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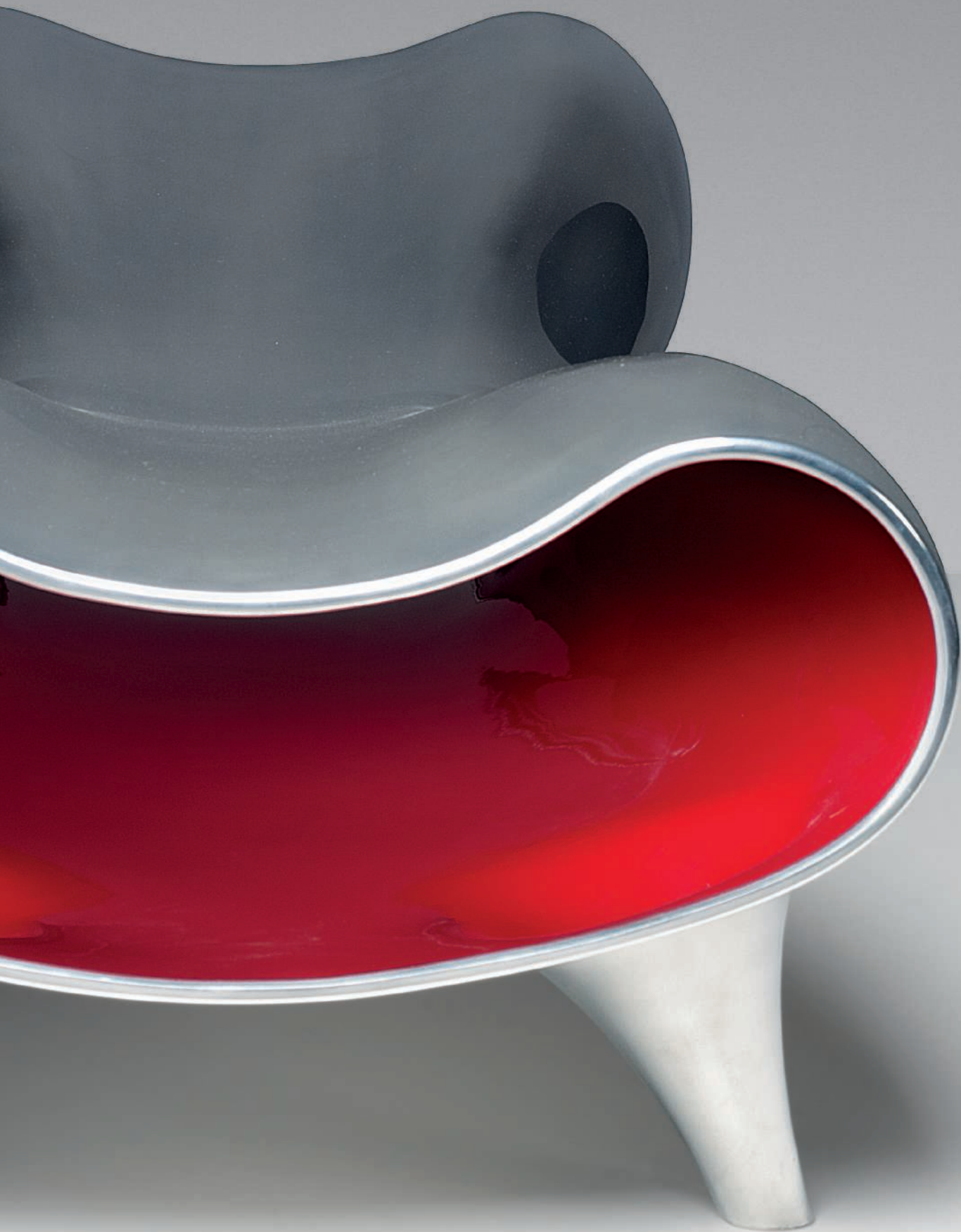


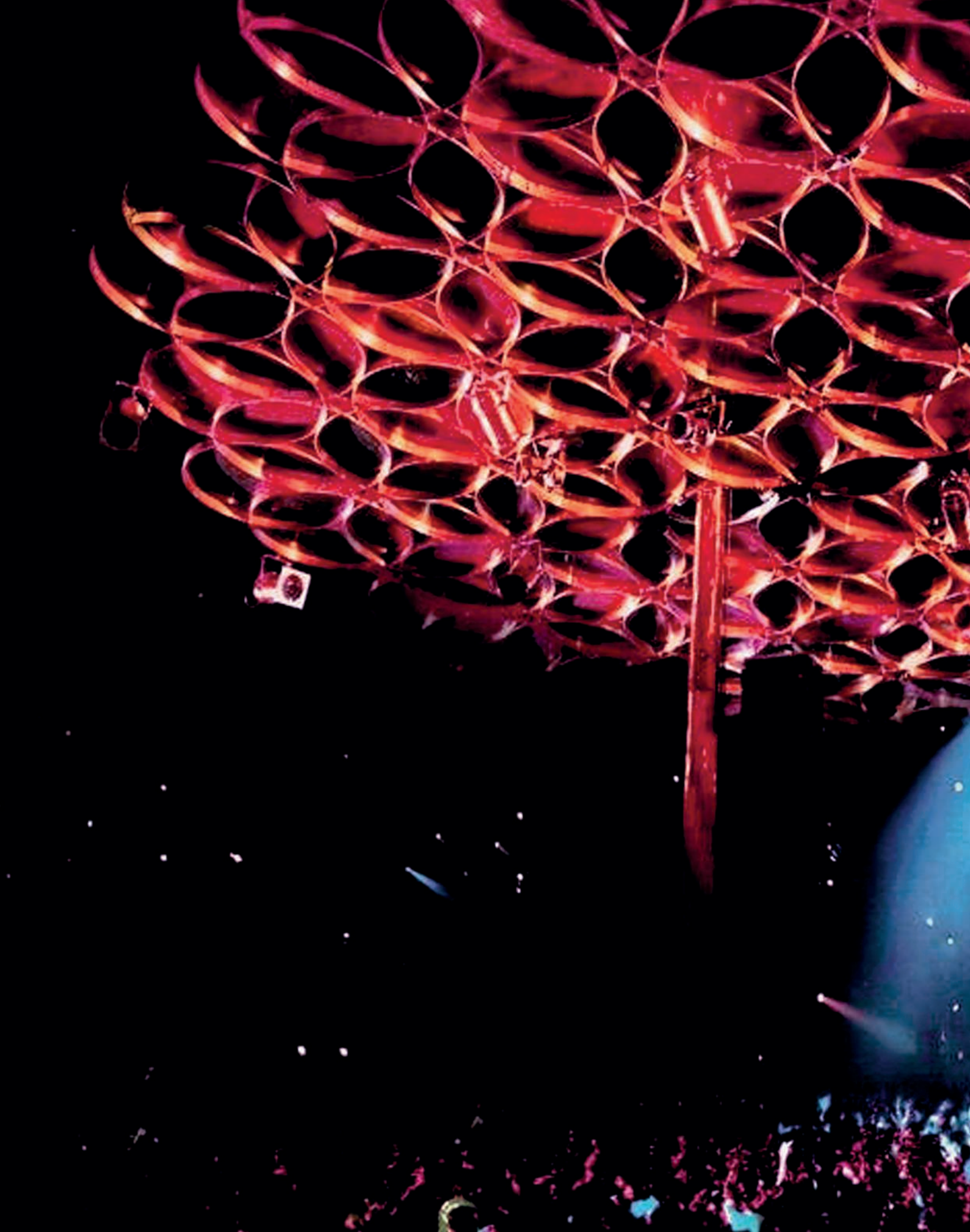
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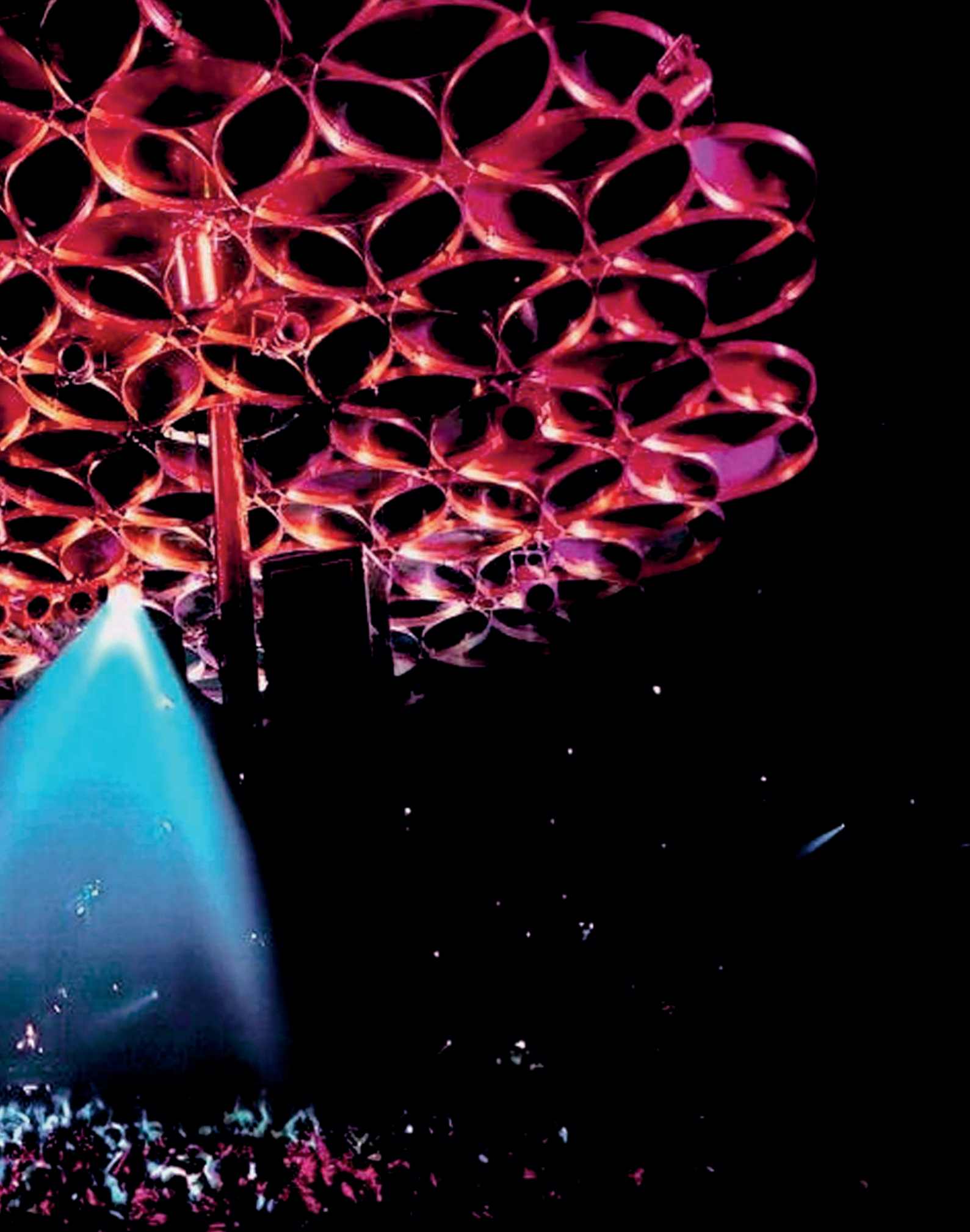


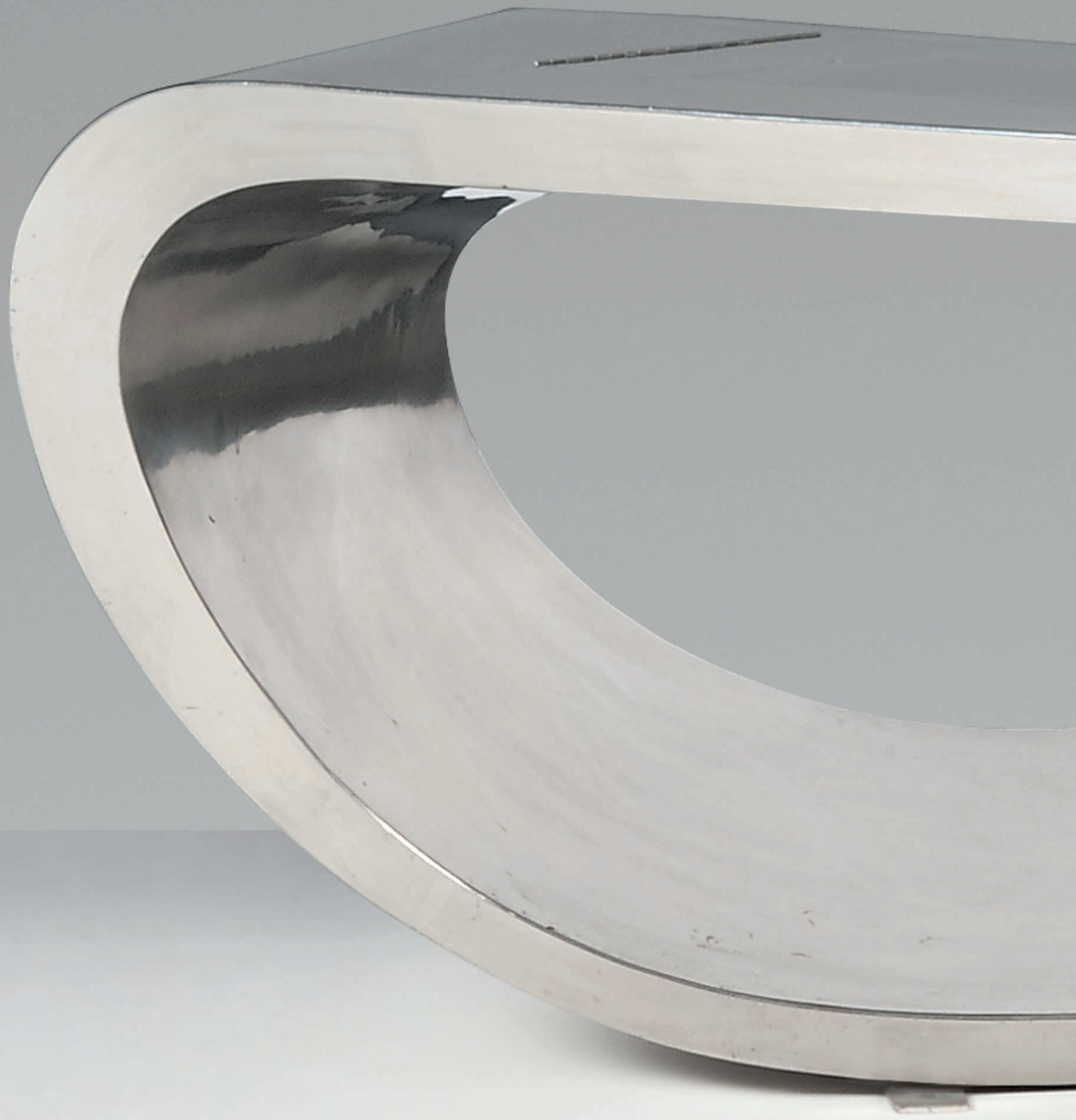








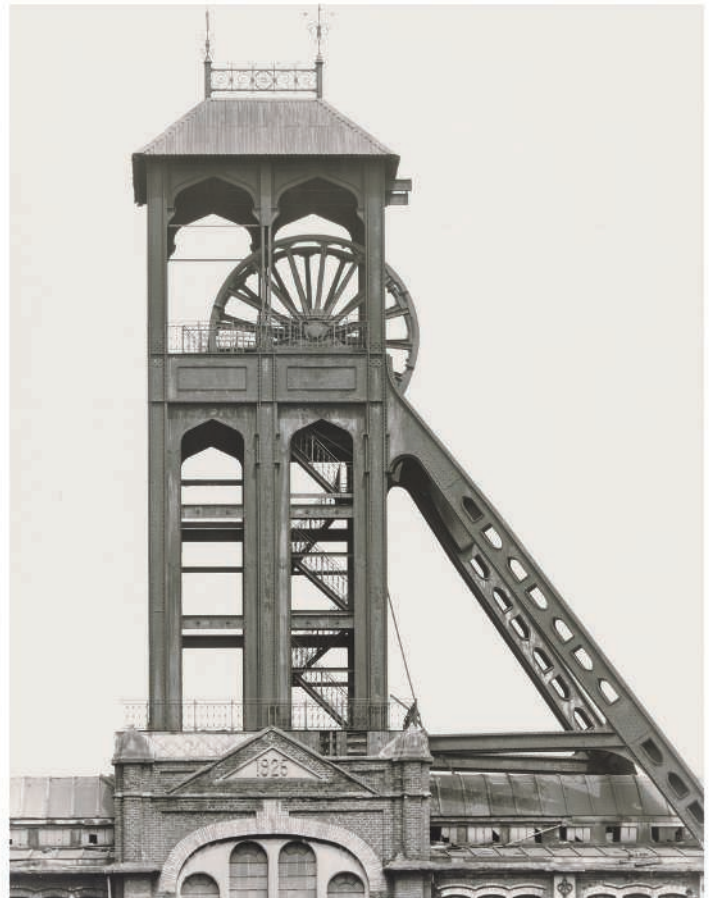
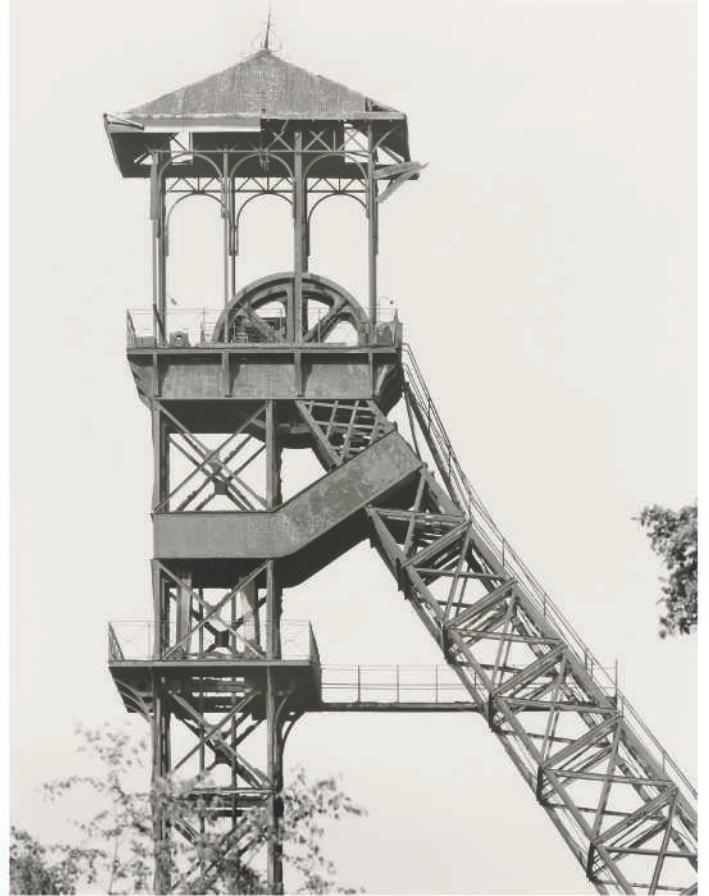








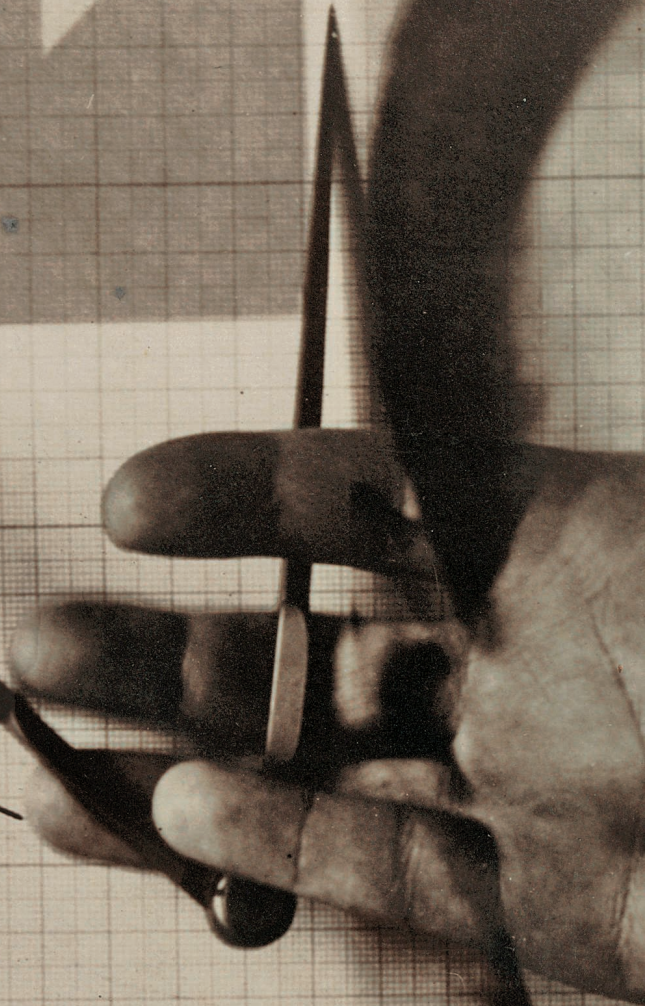




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# of **MASTERPIECES** **DESIGN** and **PHOTOGRAPHY**

## **AUCTION**

Wednesday 6 March 2019, approximately 8.30pm  
immediately following the  
Post-War & Contemporary Art Evening Auction

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Jeremy Morrison

Additional catalogue notes written by:

Anna Campbell  
Philippe Garner  
William Jobling  
Richard Murphy

Research:  
Andrea Bernadi

Copyright:  
Sofie Onderbeke  
Melanie Guillaume

The Photographs and Design  
Departments would like to thank:

Keith Dorrington,  
Lydia Mills,  
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Rebecca Bruce-Youles,  
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+33 140 768 441



Anne Bracegirdle  
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Philippe Garner  
Consultant  
Photographs and Design



Darius Himes  
International Head Of  
Department  
+1 212 636 2324



Matthieu Humery  
Consultant



Rebecca Jones  
Junior Specialist, New York  
+1 212 636 2567



Elodie Morel  
Head Of Department,  
Europe  
+33 140 768 416



Shlomi Rabi  
Head Of Department,  
New York  
+1 212 636 2447

## INTERNATIONAL DESIGN TEAM



Robin Beyries  
Cataloguer, Paris  
+33 140 767 257



Pauline de Smedt  
Head Of Department,  
Paris  
+33 140 768 354



Flavien Gaillard  
Specialist, Paris  
+33 140 768 443



Sonja Ganne  
Chairman, International  
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+33 140 768 621



