections, among them are The Museum of Modern Art, New York, the Victoria and Albert Museum, London, the San Francisco Museum of Modern Art, The Metropolitan Museum of Modern Art, New York and the J. Paul Getty Museum, Los Angeles.

47

## PIETER HUGO (B. 1976)

*Mummy Ahmadu and Mallam Mantari Lamal with Mainasara, Abuja, Nigeria, 2005*

digital C-print

signed, titled, dated and numbered '8/9' in ink (verso)

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

sheet: 44 x 44 in. (111.7 x 111.7 cm.)

This work is number eight from the sold-out edition of nine, plus two artist's proofs.

£15,000–20,000

\$22,000–28,000

€18,000–23,000

### PROVENANCE:

Yossi Milo Gallery, Inc., New York.

Acquired from the above by the present owner.

### EXHIBITED:

Wolfsburg, Kunstmuseum, *Between the Devil and the Deep Blue Sea*, 19 February –23 July 2017 (another print of this image).

### LITERATURE:

Exhibition Catalogue, *Pieter Hugo: This Must Be The Place*, The Hague Museum of Photography, The Hague, n.p.









*'I had taken a photograph of a stray dog, showing the whites of its eyes and snarling...that dog and I came to be seen and talked about as if somehow superimposed on each other...roaming around town and on the back streets, carrying my camera, appeared in others' eyes very much like a stray dog.'* —DAIDO MORIYAMA

**48**

**DAIDO MORIYAMA (B. 1938)**

*Stray Dog, Misawa, Aomori, 1971*

gelatin silver print, printed 2008

signed in Japanese and English in pencil (verso)

image/sheet: 39 $\frac{1}{8}$  x 49 $\frac{3}{4}$  in. (99.5 x 126.5 cm.)

£22,000–28,000

\$32,000–40,000

€26,000–32,000

**PROVENANCE:**

Anon. sale, Christie's London, 15 May 2008, lot 66.

Acquired at the above sale by the present owner.

**LITERATURE:**

Asahi Camera, March 1971.

D. Moriyama, Hunter, Chuo-koron-sh, Tokyo, 1972. Exhibition Catalogue, *New Japanese Photography*, The Museum of Modern Art, New York, 1974, n.p.

Exhibition Catalogue, *Photography Until Now*, The Museum of Modern Art, New York, 1989, p. 261.

Exhibition Catalogue, *Daido Moriyama: Stray Dog*, San Francisco Museum of Modern Art, San Francisco, 1999, cover, pl. 22.

K. Nishii, *Daido Moriyama 55*, Phaidon, London, 2001, p. 55.

*Daido Moriyama: The Complete Works, Vol.1 1964-1973*, Daiwa Radiator Factory, Tokyo, 2003, p. 312.

A. W. Tucker et al., *The History of Japanese Photography*, Yale University Press, New Haven, 2003, p. 249.

Exhibition Catalogue, *Daido Moriyama*, Fondation Cartier pour l'art contemporain, Paris, 2003, pp. 8-9.

Exhibition Catalogue, *Hunter of Light: Daido Moriyama 1965-2003*, Shimane Art Museum/NHK Educational, Shimane, 2003, cover, pp. 140-141.

Daido Moriyama made two versions of his most iconic image with the dog facing in opposite directions. Here the dog is facing left as it first appeared in the March 1971 issue of *Asahi Camera*. When *Stray Dog* was next published in Moriyama's *Hunter* in June 1972, the dog is facing right. Both versions continue to be exhibited and reproduced. One of his signature images, his identification with the subject was so pertinent it inspired the title of his autobiography *Memories of a Dog*.



49

**49**  
**STEVE SCHAPIRO (B. 1934)**

*The Worst is Yet to Come, New York, 1968*

gelatin silver print, printed later, flush-mounted on aluminium  
 signed and numbered '6/10' in ink on typed titled, dated and  
 numbered photographer's credit label (frame backing board)  
 image: 25% x 39% in. (65 x 100 cm.)  
 sheet/flush mount: 34% x 48% in. (88 x 123.5 cm.)  
 This work is number six from an edition of ten.

£5,000–7,000

\$7,100–9,900  
 €5,800–8,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**LITERATURE:**

D. Hickey and S. Schapiro, *American Edge*, Arena, London, 2000.

**λ 50**  
**ALBERT WATSON (B. 1942)**

*Darth Vader, The Original Helmet Star Wars, New York city, 2005*

archival pigment print  
 signed, titled, dated and numbered '6/10' in ink on label (frame  
 backing board)  
 image: 50% x 37% in. (129 x 96 cm.)  
 sheet: 56 x 41% in. (142 x 106 cm.)  
 This work is number six from the sold-out edition of ten.

£14,000–18,000

\$20,000–25,000  
 €17,000–21,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.





**51**  
**HENRI CARTIER-BRESSON (1908-2004)**

*Bruxelles, 1932*

gelatin silver print, printed later  
 blindstamped and signed in ink (margin)  
 image: 9½ x 14½ in. (24 x 36 cm.)  
 sheet: 11¾ x 15¾ in. (30 x 40 cm.)

£6,000–8,000

\$8,500–11,000  
 €6,900–9,100

**PROVENANCE:**

Throckmorton Fine Art, New York.  
 The Vernacular Eye: Photographic Albums, Snapshots & Objects sale,  
 Swann Galleries, New York, 17 April 2014, lot 214A.  
 Acquired at the above sale by the present owner.

**LITERATURE:**

H. Cartier-Bresson, *The world of Henri Cartier-Bresson*, The Viking Press, New York, 1968, pl. 5.  
*Henri Cartier-Bresson*, Aperture, The Master of Photography series, 1976, pl. 15.  
*Henri Cartier-Bresson Photographer*, Thames and Hudson, London, 1982, pl. 155.  
 Exhibition Catalogue, *Henri Cartier-Bresson: The Early Work*, The Museum of Modern Art, New York, 1987, pl. 73.  
 H. Cartier-Bresson, *Scrapbook, photographs 1932-1946*, Schirmer/Mosel, Munich, 2006, pl. 16, p. 83.



'George Hoyningen-Huene... was one of the photographer's whose work I most admired. To George my thanks are proffered for adding this additional pleasure to travel and an extra facet to my photographic career. I was inspired to a new enthusiasm: journeys to exotic and romantic lands.' —CECIL BEATON

52

**CECIL BEATON (1904-1980)  
& GEORGE HOYNINGEN-HUENE (1900-1968)**

*A Scrapbook, compiled by Beaton and including an extensive series of studies by Hoyningen-Huene, 1930s*

the majority of the images comprising postcards and gelatin silver prints recording Beaton's interests in art, architecture and the interior, the record of his 1938 travels when 'I was initiated into the Rococo marvels of Austria and Bavaria' (*The Wandering Years*, p. 333), and approximately 47 gelatin silver prints by Hoyningen-Huene from a trip made with Beaton in 1931, the majority of these titled and dated in ink with stamped photographer's credit (verso), mounted or loose within pages of leather bound album with gold leaf to front cover

album: 17 x 12½ x 2 in. (43.1 x 31.6 x 5 cm.)  
image/sheet various sizes up to: 11.3/4 x 10.1/4 in. (30 x 26 cm.)

£3,000–5,000

\$4,300–7,100  
€3,500–5,700

**PROVENANCE:**

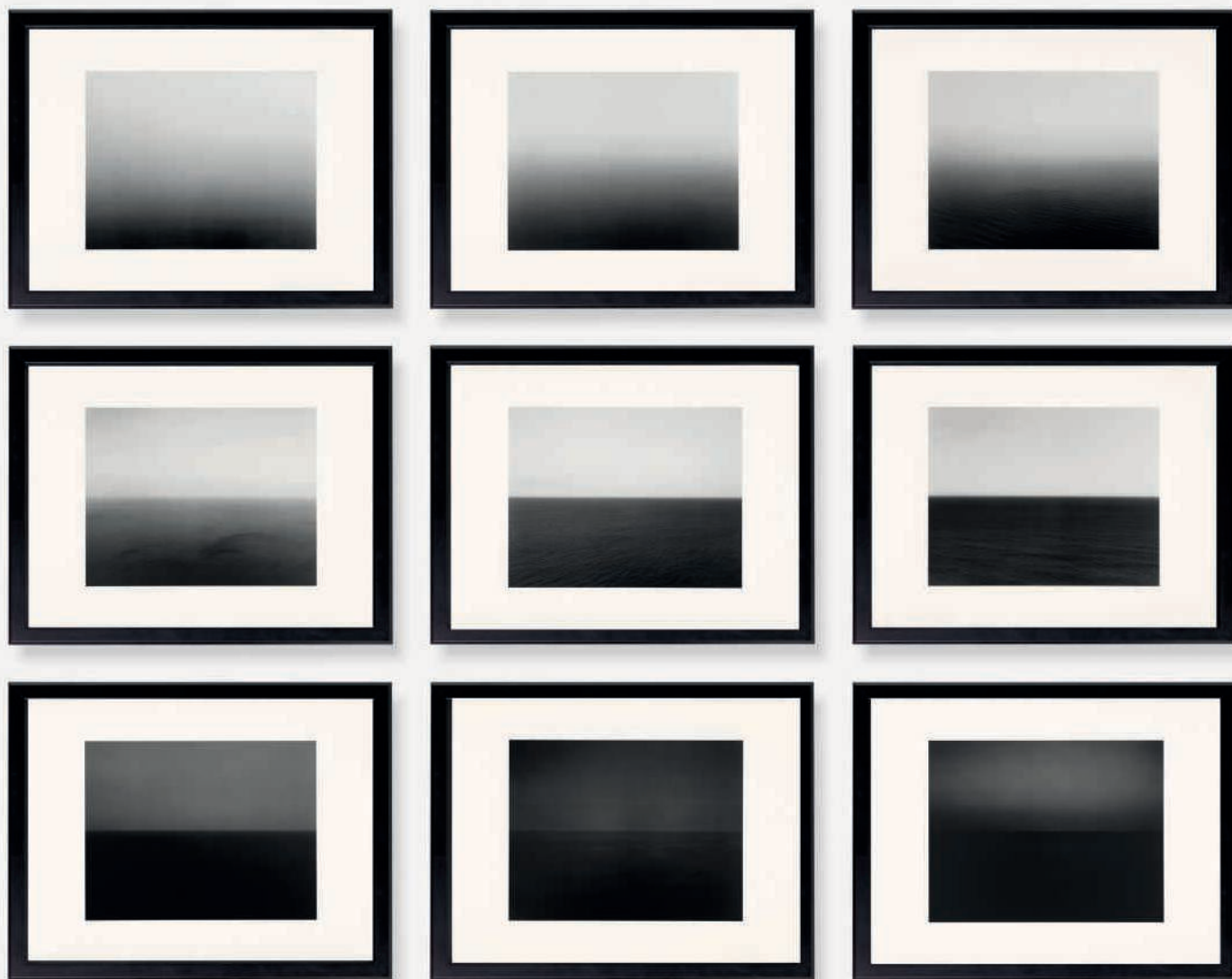
The Artist.  
Thence by descent to the present owner.

**LITERATURE:**

C. Beaton, *Cecil Beaton Diaries. The Wandering Years, 1922-1939*, Weidenfeld & Nicholson, London, 1961, p. 232, p. 333.



**Marseille, 1931 by George Hoyningen-Huene**



(part illustrated)

53

**HIROSHI SUGIMOTO (B. 1948)**

*Time Exposed, 1991*

portfolio of 51 offset lithographs, each tipped on card; each with blindstamped title, date, and number (mount, recto); title page, plate list, and colophon; contained in aluminum portfolio with cardboard packing.

each image/sheet approximately: 9½ x 12½ in. (24.1 x 31.1 cm.)

each mount: 13¾ x 18¼ in. (35 x 46.4 cm)

This work is the first edition of five hundred copies printed in the summer of 1991 at the Mitsumura Printing Co., Ltd., Tokyo, Japan.