Alex Heminway  
International Head of  
Design, New York  
+1 212 636 2236



Astrid Malingreau  
Junior Specialist,  
New York  
+1 212 641 5778



Joy McCall  
Senior Specialist,  
London  
+44 20 7752 3237



Daphne Riou  
Head Of Department,  
New York  
+1 212 468 7124



Beth Vilinsky  
Senior Specialist,  
New York  
+1 212 636 2242



# CONTACTS FOR THIS AUCTION



**Jeremy Morrison**  
*European Head,  
Design*  
+44 20 7752 3274  
jmorrison@christies.com



**Jude Hull**  
*Head of Sale,  
Specialist, Photographs*  
+44 20 7389 2315  
jhull@christies.com



**Simon Andrews**  
*International Specialist,  
Design*  
+44 20 7752 3380  
sandrews@christies.com



**Stephanie Rao**  
*Junior Specialist*  
+44 20 7389 2523  
stephanierao@christies.com



**Marta de Roia**  
*Cataloguer  
Design*  
+44 20 7752 3261  
mderoia@christies.com



**Krasimira Petrova**  
*Sale Coordinator*  
+44 20 7752 3255  
kpetrova@christies.com

**Marcus Fox**  
*Global Managing Director*  
+1 212 468 7149  
mfox@christies.com

**Zoe Ainscough**  
*Regional Managing Director*  
+ 44 20 7389 2958  
zainscough@christies.com

**Kelsey Winney**  
*Business Director*  
+ 44 20 7389 5206  
kwinney@christies.com

**Matthew Rigg**  
*Business Manager of Design  
and Photographs*  
+ 44 20 7389 2305  
mrigg@christies.com

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Thomas Struth, Paradise 03, Daintree,  
Australien, 1998 (detail)  
© Thomas Struth

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Lot 124  
Lot 122  
Lot 116  
Lot 114  
Lot 108

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# AMERICAS



**Martha Baer**  
*International Director,*  
+1 917 912 5426



**Michael Baptist**  
*Junior Specialist*  
+1 212 636 2660



**Vivian Brodie**  
*Specialist,*  
+1 212 636 2510



**Ana Maria Celis**  
*Senior Specialist,*  
+1 212 641 5774



**Noah Davis**  
*Associate Specialist*  
+1 212 468 7173



**Alessandro Diotallevi**  
*Specialist,*  
+1 212 636 2926



**Johanna Flaum**  
*Head of Sales,*  
+1 212 468 7174



**Sara Friedlander**  
*Head of Department,*  
+1 212 641 7554



**Emily Kaplan**  
*Specialist,*  
+1 212 484 4802



**Alexis Klein**  
*Senior Specialist,*  
+1 212 641 3741



**Andy Massad**  
*Deputy Chairman,*  
*New York*  
+1 212 636 2104



**Alexander Rotter**  
*Chairman of Post-War*  
*& Contemporary Art,*  
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+1 212 636 2101



**Joanna Szymkowiak**  
*Specialist,*  
+1 212 974 4440



**Barrett White**  
*Executive Deputy*  
*Chairman, Head of Post-*  
*War & Contemporary Art,*  
*Americas*  
+1 212 636 2151



**Rachael White**  
*Associate Specialist*  
+1 212 974 4556



**Kathryn Widing**  
*Associate Specialist*  
+1 212 636 2109

# ASIA



**Eric Chang**  
*Deputy Chairman, Asia,*  
*Director of Asian*  
*20th Century &*  
*Contemporary Art*  
+852 2978 9983



**Elaine Holt**  
*Senior Vice President,*  
*International Director,*  
*Impressionist and*  
*Modern, Hong Kong*  
+852 2978 6787



**Hak Jun Lee**  
*General Manager, Korea*  
+822 720 5266



**Xin Li**  
*International*  
*Consultant*  
+1 212 636 2538



**Gen Ogo**  
*Vice President, Senior*  
*Client Relationship*  
*Manager, Japan*  
+813 6267 1782



**Ada Ong**  
*Senior Vice President,*  
*Managing Director,*  
*Taiwan*  
+886 223 220 009



**Lihua Tung**  
*Specialist, Hong Kong*  
+852 2978 6825

# POST-WAR & CONTEMPORARY ART EUROPE, MIDDLE EAST, RUSSIA AND INDIA



Cristian Albu  
Co-Head, Post War  
& Contemporary Art,  
Europe  
+44 20 7752 3006



Stefano Amoretti  
Junior Specialist,  
London  
+44 20 7752 3323



Katharine Arnold  
Co-Head, Post War  
& Contemporary Art,  
Europe  
+ 44 20 7389 2024



Mariolina Bassetti  
Chairman of  
Continental Europe  
and Italy  
+39 06 686 3330



Laetitia Bauduin  
Head of Department,  
Paris  
+33 1 40 76 85 95



Guillermo Cid  
Specialist, Head  
of Post-War &  
Contemporary Art  
Madrid  
+34 91 532 66 27



Paola Saracino Fendi  
Specialist,  
London  
+44 20 7389 2796



Edmond Francey  
International Director,  
London  
+44 20 7389 2630



Laura Garbarino  
Senior Specialist,  
Milan  
+39 02 3032 8333



Roni Gilat-Baharaff  
Specialist,  
Israel  
+972 3 695 0695



Peter van der Graaf  
Senior Specialist,  
Benelux and Nordic  
Countries  
+32 2 289 13 39



Leonie Grainger  
Senior Specialist,  
London  
+44 20 7389 2946



Victoria Gramm  
Junior Specialist,  
London  
+44 20 7389 2182



Barbara Guidotti  
Specialist,  
Milan  
+39 02 3032 8333



Pauline Haon  
Specialist,  
Brussels  
+32 2 289 1331



Jetske Homan Van Der  
Heide  
Chairman, Amsterdam  
+31 20 575 52 41



Elvira Jansen  
Specialist, Amsterdam  
+31 20 575 5286



Hala Khayat  
Head of Post War &  
Contemporary, Dubai  
+971 437 59 006



Zoë Klemme  
Specialist,  
London  
+44 20 7389 2249



Ekaterina Klimochkina  
Associate Specialist,  
Paris  
+33 140 768 434



Nina Kretschmar  
Specialist,  
Dusseldorf  
+49 17 076 958 90



Rene Lahn  
Senior Specialist,  
Zurich  
+41 44 268 10 21



Anne Lamuniere  
Specialist,  
Geneva  
+41 22 319 17 10



Tessa Lord  
Specialist,  
London  
+44 20 7389 2683



Leonie Mir  
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London  
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Jutta Nixdorf  
Managing Director  
Zurich  
+41 44 268 10 10



Paul Nyzam  
Specialist,  
Paris  
+33 1 40 76 84 15



Beatriz Ordovas  
Senior Specialist,  
Europe  
+44 20 7389 2920



Renato Pennisi  
Senior Specialist,  
Rome  
+39 06 686 3332



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Junior Specialist,  
London  
+44 20 7389 2414



Jussi Pylkkänen  
Global President  
+44 20 7389 2836



Stephanie Rao  
Junior Specialist,  
London  
+44 20 7389 2523



Alice de Roquemaurel  
Head of Private  
Sales, Post-War &  
Contemporary Art Europe  
+44 20 7389 2049



Etienne Sallon  
Specialist,  
Paris  
+33 1 40 76 86 03



Herrad Schorn  
International  
Specialist, Dusseldorf  
+49 211 491 59311



Claudia Schürch  
Associate Specialist,  
London  
+44 20 7389 2889



Sonal Singh  
Senior Specialist,  
India  
+91 222 280 7905



Suzy Sikorski  
Junior Specialist,  
Dubai  
+971 437 59 008



Tobias Sirtl  
Specialist,  
Munich  
+49 151 201 206 16



Anna Touzin  
Associate Specialist,  
London  
+44 20 7752 3064



Arno Verkade  
Managing Director,  
Germany  
+49 211 491 59313



Elena Zaccarelli  
Specialist,  
Milan  
+39 02 303 28332

## CARLO SCARPA (1906-1978)

### *An Easel*

executed by Zanon, Venice, Italy

teak, patinated steel, brass

111 in. (282 cm.) high

Designed 1950-1955, later executed.

£40,000-60,000

\$53,000-79,000

€47,000-69,000

*'The small work left by Scarpa teaches us, as no enormous symbolic building can, the truth that the grandeur of architecture lies in, not scale, but space.'*

TADAO ANDO

#### PROVENANCE:

Zanon, Venice.

Private Collection, acquired from the above by the present owner.

#### LITERATURE:

Other examples illustrated:

'L'opera di Scarpa al museo di Castelvecchio, a Verona', *Domus*, no. 369, August 1960, p. 51 for period illustrations of the model in the Castelvecchio Museum.

'L'opera di Carlo Scarpa alla Quadreria Correr, in Venezia', *Domus*, no. 388, March 1962, pp. 26, 32-33 for period illustrations of the model in the Quadreria Correr.

L. Magagnato, *Carlo Scarpa a Castelvecchio*, Milan, 1982, p. 45, fig. 14 for a preparatory sketches, p. 158 for a period illustration of the model in the Castelvecchio Museum.

R., Murphy, *Carlo Scarpa and the Castelvecchio*, London, 1990, p. 35 for period illustrations of the

model in the Castelvecchio Museum.

S. Los, *Carlo Scarpa*, Trevignano, 1993, pp. 84-85 for illustrations of the model in the Castelvecchio Museum.

G. Beltramini, K.W. Forster, P. Marini, eds., *Carlo Scarpa, Mostre e Musei 1944-1976, Case e Paesaggi, 1972-1978*, exh. cat., Milan, 2000, p. 193 for a period illustration of the model in the Castelvecchio Museum.

G. Beltramini, I. Zannier, *Carlo Scarpa: Architecture and Design*, Venice, 2006, pp. 76-77, figs. 5-7, p. 156, fig. 9, for illustrations of the model in the Castelvecchio Museum.

R. McCarter, *Carlo Scarpa*, London, 2013, pp. 60, 155, 157 for illustrations of the model in the Quadreria Correr.





Carlo Scarpa, interior of Castelvecchio Museum, Verona, 1960, showing other examples of this model *in situ*.  
 Photo: © Paolo Monti, DACS, 2019.  
 Courtesy: Milano – Civico Archivio Fotografico (in deposito da Fondazione Beic).

***In the elements  
 the joint inspires ornament, its celebration.  
 The detail is the adoration of Nature.***

**Louis Kahn, 1974**

Carlo Scarpa (1906-78) designed his famous easel in the early 1950's as part of his reorganisation of the Correr Museum in Venice. That was the first of five radical alterations of historic buildings which were coupled with equally revolutionary museum display techniques: Palazzo Abatellis in Palermo (1953-4); the extension to the Canova Gypsotheca in Possagno (1955-7), the renovation of the Palazzo Querini Stampalia in Venice (1961-63) and finally the largest and most didactic of them all the renovation of the Castelvecchio Museum in Verona, a project which occupied Scarpa's time intermittently between 1957 and 1975. The easels became a favourite "prop" in these quasi-theatrical displays and were used in all but the Possagno project which displays only sculptures.

In total it is believed there are approximately about 30 easels in existence. They were all manufactured in the same two workshops in the Cannaregio area of Venice; the Anfodillo brothers' joinery workshop and, just next door, the Zanon brothers' blacksmithy. Sadly the Anfodillo workshop, the last major joinery workshop on the island, closed its doors in 1997. The design uses materials of steel, brass and timber and allows paintings to be displayed at varying heights. The three feet have adjustable screws to allow for uneven floors surfaces. Remarkably there are almost no screw or bolted fixings; instead Scarpa used brass-to-brass fixings which rely on friction to maintain their position. Indeed the expression, some might say the over-expression, of the joint is a hallmark of all Scarpa's work. Scarpa and Louis Kahn the American architect were friends and the idea of the poetry of the joint is part of a poem Kahn wrote to Scarpa just before Kahn's death in 1974, reproduced above.

The Castelvecchio accounts for the majority of the existing easels. There are twenty distributed across the early paintings galleries on the first and second floor of the Mediaeval Scaligeri palace, (the "Reggia"), and in the final galleries on the first floor of the main building.





Reverse.



Carlo Scarpa, Brion Mausoleum, San Vito d'Altivole, Treviso, 1968.  
Photo: Luca Lorenzon / Alamy Stock Photo.

All Italian museums went through both physical and ideological reconstruction after the war. The pre-war fascist state had used them to impress the public with the vast hordes of state treasures and Castelvechio was no exception. The interior had been faked as a nobleman's palace and many of the works were lost in the visual cacophony of the interior design. After the war a new movement "the democratic museum" was formulated which deliberately limited the work on display and attempted to choreograph the exhibition so that each work communicated directly with the visitor. BBPR's work at the Castello Sforza in Milan and Albini's remodelling of the Palazzo Bianco in Genoa are notable examples but it is Scarpa who became the master of this approach and who's museum displays have outlasted all the others. Indeed, at Castelvechio with his famous setting of the Cangrande statue it can be said that he created the most extraordinary setting for a single work of art ever made in the history of humanity.

Within the painting galleries Scarpa positions his easels, along with other devices such as large canvases displayed freestanding between steel rods, to push and pull the visitor around his rooms, often presenting visitors with the rear of a painting to invite curiosity. There

are many examples but illustrated here is just one, the arrangement of Room 10 on the first floor of the Reggia. Visitors enter in the north-west corner of the room and exit in the north-east. Their route takes them between three easels defining a little exhibition space but beyond them facing the light from the south and with their backs to the visitor are two wonderful paintings, Pisanello's *Madonna of the Quail* and Stefano da Verona's *Madonna in the Rose Garden* the latter held between rods. Only when the visitor has been enticed into the corner do they then go on to discover Scarpa's the jewel-like display of the tiny Filippo Lippi's *Entombment of Christ* on the adjacent wall. This is one of many examples around the museum which illustrate how the visitor ceases to be an observer and begins to become a participant in the unfolding exhibition, a skill which continues to fascinate architects and museum designers to this day. Scarpa's easels are essential components of these memorable displays.

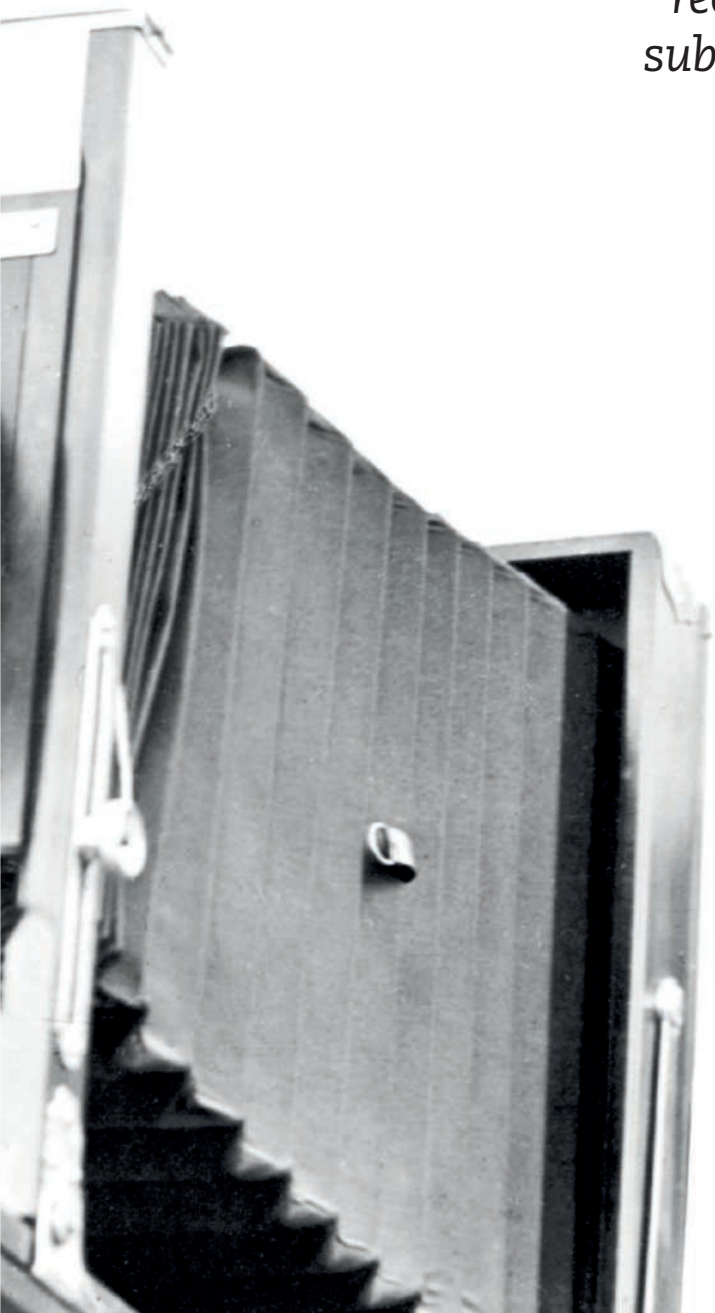
**Richard Murphy**

Author of *Carlo Scarpa and the Castelvechio Revisited*



# EDWARD WESTON

*‘The camera should be used for a recording of life, for rendering the very substance and quintessence of the thing itself, whether it be polished steel or palpitating flesh.’*



Tina Modotti, *Edward Weston, Mexico, 1924.*  
Photo: © ullsteinbild / TopFoto.

## EDWARD WESTON (1886-1958)

### *Shell (Nautilus)*

gelatin silver print, mounted on card  
signed, dedicated and dated 'Lester and Jean Roy – with many happy  
memories from Edward – Dec. 1928' in pencil (mount, verso)  
image/sheet: 9½ x 7½in. (24.1 x 19cm.)  
mount: 15¼ x 13in. (38.1 x 33cm.)

Photographed in 1927 and printed by December 1928

**Other prints of this image are in the collections of:**  
**Center for Creative Photography, Tuscon;**  
**George Eastman Museum, Rochester;**  
**Los Angeles County Museum of Art, Los Angeles;**  
**The Metropolitan Museum of Art, New York;**  
**The Museum of Modern Art, New York.**

£500,000–700,000  
\$660,000–920,000  
€580,000–810,000

#### PROVENANCE:

Acquired from the artist by Lester and Jean Roy  
Carter in December 1928.  
Thence by descent to the present owners.

#### EXHIBITED:

Los Angeles, Los Angeles Museum, *Edward  
Weston/ Brett Weston*, 1927.  
Stuttgart, Städtische Ausstellungshallen,  
*Internationale Ausstellung des Deutschen  
Werkbunds Film und Foto (Fifo)*, 1929 (another print  
exhibited). This exhibition later travelled to Vienna,  
Österreichisches Museum.  
New York, Delphic Studios, *Edward Weston*, 1930  
(another print exhibited).  
New York, Museum of Modern Art, *Edward  
Weston*, 1946 (another print exhibited;  
illustrated, p. 16).  
Washington, D.C., Smithsonian Institution,  
*The World of Edward Weston*, 1956 – 1957  
(another print exhibited).  
Tuscon, University of Arizona, Center for Creative  
Photography, *Supreme Instants*, 1986, pl. 26  
(another print exhibited; illustrated, unpagged).  
Los Angeles, The Los Angeles County Museum  
of Art, *Edward Weston: Photography and  
Modernism*, 1999 – 2002, p. 222, pl. 32 (another  
print exhibited; illustrated on the front cover,  
unpagged). This exhibition later travelled to  
Cleveland, The Cleveland Museum of Art; Boston,  
The Museum of Fine Arts and Washington, D.C.,  
The Phillips Collection.  
Monterey, Monterey Museum of Art, *Edward  
Weston: American Photographer*, 2011  
(another print exhibited).

#### LITERATURE:

B. Maddow, *Edward Weston Fifty Years*, New York  
1973 (illustrated, p. 69).  
C. Beaton and G. Buckland, *The Magic Image:  
The Genius of Photography from 1839 to the  
Present Day*, London 1975 (illustrated, p. 158).  
U. Eskildsen and J.-C. Horak, *Film und Foto, der  
Zwanziger Jahre*, Stuttgart 1979, no. 57  
(illustrated, p. 95).  
A. Conger, *Edward Weston: Photographs*, Center  
for Creative Photography, Arizona 1992,  
fig. 544/1927 (illustrated).  
N. Newhall, *Edward Weston: The Flame of  
Recognition*, New York 1993 (illustrated, p. 25).  
G. Mora (ed.), *Edward Weston: Forms of Passion,  
Passion of Forms*, New York 1995, p. 354  
(illustrated, p. 151).  
B. G. Warren, 'Edward Weston and His  
German Connections', in *Object:Photo. Modern  
Photographs: The Thomas Walther Collection  
1909 – 1949. An Online Project of The Museum of  
Modern Art*, New York 2014, fig. 3 (illustrated, p. 3).





Present lot illustrated in full.

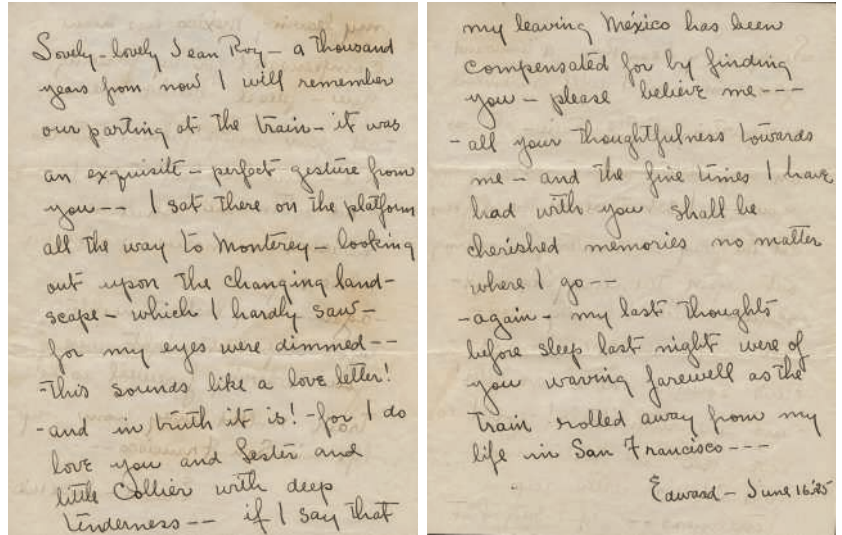


Fig. 1: Correspondence from Edward Weston to Jean Roy and Lester, 1925.  
© 1981 Center for Creative Photography, Arizona Board of Regents.

‘A letter from Jean (Roy) she thought the shells were my finest expression of their kind.’

EDWARD WESTON

Situated at the pinnacle of 20th Century photography, Edward Weston’s famous *Shell (Nautilus)* of 1927 is a perfect embodiment of the principles of Modernism. The present lot was printed incredibly early, before December 1928, as evidenced by the artist’s inscription on the reverse of the mount: ‘Lester and Jean Roy—with many happy memories from Edward—Dec. 1928.’

Both this lot and lot 105 possess rare and noteworthy provenance, coming directly from the family of Mr. and Mrs. Lester and Jean Roy Carter of San Francisco. The Carters were dear friends to Edward Weston and are mentioned throughout the artist’s published *Daybooks*. The Carter family have in their possession several fondly written letters from Weston to Jean Roy and Lester that are telling of their close friendship. Likewise, this print has remained with the family ever since it was acquired from Weston in 1928.

Recounts of intimate, blithesome evenings of dancing and lively debate with Jean Roy and Lester, and even of playdates with Weston’s and their children, are found throughout the artist’s diaries. In a letter to Modotti in 1925, Weston wrote, ‘Neil goes to play every day at the

Carter’s with their little girl, four; when he starts to leave she threatens with tears,’ (Edward Weston, *The Daybooks of Edward Weston, Vol. I Mexico*, Aperture, Millerton, 1973, p. 118). Later, on November 14, 1928, he wrote in his diary, ‘We danced!—tangos & danzóns...Jean Roy furnished a bottle of wine, “to help along a good cause” (Weston, *The Daybooks of Edward Weston, Vol. II California*, Aperture, Millerton, 1973, p. 91).

Perhaps most telling of how truly loving their friendship was, is a letter written by Weston to Jean Roy on June 16, 1925 (fig 1), just after his departure from San Francisco, as he headed back for Mexico via Los Angeles. His letter to Jean Roy reads as follows:

Lovely-lovely Jean Roy—a thousand years from now I will remember our parting at the train—it was an exquisite—perfect gesture from you—I saw there on the platform all the way to Monterey—looking out upon the changing landscape—which I hardly saw—for my eyes were dimmed—This sounds like a love letter! And in truth it is! For I do love you and Lester and little Collier with deep tenderness—If I say that my leaving



Fig. 2: Georgia O'Keeffe, *White Shell with Red*, 1938. Alfred Stieglitz Collection, bequest of Georgia O'Keeffe, 1987.250.5. Art Institute of Chicago. Artwork: © Georgia O'Keeffe Museum / DACS 2019. Photo: © 2019. Photo The Art Institute of Chicago / Art Resource, NY/ Scala, Florence.



Fig. 3: Henrietta Shore, *Shell*, before 1927. Collection of Dr. and Mrs. Donn Duncan, Tucson.

*'Edward, nothing before in art has affected me like these photographs.'*

TINA MODOTTI

Mexico has been compensated for by finding you—please believe me—all your thoughtfulness towards me—and the fine times I have had with you shall be cherished memories no matter where I go.

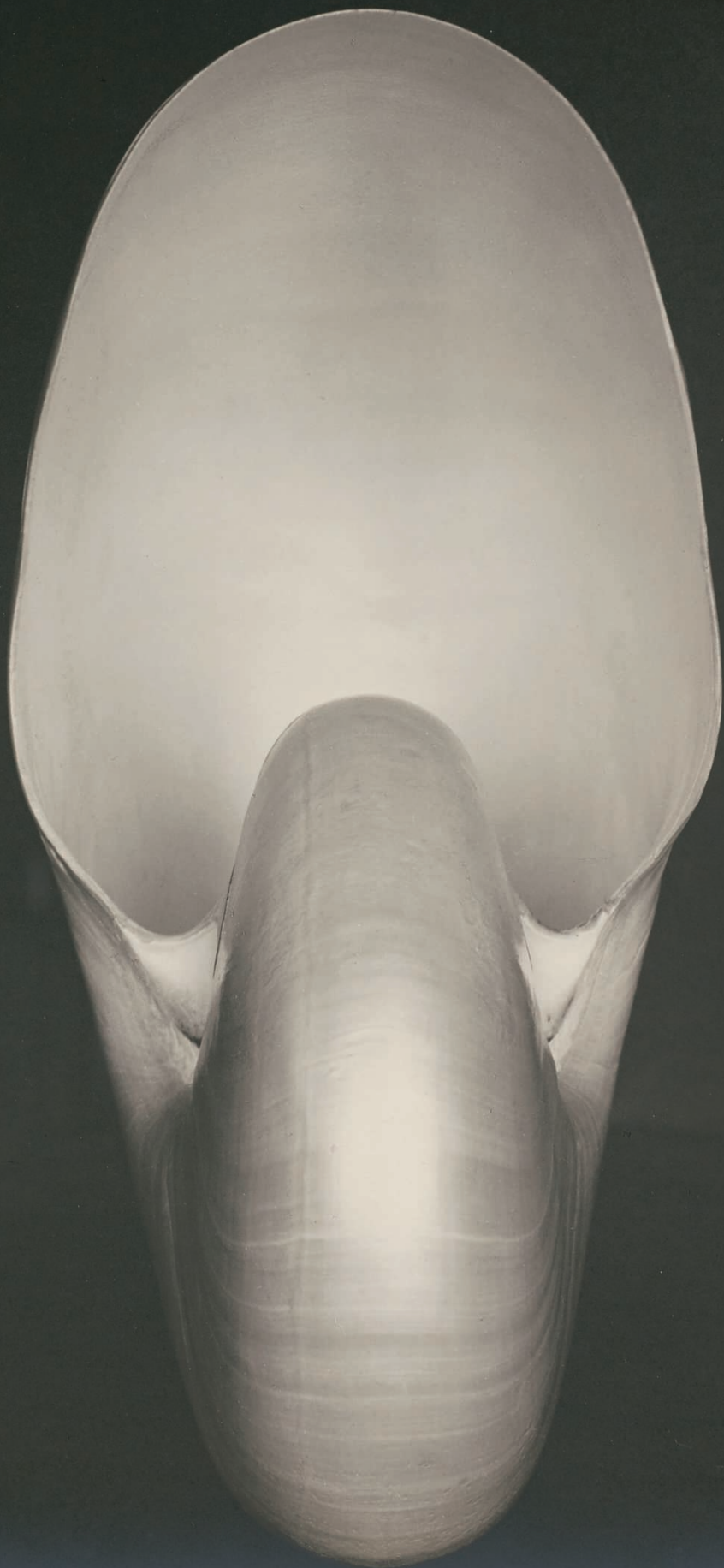
During his sojourn in Mexico with Tina Modotti, Weston built on the foundations set by Stieglitz and his New York circle. Stieglitz's mission was for fine art photography to depart from its previously dominant aesthetic of painterly Pictorialism, in favor of new modernist modalities for the medium. By the time Weston returned to California permanently at the end of 1926, his style, inspired and informed by Cubism, Dada and Mexican Social Realism, was emphatically modern, displaying a fondness for crisp lines, abstract forms and wide-ranging tonality.

Weston had begun photographing shells in March, 1927. His inspiration for the shell images was likely derived from a variety of sources. Weston biographer Amy Conger notes that toward the end of his stay in Mexico, the artist is likely to have seen oversized granite nautilus shell sculptures by the Aztecs. Another probable source was Canadian-

born artist Henrietta Shore who, by 1927, had achieved critical acclaim with an exhibition at the San Diego Art Museum. Weston knew Shore, and took his first shell photographs in Shore's studio in March of 1927. Within a few months, Weston wrote in his Daybook:

I was awakened to shells by the painting of Henry [Henrietta Shore]. I never saw a Chambered Nautilus before. If I had, my response would have been immediate! If I merely copy Henry's expression, my work will not live. If I am stimulated and work with real ecstasy it will live. (Weston, *The Daybooks of Edward Weston, Vol. II California*, Aperture, Millerton, 1973, p. 21).

Among the fourteen images of shells created by Weston in 1927, the image offered in the present lot would become the most celebrated. Nine of Weston's shell images were included in his exhibition at the Los Angeles Museum in October of 1927. Of those, Weston chose two to send back to Tina Modotti, still in Mexico. The image offered in the present lot is likely to have been one of them, based on Modotti's description of a frontal, upright shell.







Constantin Brancusi, *L'Oiselet II*, 1928.  
Centre Pompidou - Musée national d'art moderne - Centre de création industrielle, Paris.  
Artwork: © ADAGP, Paris and DACS, London 2019.  
Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Adam Rzepka.

There is something so pure and the same time so perverse about them,' Modotti wrote to Weston. 'They contain both the innocence of natural things and the morbidity of a sophisticated, distorted mind. They make me think of lilies and embryos. They are mystical and erotic. (Weston, *The Daybooks of Edward Weston, Vol. II California*, Aperture, Millerton, 1973, p. 31).

Weston took great pride in this early body of work, stating on March 20th of that year, 'The shells I photographed were so marvelous one could not do other than something of interest.'

Weston's Shell was continually selected for major exhibitions, beginning very soon after its production. In 1929, just a few years after the Los Angeles Museum exhibition, a print of the image was selected for the highly influential exhibition in Stuttgart, *Film und Foto* where Weston's photographs were well-received by German and Austrian

curators and scholars. Thereafter, in 1930, it was shown at the Delphic Studio gallery during Weston's first one-person show in New York. The Museum of Modern Art, New York included a print of the image in the important retrospective of the photographer's work in 1946. And since the artist's death, the image has continued to be exhibited and featured in many crucial studies of Modern photography of the twentieth century, always serving as a capital example within the category.

The print in the present lot is on matte paper and unnumbered, as is consistent with Weston's prints of the image made immediately after the 1927 negative date. It was in 1930, when Weston joined the f/64 photography group with Ansel Adams and Imogen Cunningham, that he began printing his images on a semi-gloss paper like his contemporaries; he also began numbering prints of this image for a projected edition of fifty. Thus, early prints of Shell that are signed and on matte-surface paper are extremely rare; the artist's dated inscription on the reverse of this print makes it even more so.

# EILEEN GRAY

*'All one has to ask of artists is to be of their time... All it takes sometimes is to choose a material beautiful in itself and worked with sincere simplicity. A beautiful work speaks more than truth than the artist.'*



Period photo of Eileen Gray's villa Tempe à Pailla, showing the present lot in situ.  
Courtesy of the National Museum of Ireland

## EILEEN GRAY (1878-1976)

### *A Unique and Important Stool, from her home, Tempe à Pailla, Castellar*

painted mahogany, painted steel, skaï with concentric stitched detail  
underside with later plaque monogrammed with artist's initials EG  
26 in. (66 cm.) high

Designed circa 1932-1934.

£100,000-150,000  
\$140,000-200,000  
€120,000-170,000

‘Every work of art is symbolic. It conveys, it suggests the essential rather than representing it. It is up to artists to find, in this multitude of contradictory elements, the one that gives intellectual and emotional support to both the individual and the social man.’

EILEEN GRAY

#### PROVENANCE:

Eileen Gray.  
Thence by descent to Prunella Clough (neice of the designer).  
Sotheby's Parke-Bernet, Monte Carlo, *Collection Eileen Gray: Mobilier, objets et projets de sa creation*, 25 May 1980, lot 277.  
Private Collection, Europe, acquired from the above.  
Private Collection, Europe.  
Sotheby's, London, 2 March 1999, lot 44.  
Michael and Gabrielle Boyd, USA, acquired from the above.

#### EXHIBITED:

Victoria& Albert Museum, *Eileen Gray*, London, 24 January - 22 March 1979.  
Museum of Modern Art, New York, *Eileen Gray*, 6 February - 3 March 1980.

#### LITERATURE:

P. Adam, *Eileen Gray Architect \* Designer*, New York, 1978, pp. 228, 226, 281 for a period illustration and images of the stool *in situ*, p. 384, cat. 65.2 for the catalogue raisonné reference.  
J. Stewart Johnson, *Eileen Gray: Designer*, exh. cat., Museum of Modern Art, New York, 1979, pg. 56 for a period illustration of this example *in situ*.  
C. Constant, W. Wang, *Eileen Gray, An architect for all senses*, Frankfurt am Main, 1996, pp. 57, 144, for a period illustration and an image of the stool *in situ*.  
F. Baudot, *Eileen Gray*, Paris, 1998, pp. 71, 79, this example illustrated.  
C. Constant, *Eileen Gray*, London, 2000, p. 151 for a period illustration of the stool *in situ*.  
M. Webb, *Modernist Paradise: Niemeyer House \* Boyd Collection*, New York, 2007, pp. 101, 134-135 for images of the stool *in situ*.  
C. Pitiot, *Eileen Gray*, exh. cat., Paris, 2013, p. 113 for a period illustration of this example *in situ*; also p. 189 for variant with frontal paired support rods.  
J. Goff, *Eileen Gray, Her life and her work*, Dublin, 2015, p. 295 for a period illustration of this example *in situ*.





Eileen Gray, E1027 master bathroom, 1929. Courtesy of the National Museum of Ireland.



Eileen Gray, two unique stools, showing the present lot to the right. Photo: Rodney Wright-Watson, London.



Exhibition view, *Eileen Gray*, Museum of Modern Art, New York, 1980, showing the present lot. Photograph by Mali Olatunji. Photo: © 2019. Digital image: MoMA, New York/Scala, Florence.

### A signature work by Eileen Gray

This graphically and sculpturally elegant stool well illustrates the unique creative personality of one of the twentieth century's most revered designers. Eileen Gray's story is a fascinating one; it is the story of a somewhat shy, intensely private, yet inspired and intellectually highly curious personality of very considerable creative vision. This single-minded and very determined young Irishwoman chose a life that defied the conventions of her generation, setting up home and making a career as an artist in Paris in the years before the Great War. Gray first worked in lacquer and found significant patrons for her lacquer furniture and artefacts, achieving a degree of renown in certain fashionable and sophisticated circles and being featured in *Vogue*, *Harper's Bazaar*, and *Feuillets d'Art*. Self-promotion, however, was not her forte and her remarkable achievements were largely forgotten in the post-war decades, until diligent researchers – notably architectural historian Joseph Rykwert and American collector-sleuth Robert Walker rediscovered her work around 1968-70.

I was privileged to meet Eileen Gray in 1972, visiting her in her rue Bonaparte apartment. While I was curious to discuss her past achievements, particularly her work in lacquer, she – now in her nineties – was more interested to share with me new ideas she was pursuing. This forward-looking attitude, regarding creativity as an open-ended 'work in progress', characterised the flow of her career. Eight years later, four years after her death, I was entrusted by her executor with the sale at auction in Monte Carlo of most of the furniture and furnishings that she had created and kept for her own use. The present stool was included in that sale, and it is immensely pleasing, four decades later, to have the opportunity to revisit and reconsider this piece.

The materials and concept situate it to the late 1920s or around 1930, when Gray was invested in her projects to build and furnish houses

at Roquebrune and Castellar in the South of France along radical, innovative lines. The earliest record we have of the stool is in a period photograph of the interior of Tempe à Pailla, her house at Castellar, where the stool is sited in the study area of her living room. Previously, a very simple, single-stem stool with circular seat and matching foot featured in the principal bedroom in E1027, the house at Roquebrune (*Maison en Bord de Mer*, 1929. pl. 18). This was in fact a dentist's stool adapted by Gray with a seat comparable to that of the present stool and with similar contrasted stitching in concentric circles – perhaps this model was the start-point from which she developed the present more refined example and its sibling, a version with two steel rods, also in the 1980 estate auction.

The stool's relative simplicity is deceptive. It is as much an aesthetic statement as a functional object and reveals a great deal about Gray's distinct, ever-sensitive touch in developing new ideas for furnishings within the domestic architectural projects on which she worked in the later 1920s and 1930s. Progressing from the opulence of her work in lacquer, and very much in tune with ideas emerging among contemporaries, notably among the Dutch avant-garde, Gray worked towards an aesthetic of domestic design that investigated the potential of humble, sometimes industrial materials and mechanised rather than high craft production methods, of pared-down structures and visual lightness. Her designs gave primacy to function while respecting the need to please the eye and inspire the spirit. The proportions of the stool are perfect, its footprint minimal, its creator's personality succinctly yet memorably expressed in the counterbalance of the graceful curve of the metal t-section stem against the single slender steel rod. It can justly be described as a fine signature piece by Eileen Gray.

**Philippe Garner**



The present stool is listed as number 65.2 in the inventory of Gray's furniture designs published in the 2000 revised edition of Peter Adam's monograph *Eileen Gray Architect | Designer*. The single-stem stool dentist's stool employed by Gray in E1027 is listed as 65.1. The companion stool to the present example, with paired-rod uprights sited towards the front of the seat, is listed as 65.3. It is conceivable that this latter example, enhanced with spaced and paired front supports in addition to the rear armature, was conceived to deliver more effective load-bearing capacity than the present single-stem example.

Christie's would like to thank Patrice Le Faÿ d'Etchepare d'Ibarrola for his assistance in the cataloguing of the present lot, which will be included in his forthcoming *catalogue raisonné* of Eileen Gray currently in preparation.





# FRANCIS BACON

*'If I sit and daydream the images rush by  
like a succession of colored slides.'*

\* ■ λ 104

## FRANCIS BACON (1909-1992)

### *A Unique Large Modernist Carpet*

hand-knotted wool  
signed in weave FRANCIS BACON  
8 ft x 13 ft 3½ in. (244 x 405 cm.)

Executed circa 1930.

£100,000–150,000

\$140,000–200,000

€120,000–170,000

*'The creative process is a cocktail of instinct, skill, culture and a highly creative feverishness. It is not like a drug; it is a particular state when everything happens very quickly, a mixture of consciousness and unconsciousness, of fear and pleasure.'*

FRANCIS BACON



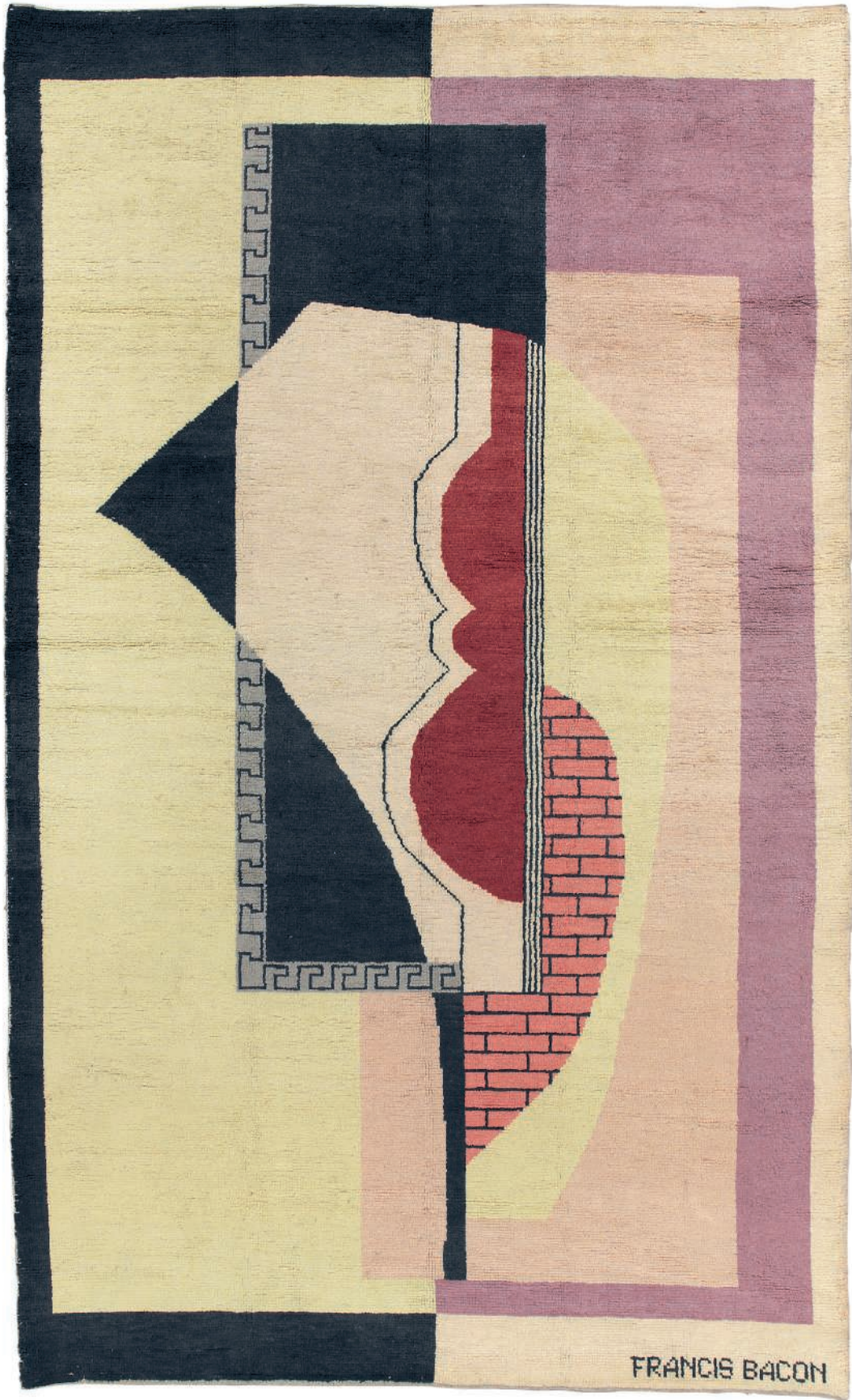
Francis Bacon, *Composition*, circa 1929.  
Private Collection. (Sold, Christie's Paris, 29 March 2011, lot 38)  
Artwork: © The Estate of Francis Bacon. All rights reserved.  
DACs 2019  
Photo: © 2011 Christie's Images Limited

#### PROVENANCE:

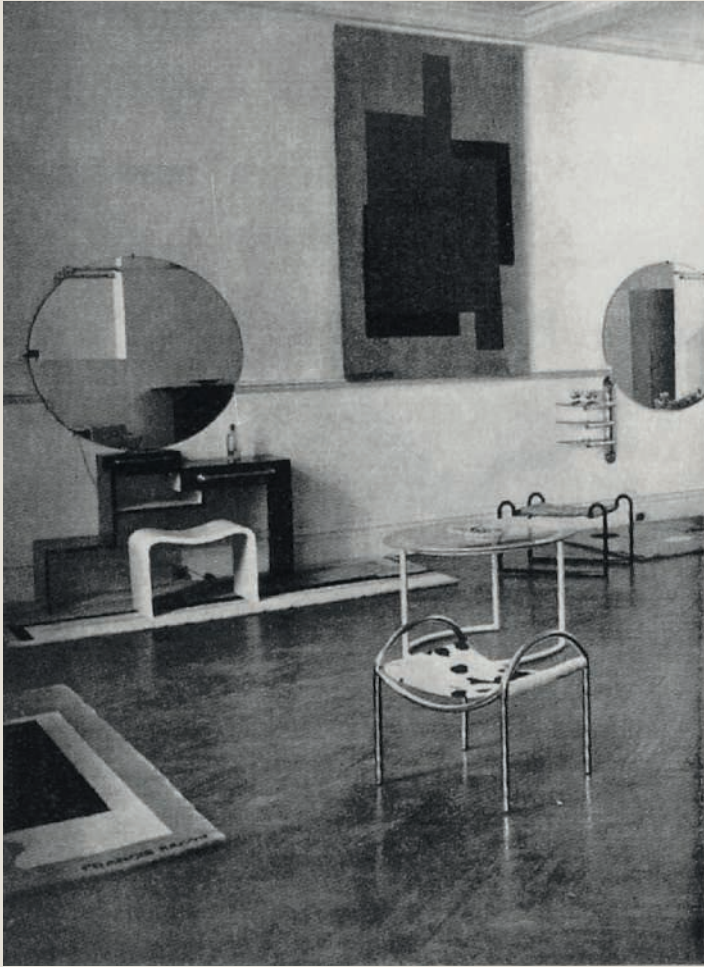
Benardout Gallery, Thurloe Place, London.  
Private Collection, acquired from the above,  
1988-1991.  
Christie's, London, *Design*, 26 October 2016,  
lot 180.  
Private Collection, USA, acquired from the above  
by the present owner.