£8,000–12,000

\$12,000–17,000

€9,200–14,000





PROPERTY OF A PRESTIGIOUS EUROPEAN COLLECTOR

**\* 54**

**HIROSHI SUGIMOTO (B. 1948)**

*Black Sea #366, Ozuluce, 1991*

gelatin silver print, mounted on board  
blindstamped title, date and numbers '17/25' '366' (recto); signed in  
pencil (mount, recto)

image: 16½ x 21¼ in. (42 x 54 cm.)

sheet: 18¾ x 23¾ in. (47.5 x 60.2 cm.)

mount: 19¾ x 25 in. (50 x 63.5 cm.)

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

£15,000–20,000

\$22,000–28,000

€18,000–23,000

**PROVENANCE:**

Howard Greenberg Gallery, New York.

Acquired from the above by the present owner.

**LITERATURE:**

Exhibition Catalogue, *Hiroshi Sugimoto*, Mori Art Museum, Tokyo, 2005-2006, p. 124.

*'However fake the subject, once  
photographed, it's as good as real.'*

—HIROSHI SUGIMOTO

PROPERTY OF A PRESTIGIOUS NEW YORK COLLECTOR

**55**

**HIROSHI SUGIMOTO (B. 1948)**

*Catherine of Aragon, 1999*

gelatin silver print, flush-mounted on board  
signed in silver ink on typed titled, dated and numbered '4/5'  
photographer's credit label (frame backing board)  
image/sheet/flush mount: 58¾ x 47 in. (148 x 118 cm.)  
This work is number four from an edition of five.

£60,000–80,000

\$85,000–110,000

€69,000–91,000

**PROVENANCE:**

Barbara Mathes Gallery, New York.

Private Collection.

Anon. sale, Sotheby's New York, 19 May 2017, lot 541.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Barcelona, Fundación MAPFRE Casa Garriga i Nogués

Exhibition hall, *Hiroshi Sugimoto. Black Box*, 2016 (another print  
of this image).

**LITERATURE:**

Exhibition Catalogue, *Sugimoto Portraits*, The Solomon R.

Guggenheim Museum, Bilbao, 2000, p. 81.

Exhibition Catalogue, *Hiroshi Sugimoto*, Mori Art Museum,

Tokyo, 2005-2006, p. 224.





56

56

**LEE FRIEDLANDER (B. 1934)**

*Galax, Virginia, 1962*

gelatin silver print, printed 2005  
 signed, titled, dated and variously annotated in  
 pencil with stamped photographer's copyright  
 credit and print date (verso)  
 image: 8½ x 12¾ in. (21.5 x 32.5 cm.)  
 sheet: 11 x 14 in. (28 x 35.5 cm.)

£4,000–6,000

\$5,700–8,500

€4,600–6,900

**PROVENANCE:**

Timothy Taylor Gallery, London.  
 Acquired from the above by the present owner in  
 2012.

**LITERATURE:**

W. Evans, 'The Little Screens,' *Harper's Bazaar*, vol.  
 96, no. 2, February 1963, pp. 126-129.  
 R. Slemmons, *Lee Friedlander: Like a One-Eyed  
 Cat: Photographs 1956-1987*, Harry N. Abrams Inc.,  
 New York, 1989, pl. 29.  
 L. Friedlander, *The Little Screens*, Fraenkel Gallery,  
 San Francisco, 2001, pls. 7, 32.  
 P. Galassi, *Friedlander*, The Museum of Modern  
 Art, New York, 2005, p. 94, pl. 75.



57

57

**LEE FRIEDLANDER (B. 1934)**

*Nashville, Tennessee, 1963*

gelatin silver print, printed 2007  
 signed and variously annotated in pencil with  
 stamped photographer's copyright credit and print  
 date (verso)  
 image: 12¾ x 8½ in. (32.5 x 21.6 cm.)  
 sheet: 14 x 10⅞ in. (35.5 x 27.7 cm.)

£4,000–6,000

\$5,700–8,500

€4,600–6,900

**PROVENANCE:**

Timothy Taylor Gallery, London.  
 Acquired from the above by the present owner in  
 2012.

**LITERATURE:**

Exhibition Catalogue, *Friedlander*, The Museum of  
 Modern Art, New York, 2005, pl. 90, p. 100.



58

**HIROSHI SUGIMOTO (B. 1948)**

*Regency, San Francisco, 1992*

gelatin silver print

blindstamped title and numbers '5/25''239' (margin)

image: 16½ x 21¼ in. (42 x 54 cm.)

sheet: 19¼ x 23⅝ in. (49 x 60 cm.)

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

£15,000–20,000

\$22,000–28,000

€18,000–23,000

**PROVENANCE:**

Sonnabend Gallery, New York.

Private Collection, Switzerland (acquired from the above in 1994).

Anon. sale, Christie's London, 12 February 2015, lot 222.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Locarno, Galleria SPSAS, *Motion Picture by Sugimoto*, 1995.

**LITERATURE:**

Exhibition Catalogue, *Motion Picture by Sugimoto*, Galleria SPSAS, Locarno, 1995, n.p.

H. Belting, *Hiroshi Sugimoto: Theatres*, Sonnabend Sundel Editions, New York, 2000, pp. 90 and 222, n. 239.

Exhibition Catalogue, *Photography and Beyond in Japan: Space, Time*

*and Memory*, Hara Museum of Contemporary Art, Tokyo, p. 148, pl. 19.

Exhibition Catalogue, *Through the Looking Brain: A Swiss Collection of Conceptual Photography*, Kunstmuseum Bonn, Bonn, 2011–2012, p. 230.



59

**ROBERT MAPPLETHORPE (1946–1989)**

*Parrot Tulip, 1987*

gelatin silver print, printed 1989, flush-mounted on board titled, dated and numbered '9/10' '1733' in ink and signed by Michael Ward Stout, Executor, and dated in ink in Estate copyright credit stamp with facsimile signature (flush mount, verso)  
image: 19 $\frac{1}{8}$  x 19 $\frac{1}{8}$ in. (48.5 x 48.5cm.)  
sheet/flush mount: 23 $\frac{3}{8}$  x 23 $\frac{3}{8}$ in. (60.5 x 50.5 cm.)

This work is number nine from an edition of ten, plus two artist's proofs.

£8,000–12,000

\$12,000–17,000

€9,200–14,000

**PROVENANCE:**

Galerie Xavier Hufkens, Brussels.

Acquired from the above by the present owner.

**LITERATURE:**

H. Muschamp, *Mapplethorpe: The Complete Flowers*, teNeues, Krefeld, 2006, n.p.



60

**ROBERT MAPPLETHORPE (1946-1989)**

*Roses, 1988*

gelatin silver print, printed 1990, flush-mounted on board  
signed, title, dated and numbered 'AP 1/2' '1930' in ink and signed by  
Michael Ward Stout, Executor, and dated in ink in Estate copyright  
credit stamp with facsimile signature (flush mount, verso)  
image: 19 1/8 x 19 1/8 in. (48.5 x 48.5 cm.)

sheet/flush mount: 23 3/8 x 23 3/8 in. (60.5 x 50.5 cm.)

This work is artist proof number one of  
two aside from an edition of ten.

£10,000-15,000

\$15,000-21,000  
€12,000-17,000

**PROVENANCE:**

Sean Kelly Gallery, London.

Acquired from the above by the present owner.



61

**ROBERT MAPPLETHORPE (1946-1989)**

*Chest/Livingston, 1987*

gelatin silver print, flush-mounted on board

signed and dated in ink in stamped photographer's copyright credit,

titled, dated and numbered '6/10' in ink (flush mount, verso)

image: 19 $\frac{5}{8}$  x 23 $\frac{5}{8}$  in. (48.5 x 58.5 cm.)

sheet/flush-mount: 20 x 24 in. (50 x 60.5 cm.)

This work is number six from an edition of ten, plus two artist's proofs.

£6,000–8,000

\$8,500–11,000

€6,900–9,100

**PROVENANCE:**

Hamiltons Gallery, London.

Acquired from the above by the present owner.





62

**IRVING PENN (1917-2009)**

*Nude 151, 1950*

platinum-palladium print, printed July 1976  
signed, titled, date of print, numbered '6/38' and variously annotated  
in pencil with stamped photographer's copyright credit and edition  
information (verso)

image: 18¾ x 17⅞ in. (47.5 x 45.5 cm.)

sheet: 24⅞ x 22½ in. (62 x 57 cm.)

This work is number six from an edition of thirty-eight.

£10,000–15,000

\$15,000–21,000

€12,000–17,000

**PROVENANCE:**

The Photography Gallery, Philadelphia.

Acquired from the above by the present owner.

**LITERATURE:**

Exhibition Catalogue, *Earthy Bodies: Irving Penn's Nudes, 1949-50*,  
The Metropolitan Museum of Art, New York, 2002, p. 69.





## ROBERT MAPPLETHORPE

*'If I had been born one or two hundred years ago, I might have been a sculptor.'* —ROBERT MAPPLETHORPE

Executed in 1984, *Ken Moody and Robert Sherman* is one of Robert Mapplethorpe's most iconic images. Exquisitely staged, the work juxtaposes two male heads in profile, infused with the near-sculptural elegance and classical composure that defined Mapplethorpe's still-life photographs and portraits during this period. Characteristically riddled with binary contrasts – black and white, eyes open and closed – the work uses subtle directional lighting to capture the textural nuances and undulating contours of the subjects' facial features. Soft tonal gradations differentiate Moody's skin from the dark background behind, throwing his visage into relief against Sherman's ethereal pallor. The work is a platinum print – an expensive and difficult medium, typically reserved for Mapplethorpe's favourite images, which lends the work a luminous painterly quality. Other platinum prints of this image are held in the Guggenheim Museum, New York, and the J. Paul Getty Trust, Los Angeles.

Having originally trained in painting and sculpture, Mapplethorpe came to prominence in 1970s New York, initially experimenting with Polaroids before gravitating towards black and white studio photography. Heavily involved in the lively New York scene at a time of rapid social change, he fearlessly confronted taboos surrounding gender, sexuality and mortality, seeking to instil beauty and dignity into subjects that lay outside accepted social norms. Mapplethorpe first met Sherman in a members-only S&M club in the Meatpacking district in the late 1970s. An actor, dancer and drag performer, Sherman had lost all his hair after developing alopecia as a child, and struggled with his identity throughout his youth. Through working with Mapplethorpe, he came to embrace his appearance, modelling for him several times before the present work was made. For this double portrait, he was joined by Moody – a fellow alopecia sufferer, who the artist had met in 1982. 'He was twice my size and built like a body-builder', recalls Sherman (R. Sherman, quoted at <https://archives.sfweekly.com/exhibitionist/2014/08/13/the-man-in-the-photo-art-everywhere-tells-the-story-of-an-icon> [accessed 27 March 2018]). The work became the promotional image for Mapplethorpe's solo exhibition at the National Portrait Gallery, London in 1988, which Sherman himself attended. Today, it remains one of the most striking achievements by an artist who delighted in the celebration of difference.

63

**ROBERT MAPPLETHORPE (1946-1989)**

*Ken Moody and Robert Sherman, 1984*

platinum-palladium print

signed, dated and numbered '2/3' in pencil (margin)

image: 19½ x 19¾ in. (49.5 x 50.2 cm).

sheet: 25½ x 21⅞ in. (65 x 55.5 cm.)

This work is number two from an edition of three, plus one artist's proof.

**Other platinum-palladium prints of this image are in the collection of The Solomon R. Guggenheim Museum, New York, and The J. Paul Getty Museum, Los Angeles**

£70,000-90,000

\$100,000-130,000

€81,000-100,000

**PROVENANCE:**

Anon. sale, Phillips de Pury & Company New York, 16 April 2010, lot 63.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Tucson, Center for Creative Photography, *Robert Mapplethorpe: Portraits*, 11 July - 27 September 2009.

Aros, Aarhus Art Museum, *Robert Mapplethorpe: On the edge*, 17 June - 30 October 2016.

Helsinki, Kiasma Museum of Contemporary Art, *Robert Mapplethorpe*, 13 March - 13 September 2015.

Los Angeles, The J. Paul Getty Museum, *Robert Mapplethorpe The Perfect Medium*, 15 March - 31 July 2016.

**LITERATURE:**

R. Mapplethorpe, S. Sontag, *Certain People: A Book of Portraits*, Twelvetees press, Pasadena, 1985. n.p.

Exhibition Catalogue, *Robert Mapplethorpe*, Whitney Museum of American Art, New York, 1988, p. 135.

Exhibition Catalogue, *Mapplethorpe Portraits*, The National Portrait Gallery, London, 1988, p. 31, pl. 11.

Exhibition Catalogue, *Robert Mapplethorpe: The Perfect Moment*, Institute of Contemporary Art, Philadelphia, 1989, p. 77.

A. Danto, *Mapplethorpe*, Jonathan Cape, London, 1992, pl. 229.

Exhibition Catalogue, *Mapplethorpe*, Hayward Gallery, London, 1992, p. 211.

P. Morrisroe, *Mapplethorpe: A Biography*, Random House, New York, 1995, n.p.

Exhibition Catalogue, *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist prints*, Deutsche Guggenheim, Berlin, 2004, pl. 81.

Exhibition Catalogue, *Robert Mapplethorpe: Perfection in Form*, Gallerie dell'Accademia, Florence, 2010, p. 177, pl. 75.

Exhibition Catalogue, *Robert Mapplethorpe, The Photographs*, The J. Paul Getty Museum, Los Angeles, 2016, pl. 135, p. 173.





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**\* 64**

**ROBERT MAPPLETHORPE (1946-1989)**

*R M Glass Collection, 1984*

gelatin silver print, flush-mounted on board  
 facsimile signature, signed and dated by Michael Ward Stout,  
 Executor, in ink in stamped Estate copyright credit, titled, dated  
 and numbered '1/10' in pencil (flush mount, verso)  
 image: 14¾ x 14¾ in. (37.5 x 37.5 cm.)  
 sheet/flush mount: 19¾ x 15¾ in. (50 x 40.2 cm.)  
 This work is number one from an edition of ten,  
 plus two artist's proofs.

**PROVENANCE:**

Galerie Thaddaeus Ropac, Paris.  
 Acquired from the above by the present owner.

£12,000-15,000

\$17,000-21,000  
 €14,000-17,000



SELECTED IMAGES FROM THE COLLECTION OF  
JOHN SWANNELL

**65**

**ROBERT MAPPLETHORPE (1946-1989)**

*James Ford, 1979*

gelatin silver print, flush-mounted on board  
signed, dated and numbered '7/10' in ink (margin)  
image: 13¾ x 13¾ in. (35 x 35 cm.)  
sheet/flush mount: 19⅞ x 16 in. (50.5 x 40.5 cm.)  
This work is number seven from an edition of ten,  
plus two artist's proofs.

Another print of this image is in the collection of **The J. Paul Getty Museum, Los Angeles.**

£15,000–20,000

\$22,000–28,000  
€18,000–23,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**LITERATURE:**

K. Wise, *Portrait: Theory*, Lustrum Press, New York, 1981, p. 144.  
S. Sontag, *Certain People: A book of portraits*, Twelvetees press, Pasadena, 1985, n.p.  
Exhibition Catalogue, *Mapplethorpe Portraits*, Nation Portrait Gallery, London, 1988, p. 47, pl. 27.  
Exhibition Catalogue, *Robert Mapplethorpe: The Perfect Moment*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1989, p. 53.  
G. Celant, *Mapplethorpe*, Electa, Milano, 1992, p. 23.  
A. Danto, *Mapplethorpe*, New York, Random House, 1992, pl. 75.  
Exhibition Catalogue, *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist prints*, Deutsche Guggenheim Berlin, Berlin, 2004, p. 43.  
Exhibition Catalogue, *Robert Mapplethorpe: Perfection in Form*, Gallerie dell'Accademia, Florence, pl. 30, p. 126.  
Exhibition Catalogue, *Robert Mapplethorpe, The Photographs*, The J. Paul Getty Museum, Los Angeles, 2016, pl. 62, p. 87.



66

**KENRO IZU (B. 1949)**

*Still Life #636, 1998*

platinum-palladium print, printed 2004  
numbered '93ST636' '12/20' in pencil (margin); signed, titled,  
date of image and of print and numbered '12/20' in ink in stamped  
photographer's copyright credit (verso)

image: 20 $\frac{7}{8}$  x 15 $\frac{3}{4}$  in. (53 x 40 cm)

sheet: 21 $\frac{1}{8}$  x 16 $\frac{1}{2}$  in. (55 x 42 cm.)

This work is number twelve from an edition of twenty.

£3,000–5,000

\$4,300–7,100

€3,500–5,700

**PROVENANCE:**

Howard Greenberg Gallery, New York.

Acquired from the above by the present owner.





67

**ROBERT MAPPLETHORPE (1946-1989)**

*Calla Lily, 1988*

gelatin silver print, printed 1988, flush-mounted on board  
signed in ink, date of image and of print in pencil in copyright credit  
stamp (flush mount, verso)

image: 18 $\frac{7}{8}$  x 18 $\frac{7}{8}$  in. (48 x 48 cm.)

sheet/flush mount: 23 $\frac{3}{8}$  x 19 $\frac{7}{8}$  in. (60.5 x 50.5 cm.)

£25,000–35,000

\$36,000–50,000

€29,000–40,000

**PROVENANCE:**

The John Reid Collection sale, Christie's London, 17 December 1998, lot 684.

Private Collection.

Anon. sale, Christie's New York, 15 October 2004, lot 202.

Private Collection, USA.

Anon. sale, Sotheby's New York, 13 May 2010, lot 423.

Acquired at the above sale by the present owner.

68

**IRVING PENN (1917-2009)**

*Girl in bed (Jean Patchett), New York, 1949*

platinum-palladium print, printed 1970, flush-mounted on aluminium

signed, titled, date of image and of print, numbered '7/15' '496' and variously annotated in pencil with photographer's/Condé Nast copyright credit on typed label and edition information (flush mount, verso)

image: 21 x 15¾ in. (53.2 x 40 cm.)

sheet/flush mount: 26 x 22 in. (66 x 56 cm.)

This work is number seven from an edition of fifteen.

£30,000–50,000

\$43,000–71,000

€35,000–57,000

**PROVENANCE:**

Private Collection, late 1970s, Marlborough Gallery, New York.

Anon. sale, October 9, 2009, lot 183, Sotheby's, New York.

Acquired at the above sale by the present owner.

**LITERATURE:**

Exhibition Catalogue, Irving Penn: Collection Privée/

Privatsammlung, Musée d'art et d'histoire, Fribourg, 1994, pp. 26,

46.





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**69**  
**IRVING PENN (1917-2009)**

*Cigarette #42, New York, c. 1974*

platinum-palladium print, printed 1974, mounted on aluminum  
 signed, dated, numbered '15/34' and variously annotated in ink with  
 stamped photographer's copyright credit (mount, verso)

image: 23¾ x 19½ in. (60 x 49 cm.)

sheet: 24¾ x 22 in. (63 x 56 cm.)

mount: 31½ x 26¾ in. (80 x 68 cm.)

This work is number fifteen from an edition of thirty-four.

£22,000-28,000

\$32,000-40,000

€26,000-32,000

**PROVENANCE:**

Anon. sale, Christie's New York, 24 April 2007, lot 266.  
 Acquired at the above sale by the present owner.

**LITERATURE:**

A. Foresta, W. Stapp, *Irving Penn: Master Images*, Smithsonian Institution  
 Press, Washington DC., 1990, pl. 47, p. 60.  
 A. Liberman, *Passage: A Work Record*, Jonathan Cape, London, 1991, p. 206.

**70**  
**IRVING PENN (1917-2009)**

*Cigarette #135 (C415), 1972*

platinum-palladium print, printed April 1974, flush-mounted on  
 aluminium

signed, titled, date of print, numbered '12/15' and variously annotated  
 in pencil, variously stamped with photographer's copyright credit  
 (flush mount, verso)

image: 18¾ x 23 in. (47.1 x 58.9 cm.)

sheet/flush mount: 22 x 25 in. (56.3 x 64.2 cm.)

This work is number twelve from an edition of fifteen.

£22,000-28,000

\$32,000-40,000

€26,000-32,000

**PROVENANCE:**

Anon. Sale, Christie's New York, 5 April 2013, lot 187.  
 Acquired at the above sale by the present owner.

**LITERATURE:**

Exhibition Catalogue, *Irving Penn: Le Centenaire*, Grand Palais,  
 Réunion des Musées Nationaux, Paris, 2017, pl. 172.



71

71

**IRVING PENN (1917-2009)**

*(SM) Rag Face, Neg II, 1975*

platinum-palladium print, printed 1976  
signed, titled, date of image and of print, numbered '57/61', edition  
annotation and inscribed 'Merry Christmas to Pat, Christmas 1976' in pencil  
with stamped photographer's copyright credit (verso)  
image/sheet: 30 x 22½ in. (76 x 57.5 cm.)

This work is number fifty-seven from an edition of sixty-one.

£15,000-20,000

\$22,000-28,000

€18,000-23,000

**PROVENANCE:**

*Three Decades with Irving Penn: Photographs from the Collection of Patricia McCabe*, Christie's New York, 14 April 2010, lot 3.  
Acquired at the above sale by the present owner.

**LITERATURE:**

A. Liberman, *Irving Penn, Passage: A Work Record*, Alfred A. Knopf Callaway, New York, 1991, p. 217.



72

**IRVING PENN (1917-2009)**

*Bird Bones, (Sweden), 1980*

platinum-palladium print, printed October 1981, flush-mounted on aluminium

signed, titled, date of image and of print, numbered '15/32' and 'AR 1589' in pencil, stamped photographer's copyright credit and edition information (flush mount, verso)

image: 19 $\frac{1}{8}$  x 11 $\frac{1}{8}$  in. (48.5 x 28.8 cm.)

sheet/flush mount: 24 x 16 $\frac{1}{8}$  in. (61 x 41 cm.)

This work is number fifteen from an edition of thirty-two.

£15,000-20,000

\$22,000-28,000

€18,000-23,000

**PROVENANCE:**

Anon. sale, Christie's New York, 18 October 2007, lot 427.

Private Collection.

Anon. Sale, Phillips, New York, October 16, 2008, lot 98.

Acquired at the above sale by the present owner.

**LITERATURE:**

I. Penn, *Recent Still Life*, Marlborough Gallery Inc., 1982, no. 26, p. 12.

J. Szarkowski, *Natures Mortes. Irving Penn*, Assouline, Paris, 2001, n.p.

I. Penn, *Still Life*, Little, Brown., 2001, n.p.

**73**

**IRVING PENN (1917-2009)**

*Cigarettes, Street findings, New York, 1999*

Fuji crystal archive print, printed September 2000, flush-mounted on aluminium

signed, titled, date of image and of print and variously annotated ink with stamped photographer's copyright credit and edition information (flush mount, verso)

image: 43 $\frac{1}{8}$  x 35 $\frac{7}{8}$  in. (109.5 x 91 cm.)

sheet/flush mount: 46 $\frac{5}{8}$  x 38 $\frac{7}{8}$  in. (118.4 x 98.8 cm.)

This work is from an edition of nineteen.

£25,000–35,000

\$36,000–50,000

€29,000–40,000

**PROVENANCE:**

Private Collection, Europe.