#### LITERATURE:

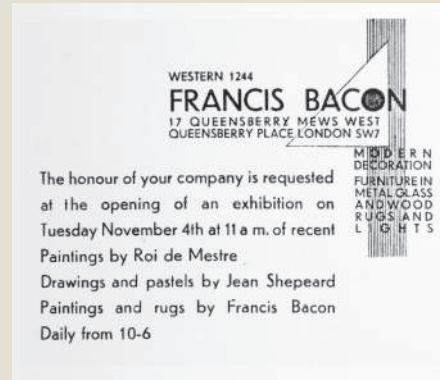
'The 1930 Look in British Decoration', *The Studio*,  
August 1930, pp. 140-41 for related examples.  
S. Day, *Art Deco and Modernist Carpets*, London,  
2002, p. 156, pl. 215.  
M. Harrison, *Photographs, Film and the Practice of  
Painting*, London, 2005, p. 22, for a closely related  
example, of smaller scale and of décor reversed  
from the present lot, illustrated *in situ* in the artist's  
apartment, Carlyle Studios, Chelsea, London,  
circa 1932.  
C. Rogers, J.M. de Noronha, 'Rugs of the young  
Francis Bacon', *Hali*, no. 162, winter 2009, pp. 28-  
31, for a closely related example, of smaller scale  
and of décor reversed from the present lot.



FRANCIS BACON



"The 1930 Look in British Decoration", The Studio, August 1930, showing Bacon's first studio at Queensberry Mews West, South Kensington, London. © The Estate of Francis Bacon. All rights reserved. DACS 2019.



Invitation to exhibition of paintings and rugs by Francis Bacon at his first studio at Queensberry Mews West, South Kensington, London. © The Estate of Francis Bacon. All rights reserved. DACS 2019.

In August 1930 *The Studio Magazine* - Britain's leading forum for progressive architecture and design - published an article entitled *The 1930 Look in British Decoration*, which featured advance images of a small group of tubular steel and plywood furnishings, and a selection of rugs of modernist design, the ensemble having been photographed and exhibited in Bacon's small studio within a converted garage in Queensbury Mews West, South Kensington, prior to the forthcoming exhibition that November. Despite favourable reviews, the exhibition generated only modest commissions beyond the circle of friends already known to Bacon, and by 1933 Bacon abandoned his fledgling career as a decorator, to turn instead to painting.

Bacon's decision to establish himself as a decorator was most probably informed by his exposure to the European *avant-garde* when in 1927, at the age of 18, he travelled first to Berlin and then to Paris, returning to London 1928-29. Paris, during the late 1920s, was at a creative apex following the momentum generated by the 1925 *Exposition des Arts Décoratifs Internationales*. It is during this brief period that Bacon would have been exposed to works by Eileen Gray, Jean Lurçat, Fernand Léger and Ivan da Silva Bruhns, all of whom were by then producing innovative abstract designs for carpets. Another probable influence upon Bacon's decision to design modernist carpets was the first

McKnight Kauffer and Dorn exhibition of modernist rugs at Tooth & Sons Gallery, London, January 1929. By 1929-30 therefore, the concept of the artist-designer carpet had gathered momentum in Britain and France, consequently the young designer's exploration of this medium is logical and in sensitivity to the zeitgeist of the times.

It is unknown how many designs for rugs Bacon created – up to twelve different designs can be identified from surviving examples and from period photographs – and it is unknown how many rugs were in fact manufactured. It is evident, however, from the photographs of Bacon's studio taken in 1930 for *The Studio*, that he considered them as a viable and effective means of expression, for numerous examples populate both the floor and the wall. In 1983, referring to the rug of similar design to the present lot that is now in the collection of the Francis Bacon MB Art Foundation in Monaco, Bacon noted that that design was created in 1929, and produced by Wilton.

To date, beyond the present example, eight other surviving Francis Bacon rugs can be identified. Two examples were sold at Sotheby's London in 1990, one of which was identified as being from the estate of Diana Watson, a favourite cousin of Francis Bacon. Another example is in the Victoria & Albert Museum. Three further examples, until



Exhibition view depicting three early rugs and a screen by Francis Bacon, circa 1930, sold Christie's London, October 4, 2018. Artwork: © The Estate of Francis Bacon. All rights reserved. DACS 2019.

recently on long-term loan to Tate Britain, were sold Christie's London, October 2018. A seventh rug was sold by Sotheby's Paris in 2013 – the design of which is identical to one of the three in the Tate – confirming that at least in this instance more than one example of the same design was produced. All of these rugs are broadly of the same approximate size, around 7' x 4', and all are believed to have been produced by Wilton as part of their 'Wessex' range of Modernist carpets, that also included designs by Dorn and McKnight Kauffer.

In the context of the present lot, it is the eighth remaining rug that is perhaps the most intriguing, having been the design that Bacon referred to in 1983 as designed in 1929 and executed by Wilton. Now in the MB Art Foundation in Monaco, this rug was sold by Christie's Paris in 2011, having formerly been in the Collections of the Chateau de Gourdon since its acquisition in 2002. It is believed that this rug is the very same example that Bacon chose to retain for his own use, and that is photographed in his apartment (*op. cit.*, Harrison) around 1932.

The present lot is directly related to this example. Although the configuration of the design remains the same, in the present carpet the décor has been reversed to be laid as mirror-opposite. The mirroring of designs was favoured by many decorators during this period, and there

is at least one other instance where Bacon reversed, to mirror-effect, the structure of a small tubular steel occasional table. Additionally, the palette has been revised to offer fields of shell-pink and lilac, as opposed to the mint-green and browns of the former. Finally, at 8' x 13' the present lot is of considerably greater size, approximately three times the surface area, than all the other known rugs. Unlike these others, which appear to have served effectively as decorative accents to both floors and walls, the substantial dimensions of the present carpet are of the proportions that might be anticipated for use in a large dining or living room.

The very large scale of this example offers further intrigue; had this carpet been produced by Wilton as part of their 'Wessex' range, the workshop's characteristic highly-dense, labour-intensive and time-consuming knotting would have rendered a carpet of this size fantastically expensive to produce, and there is little evidence that in 1930 Bacon possessed the clients who had the economic means to match such a cost of such a carpet. It is therefore possible that to execute a carpet of this substantial size, either Bacon or Wilton identified an alternative workshop capable of producing a carpet of these impressive and large dimensions within reasonable speed and cost.

# TINA MODOTTI

*'I consider myself a  
photographer and nothing  
more. If my photographs  
are different from those  
generally produced, it is  
precisely because I try to  
produce not art, but rather,  
honourable photographs  
– without any trick  
or manipulations.'*





\*105

## TINA MODOTTI (1896-1942)

### *Roses, Mexico*

palladium print, tipped to card, in original window mat  
signed and dated 'Tina Modotti 1924' in pencil (mount, recto)  
image/sheet: 7¾ x 8½in. (18.7 x 21.6cm.)  
mount/window mat: 17¾ x 14in. (45.1 x 35.6cm.)

Photographed and printed in 1924

**Other prints of this image are in the collection of The Museum of Modern Art, New York and The Sistema Nacional de Fototecas, Mexico City.**

£300,000–500,000

\$400,000–660,000

€350,000–580,000

#### PROVENANCE:

Acquired from the artist by Lester and Jean Roy Carter *circa* 1926.

Thence by descent to the present owners.

#### EXHIBITED:

New York, The Museum of Modern Art, *Photographs from the Museum Collection*, 1958 – 1959 (another print exhibited).

Brugnera, Villa Varda-Brugnera, *Tina Modotti: Gli Anni Luminosi*, 1992 (another print exhibited; illustrated, p. 67).

Udine, Istituto di storia, Università di Udine. *Atti del Convegno Internazionale di Studi Tina Modotti. Una Vita Nella Storia*, 1993, no. 14 (another print exhibited; illustrated, p. 36).

Philadelphia, Philadelphia Museum of Art, *Tina Modotti: Photographs*, 1995 – 1996, no. 22 (another print exhibited; illustrated, p. 62). This exhibition later travelled to Houston, The Museum of Fine Arts and San Francisco, San Francisco Museum of Modern Art.

#### LITERATURE:

M. Constantine, *Tina Modotti. A Fragile Life*, New York 1983 (illustrated, p. 118).

'The Letters from Tina Modotti to Edward Weston', in *The Archive. Center for Creative Photography. University of Arizona*, Number 22, January 1986 (illustrated, p. 41).

M. Hooks, *Tina Modotti Photographer and Revolutionary*, London 1993 (illustrated, pp. iii and viii).

M. Hooks, *Tina Modotti*, New York 1999 (illustrated, p. 21).

P. Albers, *Shadows, Fire, Snow. The Life of Tina Modotti*, New York 1999 (illustrated, unpagged).

J. N. Sotelo and E. L. Alvarez (eds.), *Tina Modotti. Una nueva mirada, 1929*, Mexico City 2000 (illustrated, p. 74).

M. Hooks, *Tina Modotti 55*, London 2002 (illustrated, p. 31).

C. Armstrong, 'This Photography Which Is Not One: In the Gray Zone with Tina Modotti', in *October*, vol. 101, Summer 2002 (illustrated, p. 28).

L. Argentero, *Tina Modotti: Between Art and Revolution*, New Haven and London 2003, p. 136 (illustrated, unpagged).

S. M. Lowe, *Tina Modotti & Edward Weston: The Mexico Years*, London and New York 2004 (illustrated, p. 69).





Tina Modotti - 1924 -



Tina Modotti, *Workers Parade*, 1926.  
Museum of Modern Art (MoMA), New York.  
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence.

For the passionate and complex Tina Modotti, 1924 marks a year of exploration, revelation and transformation. Modotti, who was born in northern Italy and moved to the United States as a teenager, moved again to Mexico with Edward Weston in 1923; by some time in 1925 she had become so committed to political activism in Mexico that her artistic endeavors were either attenuated or repurposed to express her socio-economic observations and concerns. Throughout Modotti's life as an actress, a model, a visual artist and an activist, the opposition between thriving and suffering; potentiality and deterioration, were consistently a source of motivation and her focus. *Roses, Mexico*, photographed by Modotti in 1924, embodies these dualities using a motif of classical beauty and a Modernist viewpoint.

Just before Modotti left California for Mexico at the age of 23, her husband, the painter and poet known as 'Robo', had very suddenly and unexpectedly passed away and she had concluded her brief career as a Hollywood actress. While the acting career failed to fulfill Modotti, exposure to the artistic capabilities of cinema led to her desire to pursue photography as an artform.

Soon after her arrival in Mexico, she was deeply moved by the socio-economic struggles of the country's people and it didn't take long for her to join a branch of the International Red Aid. Eventually, in 1927, she joined the Communist Party. The earliest stage of Modotti's life in Mexico, however, was dominated by learning photography from Weston, working with him in a portrait studio they set up, and together with him mounting exhibitions of their Modernist photographs in Mexico City. Prior to the 1920s, exhibitions of fine art photography in the country were rare and so these presentations by Modotti and Weston were hugely influential in Mexico then and thereafter.



José Diego Maria Rivera, *The Arsenal*, 1928.  
Artwork: © Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / DACS 2019.

Modotti learned from Weston how to carefully compose still-life compositions with a large-format camera and she printed her images in both platinum and palladium papers that were imported from England. The tableaux she would set up with household objects, including the very roses in the present image—by some accounts, a gift from Weston to Modotti—were arranged in the studio that Modotti and Weston shared.

Her photographs of flowers and plants were made from 1924 to 1925, with *Roses* clearly emerging as the most celebrated among them. The buds in the image range from tightly closed to lusciously unfurled, evoking the beginning and ending stages of life. Though she learned from Weston during this early period in her career as a photographer, the softness and unrestrained emotion in her still-lives contrasts the sharpness and objectivity of Weston's. Anita Brenner, the scholar who wrote about the culture and history of Mexico during the 1920s, and traveled in Modotti's circle of intellectuals and artists, observed this difference and felt that Modotti's aesthetic tendency arose from her 'feeling for people and for all the romantic things that would come out of an Italian background' (as quoted in Constantine, *Tina Modotti: A Fragile Life*, p. 65).

Undoubtedly, the choice to focus on the confrontation of forms abundant with potential with those nearly ready to decompose demonstrates Modotti's contemplation of universal conditions of existence. In *Roses*, Modernist influences, which would have come not only from Weston but also from others in her larger artistic circle in Mexico, may be most evident in the compressed composition and close framing of the image, which interpose the timeless subject matter and romantic motif. The image area is comprised entirely of the flowers,



Imogen Cunningham, *Magnolia Blossom*, 1925.  
Private Collection.  
Artwork: © 2019 Imogen Cunningham Trust. All rights.  
Photo: © 2017 Christie's Images Limited.



Edward Weston, *Tina Reciting*, 1924.  
Collection Center for Creative Photography.  
© 1981 Center for Creative Photography, Arizona Board of Regents.

*‘Tina Modotti has done marvels in sensibility on a plane, perhaps more abstract, more aerial, even more intellectual, as is natural for Italian temperament. Her work flowers perfectly in Mexico and harmonizes with our passion.’*

DIEGO RIVERA

seemingly pouring into the viewer’s space, with no background, no other elements included within the frame. The effect is unbridled and frank.

Following Mexico’s revolution in 1910, the country was still largely unstable—politically, economically and socially—when Modotti moved there in 1923. Populist movements were rampant throughout the country and the post-revolutionary atmosphere became an attraction for many Americans and other foreigners, especially artists, writers and intellectuals. Aside from Modotti and Weston, some of the other foreign artists and writers to sojourn in Mexico during this post-revolutionary era include D. H. Lawrence, Jean Charlot and Carleton Beals. Modotti and Weston’s home, situated in a fashionable neighborhood of Mexico City became a meeting place for both Mexican and foreign artists in the country at the time.

Though Modotti’s focus soon-after the date of this work would transition to social documentary images of Mexico’s people, particularly those in strife, *Roses* constantly renews itself as an exhilarating still-life, a powerful emblem of the loving attention and close examination that Modotti would apply to all of her endeavors, throughout the various chapters of her life.

As with lot 102, this very rare print has remained in the collection of the Carter family, ever since it was acquired by Jean Roy and Lester directly from Modotti. The Carters were dear friends to Weston and are lovingly referred to by Weston in his published *Daybooks* and in letters of correspondence owned by family. (See catalogue note for lot 102). In correspondence housed by the Center for Creative Photography in Arizona, a letter from Modotti to Weston in January of 1926 fondly recounts an evening spent with Jean Roy and Collier, child of Lester and Jean Roy, in Mexico:

The evening with Mrs. Carter was delightful—Consuelo—Dan and little Collier—All along, even before the evening for our meeting came, I felt that I was going to see not strangers but old friends—They were all just the way I had pictured them—just the way you had described them—and they said the same about me—We wished for you and Mr. Carter to complete the evening—but you were there—in our hearts and conversation...

The present lot is printed in palladium and is presented on its original mount, signed and dated by the artist in pencil. Early prints of this image are rare and at the time of this writing there are believed to be only a handful of examples. Rarer still are prints of the image in palladium metals rather than platinum. By the 1920s, many platinum and palladium paper manufacturers were beginning to cease production due to high costs and changing tastes. Considering Modotti was importing her papers from England while in Mexico, it’s likely that she was using papers made by the Platinotype Company, which was still producing platinum and palladium papers throughout the 1920s. As described in Mike Ware’s recent thorough technical history of platinum and palladium printing, Platinotype’s platinum papers resulted in ‘neutral’ images while the palladium papers produced ‘brown’ or ‘warm’ image tonalities (Ware, ‘The Technical History and Chemistry of Platinum and Palladium Printing’ in Constance McCabe, ed., *Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation*, American Institute for Conservation, Washington, D.C., 2017, p. 69). The warm, glowing tonalities of the present print are distinct, and are even more so when compared side-by-side with the more numerous examples in platinum.



# CLAUDE LALANNE

*‘What moves me about her work is her ability to unite, in the same high standards, craft and creativity. Her fine sculptor’s hands seem to draw aside the mists of mystery in order to reach the shores of art.’*

YVES SAINT LAURENT, 1994

■ \* λ 106

CLAUDE LALANNE (B. 1924)

*An Important Pair of Candelabra,  
commissioned by Yves Saint Laurent  
and Pierre Bergé*

bronze, galvanised copper, each stamped with artist's initials CL, signed  
*Lalanne* and numbered 1/2A, 2/2A respectively  
each 35% x 21¼ in. (93 X 54 cm.)

Executed 1990.

(2)

£220,000–280,000

\$290,000–370,000

€260,000–320,000

*'Like legendary heroes who turn their family and friends into salt, wood, onyx or gold, everything she touches turns into copper. Once this transmutation has occurred, she naturally need merely persuade these elements to come together, with a nudge of the hammer, soldering iron, file, or wounded finger; which she does with felicitous tenacity and a lack of belief in techniques that would drive the Conservatoire des Arts et Métier crazy. She performs these tasks with all the precise cogitation of an angler, in other words both vague and precise, often complex and yet always obvious.'*

FRANÇOIS-XAVIER LALANNE

**PROVENANCE:**

Yves Saint Laurent and Pierre Bergé, rue de  
Babylone, Paris, 1990.

Christie's, Paris, *Collection Yves Saint Laurent et  
Pierre Bergé*, 24 February 2009, lot 221.

Acquired from the above by the present owner.

**EXHIBITED:**

*Les Lalanne*, Musée des Arts Décoratifs, Paris, 17  
March - 4 July 2010.

**LITERATURE:**

J.J. Buck, *Chez Yves Saint Laurent*, Paris, p. 109 for  
one of the present candelabra illustrated.

R. Murphy, *The private world of Yves Saint Laurent  
& Pierre Bergé*, New York, 2009, p. 37, for the  
present lot *in situ*, rue de Babylone, pp. 164-66, for  
another example, Chateau Gabriel, Deauville.

*Les Lalanne*, exh. cat., Musée des Arts Décoratifs,  
Paris, 2010, illustrated pp. 94,100, p. 132 for the  
present lot.





The present lot on view at the Musée des Arts Décoratifs' exhibition *Les Lalanne*, 2010, in the gallery dedicated to works commissioned by Yves Saint Laurent and Pierre Bergé. Artwork: © Francois Xavier Lalanne, DACS, 2019; © Claude Lalanne, DACS, 2019. Photo: Alexandre Bailhache.

*'Even though they reject the aloof world of art, these works do not confine themselves to everydayness, because they immediately invoke the world of luxury.'*

GILBERT LASCAULT, 1970

The work of Claude Lalanne is today celebrated across the world, frequently in conjunction with that of her late husband Francois-Xavier Lalanne, with whom she exhibited together under the joint name of *Les Lalanne* for over 40 years. This collective name hides the fact that, despite decades of sharing adjacent studios and exhibiting together across the globe during that time, each enjoyed their own artistic vision with a distinctive oeuvre. Unlike Francois-Xavier's fascination with the playful form, scale and function of animals, Claude's work has an altogether more sinuous and organic form, incorporating flora and fauna in a manner that is reminiscent of Art Nouveau, with a delicate infusion of surrealism and fantasy.

The couple met in 1952 and gradually made a name for themselves on the Parisian scene, working on various interior design projects, including window displays for Christian Dior, allowing them to hone their range of production techniques. They moved into a small studio on the Impasse Ronsin, now recognised as a legendary community of artists in Montparnasse, where they moved in an eclectic artistic

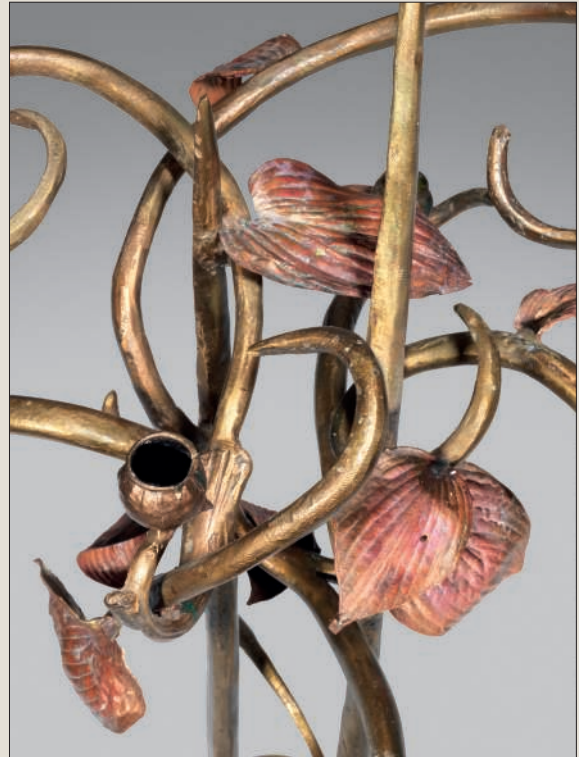
microcosm that included Constantin Brancusi (a major inspiration and friend), Max Ernst, René Magritte, Jean Tinguely and Niki de Saint-Phalle, amongst many others. Although *Les Lalanne* mixed with the *Nouveau Realiste* group, they did not adhere to the group's manifesto, steadfastly retaining their artistic independence and vision. After their first "joint solo show" at Jeanine Goldschmidt and Pierre Restany's Galerie J in Paris in 1964, they began a long-standing collaboration with the legendary gallerist Alexander Iolas in 1966. Over the following years the couple exhibited globally through Iolas's international network of galleries and with others, forming a poetic, playful fantasy world which garnered, and continues to attract, admiration from a range of seminal collectors and patrons.

Of their most important patrons, none was more central, and long-standing, to *Les Lalanne* than their great friends Yves Saint Laurent and Pierre Bergé. Saint Laurent had first met François-Xavier and Claude Lalanne in the 1950s when he was decorating the Dior boutique at 15 rue François 1er. In 1965, by now running his own





Yves Saint Laurent and Claude Lalanne, 1969.  
Photo: Manuel Litran/Paris Match via Getty Images.



*'I never stop walking in the garden, looking at what is there and using what I grow.'*

CLAUDE LALANNE

eponymous haute couture house with Pierre Bergé, Yves Saint Laurent commissioned François-Xavier to produce his seminal 1965 'Bar YSL', which would first occupy his apartment on Place Vauban overlooking the Invalides, before being moved to his library in his rue de Babylone apartment. It was following this, in 1969, that Saint Laurent commissioned Claude to make a series of body casts of the waist, wrist and bust of his famed model muse Veruschka for his Autumn/Winter collection, that were worn with two diaphanous chiffon dresses, one blue and the other black. Claude went on to produce a number of sculptural accessories and jewellery for Yves Saint Laurent in galvanic copper, using a method which she discovered through American artist James Metcalf in 1956, using electrolysis to coat objects in a thin layer of metal. From this first commission, Saint Laurent then went on to ask Claude Lalanne to design and produce an important series of mirrors with which to line the walls of his Music Room in his rue de Babylone apartment. From the first pair, delivered in 1974, to the last mirror finally installed in 1985, this commission of what was to be fifteen mirrors became one of Claude's most famous creations and one which,

when the group came to be sold upon the death of Saint Laurent in the landmark collection auction at Christie's Paris in 2009, set a new world record for her work which still stands today (€1.86m).

In 1990, Saint Laurent again commissioned Claude Lalanne to produce a pair of candelabra, the present lot. Illustrated here *in situ* in rue de Babylone before Claude's famed wall mirrors, and placed in pride of place on top of the Eileen Gray sideboard of 1915-1917, these candelabra were produced by Claude in a unique edition of just this pair, and numbered accordingly. A notable part of her *Structure Végétale* series of works, which includes chandeliers and mirrors, the present lot are arguably the most important examples of the model ever produced, being a direct commission by one of the world's greatest art collectors of the 20th century directly from the artist whose work so inspired and moved him.