**LITERATURE:**

J. Szarkowski, *Nature Morte Irving Penn Photographies 1938-2000*, Assouline, Paris, 2001, n.p.







74

**74**

**GREG GORMAN (B. 1949)**

*Andy Warhol, Los Angeles, 1986*

gelatin silver print

signed, titled, dated and numbered '10/25' in pencil on  
photographer's copyright credit label (verso)

image: 23 $\frac{3}{8}$  x 19 $\frac{1}{8}$  in. (60.5 x 48.5 cm.)

sheet: 31 $\frac{1}{2}$  x 26 $\frac{3}{8}$  in. (80 x 67 cm.)

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

£2,500–3,500

\$3,600–5,000

€2,900–4,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.



75

**λ 75**

**PATRICK DEMARCHELIER (B.1943)**

*Linda, New York, 1990*

gelatin silver print

signed, titled, dated and numbered in pencil,  
stamped photographer's copyright credit and edition  
information (verso)

image: 21 $\frac{1}{4}$  x 17 $\frac{1}{8}$  in. (54 x 44 cm.)

sheet: 29 $\frac{1}{8}$  x 25 $\frac{1}{2}$  in. (74 x 64 cm.)

This work is number five from an edition of twenty.

£7,000–9,000

\$10,000–13,000

€8,100–10,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**LITERATURE:**

Exhibition Catalogue, *Patrick Demarchelier: Images et  
Mode a Paris*, Petit Palais, Paris, 2008-2009, pl. 18.



**\*76**

**RICHARD AVEDON (1923-2004)**

*Duke and Duchess of Windsor, 1957*

gelatin silver print, printed 1970, flush-mounted on board  
signed and numbered '4/35' in ink (margin); stamped photographer's  
copyright credit (flush mount, verso)  
image: 24 x 20 in. (55.5 x 50.6 cm.)  
sheet/flush mount: 24 x 19<sup>7</sup>/<sub>8</sub> in. (61 x 50.5 cm.)

**Other prints of this image are in the collection of Minneapolis Institute of Art, Minneapolis, the Museum of Modern Art, New York and the Museum of Fine Arts, Houston.**

£6,000–8,000

\$8,500–11,000  
€6,900–9,100

**PROVENANCE:**

Acquired directly from the artist by a private collector, 1972.  
Donated to Burlington City Arts, Burlington, Vermont, 2013.

**LITERATURE:**

R. Avedon and T. Capote, *Observations*, Simon and Schuster, New York, 1959, p. 36.  
J. Livingston and A. Gopnik, *Evidence, 1944-1994, Richard Avedon*, New York, Random House, New York, 1994, n.p.



77

**ELLIOTT ERWITT (B. 1928)**

*Marilyn Monroe, New York, 1956*

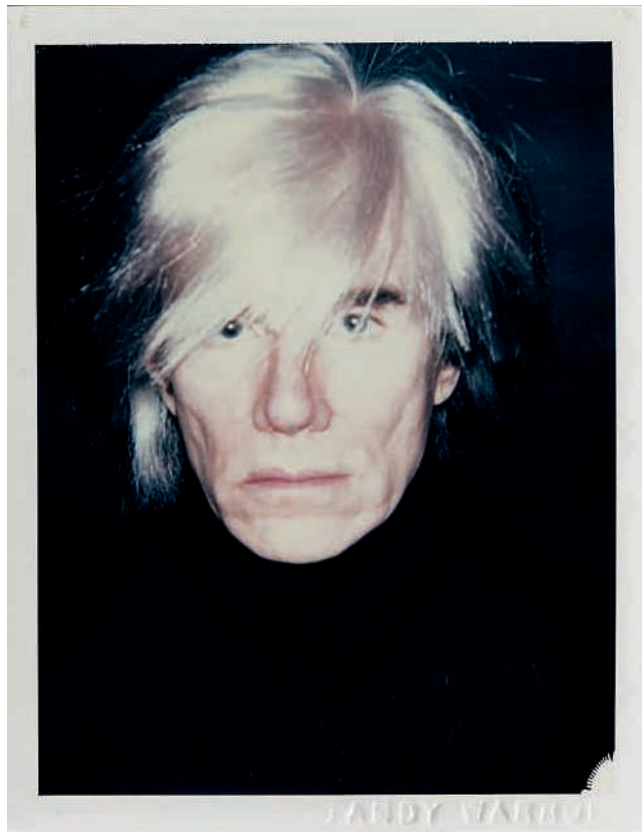
gelatin silver print, printed later  
signed in ink (recto)  
image: 23 $\frac{5}{8}$  x 35 $\frac{3}{8}$  in. (60 x 90 cm.)  
sheet: 32 $\frac{1}{8}$  x 43 $\frac{3}{4}$  in. (81.5 x 111 cm.)

£5,000–7,000

\$7,100–9,900  
€5,800–8,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.



(actual size)

78

**ANDY WARHOL (1928-1987)**

*Self-Portrait (in Fright Wig), 1986*

Polaroid

blindstamped with artist's credit (recto); stamped Estate and Foundation credits, numbered 'FA02.00208' in pencil (verso)

image: 3¼ x 2⅞ in. (9.6 x 7.4 cm.)

sheet: 4¼ x 3⅝ in. (10.9 x 8.7 cm.)

This work is unique.

£15,000–20,000

\$22,000–28,000

€18,000–23,000

**PROVENANCE:**

Galerie Rhomberg, Innsbruck.

Acquired from the above by the present owner.

**EXHIBITED:**

Krakow, Starmach Gallery, *Andy Warhol Polaroids, Celebrities and Self-Portraits*, 13 October - 17 November 2000.

# DAVID LACHAPELLE

A bold recorder of our times, David LaChapelle's distinctive style fuses subversive humour, kaleidoscopic colours and highly sexualised hyper-real aesthetics in every one of his images. His photographs, be they celebrity portraits, allegorical religious images or thin-veiled critiques of consumerism, leave nothing to the imagination and exert a strange, seductive power. LaChapelle was propelled into the field of photography following a chance encounter with Andy Warhol, who hired him as a photographer on his magazine *Interview*, reportedly telling him: 'Do whatever you want. Just make sure everybody looks good' (A. Warhol, quoted in G. Nicholson, 'Stargazing', *Modern Painters*, May 2006, pp. 78-83). Taking this edict to heart, LaChapelle has forged a singular style that is both bizarre and beautiful.

Like Warhol before him, LaChapelle makes no distinction between high and low culture. Fascinated with the cult of celebrity, he is perhaps most famed for submerging his luminary sitters within the Western European tradition of painting, appropriating icons of the Italian Renaissance such as Michelangelo's *Pieta* in his memorable depiction of Courtney Love clutching a body resembling her husband Kurt Cobain, and Botticelli's *Venus and Mars* in his rendering of Naomi Campbell as the Roman goddess Venus in *The Rape of Africa*. The staged artificiality and internal glow of his work, in turn, makes manifest his fascination with the theatrical compositions and stark chiaroscuro of Caravaggio's Baroque paintings. This ability to imbue his work with historical and intellectual weight has seen LaChapelle transcend the label of 'celebrity snapper' and become the leading figure in Western contemporary image-making.



79

## DAVID LACHAPELLE (B.1963)

### *Addicted to Diamonds*, 1997

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

signed in ink on typed titled, dated and numbered 'AP 2/5' photographer's studio label (flush mount, verso)

image/sheet/face and flush mount: 23½ x 17 in. (59.5 x 43 cm.)

This work is number two of five artist's proofs, from an edition of twenty-seven.

£8,000–12,000

\$12,000–17,000  
€9,200–14,000

#### PROVENANCE:

Private Collection, Europe.

*'... someone who makes me laugh is David LaChapelle.  
I think he is very bright, very funny, and good'* —HELMUT NEWTON

**80**

**DAVID LACHAPELLE (B. 1963)**

*Milk Maidens, Alla and Tara in Galliano, Paris, 1996*

chromogenic print  
signed, titled, dated and numbered '28/30' in ink  
(verso)

image: 16 $\frac{7}{8}$  x 22 $\frac{7}{8}$  in. (43 x 58 cm.)

sheet: 25 x 31 $\frac{1}{8}$  in. (63.5 x 79 cm.)

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

£8,000–10,000

\$12,000–14,000

€9,200–11,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**LITERATURE:**

D. LaChapelle, G. Mercurio and F. Torres, *David LaChapelle*, Giunti, Florence, 2007, pp. 40 and 351.  
D. LaChapelle and N. Callaway, *Hotel LaChapelle*, Bullfinch Press, New York, 2009, pp. 86–87.



80

**81**

**DAVID LACHAPELLE (B. 1963)**

*You Are My Holiday, 2004*

C-print  
signed in ink on typed titled, dated and numbered  
'3/10' photographer's credit label (frame backing  
board)

image: 15 $\frac{1}{2}$  x 23 $\frac{1}{4}$  in. (39.5 x 59 cm.)

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

This work is number three from an edition of ten.

£5,000–7,000

\$7,100–9,900

€5,800–8,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.



81



82

**82**

**DAVID LACHAPELLE (B. 1963)**

*Guinevere's Crystal Ball, California, 1994*

chromogenic print

signed, titled, dated and numbered '6/10' in ink (verso)

image: 23¼ x 17½ in. (59 x 44.5 cm.)

sheet: 32¼ x 26⅝ in. (82 x 67.5 cm.)

This work is number six from an edition of ten.

£4,000–6,000

\$5,700–8,500

€4,600–6,900

**PROVENANCE:**

Acquired directly from the artist by the present owner.



83

**λ 83**

**STEVE HIETT (B. 1940)**

*Christina Kruse, Vogue Russia, 2006*

chromogenic print, flush-mounted on aluminium, printed 2010

signed, dated and numbered '1/5' in ink (flush mount, verso)

image/sheet/flush mount: 29⅞ x 39 in. (74 x 99 cm.)

This work is number one from an edition of five.

£2,500–3,500

\$3,600–5,000

€2,900–4,000

**PROVENANCE:**

Private Collection, Europe.

**LITERATURE:**

P. Remy, *Steve Hielt Beyond Blonde*, Prestel, Munich, 2015, n.p.





λ 84

**DANIELE TAMAGNI (1975-2017)**

*Willy Covary, 2007*

chromogenic print, flush-mounted on aluminium  
signed, titled and numbered '7/10' in ink on Michael Hoppen Gallery  
labels (frame backing board)

image: 19¼ x 29½ in. (49 x 75 cm.)

sheet/flush mount: 26 x 35⅞ in. (66 x 91 cm.)

This work is number seven from an edition of ten.

£3,000–5,000

\$4,300–7,100

€3,500–5,700

**PROVENANCE:**

Michael Hoppen Gallery Ltd., London.

Acquired from the above by the present owner.

**LITERATURE:**

D. Tamagni, P. Smith, *Gentlemen of Bacongo*, Trolley, First edition, London, 2009, cover.

Combining fashion and documentary photography, Daniele Tamagni's work shines light on the cultural renaissance taking place in developing African economies. Recognizing the power of fashion in expanding economic and cultural boundaries, Tamagni sought out style in locations outside conventional fashion contexts, such as the streets of Brazzaville, Johannesburg, Nairobi and Dakar. The present work belongs to Tamagni's project focusing on the immaculately dressed dandies of the Congo, known as *Sapeurs*. Building on Ghanaian photographer James Barnor's street photography of the 1960s, Tamagni searched and found distinctive subjects which use fashion to aid their nonchalant confidence and individuality.

Daniele Tamagni's work is held in major public collections including the Los Angeles County Museum of Art, Los Angeles and the Museum of Contemporary Photography, Chicago.



85

λ 85

**JÜRGEN TELLER (B. 1964)**

*Kate Moss, from the 'Kate Moss Portfolio', 2000*

chromogenic print

signed in ink and numbered '9/30' in pencil (verso)

image: 17 $\frac{3}{8}$  x 26 in. (44 x 66 cm.)

sheet: 23 $\frac{3}{8}$  x 30 in. (60 x 76 cm.)

This work is number nine from an edition of thirty.

£3,000–5,000

\$4,300–7,100

€3,500–5,700

**PROVENANCE:**

Danziger Gallery, New York.

Acquired from the above by the present owner.



86

λ 86

**MERT ALAS (B. 1971)  
& MARCUS PIGGOTT (B. 1971)**

*Kate Moss, from the 'Kate Moss Portfolio', 2008*

archival pigment print

signed and numbered '9/30' in pencil (verso)

image: 19 $\frac{1}{4}$  x 25 $\frac{5}{8}$  in. (49 x 65.2 cm.)

sheet: 26 $\frac{3}{4}$  x 33 $\frac{1}{4}$  in. (68 x 84.5 cm.)

This work is number nine from an edition of thirty.

£5,000–7,000

\$7,100–9,900

€5,800–8,000

**PROVENANCE:**

Danziger Gallery, New York.

Acquired from the above by the present owner.



87

**STEVEN KLEIN (B. 1965)**

*Girl with hat, 1993*

gelatin silver print, flush-mounted on aluminium  
signed in ink on typed titled, dated and numbered '8/10' photographer's  
credit label (flush mount, verso)

image/sheet/flush mount: 42 $\frac{7}{8}$  x 35 $\frac{5}{8}$  in. (109 x 90.5 cm.)

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

£14,000–18,000

\$20,000–25,000  
€17,000–21,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.



88

SELECTED IMAGES FROM THE COLLECTION  
OF JOHN SWANNELL

λ 88

**PETER LINDBERGH (B. 1944)**

*Kate Moss, Harper's Bazaar, New York, 1994*

gelatin silver print

signed, titled, dated and numbered '6/25' 'PL27065/5'  
in pencil (verso)

image: 11 x 8 $\frac{5}{8}$  in. (28 x 22 cm.)

sheet: 16 x 12 in. (40.5 x 30.5 cm.)

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

£5,000–7,000

\$7,100–9,900

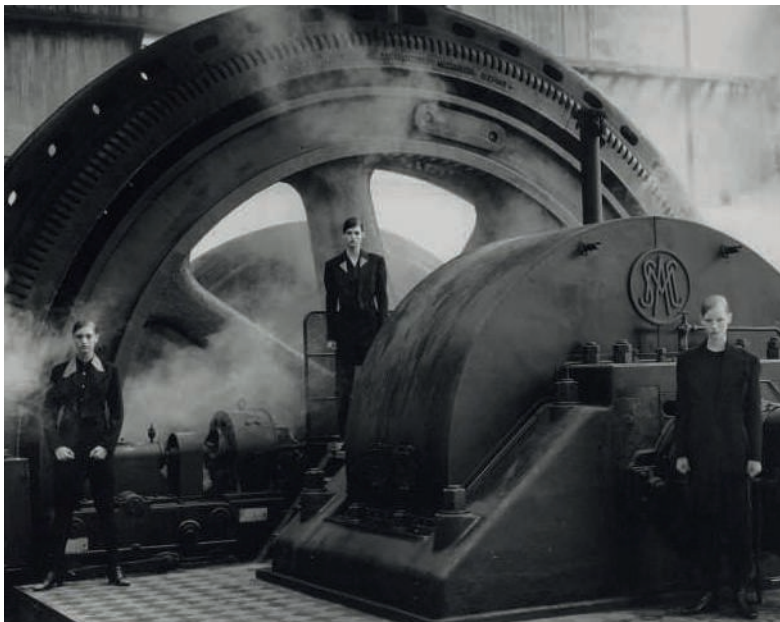
€5,800–8,000

**LITERATURE:**

American Harper's Bazaar, "A star is born", December, 1994.

Exhibition Catalogue, *The Model as a muse: embodying fashion*, The Metropolitan Museum of Art, New York, 2009, p. 190.

M. Harrison, *Images of women*, Schirmer/Mosel, Munich, 2013, p. 13.



89

SELECTED IMAGES FROM THE COLLECTION  
OF JOHN SWANNELL

λ 89

**PETER LINDBERGH (B. 1944)**

*Linda Evangelista, Michaela Berko, Kirsten Owen, Pont-à-Mousson, 1988*

gelatin silver print

signed, titled, dated and numbered '6/25' in pencil and  
signed, dated and numbered '6/25' in ink (verso)

image: 17 $\frac{3}{4}$  x 22 $\frac{1}{2}$  in. (45 x 57 cm.)

sheet: 19 $\frac{7}{8}$  x 23 $\frac{3}{8}$  in. (50.5 x 60.5 cm.)

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

£6,000–8,000

\$8,500–11,000

€6,900–9,100



λ 90

**PATRICK DEMARCHELIER (B. 1943)**

*Vogue Anniversary, 1992*

gelatin silver print

signed in ink, titled, dated and numbered '7/8' 'Cat #1012' in pencil  
on typed photographer's copyright credit label (frame backing  
board)

image: 35 $\frac{3}{8}$  x 35 $\frac{3}{8}$  in. (90 x 90 cm.)

sheet: 48 x 47 $\frac{1}{4}$  in. (122 x 120 cm)

This work is number seven from an edition of eight.

£14,000–18,000

\$20,000–25,000

€17,000–21,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.



91

λ 91

**PATRICK DEMARCHELIER (B. 1943)**

*Shalom Harlow, Paris, 1995*

platinum print, printed 1996  
 signed, dated and numbered '2/5' in pencil (margin); titled, dated  
 and numbered '1007PM' in pencil (verso)  
 image: 14 $\frac{1}{8}$  x 20 $\frac{1}{8}$  in. (36 x 51 cm.)  
 sheet: 20 x 24 in. (51 x 61 cm.)

This work is number two from an edition of five.

£7,000–9,000

\$10,000–13,000  
 €8,100–10,000

**PROVENANCE:**

Lowe & Partners Worldwide Corporate Collection.  
 Anon. sale, Sotheby's London, 7 May 2014, lot 101.  
 Acquired at the above sale by the present owner.

λ 92

**PATRICK DEMARCHELIER (B. 1943)**

*Stella and Kristen, New York, September, 1995*

gelatin silver print, flush-mounted on board  
 signed in ink (flush mount, verso)  
 image: 38 $\frac{3}{4}$  x 28 $\frac{1}{8}$  in. (98.5 x 71.5 cm.)  
 sheet/flush mount: 44 $\frac{7}{8}$  x 34 $\frac{1}{4}$  in. (114 x 87 cm.)

£8,000–10,000

\$12,000–14,000  
 €9,200–11,000

**PROVENANCE:**

Private Collection, Europe.





SOLD TO BENEFIT THE COMMUNITY H.E.A.R.T. CHARITY

**93**

**HELMUT NEWTON (1920-2004)**

*"Fashion Model and gardener" Lake Como, Italy, 1979*

gelatin silver print

signed, titled and dated in pencil with stamped photographer's copyright credit (verso)

image: 9½ x 14½ in. (24 x 36 cm.)

sheet: 12 x 15½ in. (30.5 x 40.5 cm.)

£4,000-6,000

\$5,700-8,500

€4,600-6,900

**LITERATURE:**

M. Blonsky, *Helmut Newton: Private Property*, Schirmer/Mosel, Munich, 1990, pl. 44.





λ 94

**ELLEN VON UNWERTH (B. 1954)**

*Untitled, from the series 'Revenge', 2003*

gelatin silver print

signed, dated and numbered '1/15' in pencil (verso)

image: 12¾ x 18⅞ in. (32.5 x 48 cm.)

sheet: 16 x 19⅞ in. (40.5 x 50 cm.)

This work is number one from an edition of fifteen.

£3,000–5,000

\$4,300–7,100  
€3,500–5,700

**PROVENANCE:**

Anon. Sale, Dreweatts & Bloomsbury Auction London, 2015.  
Acquired at the above sale by the present owner.

**LITERATURE:**

Exhibition Catalogue, *Ellen von Unwerth: Revenge*, Stanley Wise  
Gallery, New York, 2003, pp. 228–229.



95

**PETER BEARD (B. 1938)**

*Maureen Gallagher and a night feeder at Hog Ranch for 'Last word from Paradise', Feb. 1987*

platinum-palladium print  
 signed, titled and dated in pencil (recto)  
 image: 17 x 24 in. (43 x 61 cm.)  
 sheet: 23 $\frac{3}{8}$  x 31 $\frac{1}{2}$  in. (60 x 80 cm.)

£35,000–50,000

\$50,000–71,000  
 €41,000–57,000

**PROVENANCE:**

Private Collection, Europe.

**LITERATURE:**

C. Caujolle, *Peter Beard*, Thames & Hudson, London, 2008, pl. 31.  
 S. M. L. Aronson et. al, *Peter Beard*, Taschen, Köln, 2008, vol. I, n.p.,  
 vol. II, p. 130.





SYRI-ARTS: SAVING A GENERATION THROUGH EDUCATION

λ 96

**PETER LINDBERGH (B. 1944)**

*Berry Smither, Harper's Bazaar, El Mirage, California, U.S.A., 1993*

gelatin silver print

signed, titled, dated and numbered '21/25' 'PL21547-1A' in pencil (verso)

image: 31¼ x 20½ in. (79 x 52 cm.)

sheet: 39¾ x 28¾ in. (100 x 73 cm.)

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

£12,000–18,000

\$17,000–25,000

€14,000–21,000

**PROVENANCE:**

Donated by the artist.

**LITERATURE:**

M. Harrison, *Images of women*, Schirmer/Mosel, Munich, 2013, cover.

This work is being sold to benefit the Friends of Kayany, a U.S. public charity that supports schools for Syrian refugee children in Lebanon. Working closely with the Kayany Foundation, Friends of Kayany has helped provide schooling for more than 3,500 refugee children living in Informal Tented Settlements. These schools provide education, crucial nutritional support, clothing and medical aid to some of the most vulnerable children in the world.



97

**IRVING PENN (1917-2009)**

*Nadja Auermann (B), New York, June 22, 1994*

gelatin silver print, printed 1999

signed, titled, date of image and of print and numbered '18501' in pencil with stamped photographer's/Vogue copyright credit and edition information (verso)

image: 15 $\frac{5}{8}$  x 15 $\frac{1}{2}$  in. (39.8 x 39.5 cm.)

sheet: 19 $\frac{7}{8}$  x 15 $\frac{3}{4}$  in. (50.5 x 40 cm.)

This work is from an edition not exceeding four.

£15,000–20,000

\$22,000–28,000

€18,000–23,000

**PROVENANCE:**

Private Collection, Europe.



98

**HELMUT NEWTON (1920-2004)**

*"Aria at the Negresco" Nice, 1976*

gelatin silver print

signed, titled and dated in ink (verso)

image: 18 x 11½ in. (45.7 x 29.3 cm.)

sheet: 20¼ x 15½ in. (51.5 x 39.7 cm.)