Christie's would like to thank Mrs Claude Lalanne and the Lalanne workshop for their assistance with the cataloguing of the present lot.

# THOMAS STRUTH

*'I wanted to make photographs  
in which everything was so  
complex and detailed that you  
could look at them forever and  
never see everything.'*



Thomas Struth at CICRA research station, Madre de Dios, Peru, 2005.  
Courtesy Thomas Struth Archive. © Thomas Struth.





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN  
COLLECTION

α λ **107**

## THOMAS STRUTH (B. 1954)

### *Paradise 03, Daintree, Australien*

chromogenic print, face-mounted to acrylic in artist's frame  
signed 'Thomas Struth' on a paper label (frame backing board)  
image: 69% x 101%in. (177.2 x 257.5cm.)  
sheet: 72% x 104in. (183.5 x 264.2cm.)  
frame: 75% x 106%in. (191 x 271.1cm.)

Photographed in 1998, this work is number three from an edition of ten

**Other works from this edition are in the collection of 21st Century  
Museum of Contemporary Art, Kanazawa and promised to the  
Philadelphia Museum of Art, Philadelphia.**

£40,000–60,000  
\$53,000–79,000  
€47,000–69,000

#### PROVENANCE:

Marian Goodman Gallery, Paris.  
Acquired from the above by the present owner  
in 2000.

#### EXHIBITED:

Siegen, Museum für Gegenwartskunst, *Open  
Exhibition*, 2001 – 2002 (another from the  
edition exhibited).  
Siegen, Museum für Gegenwartskunst, *August  
Sander und Thomas Struth, Landschaften*,  
2002 – 2003 (another from the edition exhibited).  
New York, Marian Goodman Gallery, *New Pictures  
from Paradise*, 1999 – 2000. This exhibition later  
travelled to Paris, Marian Goodman Gallery.  
Dresden, Staatliche Kunstsammlungen, *New  
Pictures from Paradise*, 2002, no. 7291 (another  
from the edition exhibited; illustrated in colour,  
unpaged). This exhibition later travelled to  
Salamanca, Universidad – Centro de Fotografía.  
Dallas, Dallas Museum of Art, *Thomas Struth  
1977 – 2002*, 2002 – 2003, p. 174 (another edition  
exhibited; illustrated in colour, p. 21). This exhibition  
later travelled to New York, The Metropolitan  
Museum of Art and Chicago, Museum of  
Contemporary Art.

Siegen, Museum für Gegenwartskunst, *Kontexte  
der Fotografie*, 2005 – 2006 (another from the  
edition exhibited).  
Jüchen/Neuss, Schloss Dyck, *Paradies und zurück  
- Sammlung Rheingold*, 2008 (another from the  
edition exhibited).  
Zurich, Kunsthaus Zurich, *Thomas Struth  
Fotografien 1978 – 2010*, 2010 – 2011, p. 207,  
no. 7291 (another from the edition exhibited;  
illustrated in colour, pp. 104 – 105 and 207).  
This exhibition later travelled to Düsseldorf,  
Kunstsammlung Nordrhein-Westfalen and  
London, Whitechapel Gallery.  
Lanzarote, Museo Internacional de Arte  
Contemporáneo de Lanzarote MIAC, *Biennale  
Lanzarote*, 2013 – 2014 (another from the  
edition exhibited).  
Hamburg, Deichtorhallen, *Sammlung Viehof -  
Internationale Kunst der Gegenwart*, 2016 – 2017  
(another from the edition exhibited).  
Beijing, Minsheng Art Museum, *Deutschland 8 -  
German Art Beijing*, 2017 (another from the  
edition exhibited).  
Siegen, Museum für Gegenwartskunst, *Die andere  
Hälfte*, 2018 (another from the edition exhibited).

#### LITERATURE:

*Thomas Struth, Pictures of Paradise, Schriftenreihe,  
Band 4*, exh. cat., Siegen, Museum für  
Gegenwartskunst, 2008 (illustrated in  
colour, p. 50).  
H. Reust, N. Pitman and J. Hartmann (eds.),  
*Thomas Struth. New Pictures from Paradise*,  
Munich 2017, p. 71 (illustrated in colour, pp. 8 – 9).





Thomas Struth, *Tokamak Asdex Upgrade Periphery*, Max Planck IPP, Garching, Germany, 2009.  
© Thomas Struth.



Brice Marden, *Cold Mountain 5 (Open)*, 1989-1991.  
Private Collection.  
© Brice Marden, DACS, 2019.

*'I'm trying to effectively unite the conscious and the unconscious of life and the time I live in and thereby create authentic pictures.'*

THOMAS STRUTH

A sprawling, immersive vision of natural chaos, the present work is among the earliest photographs in Thomas Struth's celebrated series *New Pictures from Paradise*. Executed in 1998, it belongs to the first group of works in the cycle, depicting the tropical rainforest in Daintree, northeast Australia. Taken at Emmagen Creek, its tangle of branches and foliage borders on painterly abstraction, spiked with patches of sky and fragmented by beams of light. Described by the artist as his 'most intuitive' body of work, the series evolved from his pursuit of increasingly complex pictorial structures, inspired by both his *Museum Photographs* of the early 1990s and his subsequent depictions of China's bustling cities. Over the next nine years, the project would take him to the Yunnan Province in China, the island of Yakushima in Japan, California, the Bavarian forest in Germany, Brazil, Peru, Hawaii and New Smyrna Beach in Florida. For Struth, the notion of 'paradise' has less to do with the works' subject matter than with the viewer's experience of looking at

them. In their knotted picture planes, all sense of visual hierarchy dissolves, creating instead an open utopia of free-flowing visual information. Though replete with religious and art-historical references – from biblical idylls to Romantic landscape painting to the 'all-over' surfaces of Jackson Pollock – the present work is ultimately a conceptual vehicle for reflecting upon the way we process our surroundings.

No longer having to contend with variable, moving crowds of people – a feature of Struth's work throughout the 1990s – the *New Pictures from Paradise* adopted a more economical, contemplative approach to their subject matter. His travels throughout Asia were particularly instructive in this regard:

'My trips to China made me aware of Brice Marden's "Cold Mountain" paintings', he explains. 'You can feel the time invested in those canvases. Marden engages





Peter Doig, *Grande Riviere*, 2001-02.  
National Gallery of Canada.  
Artwork: © Peter Doig. All Rights Reserved, DACS 2019.

in Asian calligraphy but frees the characters of their semantic aspect... I try to constantly be in between spaces and to feel life's breath – the rhythm of inhaling and exhaling, as in tai chi. Every day, I could think of thirty pictures that would have a spectacular effect, but it's not about big ideas. Instead I'm trying to effectively unite the conscious and the unconscious of life and the time I live in and thereby create authentic pictures' (T. Struth, 'A Thousand Words', in *Artforum International*, Vol. XL No. 9, May 2002, p. 151).

If the *New Pictures from Paradise* hark back to the dawn of creation in their subject matter, their composition also invokes a primeval idea of vision: a searching, self-reflexive mode of reading visual data, free from overarching structures and principles. 'Paradise has always been the fictive point of departure for a transformed view of the world', writes Hans Rudolf Reust. 'Changed, we grow toward ourselves – and each other – out of the picture's jungle' (H. R. Reust, quoted *ibid.*).

*'Although they have a strong feeling of time, they are ahistorical. One sees a forest or a jungle but there is nothing to discover, no story to be told. They have more to do with the self. The viewing process is complicated, and the viewer becomes more aware of how he or she is processing the information, heightening an awareness of the here and now'*

THOMAS STRUTH



# MARC DU PLANTIER

*‘Today, apart from your mother and some very rare ‘amateurs’, I am completely forgotten. But one day, du Plantier furniture will be sought as much as those of Weismeler or BVRB. I’ll be long dead, but you’ll see it.’*

## MARC DU PLANTIER (1901-1975)

### *A Rare and Important 'Lotus' Console*

gilded metal, marble  
28 x 82½ x 19 in. (71 x 210 x 48 cm.)

Executed circa 1939.

£200,000-250,000  
\$270,000-330,000  
€240,000-290,000

*'A decorator is not to be perceived as a simple tapissier-ensemblier.'*

MARC DU PLANTIER

#### PROVENANCE:

Bob and Didi Philippe, circa 1939, acquired from the designer.  
Galerie Yves Gastou, Paris, acquired from the above.  
Private Collection, U.K., acquired from the above by the present owner, circa 2001.

#### LITERATURE:

*Intérieurs Modernes et Anciens*, Paris, 1952, p. 54 for a period image of the model in the apartment of the Comte de Elda, Madrid.  
B. Foucart and J.-L. Gaillemin, *Les Décorateurs des Années 40*, exh. cat., Ville de Boulogne-Billancourt, Paris, 1999, the present lot illustrated p. 189.  
Y. Badetz, *Marc du Plantier*, Paris, 2010, the present lot illustrated p. 153.









Interior view of the dining room of Marc du Plantier's apartment, rue du Belvédère, Paris, 1936, located directly below the apartment of Bob and Didi Philippe.  
MdP Archives. All Rights Reserved

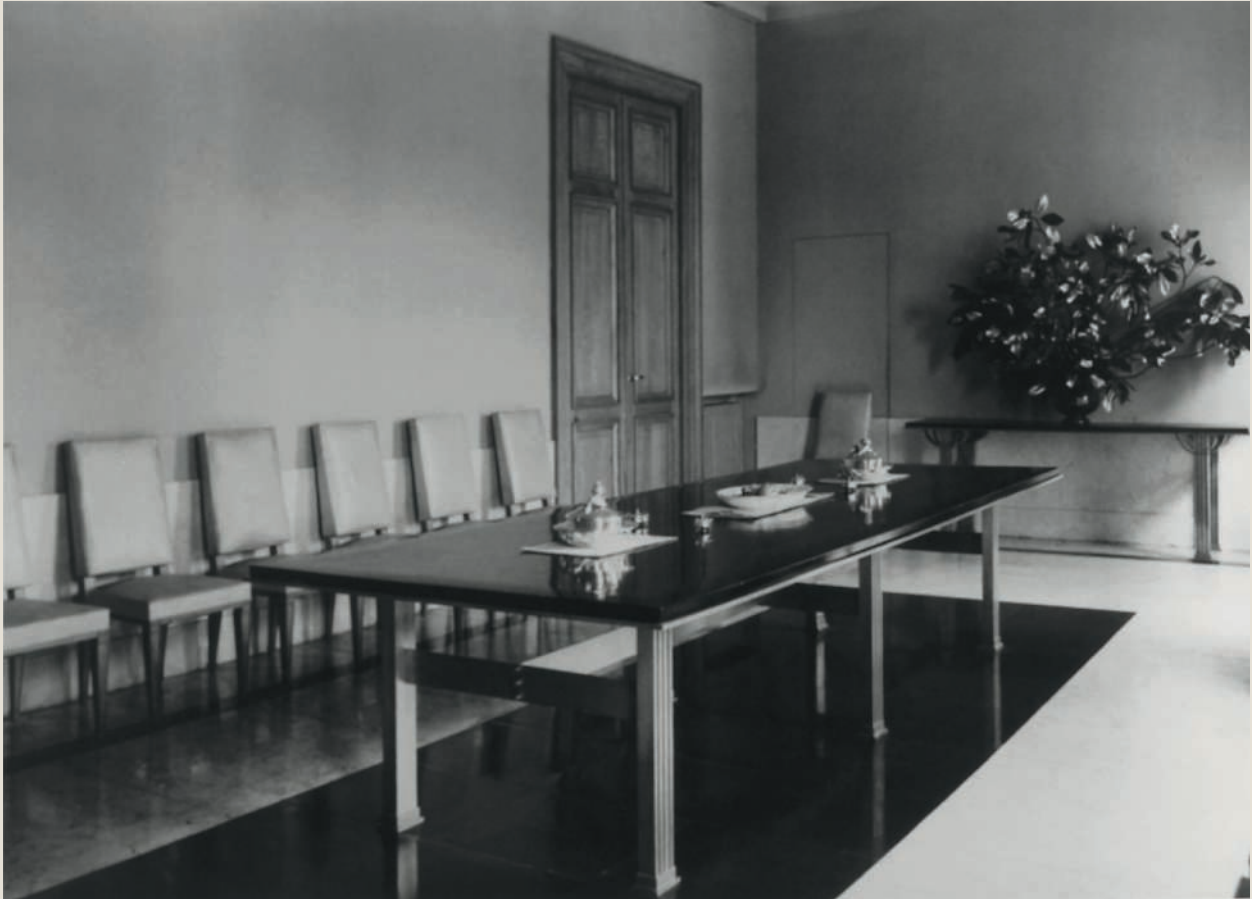


The apartment of Bob and Didi Philippe, rue de Belvédère, who acquired the present lot from Marc du Plantier, as featured in the 1953 film *Julietta*, directed by Marc Allégret.  
MdP Archives. All Rights Reserved.

Marc du Plantier was one of the leading French decorator-designers of the 20th century, acclaimed by leading contemporary society clients for the subtle luxurious modernism of his designs. After a period studying architecture, in 1929 du Plantier focused on interior design for a highly select group of private clients. The refined Neo-Classical simplicity of his designs of this period appealed to many notable patrons, including Henry de Rothschild, Juan March, the Comte and Comtesse de Elda and the Marquise de Morbecq, amongst many others.

This exceptionally rare gilded-metal and marble console was designed by du Plantier around 1939 and placed in the Parisian apartment of his friends and neighbours, Bob and Didi Philippe, who lived directly above du Plantier's spectacular apartment at rue du Belvédère, Boulogne-Billancourt. A noted couple, whose home featured briefly in the film 'Julietta' in 1953, they also asked the designer to furnish their summer home in Corsica, for which du Plantier also completed a wall fresco at the property. A key period in the designer's creativity, in 1939 du Plantier also exhibited a ladies writing desk incorporating the same stylized lotus flower motif in his stand at the *Salon des Artistes Décorateurs*, before leaving France with Jacques Heim and relocating to Spain, where he carried out his notable interiors for the Casa Valdes.





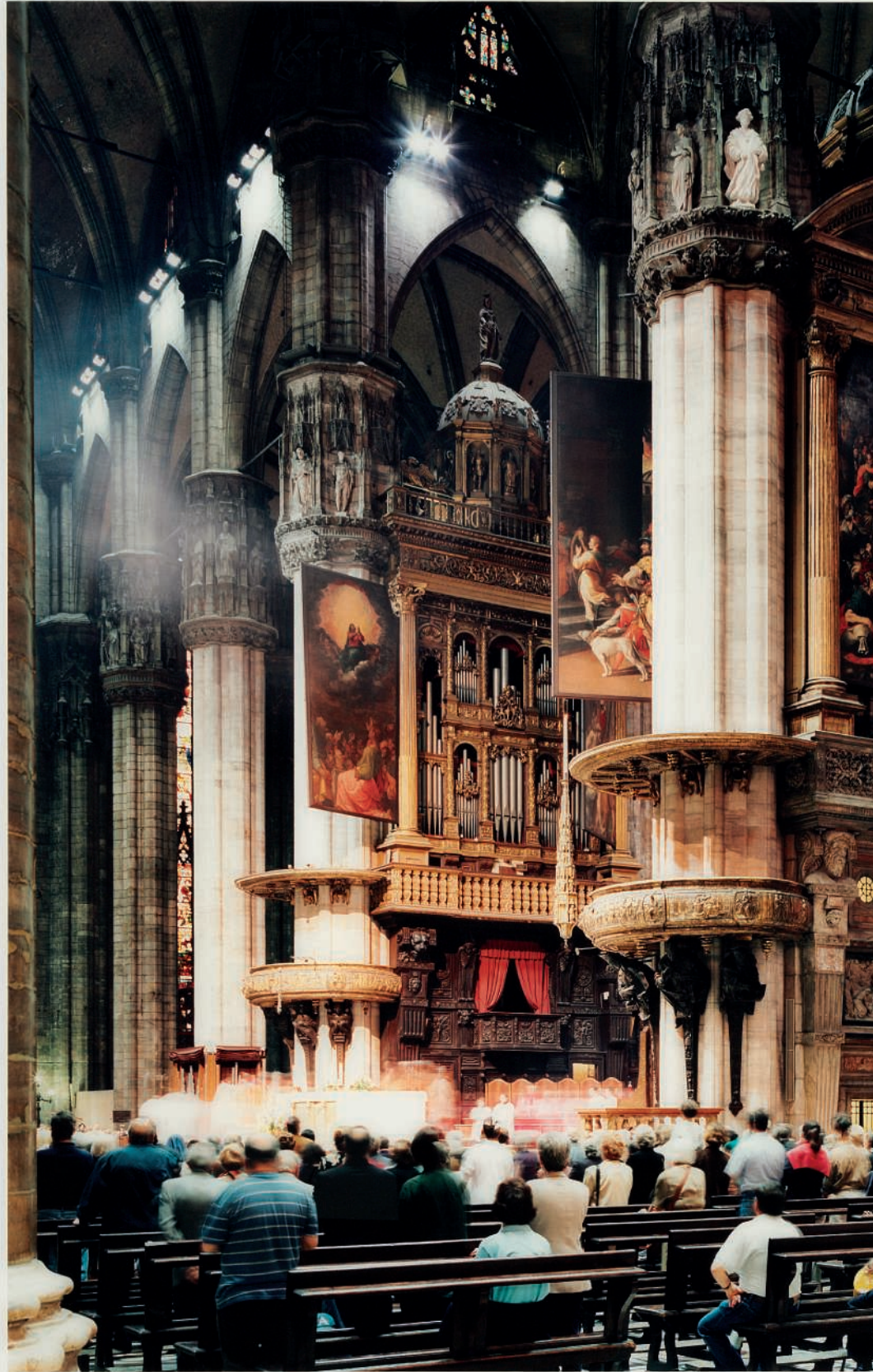
View of the dining room, Comte de Elda apartment, Madrid, 1940, showing the only other known example of this console. MdP Archives. All Rights Reserved. Photo: Salgado.

It was in Spain in 1940 that he produced only the second known example of this specific model, with a black marble top, for the dining room of Comte and Comtesse de Elda in Madrid. For the same room he also produced a much smaller pair of consoles featuring the lotus motif, each with a single support. These few works, comprising the present large-scale white marble surmounted 1939 console and the black-topped Elda version of 1940, together with the two small consoles and the aforementioned desk, are the only known 'Lotus' pieces ever produced. Of these five pieces, the current whereabouts of four is not recorded, making the present console the sole known example of this important series. As such, its appearance at auction for the first time, benefitting from full provenance, must be considered as a unique opportunity. The striking impact of the high-status work is underscored by its timeless elegance, its refinement exemplifying the Neo-Classical / Modernist fusion for which the designer was so celebrated at this seminal moment of his career.

Christie's would like to thank Yves Badetz, author of the Marc du Plantier monograph, for his assistance with the cataloguing of the present lot.



View of the dining room, Comte de Elda apartment, Madrid, 1940. MdP Archives. All Rights Reserved. Photo: Salgado.





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN  
COLLECTION

α λ 109

## THOMAS STRUTH (B. 1954)

### *Mailänder Dom (innen), Mailand*

chromogenic print, face-mounted to acrylic in artist's frame  
signed 'Thomas Struth' on a paper label (frame backing board)  
image: 68 x 86½in. (172.7 x 218.9cm.)  
sheet: 70¾ x 88¼in. (178.8 x 224.2cm.)  
frame: 73¾ x 91in. (186.3 x 231.1cm.)

Photographed in 1998, this work is number five from an edition of ten

**Other works from this edition are in the collections of the Museum of Contemporary Art Chicago, Chicago and Solomon R. Guggenheim Museum, New York.**

£180,000–250,000  
\$240,000–330,000  
€210,000–290,000

*'For me, making a photograph is mostly an intellectual process of understanding people or cities and their historical and phenomenological connections.'*

THOMAS STRUTH

#### PROVENANCE:

Marian Goodman Gallery, Paris.  
Acquired from the above by the present owner  
in 2000.

#### EXHIBITED:

New York, Marian Goodman Gallery, *New Pictures from Paradise*, 1999 – 2000 (another from the edition exhibited). This exhibition later travelled to Paris, Marian Goodman Gallery.  
Milan, Galleria Monica de Cardenas, *Thomas Struth*, 1999 – 2000 (another from the edition exhibited).  
Dallas, Dallas Museum of Art, *Thomas Struth*, 2002 – 2003, p. 174 (another from the edition exhibited; illustrated in colour, p. 37). This exhibition later travelled to New York, The Metropolitan Museum of Art and Chicago, Museum of Contemporary Art.  
New York, Solomon R. Guggenheim Museum, *Moving Pictures. Contemporary Photography and Video from the Guggenheim Museum Collections*, 2002 – 2004, pp. 178 and 214 (another from the

edition exhibited; illustrated in colour, pp. 180 – 181). This exhibition later travelled to Bilbao, Guggenheim Museum Bilbao.  
Passarion, Villa Manin Centro d'Arte Contemporanea, *Love and Hate – From Magritte to Cattelan*, 2004 (another from the edition exhibited).  
Dresden, Galerie Neue Meister der Staatlichen Kunstsammlungen Dresden, *Madonna meets Mao*, 2008 – 2009 (another from the edition exhibited).  
Milan, Spazio Oberdan, *Ieri Oggi Milano – Fotografie dalle collezioni del Museo di Fotografia Contemporanea*, 2012 (another from the edition exhibited).  
Milan, Spazio Oberdan – Museo di Fotografia Contemporanea, *Ieri Oggi Milano 2015*, 2015 (another from the edition exhibited).  
Alkmaar, Stedelijk Museum Alkmaar, *Emanuel de Witte*, 2017 – 2018 (another from the edition exhibited).

#### LITERATURE:

H. Belting, W. Grasskamp and C. Seidel (eds.), *Museum Photographs. Thomas Struth*, Munich 2004, p. 106, no. 7451 (illustrated in colour, pp. 75 and 106).  
A. Kruszynski, T. Bezzola and J. Lingwood (eds.), *Thomas Struth Photographs 1978 – 2010*, exh. cat., Zurich, Kunsthhaus Zurich, 2010, fig. 2 (illustrated in colour, p. 169).





Thomas Struth, *Pantheon, Rome*, 1990.  
© Thomas Struth.

*‘Struth’s series of museums and religious buildings present similar situations – viewers in search of what they feel art can bring them, whether in a church, a temple, or a museum. These images point to the continuing need to visit sites of meaning in a culture that has difficulty deciding what, in fact, is a place of worship and what is a place of display.’*

CHARLES WYLIE



Thomas Struth, *The Rothko Chapel, Houston*, 2007.  
© Thomas Struth.



A monumental vision stretching over two metres in width, *Mailänder Dom (innen)*, *Mailand* stems from Thomas Struth's iconic series of works depicting places of worship. Executed in 1998, it represents a virtuosic culmination of the artist's most significant thematic concerns: cultural pilgrimage, architectural structures and ideological systems. Raised as a Catholic in divided Germany, Struth was fascinated not only by religion's close connection with art, but also by the overarching power structures that accompanied systems of belief. In the present work, whose sister photograph captures the cathedral's exterior, this enquiry is expressed in geometric terms, demonstrating the order imposed upon the mass of people by the building's interior architecture.