£10,000–15,000

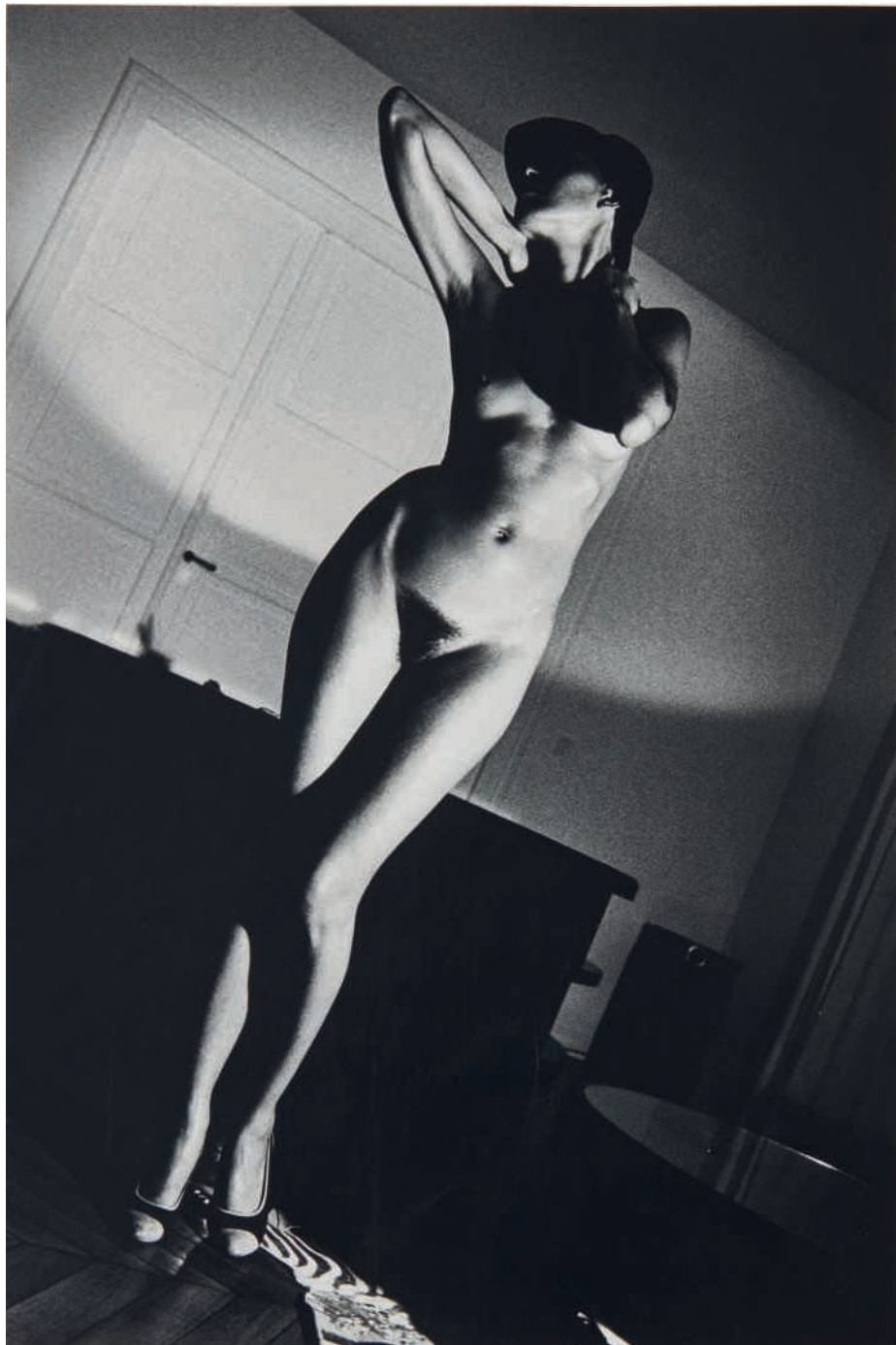
\$15,000–21,000

€12,000–17,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

'Over the last year or so, I've started to tilt the camera to make diagonal compositions, and now I do it quite often... It makes control of the background possible... Since I've started using the diagonal again, I've noticed that French television has picked up on some of the camera work. Not that what I'm doing is an innovation. It's just a memory of my past.' —HELMUT NEWTON



99

**HELMUT NEWTON (1920-2004)**

*"In my apartment" Paris, 1978*

gelatin silver print

signed, titled, date of image, print and printer 'Bernard' in ink, inscribed in pencil with stamped photographer's copyright credit (verso)

image: 11 $\frac{1}{8}$  x 7 $\frac{7}{8}$  in. (30 x 20 cm.)

sheet: 16 x 12 in. (40.5 x 30.5 cm.)

€6,000–8,000

\$8,500–11,000

€6,900–9,100

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**LITERATURE:**

J. Kelly (ed.), *Nude: Theory*, Lustrum Press, Inc., New York, 1979, fig. 13.

B. Lamarque-Vadel (ed.), *Helmut Newton*, Éditions du Regard, Paris, 1981, p. 53.

H. Newton, *Portraits: Photographs from Europe and America*, Schirmer/Mosel, Munich, 1987, pl. 72.



100

**HELMUT NEWTON (1920-2004)**

*"Lisa Lyon in Paris IV", 1980*

ferrotyped gelatin silver print, printed February 1982  
signed, titled, date of image, print and printer 'Mark P.' in pencil and  
stamped photographer's copyright credit (verso)  
image: 14½ x 14 in. (36.7 x 35.5 cm.)  
sheet: 20¾ x 16 in. (51.7 x 40.7 cm.)

£7,000-9,000

\$10,000-13,000  
€8,100-10,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**LITERATURE:**

B. Lamarque-Vadel, *Helmut Newton*, Éditions du Regard, Paris, 1981, pp. 44-45.  
K. Lagerfeld, *Helmut Newton. 47 Nudes*, Thames and Hudson, London, 1982. pp. 58-59.





101

**HELMUT NEWTON (1920-2004)**

*Nude on Seaweed, Saint Tropez, 1984*

gelatin silver print

signed in pencil and stamped Helmut Newton Private Property copyright credit numbered 'print 12, suite I, edition n°9/75' in pencil with Gallery Sho typed, titled, dated and numbered '9/75' label (verso) image: 10.5 x 10.5 in. (26.5 x 26.5 cm.)

sheet: 16 x 12 in. (40 x 29.8 cm.)

This work is number nine from an edition of seventy-five, plus ten artist's proofs.

'Private Property' was planned by Newton as an edition of 75 numbered sets plus 10 artist's proofs. After the release of no more than 25 sets he made the decision to release no further sets. Respecting this wish, the balance of the edition is now with the Helmut Newton Foundation and will not be released commercially.

£5,000-7,000

\$7,100-9,900  
€5,800-8,000

**PROVENANCE:**

Gallery Sho, Tokyo.

Collection of Don Sanders, United States.

*Triple XXX: Photographs from the Collection of Don Sanders*, Christie's New York, 29 September 2014, lot 356.

Acquired at the above sale by the present owner.

**LITERATURE:**

M. Blonsky, *Helmut Newton: Private Property*, Schirmer/Mosel, Munich, 1990, pl. 12.



102

**102**  
**MELVIN SOKOLSKY (B. 1933)**

*Tooker Lips, New York, 1965*

archival pigment print  
 signed, titled, dated and numbered '8/25' in pencil (verso)  
 image: 17 $\frac{7}{8}$  x 14 $\frac{1}{8}$  in. (45.5 x 36 cm.)  
 sheet: 28 $\frac{3}{4}$  x 24 in. (73 x 61 cm.)  
 This work is number eight from an edition of twenty-five.

£2,500–3,500

\$3,600–5,000  
 €2,900–4,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**103**  
**FRANCIS GIACOBETTI (B. 1939)**

*Red Painted Stripes, 1973*

chromogenic print, flush-mounted on Dibond  
 This print is number four from an edition of seven and is unique in  
 this format and size. This work is accompanied by a certificate of  
 authenticity signed by the artist.  
 image/sheet: 36 $\frac{1}{4}$  x 31 $\frac{1}{2}$  in. (92 x 80 cm.)

£5,000–7,000

\$7,100–9,900  
 €5,800–8,000

**PROVENANCE:**

Private Collection, Europe.

**LITERATURE:**

*Lui*, no. 115, Paris, August 1973, cover.



103

Francis Giacobetti has enjoyed a long, distinguished and influential career, principally creating editorial images but also initiating independent projects, most notably his remarkable collaborative series of portraits of Francis Bacon. He has for some years been the principal photographer for Issey Miyake.

Giacobetti was the creative force behind the French magazine *Lui*, launched in 1963. He brought an acute sensitivity to the nuances of light and colour to his fashion, portrait, and erotic subjects – and he successfully interwove these genres with great sophistication and a distinctive Gallic chic.

Only recently has Giacobetti managed to retrieve his original transparencies from the archives of *Lui's* publisher, enabling him at last, after several decades, to make available to collectors prints of his celebrated images for the magazine. The present print is unique in this large format and is number 4 from an edition limited to 7.

"The staging, the carefully wrought lighting, the choice of each model, the placid setting, and the steadiness of the gaze that captures what is given and nothing more: Giacobetti's photos, perhaps for the first time, offered the viewer soft-core images with genuine aesthetic power. In short, the artist lent a grand style to a minor genre, and it was thanks to the artistic quality of his photographs that *Lui* became an immense success that soon expanded beyond France to thirteen foreign countries, including Germany, Brazil, Korea, Spain, the United States, and Japan. *Lui* was successful in part, to be sure, because it showed cheesecake photos of all kinds: from trendy (with such actresses as Birkin, Darc, and Fonda), to fashion-y (with girls in Hermès bathing suits), to swanky and even a bit snooty (with spreads depicting dreamy beaches in the Bahamas, scenes right out of *Relais & Châteaux*, or fancy cars), and on and on. Yet the magazine was a success first and foremost because its pictures were those of a genuine artist who created a world in his work that proclaimed, "Glory to Woman as Woman" ("Gloire à la Femme Femme" was in fact the title of a series that Giacobetti shot for *Lui*) and that brought with them a special breath of fresh air, an aesthetic perfectly in sync with the times". (extracts from *GIACOBETTI*, texts by Jerome Neutres, Assouline 2017)

# RICHARD AVEDON

Richard Avedon was one of the most celebrated fashion and portrait photographers of his generation. His expansive oeuvre, from his celebrated magazine covers and advertisement campaigns, to his documentary reportage and formal portraiture, defined images of beauty, style and culture from the wake of World War II to the first years of the new millennium.

During a long career which saw him work first at *Harper's Bazaar* (1944-65), and then at *Vogue* (1966-90) and *The New Yorker* (1992-2004), Avedon conceived photographs that, while deeply embedded in the tradition of photography, pushed the discipline's confinements to new frontiers. In his fashion photographs, this meant moving away from a static style, to one that showed models full of life, smiling and more often than not, mid-action. His equally celebrated portraits, meanwhile, are distinguished by a minimalist style that utilized clothes, gestures, and above all facial expressions to produce elegant yet gritty works that capture the true personality and soul of his subjects. In doing so, Avedon's work documents the political, social, economic, and cultural changes taking place in the United States and around the world in a way that resonated with the modernist zeitgeist of his age.

**Please note this work is incorrectly illustrated in the hard copy catalogue, the correct illustration appearing here.**

**104**

## **RICHARD AVEDON (1923-2004)**

*Lauren Hutton, Great Exuma, The Bahamas, October 1968*

gelatin silver print, printed 1980, flush-mounted on linen  
signed and numbered '26/50' in ink with stamped title, date, edition and photographer's copyright credit (verso)  
image: 17¾ x 17⅞ in. (45 x 45.5 cm.)  
sheet/flush mount: 23⅞ x 20⅞ in. (60.5 x 51 cm.)  
This work is number twenty-six from an edition of fifty.

£40,000–60,000

\$57,000–85,000

€46,000–69,000

### **PROVENANCE:**

Galerie zur Stockeregg, Zurich.  
Private European Collection.  
Gifted by the above to the present owner.

### **LITERATURE:**

R. Avedon, *Photographs 1947-1977*, Farrar, Straus&Giroux, New York, 1978, pl. 98.  
R. Avedon, D. Arbus, *Avedon: The Sixties*, Jonathan Cape, London, 1999, p. 157.





105

**RICHARD AVEDON (1923-2004)**

*Ingrid Boulting, Coat by Dior, Paris, 1970*

gelatin silver print, printed 1981

signed and numbered '13/50' in ink and stamped title, date of image and of print, edition information and photographer's copyright credit (verso)

image: 18 $\frac{7}{8}$  x 21 $\frac{5}{8}$  in. (48 x 55 cm.)

sheet: 28 $\frac{3}{8}$  x 31 $\frac{1}{8}$  in. (72 x 79 cm.)

This work is number thirteen from an edition of fifty.

£18,000-22,000

\$26,000-31,000

€21,000-25,000

**PROVENANCE:**

Mark Arbeit Collection.

Acquired from the above by the present owner.

**LITERATURE:**

Exhibition Catalogue, *Richard Avedon Evidence 1944-1994*, Whitney Museum of American Art, New York, 1994, p. 152.