Extending the compositional complexity of his *Museum Photographs*, which juxtaposed moving spectators with static artworks, Struth began to photograph places of worship in 1995, depicting San Zaccaria in Venice, Monreale Cathedral in Palermo (1998), the Buddhist temple Tōdai-Ji in Nara, Japan (1996/99), Notre-Dame de Paris (2000) and the Iglesia de San Francisco in Lima, Peru (2003). His depictions of Christian sites, in particular, stand among his most personal works.

'I've always been very conscious of the formative forces at work on my own personal development', he explains. 'I was brought up as a Catholic and was a regular churchgoer until around the age of fourteen, when I began to question the structure of the church ... For a visual artist, the gaze is critical. And the gaze has to do with the distance between your own entity and what is in front of you' (T. Struth, quoted in A. Kruszynski et al (eds.), *Thomas Struth. Photographs 1978 – 2010*, New York 2010, p. 192).

In the present work, the directional gaze of the congregation and the beams of overhead light draw the eye to the left-hand edge of the composition, where a crowd of priests and choirboys blurs into luminous abstraction. At the same time, the sweeping parallel arrangement of pews, columns and paintings pulls our vision in the opposite direction, fracturing the central perspective that had defined much of Struth's early *oeuvre*.

For Struth, the act of looking defines human activity, and is intricately bound to the powers that shape our world. In this respect, his focus on places of worship was the next logical step in a practice that had already explored a number of society's governing forces – namely city architecture, the family unit, the natural landscape and the museum. Struth would extend his depictions of religious buildings into more secular places of 'worship': his photographs of Tien An Men in Beijing (1997) and New York's Times Square (2000) present similar sites of human congregation, presided over by the spectres of Chairman Mao and the advertising industry respectively. A further conceptual extension of this project may be identified in his 1999 photograph of the giant granite rock formation El Capitan in Yosemite National Park, capturing a gathering of tourists transfixed by its presence. Common to all these works, and the present, is a fascination with the icons, monuments and spaces that – for better or worse – organise our collective gaze.

# CARLO MOLLINO

*'Only when a work is not explainable  
other than in terms of itself can we say  
that we are in the presence of art.'*





Portrait of Carlo Mollino, Casa Miller, 1936.  
Courtesy Museo Casa Mollino

## CARLO MOLLINO (1905-1973)

### *A Unique Cabinet, for The Casa Albonico, Turin*

executed by Apelli & Varesio, Turin, Italy  
walnut, Ferrara walnut veneer, maple veneer, ebonised wood, bronze,  
mirrored glass, glass, brass, lithographic transfer, with three original keys  
62¼ x 78¾ x 19 in. (158 x 200 x 48 cm.)

Executed in 1944.

The present cabinet is registered in the library of the Museo Casa Mollino,  
Turin, as number 'CM 161'.

£150,000-200,000

\$200,000-260,000

€180,000-230,000

*'The home is a shell that must allow every organism a free and  
clearly differentiated individual life.'*

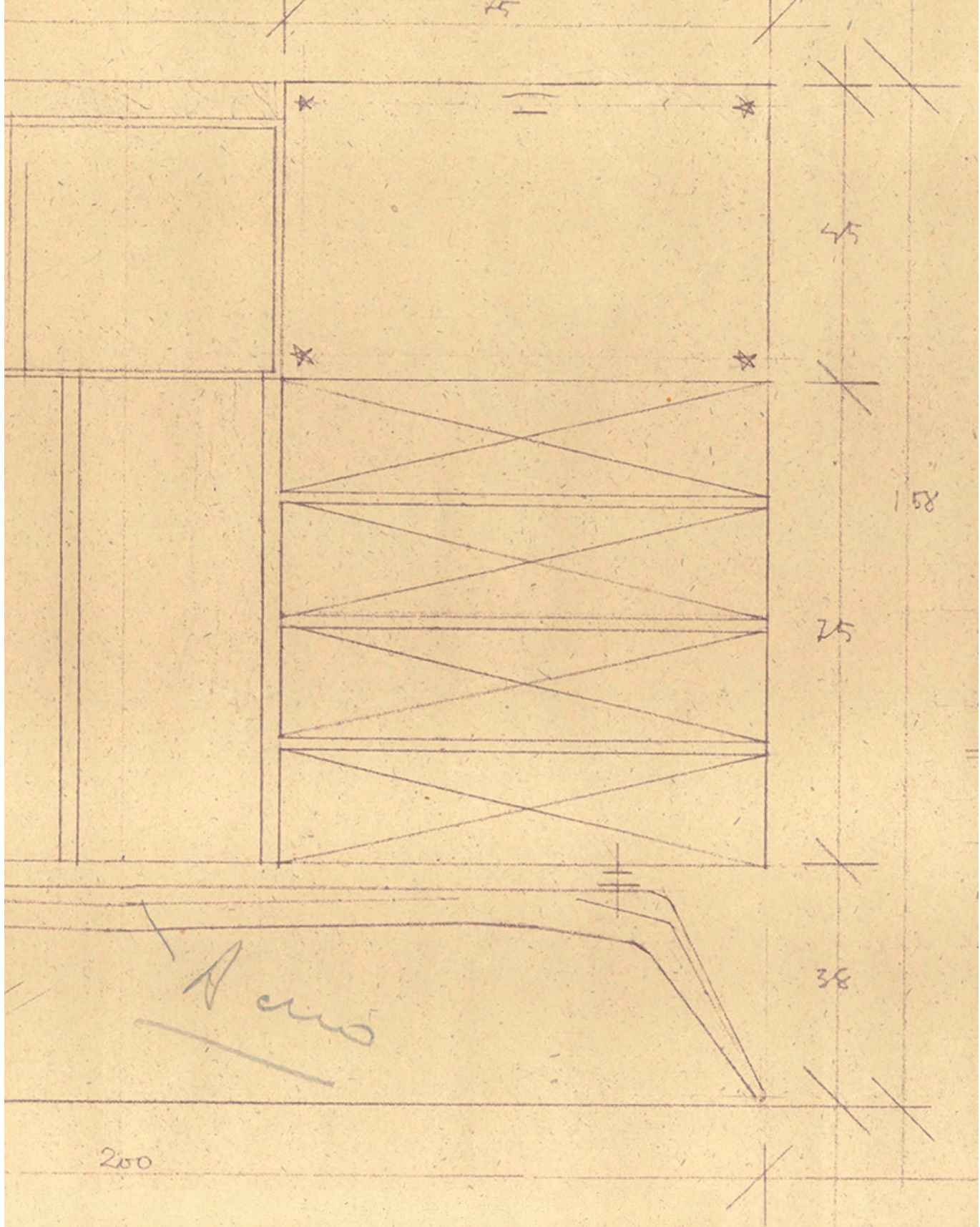
CARLO MOLLINO



Archive image of the present lot.  
Courtesy Museo Casa Mollino.

PROVENANCE:  
Paolo Albonico, Turin, 1944.  
Thence by descent.

LITERATURE:  
F. Ferrari, N. Ferrari, *The Furniture of  
Carlo Mollino*, Turin, 2006, illustrated  
pp. 116, 221 fig. 161.



200

ING. PAOLO ALBONICO  
ARREDAM. SCMA 1.10

Carlo Mollino, signed technical drawing of the present cabinet, 1944.

Carlo Mollino







With the important Albonico commission, and those that soon followed, Mollino summoned an alchemic fusion of intriguing elements, synthesising Modernism, Surrealism, the Baroque and Nature to create singular interiors unencumbered by strict dogma. This unique cabinet endures as an important and early example of this distinctive and inimitable spirit. It is here presented to the market for the very first time having remained with the family of the original commissioning client from 1944 until now.

The mid-1940s until the early 1950s bracketed a period of prolific activity for Mollino, as he engaged with a handful of Turinese private clients for whom he created some of his most dramatic interior commissions. The first of these was the Albonico commission of 1944 for which the present lot was created, to be soon followed by the two Minola apartments (1944-46), the Rivetti and Orengo apartments (both 1949), as well as Mollino's own apartment (1946-47). Commissioned towards the close of the war, the Albonico interior signalled a departure from the essentially Surrealist pre-war interiors of the Casa Miller (1936) and Devalle (1939-40). Emboldened towards forms that revealed an anthropomorphic quality, the transitional personality of the Albonico commission was crucial to Mollino's conceptual evolution and revealed an architect-designer now confident in his vision to deliver schemes of remarkable and dramatic personality.

The Albonico cabinet offers an intriguing and unprecedented confluence of symbolisms. Significantly, it is one of the very few examples of free-standing case furniture designed by the architect – subsequent projects incorporated wall-mounted or built-in units. Signature elements, to include organically-sculpted ebonised structures enhanced by modelled bronze mounts are initiated. Poised atop the anthropomorphic base, massed geometries are disguised by positive and negative space, by texture, through relief and recess and texture, surfaces opaque and transparent. A lithographic reproduction, depicting a pastoral 18th century landscape, intimates a secondary, mysterious narrative. Certain of these elements held persistent stimulation for Mollino – the Renaissance-style rusticated, figured-walnut drawers were an enduring feature of his 1930s architecture, and the application of archaic lithography panels was to develop as a regular *trompe l'œil* feature in subsequent interiors. The Albonico cabinet reveals Mollino as an architect motivated by an almost mischievous mastery of composition – and benefits from being reviewed in the context of the Ippica buildings completed some four years prior. This complex of buildings, created for the Turin horse-riding club, offers a Modernist appearance that is beguilingly deconstructed by unanticipated pairings of shape, surface and composition. Similarly, the Albonico cabinet refuses to conform to aesthetic preconceptions. Whilst the individual components remain readily identifiable, the intellectuality of the composition leans closer towards the conceptual trickery of post-Renaissance Mannerist architecture or to the subsequent post-Modernist architecture movement that was to evolve by the late 1960s, confirming Mollino as a singular, unparalleled and visionary talent.



Christie's would like to thank Fulvio Ferrari and Napoleone Ferrari, Museo Casa Mollino, Turin, for their assistance with the cataloguing of the present lot.



Carlo Mollino, photomontage, Ippica, Turin, circa 1940.  
Courtesy Museo Casa Mollino





# GIO PONTI

*'I believe that each piece of furniture, though always functional (the functions of a piece of furniture are many but one of them is to be pleasing), should engage the imagination of the person who designs it and the person who looks at it.'*

## GIO PONTI (1891-1979)

### *A Pair of Rare Wingback Armchairs*

manufactured by Ariberto Colombo, Cantù  
stained beech, upholstery  
each 26½ x 34¼ x 39¾ in. (67 x 87 x 101 cm.)

Designed circa 1947.

(2)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

*‘It is this vocation that drives me and other Italians to design furniture that is light, slender, and (without modesty or fear of the word, which is beautiful) elegant.’*

GIO PONTI

#### LITERATURE:

Similar examples illustrated:

R. Aloï, *L'Arredamento Moderno, Quarta serie*,  
Milan, 1949, fig. 343 for a period illustration.

I. de Guttry, M.P. Maino, *Il mobile déco italiano  
1920-1940*, Bari, 1988, p. 234, fig. 14 for a  
period illustration.

L. Falconi, *Gio Ponti, Interni, Oggetti, Disegni, 1920-  
1979*, Milan, 2004, p. 240 for a period illustration.





By 1946 Gio Ponti was already an experienced architect and designer, with a long experience of public and private commissions, across multidisciplinary fields. In the context of the immediate aftermath of WWII the Italian economy was in a status of complete disarray with all furniture productions severely disrupted if not altogether discontinued. With the complete lack of a supporting production system and, more importantly, of potential clientele, Ponti's endeavour turned to reviving the cultural and artistic potential of post-war Italy. Despite sizeable difficulties, a period of unprecedented creative growth and freedom commenced for the architect, and central to this was his great involvement in the *Made in Italy* promotion through the pages of *Stile* magazine, of which he was then editor. It is during this time of renewed creativity that Ponti exhibited, with growing critical response and success, at the VII Milan Triennale of 1947 and then of 1950.

The present model appears to have originated from a single curved line of a pen, as if the design commenced from a stylised profile of a seated figure; however, the impression is that Ponti's hand exaggerated the form, following the movement of the wrist, in a sequence of long and generous curves. Designed at a time when the common imagination was embedded with the vivid memories of the machines of war, the smooth edges and the aerodynamic reduction of volume to certain sections of the frames – such as the wing 'ears' and the armrests' silhouettes – were evocative of an airplane's wings.

As for many of Gio Ponti's designs, numerous variants of the model have been recorded, as shown in various period images dating from between 1946 to 1949. Subtle differences in the proportions, design, construction and timber appear between all these examples, suggesting Ponti entrusted different manufacturers with the production of the designs, a common practice elsewhere. Although unquestionably the same concept, each of these armchairs express a delicately refined character. The model executed in 1949 for Villa Vaj, with their curvaceous frames, is removed from the Ariberto Colombo chair of 1946, and even more so from the audacious and dynamic armchair published in Roberto Aloi's celebrated *Arredamento Moderno* of the same year.

Perhaps for the first time, the model incorporated lines and details which would become the synonym of Ponti's style. Geometric lines with softened edges, cut-out details and large flamboyant 'wings' were to make further appearances in the Cassina armchairs for the *Giulio Cesare* Ocean liner of 1950, the 1952 armchairs by Isa, Bergamo, and the wicker *Continuum* armchair by Bonacina of 1963. Perhaps these armchairs incarnate a yet more universal trait of the architect's work: that of a masterfully shaped object, with a multitude of profiles which, according to the different angle the form observed from, both highlights and obscure its curves with rigour and planned precision.



Present lot (part).



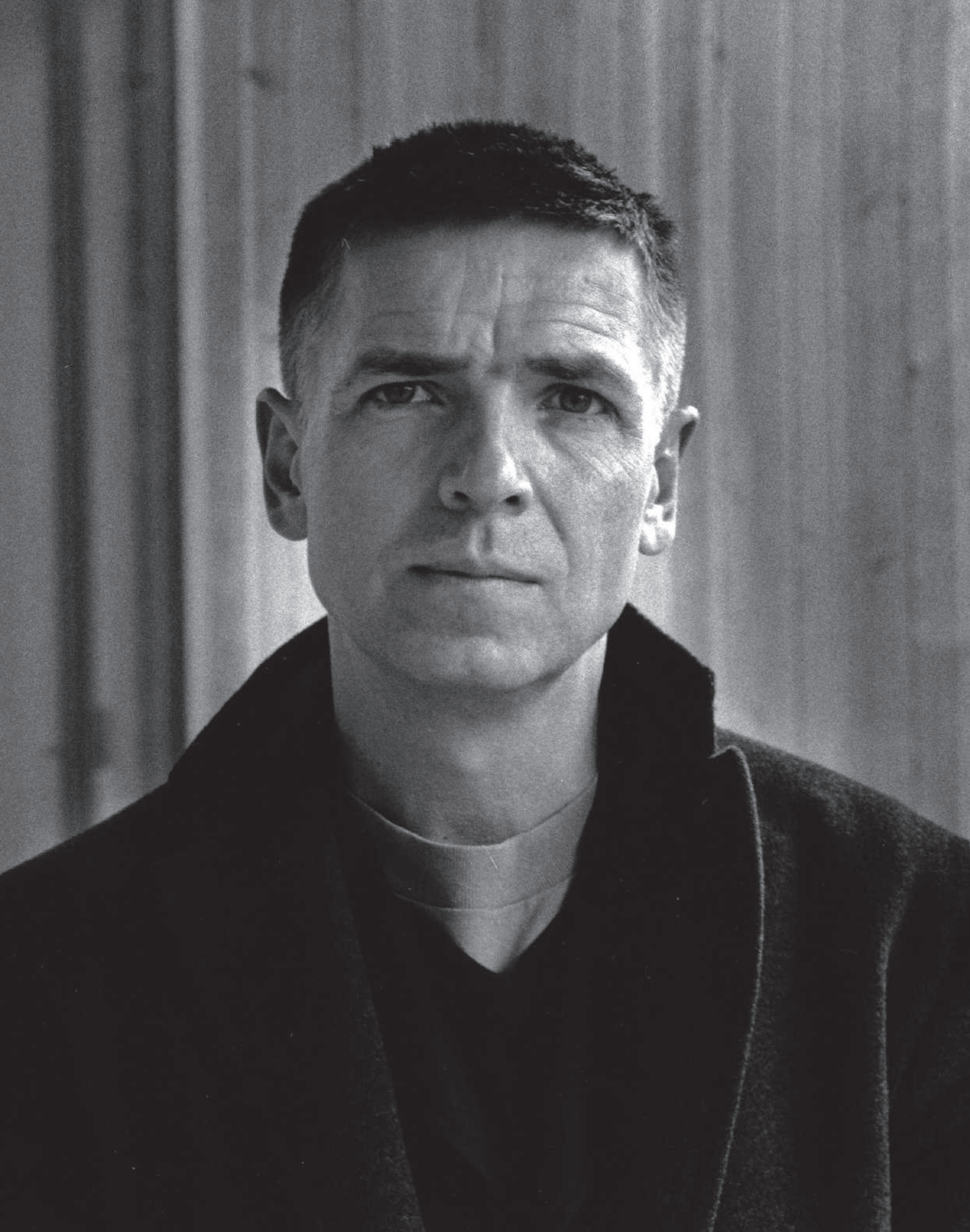
Gio Ponti, similar model to the present lot, 1946, (Falconi).



Gio Ponti, similar model to the present lot as illustrated in Roberto Aloi, *Arredamento Moderno*, Quarta serie, 1946.



Gio Ponti, similar model to the present lot as illustrated in *Edilizia Moderna*, 1949.



# ANDREAS GURSKY

*‘So much has been written about my work with reference to painting, that my works look like paintings. In a way that’s right. But in another way it’s completely not right, because I insist I am a photographer, and if there is a quality in my work, it is because I am a photographer, it is not because it’s something that reminds you of something else.’*







PROPERTY FROM THE COLLECTION OF A PRIVATE  
EUROPEAN FAMILY

λ ■ 112

## ANDREAS GURSKY (B. 1955)

### *May Day I*

colour coupler print, in artist's frame  
signed, titled, numbered and dated 'May Day '97 5/6 A. Gursky' in  
ink on affixed white paper label (frame backing board)  
image : 57 $\frac{1}{8}$  x 73 $\frac{3}{8}$ in. (145 x 186.5cm.)  
sheet : 69 $\frac{7}{8}$  x 85 $\frac{3}{8}$ in. (177.5 x 217cm.)  
frame : 72 $\frac{1}{2}$  x 89in. (184 x 226cm.)

Executed in 1997, this work is number five from an edition of six

£150,000–200,000

\$200,000–260,000

€180,000–230,000

*'The unmediated visual experience should definitely be the starting point for a picture'*

ANDREAS GURSKY

#### PROVENANCE:

Galerie Ghislaine Hussenot, Paris.  
Private Collection, Europe.  
Anon. sale, Christie's London, 8 December 1999,  
lot 28.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Düsseldorf, Kunsthalle, *Andreas Gursky: Photographs from 1984 to the Present*, 1998, p. 18 (another from the edition exhibited; illustrated in colour, p. 31).  
Wolfsburg, Kunstmuseum, *Andreas Gursky. Fotografien 1994 – 1998*, 1998 – 1999 (another from the edition exhibited; illustrated in colour, p. 57). This exhibition later travelled to Winterthur, Fotomuseum; London, Serpentine Gallery; Edinburgh, Scottish National Gallery of Modern Art; Turin, Castello di Rivoli Museo d'Arte Contemporaneo and Lisbon, Centro Cultural de Belém.  
New York, Museum of Modern Art, *Andreas Gursky*, 2001, p. 185, no. 38 (another from the edition exhibited; illustrated in colour, p. 135).  
Krefeld, Kunstmuseum Krefeld, *Andreas Gursky. Werke. Works 80-08*, 2008 – 2009, p. 252 (another edition exhibited; illustrated in colour, p. 154). This exhibition later travelled to Stockholm, Moderna Museet and Vancouver, Vancouver Art Gallery.

#### LITERATURE:

*Noema Art Magazine*, no. 49, October/November 1998 (illustrated, p. 100).  
*Kunstforum*, no. 145, May – June 1999 (illustrated, p. 264).  
*Der Spiegel*, August 2001 (illustrated, p. 181).  
*Andreas Gursky. Architecture*, exh. cat., Darmstadt, Institut Mathildenhöhe Darmstadt, 2008, fig. 12 (illustrated in colour, p. 30).





Andreas Gursky, Cocoon II, 2008.  
© Andreas Gursky. Courtesy: Sprüth Magers Berlin London/ DACS 2019.

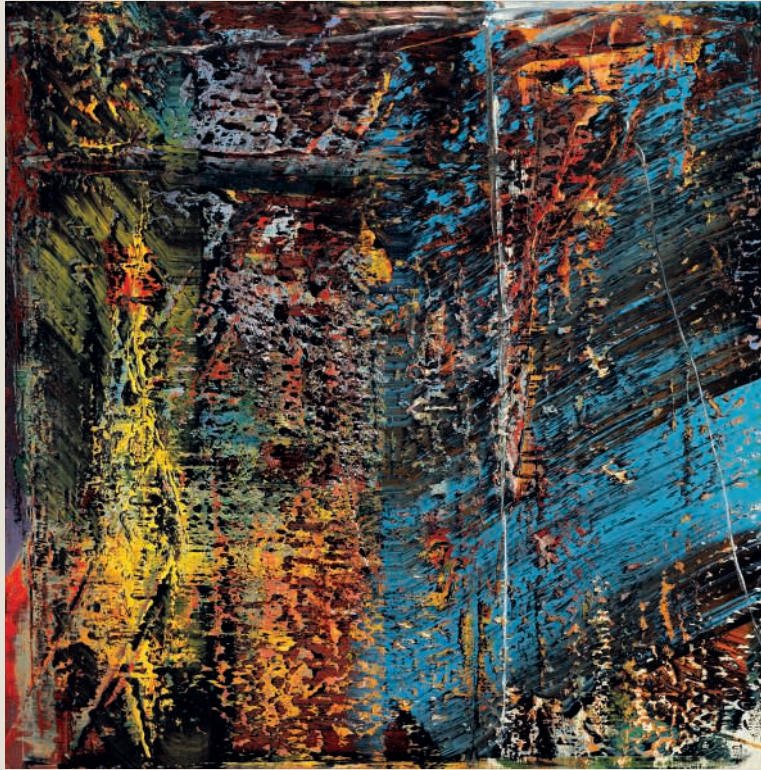
*'Few artists have managed to distil the specific characteristics of a certain culture, the mindset of a generation, or the zeitgeist of an era into a single work. Just as a handful of iconic paintings have shaped our view of the Renaissance, so too has Andreas Gursky captured the essence of the economic and social situation of the late twentieth century.'*

NINA ZIMMER

An immersive vision stretching over two metres in width, *May Day I* (1997) marks the dawn of one of Andreas Gursky's most important series of works. Bathed in red and blue neon light, it depicts a sea of dancing revellers at Mayday: Germany's oldest and most celebrated electronic music festival, held annually in Dortmund. It is the first in a sequence of five works created between 1997 and 2006, examples of which are held in the Kunstsammlung Nordrhein-Westfalen, Düsseldorf, the Stedelijk Museum, Amsterdam, the Kistefos Museet, Oslo, the Castello di Rivoli, Turin and the Vanhaerents Art Collection, Brussels. Inspired by his own fascination with trance and techno music, the rave would become one of Gursky's most distinctive and personal subjects, taking its place within his encyclopaedia of stock exchanges, factories, hotel lobbies, landscapes, cityscapes and airports. Capturing a split-second of frenzied activity in intoxicating detail, the present work demonstrates his power to distil the chaos of contemporary human experience into a single hyper-real image. Taken during a period of economic recession, it offers a vision of sublimity and grandeur: the

subversive, anti-establishment hedonism of the rave becomes a near-religious spectacle. The ceiling of the club is rendered in crisp high definition, whilst the mass of people below dissolves into an undulating blur, as if frozen in a state of ecstatic worship. The scene oscillates between abstraction and figuration, recalling at once the cool geometries of Minimalism, the debauched revelries of Hieronymus Bosch and the ornate intricacies of cathedral architecture. In Gursky's hands, scenes of social, political and cultural charge are reduced to moments of vivid pictorial clarity that appear to transcend time, place and medium. The present work is an outstanding early demonstration of this ability.

During his days at the Kunstakademie Düsseldorf, Gursky was taught by the celebrated photographic duo Bernd and Hilla Becher, and was deeply influenced by their documentary approach to the German landscape. In 1993, however, he began to experiment with digital technology, allowing him to artificially manipulate colour, pixilation and perspective, and to combine



Gerhard Richter, *Blau (Blue)*, 1988.  
Private collection.  
© Gerhard Richter 2019 (0018)

multiple shots. The result, explains Peter Galassi, is 'a fluid continuity between the relatively young vocabulary of photographic description and the immemorial vocabulary of pictorial invention in all its variety' (P. Galassi, 'Gursky's World', in *Andreas Gursky*, exh. cat., Museum of Modern Art, New York, 2001, p. 39). Gursky's crowded rave scenes were particularly suited to this approach. The software allowed him to abstract, blur and enhance the qualities of the individual figures at will, thus imbuing the chaotic mass with overarching patterns and harmonies. Following on from the 1995 work *Union Rave*, the *May Day* works would be joined by a number of other photographs on similar themes, including *Love Parade* (2001) and a series depicting the Cocoon Club in Frankfurt. With their panoramic, frequently elevated vantage points, these works assume an almost musical sense of rhythm, pulse and synchronicity. Indeed, the surging mass of dancers in *May Day I* is suspended like a paused track, caught in a hiatus between beats. The seemingly objective medium of photography thus becomes a means of reimagining reality: of envisioning new states of being within our everyday existence.



Bernd and Hilla Becher, *Western carrier (1907)*, Zeche Zollern 2, Dortmund-Bövinghausen, D 1971.  
Photo: © Estate Bernd & Hilla Becher, represented by Max Becher, courtesy Die Photographische Sammlung/SK Stiftung Kultur – Bernd and Hilla Becher Archiv, Cologne, 2019.

# POUL HENNINGSEN

*'The whole trick is not directly illuminating more of a room than is strictly necessary... there has to be a relationship between the directly lit and the unlit areas of a room.'*

Unpublished film still from "PH Light", 1964.  
Photo: Peter Roos.





## POUL HENNINGSEN (1894-1967)

### 'Light of The Future', A Rare Ceiling Light

produced by Louis Poulsen, Copenhagen, Denmark  
painted aluminium, cast aluminium, porcelain  
each panel stamped with configuration number and letter combination  
26 x 24 in. (66 x 61 cm.)

Executed 1959. This work is from the commission of 20 examples.

£60,000–80,000  
\$80,000–110,000  
€70,000–92,000

*'The quality of light is not a question of psychology or taste – nothing to do with conviviality, festivity and the other terms folk would like to demean the whole discussion with. It is a physiological problem. Can the technicians keep ignoring that?'*

POUL HENNINGSEN

**PROVENANCE:**

Louis Poulsen, Copenhagen, Denmark.  
Acquired from the above by the present owner.

**EXHIBITED:**

Forum Copenhagen, *The House of the Day after Tomorrow*, Spring 1959.

**LITERATURE:**

Other examples illustrated:  
T. Jørstian and P.E. Munk Nielsen, *PH 100 Light*, exh. cat., Danish Museum of Art & Design, Copenhagen, 1994, pp. 13, 18 for period illustration of the lamps *in situ*.  
T. Jørstian, P. E. Munk Nielsen, eds., *Light Years Ahead, The story of the PH lamp*, Copenhagen, 1994, p. 295, another example illustrated, p. 96 for a period illustration of the lamp *in situ*.  
E. Steffensen, *Poul Henningsen*, Denmark, 2005, p. 80.







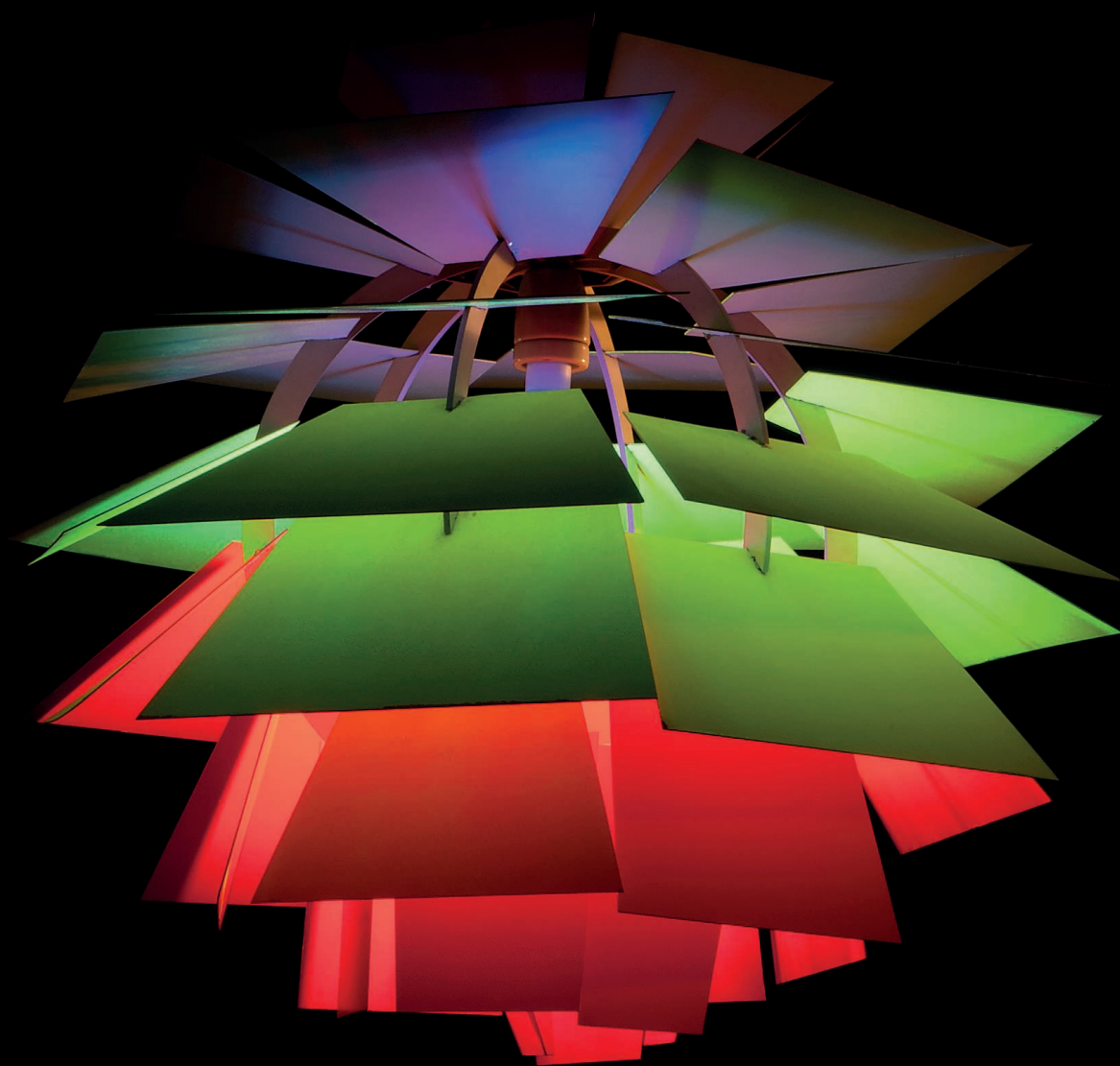
Ole Helweg, Torsten Johansson and Poul Henningsen, House of the Day after Tomorrow pavilion, 1959.  
Photographer unknown

Derived from the celebrated 'Artichoke' pendant designed in 1958, this variation was developed by Poul Henningsen for the 'House of the Day after Tomorrow' exhibition held the following year at Forum, Copenhagen. The installation was spearheaded by architect Ole Helweg who entrusted the lighting design of the pavilion to the expert hands of Poul Henningsen. With the Louis Poulsen workshop and its quality craftsmanship at his disposal, the designer drew directly from his deep technical understanding of the light spectrum, which had greatly influenced his style and designs since the beginning of his career.

The present model enhances the techniques Henningsen had implemented with the creation of the Paris lamp, designed in 1925 for the *Exposition Internationale*, where the lightbulb is skilfully concealed behind the elegant metal housing, yielding ambient luminosity originating solely from reflection of the direct light rays on the surrounding panels. For the 'Future' project Henningsen used his knowledge of the spectrum ray not only to execute a technically complete pendant but to give free expression to his creativity as a designer. The pendant is composed of trapezoids of aluminium rotating as a spiral, and horizontally subdivided into three sections

using different colour paint. The colour choices were, as much as every small detail of Poul Henningsen's work, not the result of a spontaneous inspiration but a carefully planned arrangement. In response to ultraviolet light – as opposed to incandescent light – the coloured panels of the pendant replicate the colour scale of the ray spectrum. With the production of the model limited to 20 examples, the 'Light of The Future' pendant represents a rare expression for the designer's experimental creativity, and was far from his mass-production designs, a light sculpture as much as product design.

In 1959 the 'House of the Day after Tomorrow' was captured by a British film crew working for Pathé News. As is so often the case, aspirations towards the future reveal more about the present than any aspirational destiny, no matter how ambitious it may have seemed at the time. The short film records elaborately-coiffed guests sipping tea to a live soundtrack supplied by a raucous ragtime jazz band. The scene is unquestionably the late 1950s. From the vaulted timber ceiling hangs a constellation of illuminated, flat-bladed satellites – Henningsen's pendants – no less striking today than the day they were created, and the surest manifestation of what 'the future' might be.



*'The coloured lamp has only two luminous colours, yellow-green and red. The white shade also becomes violet when it is struck by ultraviolet light... That gives you the whole colour scale from deep blue to red. All the half-tones are provided by the reflections between the shades.'*

POUL HENNINGSEN

# EL LISSITZKY

*'The invention of easel pictures  
produced great works of art, but  
their effectiveness has been lost...  
we rejoice at the new media  
which technology has placed at  
our disposal.'*

EL LISSITZKY

PROUNEN

The graphic design consists of a grid of colored rectangles. A vertical grey bar is on the right side. A horizontal orange bar crosses it. A white square is at the intersection. Below the orange bar is a grey bar, and below that is a white bar containing the word 'PROUNEN'. To the right of the white square is another orange bar that ends in a large orange arrow pointing right.



Photograph taken of El Lissitzky taken by Käte Steinitz circa 1924.

EL LISSITZKY

XYZ

el

el





\* 114

## EL LISSITZKY (1890-1941)

### *Self-Portrait ('The Constructor')*

gelatin silver print

initialled 'eL' with four pencil cropping arrows (image edge); titled, annotated and dated 'No 71 EL Lissitzky Selbstbildnis 1924 Fotomalerei Die Pfeile bezeichnen den Rand des Klisch 211mm breit' in pencil (verso)

image: 9 $\frac{5}{8}$  x 11in. (24.4 x 27.9cm.)

sheet: 9 $\frac{3}{4}$  x 11 $\frac{1}{2}$ in. (24.8 x 29cm.)

This print made in 1924, the same year as the original collage was executed. The original collage in the collection of the State Tretyakov Gallery, Moscow.

**Other prints of this image are in the collections of The Museum of Modern Art, New York and SEPHEROT Foundation, Liechtenstein.**

£800,000–1,200,000

\$1,100,000–1,600,000

€930,000–1,400,000

#### PROVENANCE:

A gift from the artist to Käte T. Steinitz, Hannover in 1924.

Thence by descent to the present owner.

#### EXHIBITED:

Stuttgart, Städtische Ausstellungshallen, *Internationale Ausstellung des Deutschen Werkbunds Film und Foto (Fifo)*, 1929 (another print exhibited; illustrated, p. 36).

San Bernardino, California State University, *Avant-Garde "Käte Steinitz Art and Collection: Art in Germany in the 1920's and 1930's"*, 1982.

Cambridge, Harvard University Art Museums, *El Lissitzky (1890 – 1941). Selected works from North American Collections, the Sprengel Museum Hannover and the Staatliche Galerie Moritzburg Halle*, 1987-1988 (another print exhibited; illustrated, p. 12). This exhibition later travelled to Hannover, Sprengel Museum Hannover and Halle, Staatliche Galerie Moritzburg Halle.

Hannover, Sprengel Museum Hannover, *El Lissitzky, 1890 – 1941: Retrospektive*, 1988, no. 168. Hannover, Sprengel Museum Hannover, *Käte Steinitz*, 1989.

New York, Museum of Modern Art, *Photography Until Now*, 1989 – 1990, p. 322, no. 9 (illustrated, p.

176). This exhibition later travelled to Cleveland, The Cleveland Museum of Art.

Hannover, Sprengel Museum Hannover, *El Lissitzky. Beyond the Abstract Cabinet: Photography, Design, Collaboration*, 1999, p. 232, no. 34, pl. 14 (original collage exhibited; illustrated on the front cover and p. 81); p. 234, no. 131, fig. 7 (illustrated, p. 30). This exhibition later travelled to Barcelona, Museu d'Art Contemporani de Barcelona and Porto, Museu Serralves. New York, Solomon R. Guggenheim Museum, *Speaking with Hands: Photographs from the Buhl Collection, 2004 – 2006* (another print exhibited; illustrated, pp. 129 and 229). This exhibition later travelled to Bilbao, Guggenheim Museum Bilbao; Essen, Folkwang Museum; St. Petersburg, Russian Museum and Moscow, Moscow Museum of Modern Art.

New York, Museum of Modern Art, *The Shaping of New Visions: Photography, Film, Photobook*, 2012 (MoMA print exhibited).

Los Angeles, The Los Angeles County Museum of Art, *Hans Richter: Encounters*, 2013 – 2014.

This exhibition later travelled to Metz, Centre Pompidou-Metz and Berlin, Gropius Bau.

#### LITERATURE:

S. Traugott, 'El Lissitzky, Moskau', in *Gebrauchsgraphik (Production Graphics)*, December 1928 (another print illustrated, p. 49). F. Roh and J. Tschichold, *Foto-Auge: 76 Fotos der Zeit*, Stuttgart 1929 (illustrated on the front cover). G. Kepes, *Language of Vision*, Chicago 1944 (illustrated, p. 226).

S. Lissitzky-Küppers, *El Lissitzky: Life, Letters, Texts*, London 1968, p. 404, pl. 118 (another print illustrated, unpagged).

D. Ades, *Photomontage*, London 1976, p. 22, no. 102 (another print illustrated).

U. Eskildsen and J.-C. Horak, *Film und Foto, der Zwanziger Jahre*, Stuttgart 1979, pl. 152 (another print illustrated, p. 134).

**OBJECT:PHOTO.** *Modern Photographs: The Thomas Walther Collection 1909 – 1949*, exh. cat., New York, Museum of Modern Art, 2014, fig. 4, no. 168 (another print illustrated, pp. 22 and 261).

The current owners request that the piece be included in an upcoming planned exhibition at the Sprengel Museum, Hannover.



EL LISSITZKY

XYZ



e1



e1

RTIE

'My eyes. Lenses and eyepieces, precision instruments... Roentgen and X, Y, Z rays have all combined to place in my forehead 20, 2,000, 200,000 very sharp, polished searching eyes.'

EL LISSITZKY

## 'DECONSTRUCTING THE CONSTRUCTOR'

Lazar (El) Lissitzky's *Self-Portrait ('The Constructor')* is a powerful symbol of the artistic, political, cultural and societal sea-changes that upended the world in the 1910s and 20s. It exemplifies the ideologies of the Russian avant-garde, the Bauhaus, Dadaism, modernism, and the Hannover Secession. Photography had played a crucial role in the Russian avant-garde and in promoting Soviet national identity in the aftermath of the 1917 revolution; likewise, it was key to Lissitzky's personal artistic ideology, which he referred to as 'PROUN.' This acronym translates roughly to 'project for the affirmation of the new'.

In the aftermath of the revolution, artists—photographers especially—were offered a unique position in Lenin's plan for art's advanced role within a new Socialist system. Russian Constructivist artists embraced this responsibility, with Lissitzky as a key figure at the helm. The broad term 'Constructivism' encompasses a range of artistic methodology and was applied to a variety of artistic genres such as film, theater, book design, architecture, and clothing design.

Constructivism acquired connotations of the social role of the artist as constructor and engineer after 1917. "Art" was considered a type of work—production, not creation—and thus, synonymous with industry. These principles served as the foundation for Lissitzky's artistic output from the late 1910s through the late 20s.

The precision and speed of the camera allowed for the 'consciousness of human beings' to be explored most effectively. The camera became the Constructivists' most effective tool for propagandizing, and Lissitzky himself published numerous articles that championed photographic communication. In 1927 he wrote, 'The invention of easel pictures produced great works of art, but their effectiveness has been lost... we rejoice at the new media which technology has placed at our disposal' (Yve-Alain Bois and Christian Hubert, 'El Lissitzky: Reading Lessons,' *October 11*, 1979, p. 115). By the early 1920s, photomontage offered Constructivists the ability to freely combine imagery with text, thus guiding viewers' new associations and thoughts. Lissitzky himself recognized that 'in powerful hands [the photomontage] turns out to be the most successful method of achieving visual poetry' (Yve-Alain Bois and Christian Hubert, *El Lissitzky: Reading Lessons*, The MIT Press, October, Vol. 11, Essays in Honor of Jay Leyda (Winter, 1979), p. 115.). In 1924, the same year he composed *Self-Portrait ('The Constructor')*, Lissitzky explicitly turned his back on painting and focused all his artistic efforts on the camera.

"I no longer imagine for a moment that I will return to painting again, even if I recover... the picture fell apart together with the old world in which it had created for itself. The new world will not need little pictures. If it needs a mirror, it has the photograph and cinema' (El Lissitzky, 'Conquest of Art', *El Lissitzky 1890-1941*, La Fabrica, 2014, p. 61).

The present lot benefits from extraordinary provenance. The original owners, Dr. Ernst and Käte Steinitz were major patrons of the avant-garde art scene. Mrs. Steinitz (née Traumann) was a groundbreaking artist in her own right, most known for her frequent literary collaborations with artist Kurt Schwitters. Her archive is stored in the Archives of American Art at the Smithsonian Institution; she was an integral member of the Dada and Avant-Garde communities in Hannover, Germany. Steinitz's work was exhibited at the International Exhibition of Modern Art at the Brooklyn Museum in 1926 and the Exhibition of the Société Anonyme at the Anderson Galleries in 1927.



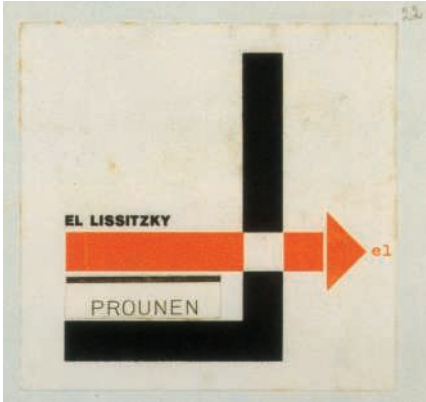
Käte Steinitz (second from the right) and friends circa 1924.

The home she shared in Hannover with her husband was a frequent gathering place for artists, most notably Laszlo Moholy-Nagy, Raoul Hausmann, Kurt Schwitters, and El Lissitzky. 'Schwitters was devoted to Lissitzky... There were frequent meetings with Käte Steinitz and her husband, and the friends stuck together throughout this most difficult time (Sophie Lissitzky-Kuppers, Herbert Read, *El Lissitzky: Life, Letters, Texts*, Thames & Hudson,

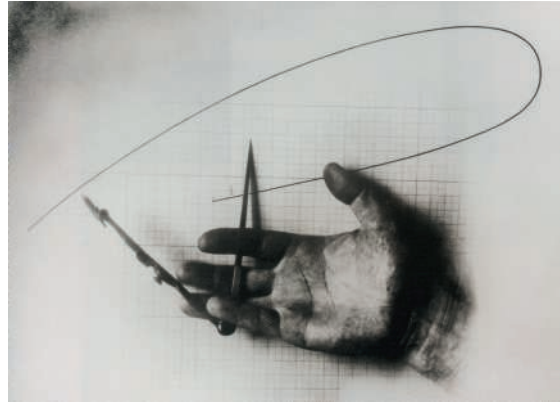
London, 1968, p. 36. While Steinitz focused on her artistic career and community, her husband was the Head of Internal Medicine at a hospital in Hannover. The couple was known to provide financial support to this community of artists.

Already an established artist, architect and activist, Lissitzky contracted tuberculosis in 1923, suffering his first attack while in Switzerland. Dr. Steinitz secured him a hospital bed and place to recover in the Swiss Alps. To express his sincere gratitude for an act which likely saved his life, Lissitzky gifted them a work of art: the oversized print of *Self-Portrait ('The Constructor')* the present lot. It has remained in the family since.

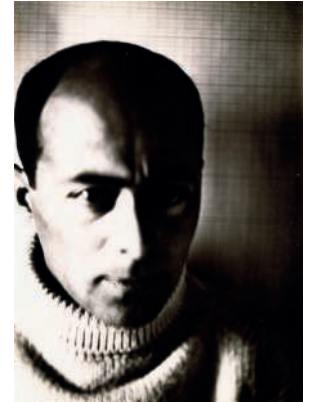
*Self-Portrait ('The Constructor')* is a masterpiece of this period. During his time recovering in Switzerland, Lissitzky began experimenting with a 5x7 inch (13x18 centimetre) camera. The self-portrait used in this work was made during this time. Using montage to create was he referred to as his 'great piece of nonsense', Lissitzky combined self-referential symbols with the overarching theme of artist as architect



El Lissitzky, Maquette for the book Prounen, circa, 1924. Russian State Archive for Literature and Art, Moscow.



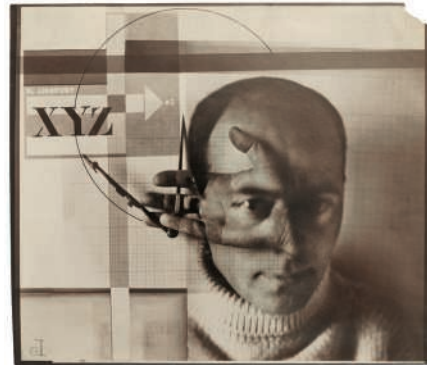
El Lissitzky, Hand, 1924. Private collection. Photo: © akg-images.