106

**RICHARD AVEDON (1923-2004)**

*Jean Shrimpton, Evening dress by Galitzine, Hair by Alexandra, Paris Studio, August 1965*

gelatin silver print, printed 1981, flush-mounted on linen  
signed and numbered '14/50' in ink, stamped photographer's  
copyright credit and edition information (flush mount verso)  
image: 23<sup>3</sup>/<sub>8</sub> x 19<sup>3</sup>/<sub>8</sub> in. (59.4 x 49.2 cm.)

sheet/flush mount: 23<sup>3</sup>/<sub>8</sub> x 19<sup>3</sup>/<sub>8</sub> in. (60.5 x 50.5 cm.)

This work is number fourteen from an edition of fifty.

£12,000-18,000

\$17,000-25,000

€14,000-21,000

**PROVENANCE:**

Staley-Wise Gallery, New York.

Anon. sale, Sotheby's Paris, 11 November 2011, lot 113.

Acquired at the above sale by the present owner.

**LITERATURE:**

C. Squiers, V. Aletti, *Avedon Fashion. 1944-2000*, Harry N. Abrams, New York, 2009, p. 219.



107

**IRVING PENN (1917-2009)**

*Girl in a Manta, Cuzco, Peru, 1948*

gelatin silver print, printed 1949, mounted on board  
signed, titled, date of image and of print, variously annotated in ink and  
variously stamped with photographer's/Condé Nast copyright credit  
and edition information (mount, verso)

image/sheet: 7¾ x 6½ in. (19.6 x 16.6 cm.)

mount: 14 x 10¾ in. (35.7 x 27.5 cm.)

This work is from an edition not exceeding six.

£8,000-10,000

\$12,000-14,000

€9,200-11,000

**PROVENANCE:**

Pace/MacGill Gallery, New York.

Private Collection, New York.

Anon. Sale, Phillips New York, April 25, 2007, lot 219.

Acquired at the above sale by the present owner.

**LITERATURE:**

Exhibition Catalogue, *Irving Penn: Centennial*, The Metropolitan  
Museum of Art, New York, 2017, p. 129.





**108**

**IRVING PENN (1917-2009)**

*Frederic Franklin and Alexandra Danilova, 1946*

gelatin silver print, mounted on board  
inscribed in ink and stamped Condé Nast copyright credit (mount, verso)  
image/sheet: 9¼ x 7¼ in. (23.5 x 18.5 cm.)  
mount: 14¾ x 10⅞ in. (36.5 x 27.5 cm.)

£7,000-9,000

\$10,000-13,000  
€8,100-10,000

**PROVENANCE:**

Private Collection, Europe.



SELECTED IMAGES FROM THE COLLECTION  
OF JOHN SWANNELL

**109**

**HORST P. HORST (1906-1999)**

*White Sleeve, Vogue, Paris, 1939*

platinum-palladium print

signed in ink (margin)

image: 22 $\frac{7}{8}$  x 16 $\frac{7}{8}$  in. (58 x 43 cm.)

sheet: 26 $\frac{3}{4}$  x 22 in. (67.5 x 56 cm.)

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

£4,000–6,000

\$5,700–8,500

€4,600–6,900

**PROVENANCE:**

Hamilton's Gallery, London.

Acquired from the above by the present owner.

**LITERATURE:**

British *Vogue*, March 4, 1936.

V. Lawford, *Horst: His Work and His World*, Viking, London, 1984, p. 131.

*Horst Photographs 1931-1968*, Idea Books Edizioni, Milano, 1985, n.p.

Exhibition Catalogue, *Shots of Style*, Victoria and Albert Museum,

London, 1995, pl. 14.

M. Kazmaier, *Horst: Sixty Years of Photography*, Thames and Hudson,

London, 1995, pl. 14.



110 (actual size)

110

**FERNAND FONSSAGRIVES (1910 - 2003)**

*Geodesics, 1954-1958*

gelatin silver print

signed, titled and variously annotated in pencil (verso)

image: 6 $\frac{3}{8}$  x 6 in. (16.3 x 15.2 cm.)

sheet: 8 $\frac{1}{4}$  x 7 $\frac{1}{4}$  in. (21 x 18.4 cm.)

£4,000-6,000

\$5,700-8,500

€4,600-6,900

**PROVENANCE:**

Michael Hoppen Gallery, London.

Acquired from the above by the present owner.



SELECTED IMAGES FROM THE COLLECTION  
OF JOHN SWANNELL

111

**WILLIAM KLEIN (B. 1928)**

*Hat + 5 roses, 1956*

gelatin silver print

signed, titled and dated in pencil with stamped photographer's credit  
(verso)

image: 13 $\frac{3}{8}$  x 10 in. (34 x 25.5 cm.)

sheet: 15 $\frac{1}{4}$  x 12 in. (40 x 30.5 cm.)

£3,000–5,000

\$4,300–7,100

€3,500–5,700

**LITERATURE:**

*Vogue*, Paris, 1956

Exhibition Catalogue, *The history of fashion photography*,  
International Museum of Photography, New York, 1977. p. 176.

M. Harrison, *Appearances : fashion photography since 1945*, Rizzoli,  
New York, 1991, p. 99.



SELECTED IMAGES FROM THE COLLECTION  
OF JOHN SWANNELL

**112**

**FRANK HORVAT (B. 1928)**

*Givenchy Hat, Paris, 1958*

gelatin silver print

signed in ink (margin)

image: 10 $\frac{5}{8}$  x 15 in. (27 x 38 cm.)

sheet: 12 x 16 in. (30.5 x 40.5 cm.)

£3,000–5,000

\$4,300–7,100

€3,500–5,700

**LITERATURE:**

Exhibition Catalogue, *Shots of Style: Great fashion photographs chosen by David Bailey*, Victoria and Albert Museum, London, 1983, p. 73.



113

**HORST P. HORST (1906 - 1999)**

*V.O.G.U.E. (Lisa), New York, 1940*

gelatin silver print, printed 1980s  
blindstamped photographer's credit (margin); signed, titled and dated  
in pencil (verso)  
image: 12 x 9 in. (30.5 x 22.9 cm.)  
sheet: 14 x 11 in. (35.5 x 27.5 cm.)

£4,000–6,000

\$5,700–8,500  
€4,600–6,900

**PROVENANCE:**

Hamiltons Gallery, London.  
Acquired from the above by the present owner.



114

**ELLIOTT ERWITT (B. 1928)**

*Santa Monica, California, 1955*

gelatin silver print, printed later  
signed in ink (recto)  
image: 23 $\frac{3}{8}$  x 35 $\frac{7}{8}$  in. (60 x 91 cm.)  
sheet: 32 x 43 $\frac{3}{4}$  in. (81.5 x 111 cm.)

£5,000–7,000

\$7,100–9,900  
€5,800–8,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**LITERATURE:**

*Elliot Erwitt Personal Exposures*, Norton & Company, London, 1988,  
pl. 77 and cover.



**115**  
**MALICK SIDIBÉ (1936-2016)**

*Nuit de Noël (Happy-club), 1963*

gelatin silver print, printed 2002, flush-mounted on aluminium

signed, titled and dated in ink (margin)

image: 16½ x 16 in. (41.8 x 40.8 cm.)

sheet/flush mount: 18¼ x 17½ in. (46.5 x 44.5 cm.)

£4,000–6,000

\$5,700–8,500

€4,600–6,900

**PROVENANCE:**

Private Collection, Europe.

**LITERATURE:**

A. Magnin, *Malick Sidibé*, Scalo, New York, 1998, p. 173.

Exhibition Catalogue, *Malick Sidibé, Mali Twist*, Fondation Cartier pour l'art contemporain, Paris, 2017-2018, pp. 15 and 195.





## THE PHOTOGRAPHERS' GALLERY

SOLD TO BENEFIT THE PHOTOGRAPHER'S GALLERY NEW TALENT AWARD

116

**SEBASTIÃO SALGADO (B. 1944)**

*Churchgate Station, Bombay, India, 1995*

gelatin silver print

blindstamped with photographer's credit (margin); signed, titled and dated in pencil (verso)

image: 13 $\frac{3}{8}$  x 20 $\frac{1}{4}$  in. (34 x 51.5 cm.)

sheet: 19 $\frac{5}{8}$  x 23 $\frac{3}{8}$  in. (50 x 60.5 cm.)

£6,000–8,000

\$8,500–11,000

€6,900–9,100

Founded in 1971, The Photographers' Gallery is a public Institution exclusively dedicated to the presentation and exploration of photography and one of Europe's most visited photography spaces. Its innovative programme of exhibitions, displays and special projects includes established and emerging artists' work as well as new commissions. Education, access and social inclusion are at the heart of the Gallery's mission, together with a commitment to nurturing new talent.

The Photographers' Gallery is planning to launch a New Talent Award in 2019 to showcase the quality and breadth of work from promising UK-based artists at a crucial stage in their career. Selected by a panel of industry professionals, up to eight artists will work closely with the Gallery's curatorial team to develop an exhibition, before entering into a year-long mentorship with leading photography experts. Proceeds from the sale of this artwork will also go towards the establishment of this Award.

# TIM FLACH

*'If we damage the natural world, we damage ourselves.'* –TIM FLACH

When Tim Flach began photographing animals, his inspiration came in part from a sense of wonderment in nature, seeking to examine human attitudes and responsibilities towards the natural world. Since then, his work has sought to illuminate the discussion that surrounds the relationship between human and non-human animals, photographing some of the most threatened species on earth for his project *Endangered*.

*Ya Yun Elegant, 2012*, is a portrait of a giant panda bred at the Chengdu Research Base in China, part of a government programme launched in the 1980s to conserve the threatened species. The wild population of pandas is below two thousand. Female giant pandas are in heat for only seventy-two hours a year, and in that period, there is less than a day during which mating might lead to pregnancy. Their food source, bamboo, is highly sensitive to temperature and as a result is likely to be significantly damaged by climate change.

Tim Flach's photographs are not straightforward wildlife images – in every photograph he makes an enquiry into how human and non-human relationships reside within the context of ethics, history, science and politics.

## ■ 117

### TIM FLACH (B.1958)

#### *Ya Yun Elegant, 2012*

chromogenic print, printed 2017, face-mounted to acrylic signed, titled, dated and numbered '3/3' in ink (frame backing board) image/sheet/face mount: 71 $\frac{7}{8}$  x 71 $\frac{7}{8}$  in. (182.5 x 182.5 cm.)

This work is number three from an edition of three, plus two artist's proofs.

£12,000–18,000

\$17,000–25,000

€14,000–21,000

#### PROVENANCE:

Private Collection, UK.

#### EXHIBITED:

London, Osborne Samuel, *Tim Flach More Than Human*, 2013 (another print of this image).

Edinburgh, Retina, *Scottish International Photography Festival*, 2015 (another print of this image).

London, Osborne Samuel, *Tim Flach Endangered*, 2018.

#### LITERATURE:

T. Flach, *More than Humans*, Hachette, Australia, 2012, p. 49.

T. Flach, *Evolution*, Stern Fotografie, teNeues, Germany, 2014, n.p.

T. Flach, *Endangered*, Abrams, New York, 2017, n.p.



## NICK BRANDT

*'I'm not interested in creating work that is simply documentary or filled with action and drama... What I am interested in is showing the animals simply in the state of Being. In the state of Being before they are no longer are. Before, in the wild at least, they cease to exist...The photos are my elegy to these beautiful creatures, to this wrenchingly beautiful world that is steadily, tragically vanishing before our eyes.'*

—NICK BRANDT





# NICK BRANDT

Nick Brandt began his career directing music videos and it was during the filming of Michael Jackson's *Earth Song* in Tanzania that he was inspired to pay homage to the animals that he discovered there, and that had left such a lasting impact on him. In 2001 Brandt began an ambitious photographic project to capture the disappearing natural magnificence of East Africa and the animals that inhabit it. Using his photography to raise awareness of the threats to wildlife in this area, Brandt sought to project the personalities of these wild animals in print. Deciding not to use telephoto or zoom lenses for his works, Brandt's close proximity to his subjects imbues his works with a rare sense of intimacy and *Elephant Drinking, Amboseli, 2007*, one of the most striking examples of the series.

λ 118

## NICK BRANDT (B. 1964)

*Elephant drinking, Amboseli, 2007*

archival pigment print, flush-mounted on aluminium

signed, dated and numbered '4/15' in pencil (recto)

image: 54 x 41 in. (138 x 104 cm.)

sheet/flush mount: 59 x 45 $\frac{5}{8}$  in. (150 x 116 cm.)

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

£50,000–70,000

\$71,000–99,000

€58,000–80,000

### PROVENANCE:

Private Collection, Europe.

### LITERATURE:

N. Brandt, *On this earth. A shadow falls*, Big Life Edition, 2010, p. 149.





119

λ 119

**NICK BRANDT (B. 1964)**

*Zebras Turning Heads, Ngorongoro Crater, 2005*

archival pigment print

signed, dated and numbered '10/30' in pencil (margin)

image: 10% x 14% in. (27 x 37 cm.)

sheet: 13 x 18% in. (33 x 48 cm.)

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

£3,000–5,000

\$4,300–7,100

€3,500–5,700

**PROVENANCE:**

Christie's Paris, *Photographs. Icons & Style*, 1 July 2014, lot 114.  
Acquired at the above sale by the present owner.

**LITERATURE:**

N. Brandt, *On this earth. A shadow falls*, Big Life Edition, 2010, p. 143.

λ 120

**NICK BRANDT (B. 1964)**

*Giraffes Battling in Forest, Masai Mara, 2008*

archival pigment print

signed, dated and numbered '15/25' in pencil (margin)

image: 26 x 20% in. (66 x 53 cm.)

sheet: 35% x 30% in. (90.5 x 77 cm.)

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

£5,000–7,000

\$7,100–9,900

€5,800–8,000

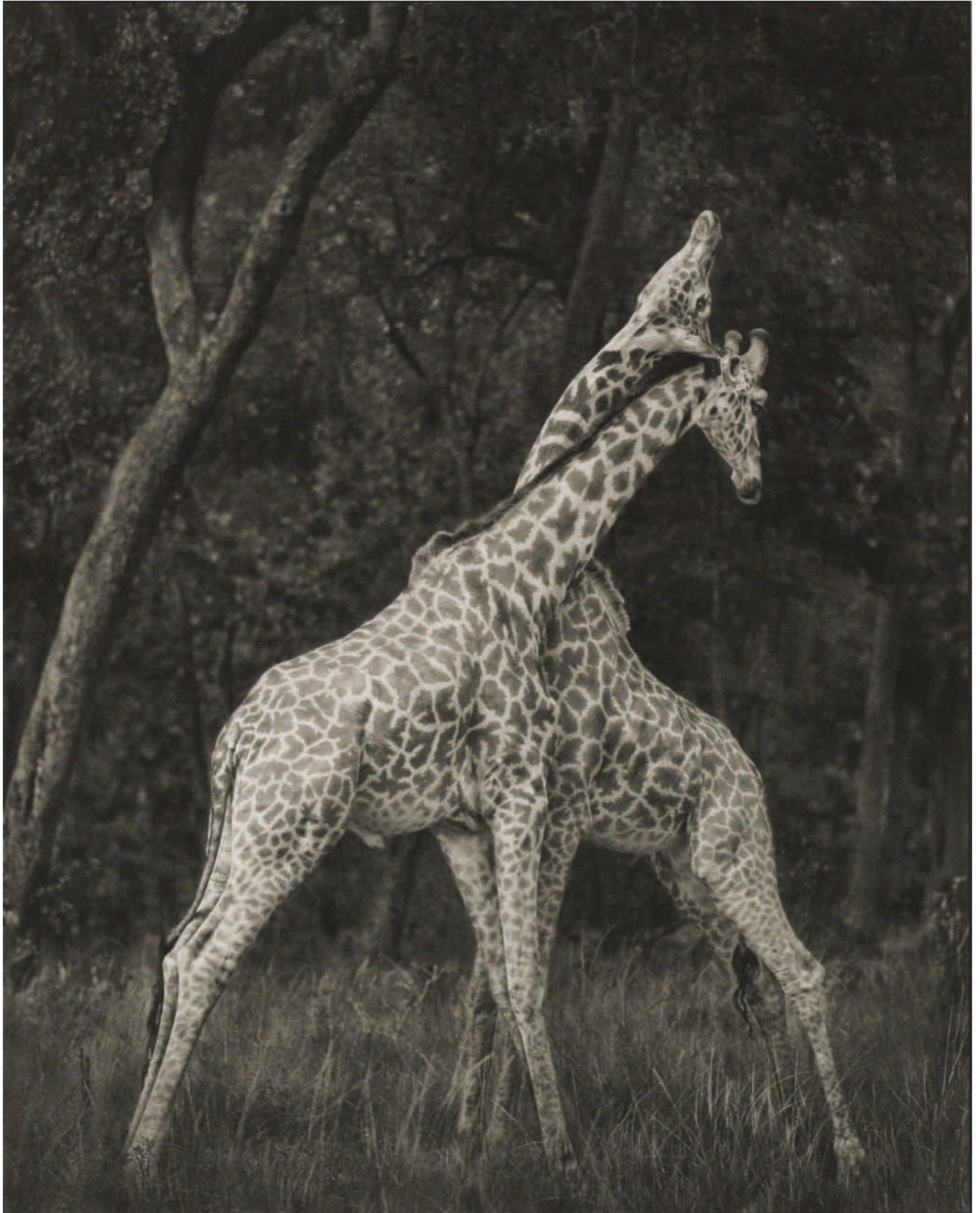
**PROVENANCE:**

Acquired directly from the artist by the present owner.

**LITERATURE:**

N. Brandt, *On this earth. A shadow falls*, Big Life Edition, 2010, p. 91.





λ 121

**NICK BRANDT (B. 1964)**

*Gorilla Baring Teeth, Parc des Volcans, 2008*

archival pigment print, printed 2016

signed, dated and numbered '5/15' in pencil (recto)

image: 43¾ x 37 in. (111 x 94 cm.)

sheet: 53⅞ x 46⅞ in. (137 x 119 cm.)

This work is number five from an edition of fifteen.

£4,000–6,000

\$5,700–8,500

€4,600–6,900

**PROVENANCE:**

Private Collection, Europe.

**LITERATURE:**

N. Brandt, *On this earth. A shadow falls*, Big Life Edition, 2010, p. 111.







# 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** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

## 8 WATCHES & CLOCKS

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

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

### (a) Phone Bids

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

### (b) Internet Bids on Christie's Live™

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

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

## 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, TAXES AND ARTIST'S RESALE ROYALTY

### 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaim are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price*

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

(a) 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

(b) 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 five years of the date of the auction, you give notice to 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:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) 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**.

(c) 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.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) 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 sale or drew attention to any conflict of opinion.

(f) 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**.

(g) 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) 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

(iii) 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.

(i) 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, in 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.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) 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;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) **books** which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **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 **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(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

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) 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.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable

to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 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 the buyer.

## 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:

(a) When you collect the **lot**; or

(b) 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 in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) 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):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) 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;

(iii) 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;

(iv) 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;

(v) 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);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) 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;

(viii) to 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

(ix) we can take any other action we see necessary or appropriate.

(b) 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.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 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

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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


### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

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

### (b) Lots made of protected species

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

### (c) US import ban on African elephant ivory

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

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.


### (e) Gold

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

### (f) Jewellery over 50 years old

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

### (g) Watches

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

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

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than 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) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not want 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](http://www.christies.com).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://www.christies.com).

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters.

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



# VAT SYMBOLS AND EXPLANATION

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

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

## VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

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

?, \*, Ω, α, #, +  
See VAT Symbols and Explanation.

■ See Storage and Collection Page.

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

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

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

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

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

### Other Arrangements

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

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on

a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

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

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

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

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

### EXPLANATION OF CATALOGUING PRACTICE

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

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

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

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

### UNKNOWN PHOTOGRAPHER:

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

Copyright:

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

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

ANSEL ADAMS (1902-1984)

*Moonrise, Hernandez, New Mexico*, 1941<sup>2</sup>

gelatin silver print,<sup>3</sup> 1960s,<sup>4</sup>

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

in ink on the reverse of the mount<sup>5</sup>

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

PROVENANCE:<sup>7</sup>

From the artist.

Private Collection, California.

with XYZ Gallery.

to the present owner.

EXHIBITED:  
Museum of Modern Art, New York, 1979.

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

<sup>1</sup> Title:

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

<sup>2</sup> Negative date

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

<sup>3</sup> Medium:

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

<sup>4</sup> Printing dates:

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

<sup>5</sup> Signatures, stamps, inscriptions:

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

<sup>6</sup> Dimensions:

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

<sup>7</sup> Provenance, Exhibited and Literature:

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

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

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

Information regarding provenance, exhibition history and literature may not be complete. 28/04/17

### CONDITION REPORTS:

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

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

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

## PAYMENT OF ANY CHARGES DUE

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

## SHIPPING AND DELIVERY

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

## PHYSICAL LOSS & DAMAGE LIABILITY

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

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

## CHRISTIE'S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

Vehicle access via Central Park only.

## COLLECTION FROM CHRISTIE'S PARK ROYAL

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# MASTERPIECES of DESIGN and PHOTOGRAPHY

*Sell with Christie's in March 2019*

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ANDREAS GURSKY (B. 1955)

*May Day IV*, 2000

Estimate: £500,000–700,000

Sold for: £758,750

© Andreas Gursky  
Courtesy: Sprüth Magers Berlin London / DACS 2018

ROBERT MAPPLETHORPE (1946–1989)

*Self Portrait*, 1988

Estimate: £300,000–500,000

Sold for: £548,750

© Robert Mapplethorpe Foundation  
Courtesy: Art + Commerce

CARLO MOLLINO (1905–1973)

A rare and important dining suite, c.1954–55

Estimate: £300,000–500,000

Sold for: £668,750

*Masterpieces of Design and Photography*,  
London, 3 October 2017

Sold prices include buyer's premium; for full details see christies.com

# CHRISTIE'S



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

DONALD JUDD (1928-1994)

Untitled

Painted aluminum

11 ¾ x 82 ½ x 11 ¾ in. (30 x 210 x 30 cm.)

Executed in 1987.

\$500,000-700,000

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## POST-WAR AND CONTEMPORARY ART

### AFTERNOON SESSION

*New York, 18 May 2018*

### VIEWING

12 - 17 May 2018

20 Rockefeller Plaza

New York, NY 10020

### CONTACT

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Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



© 2018 The Estate of Edward Steichen / Artists Rights Society (ARS), New York.

EDWARD STEICHEN

*Heavy Roses, 1914*

gelatin silver print, probably printed 1960s–1970s by Rolf Petersen

sheet: 10¾ x 13¾ in.

\$30,000–50,000

**MoMA: TRACING PHOTOGRAPHY'S HISTORY**

*Online Auction, 13-20 July*

**VIEWING**

13-19 July 2018

20 Rockefeller Plaza  
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**CHRISTIE'S**



© 2018 Stephen Shore

STEPHEN SHORE (B. 1947)  
*La Brea Avenue and Beverly Boulevard, Los Angeles, June 21, 1975*  
chromogenic contact print  
signed, titled and dated in ink (verso)  
sheet: 11x 14 in. (27.9 x 10.2 cm.)  
\$10,000–15,000

## STEPHEN SHORE: VINTAGE PHOTOGRAPHS

*Online Auction, 22-30 May*

### VIEWING

March 30–April 5 2018  
20 Rockefeller Plaza  
New York, NY 10020

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*Paris, 22 May 2018*

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17 - 22 May 2018  
9, Avenue Matignon  
75008 Paris

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