El Lissitzky, Self-portrait, 1924. Private Collection. Photo © 1998 Christie's Images Limited.



El Lissitzky, Self-Portrait (Constructor), 1924. The State Tretyakov Gallery, Moscow.



The present lot in full.

El Lissitzky believed that 'in powerful hands [photomontage] turns out to be the most successful method of achieving visual poetry'. To make this multi-layered image, Lissitzky combined the techniques of photogram, photomontage, drawing, collage and direct exposure. The central portrait of Lissitzky in front of graph paper, and of his hand holding a compass are each from separate negatives. The graphic elements on the left of the montage include his own letterhead. He most likely exposed the paper through the stationery, reversing the tones. Various other elements were applied with glue or drawn directly onto the paper. His own initials "eL" are in pencil on the final gelatin silver print. The original collage (left) in the State Tretyakov Gallery, Moscow is illustrated next to the full sheet of the current lot.

'I no longer imagine for a moment that I will return to painting again, even if I recover... the picture fell apart together with the old world in which it had created for itself. The new world will not need little pictures. If it needs a mirror, it has the photograph and cinema.'

EL LISSITZKY



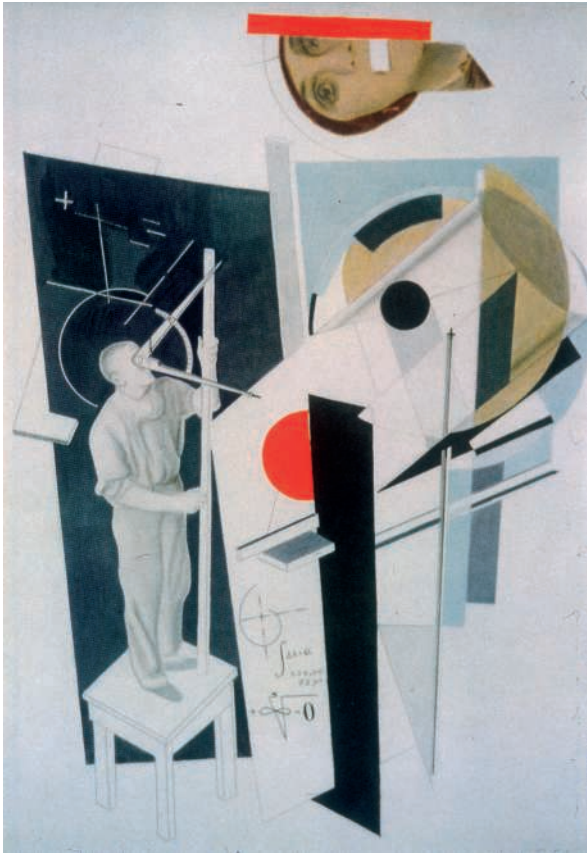
Fig. 1: Page with El Lissitzky's *Self-Portrait ('The Constructor')*, from the magazine *Production Graphics*, December 1928, Berlin-New York.



Fig. 2: El Lissitzky, *Foto-Auge*, 1929. Museum of Modern Art (MoMA), New York. Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence.



Installation view, *Photography Until Now*, Museum of Modern Art (MoMA), New York, February 18 - May 29, 1990 (present lot illustrated). Photograph by Mali Olatunji. Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Artwork: © 2019 The Irving Penn Foundation; © Herbert Bayer, DACS, 2019; © Grancel Fitz and © John Heartfield, DACS, 2019; © ADAGP, Paris and DACS, London 2019 and © Estate of Martin Munkácsi, Courtesy Howard Greenberg Gallery, New York.



El Lissitzky, *Tatlin at Work*, 1922.  
Photo: © Heritage Image Partnership Ltd / Alamy Stock Photo



Kurt Schwitters, *Elkan*, circa 1925.  
Museum of Modern Art (MoMA), New York.  
Photo: © 2019. Digital image, The Museum of Modern Art,  
New York/Scala, Florence. Acc. n.: 208.1953.

and engineer, as evidenced by the compass and hand serving as his eyes (Margarita Tuptisyn, *El Lissitzky: Beyond the Abstract Cabinet*, Yale University Press, New Haven, 1999, p. 21).

Lissitzky's own letterhead is visible as a photogram on the left side of the composition. The stenciled letters XYZ may be a reference to Lissitzky's writings in the architectural publication ABC. Tuptisyn also speculates that it may refer to an autobiographical essay Lissitzky wrote, in which he referred to his eyes as lenses:

'My eyes. Lenses and eyepieces, precision instruments... Roentgen and X, Y, Z rays have all combined to place in my forehead 20, 2,000, 200,000 very sharp, polished searching eyes' (Tuptisyn, p. 21).

Compasses and hands, and compasses as hands, appear independently in various Lissitzky images and advertisements.

Indeed, *Self-Portrait ('The Constructor')* became a symbol of avant-garde art in the 1920s, when creativity was meant to combine human intellect and modern technology (Oliva Maria Rubio, *El Lissitzky: The Experience of Totality*, p. 14). As a result of the image's elevated status, elements of *Self-Portrait ('The Constructor')* were appropriated

and published in various publications in the 1920s (figs. 1 and 2). And the full image in its entirety, as seen in the present lot, was reproduced widely around the world. Very few vintage prints of Lissitzky's masterful photomontage are recorded. The original work, which combines photogram, photomontage, drawing, and collage, is in the collection of the State Tretyakov Gallery, Moscow. An example is housed at the SEPPEROT Foundation, Liechtenstein; Museum of Modern Art, New York, holds an example as part of the Walther Collection, printed on carte postale paper (measuring a mere 7.7 x 8.8 centimetres); a print from the Henry Buhl Collection sold in 2010, also measuring 7.7 x 8.8 centimetres, the same size as the print in the collection of MoMA.

The present work is the largest hitherto recorded early print of this image. Of this group of vintage prints, only the present lot is comparable to the original photomontage in size. This fact, combined with its spotless provenance and amazing exhibition history, deem it a true modernist masterpiece, a lasting and global symbol of the influence of the avant-garde.

The current owners request that the piece be included in an upcoming planned exhibition at the Sprengel Museum, Hannover.



JORIS  
**LAARMAN**

*'Our digital age makes it possible to not just use nature as a stylistic reference, but to actually use the underlying principles to generate shapes, just like an evolutionary process.'*

## JORIS LAARMAN (B. 1979)

### *An Important 'Bone Chair'*

executed by Joris Laarman Lab, the Netherlands for Barry Friedman Ltd, New York, USA and Droog Design, Amsterdam, the Netherlands  
aluminium  
engraved with designer's facsimile signature *Joris Laarman* and  
edition number 8 / 12  
30 x 17 x 30% in. (76 x 43.5 x 78 cm.)

Designed and executed in 2006. This work is number 8 from the edition of 12 and one paper prototype.

**Other examples of the 'Bone Chair' are included in the permanent collection of:**

**The Museum of Modern Art, New York;**

**Rijksmuseum, Amsterdam;**

**Centraal Museum, Utrecht;**

**Museum für Kunst und Gewerbe, Hamburg.**

£400,000–600,000

\$530,000–790,000

€470,000–690,000

*“The Bone Chair represents a design so advanced that it would literally have been impossible to create even a generation ago.”*

JORIS LAARMAN

**PROVENANCE:**

Barry Friedman Ltd, New York.  
Private Collection of the present owner, acquired from the above, 2006.

**LITERATURE:**

Other examples illustrated:  
L. Schouwenberg, 'Digital Déco', *Domus*, no. 900, February 2007, pp. 20, 22.  
*Design Contre Design*, exh. cat., Galeries Nationales du Grand Palais, Paris, 2007, p. 33, fig. 3.  
L. Schouwenberg and G. Staal, eds., *House of Concepts*, *Design Academy Eindhoven*, Amsterdam, 2008, p. 261.  
C. Remechido and M. Chanaud, eds., *designer 065*, *droog*, Paris, 2008, p. 38.

*Design and the Elastic Mind*, exh. cat., Museum of Modern Art, New York, 2008, p. 71.  
Troika, et al., *Digital by Design, Crafting technology for products and environments*, London, 2008, pp. 24–25.  
L. Sellers, *Why What How, Collecting Design in a Contemporary Market*, London, 2010, p. 131.  
P. Antonelli, 'Après moi, le déluge', *Domus*, no. 953, December 2011, p. 115.  
Joris Laarman, *Joris Laarman Lab*, exh. cat., Groninger Museum, Groninger, 2015, pp. 4–5, 72, 75, 80–83, 324–25.







From the early days of his career, Joris Laarman's use of contemporary digital tools played a fundamental role in developing his personal creativity and in defining his identity as designer. Breaking from traditional furniture design, Laarman's adopted experimental approach stimulates a formal discussion on the numerous opportunities contemporary technology offers in developing object design. A pivotal moment in Joris Laarman's formative career took place in 1998 when the designer first discovered the work of Professor Claus Mattheck and his conclusions on the application of digital design for industrial fabrication. Laarman immediately recognised the valuable potential of applying the professor's scientific rationale to furniture design but the opportunity only materialised when, observing nature's intuitive ability to alter and adapt, Opel GmbH was able to formulate a logarithm which generated structures to simulate the efficiency of natural, organic forms and shapes: 'While trees have the ability to add material where strength is needed, bones have the ability to take away material where it is not' (Joris Laarman, *Joris Laarman Lab*, exh. cat., Groninger Museum, Groninger, 2015, p. 73). The designer makes use of the same notion of efficiency in his final thesis for the Design Academy in Eindhoven, from which he graduated *cum laude* in 2003 presenting

the forward-thinking 'Rococo Radiator' – a digitally-generated design aiming to exploit maximum surface area to achieve optimum thermal conduction. 'Rococo Radiator' swiftly became an object of international interest and an exemplar design of Laarman's future artistic expressions.

The Bone Chair is the first furniture type the designer digitally generated to simulate bones structure and their configuration; giving the digital tool specific requirements, such as seat surface and three points for releasing weight pressure on the floor, the formula develops its structure with optimal efficiency, resulting in a highly sophisticated organic shape. As Joris Laarman stated: "The result is something so complex that no human mind could arrive at it unaided, and in fact even a supercomputer couldn't create a design like this in one swipe. Only through the repetition of generations of simulation can a computer produce the computational effort necessary to come up with a design so high in information... the Bone Chair represents a design so advanced that it would literally have been impossible to create even a generation ago."



*'If Mother Nature wanted to create a chair, it would probably look something like the results we would get.'*

JORIS LAARMAN



Joris Laarman, Bone Chair, circa 2006.  
Artwork: © Joris Laarman Lab. Photo: Daniel Nicolas

A technically-challenging yet unquestionably brilliant product, the Bone Chair is skilfully cast as one unit, then polished to achieve seamless surfaces. Four other designs evolved from the now iconic Bone Furniture series, the Bone Chaise (2006), Rocker (2007), Branch (2010) and Bridge table (2010). Since its release in 2006, four of the twelve examples produced of the iconic Bone Chair have become part of permanent collections of important museums, to include the Museum of Modern Art, New York, the Rijksmuseum, Amsterdam, the Centraal Museum, Utrecht and the Museum für Kunst und Gewerbe, Hamburg.

The Bone Chair is a remarkable object – not simply a creation of unquestionable beauty, rather its resonance lies in its triumph in achieving what the human spirit has so long tried to conquer – to emulate Nature, with affection and respect – not superficially, but with the integrity accorded by any living entity. This, to be achieved by intuition and by calculus, by spirit and by science – those stimuli that guide Nature’s own reactions – confirms the Bone Chair as amongst the first truly visionary designs of the twenty-first century.

An example of Bone Chair was recently exhibited at the *Joris Laarman Lab: Design in the Digital Age* exhibition at the Cooper Hewitt Smithsonian Design Museum, New York City, 27 September 2017 – 15 January 2018.

Christie's would like to thank Joris Laarman for his assistance with the cataloguing of the present lot.

*‘We’ve applied the same algorithms to calculate what our tables and chairs should look like based on which parts are weight-bearing and which are structural. Basically, the Bone Series of furniture is a high-tech version of art nouveau, with a nod to evolution.’*

JORIS LAARMAN





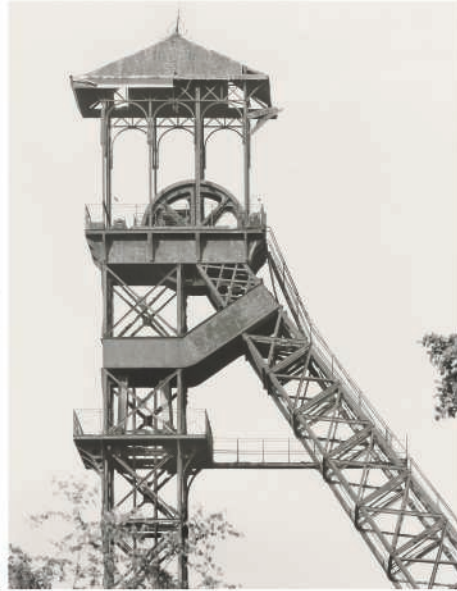
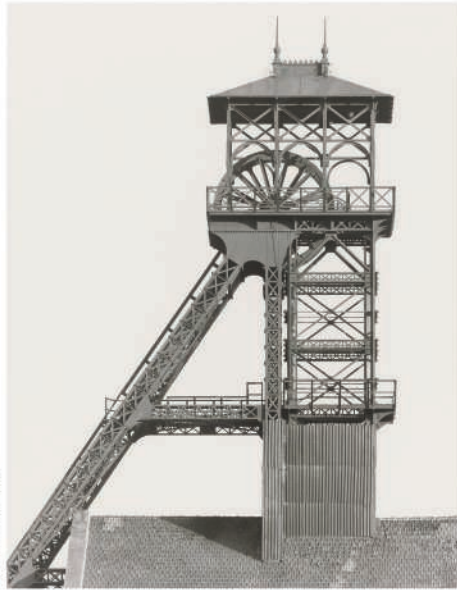
# BERND & HILLA BECHER

*‘...the more precisely  
[photography] depicts objects the  
stronger its magical effect on the  
observer.’*









PROPERTY FROM A DISTINGUISHED CONTEMPORARY  
COLLECTION

λ 116

## BERND & HILLA BECHER (1931-2007 & 1934-2015)

### *Fördertürme (Winding Towers)*

ferrotyped gelatin silver prints, in fifteen parts

(i) signed 'Bernd Becher Hilla Becher' with sequence map in pencil (verso);

(i)-(xv) consecutively numbered '1-15' in pencil (verso)

each image: 16 x 12¼in. (40.6 x 31.2cm.)

Photographed 1967 – 1988 and printed in 2002, this work is unique and recorded with the inventory number BHB-835 (15) by Sonnabend Gallery, New York

£150,000–200,000

\$200,000–260,000

€180,000–230,000

- (i) *Puits Vuillemin, Auberchicourt, Nord, F 1979*
- (ii) *Winterslag Mijn, Winterslag, B 1988*
- (iii) *Aiseau Persle, Charleroi, B 1977*
- (iv) *Puits Notre Dame, Gayant, Nord, F 1979*
- (v) *Puits L'Archevêque, Aniche, Nord, F 1967*
- (vi) *Puits Lens no. 12, Lens Nord F 1970*
- (vii) *Siège Tertre, Borinage, B 1971*
- (viii) *Siège Espérance, Borinage, B 1971*
- (ix) *Mine de Joudreville, Lorraine, F 1985*
- (x) *Siège Anderlues, Charleroi, B 1968*
- (xi) *Mines de Giraumont, Lorraine, F 1985*
- (xii) *Puits Marseille, Saint-Etienne, F 1967*
- (xiii) *Fosse Dourges no. 4 Hénin Liétard, Nord, F 1978*
- (xiv) *Siège Héribus, Borinage, B 1971*
- (xv) *Siège Romsée, Liège, B 1980*

*'... an exemplary historical compromise between  
painting and photography.'*

BENJAMIN BUCHLOH

#### PROVENANCE:

Sonnabend Gallery, New York.

Acquired from the above the by present owner  
in 2006.

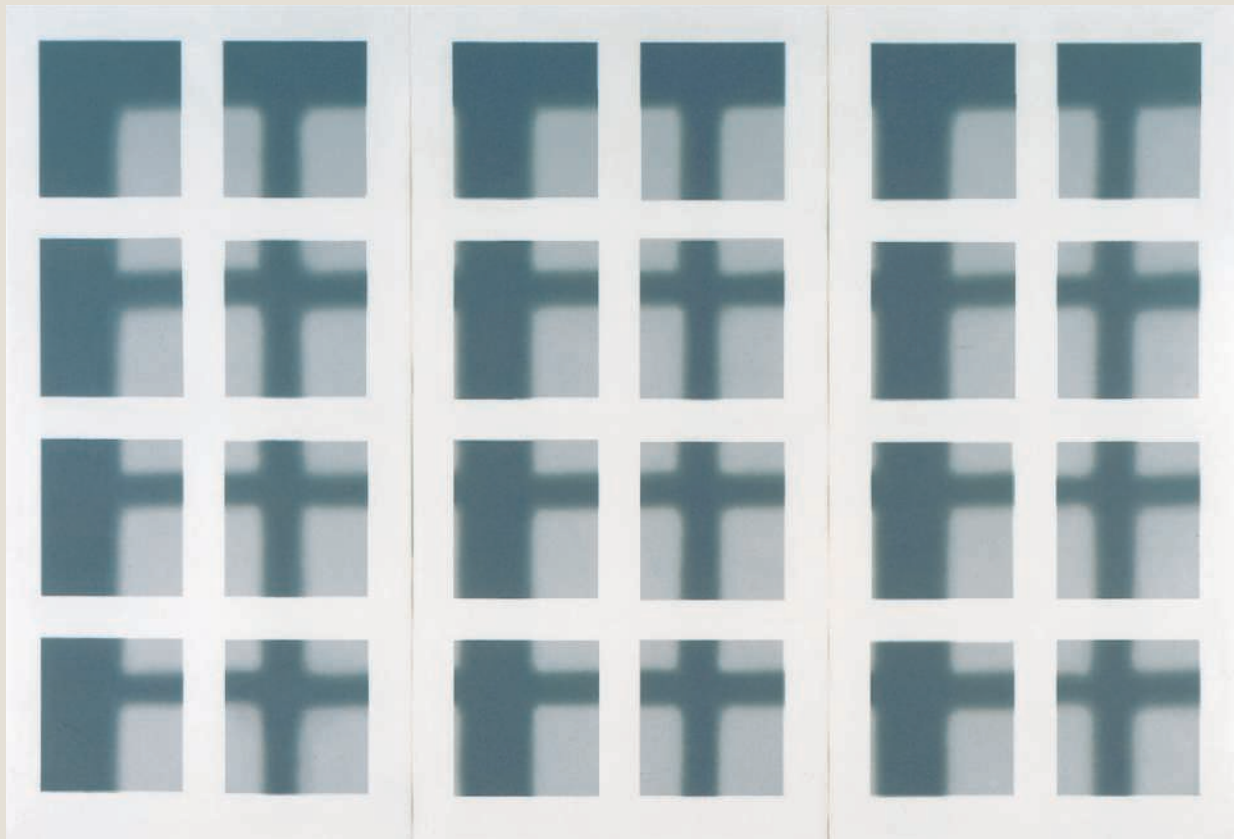
#### EXHIBITED:

Essen, Museum Folkwang, Bernd & Hilla Becher  
- *Fördertürme Chevalements Mineheads*, 1985  
(illustrated, pp. 204 (vii), 205 (viii), 207 (v), 208 (iv),  
209 (i), 210 (xiii) and 211 (xv)). This exhibition later  
travelled to Paris, Musée d'Art Moderne de la Ville  
de Paris and Liège, Musée d'Art Moderne de la  
Ville de Liège.

#### LITERATURE:

A. Zweite (ed.), *Bernd & Hilla Becher: Typologies*,  
Cambridge 2004, no. 42 (illustrated, unpagged).





Gerhard Richter, *Fenstergitter (Window Grid)*, 1968.  
Ludwig Múzeum, Budapest.  
© Gerhard Richter 2019 (0022)

Comprising fifteen individual photographs taken over a twenty-one-year period, the present work stems from Bernd and Hilla Becher's series of *Fördertürme*, or *Winding Towers*. Shot in a variety of locations throughout Belgium and France, it depicts metal structures designed to carry equipment to underground mine shafts. In their documentary study of industrial architecture – a project that consumed their artistic careers – the Bechers changed the course of post-war art history. As teachers at the Kunstakademie Düsseldorf, where they first met in 1957, their work went on to influence an entire generation of German photographers and conceptual artists, including Andreas Gursky and Thomas Struth. Structuring their *oeuvre* via a series of typological categories, they set out to document the various structural archetypes that graced the contemporary landscape of Europe and beyond. Within this serialised practice, functional buildings from a bygone

industrial age – including water towers, gasometers and cooling towers – became glorified architectural presences. In the present work, the winding towers confront the viewer as raw sculptural giants, every detail reproduced with crystalline precision. 'The winding towers . . . look very similar, and you could think that they came from a production series, like cars', explains Bernd. 'Only when you put them beside each other do you see their individuality' (B. Becher, quoted at <https://www.moma.org/collection/works/136060> [accessed 1 February 2019]). Other works from the series are held in the collections of Tate, London and the Museum of Modern Art, New York.

In its seemingly objective and scientific character, the Bechers' project extends the concerns of the pre-war New Objectivity movement, which espoused a return to 'straight' aesthetics. This reprisal of



August Sander, *Young Farmers*, 1914.  
 ARTIST ROOMS  
 Tate and National Galleries of Scotland. Lent by Anthony d'Offay 2010.  
 Artwork: © Die Photographische Sammlung/SK Stiftung Kultur –  
 August Sander Archive, Cologne; DACS, London, 2019.



Bernd and Hilla Becher, *Lime kilns, Brielle, Netherlands*, 1968.  
 Photo: © Estate Bernd & Hilla Becher, represented by Max Becher,  
 courtesy Die Photographische Sammlung/SK Stiftung Kultur –  
 Bernd and Hilla Becher  
 Archiv, Cologne, 2019.

themes from the 1920s and 1930s was as much a response to the sentimental subjectivist photographic aesthetics that arose in the early post-war period as it was about rephrasing the subject of vernacular photography. Through their intense focus on the formal elements of their chosen structures, the Bechers succeeded in stripping their subjects of their functional history, recasting them as timeless, culturally-significant monuments. They began by assigning motifs in their structural typologies to 'work groups', which they progressively subdivided according to particular recurring characteristics. In the grid's juxtaposition of similar structures, the Bechers paradoxically bring about an appreciation for the idiosyncratic differences and formal irregularities of the architecture. 'You can only see the differences between the objects when they are close together, because they are sometimes very subtle', Hilla explains. 'All the objects in one family

resemble each other, they are similar. But they also have a very special individuality' (H. Becher, quoted in J. Lingwood, *Bernd and Hilla Becher and Robert Smithson: Field Trips*, exh. cat., Museu de Arte contemporânea de Serralves, Porta, 2002, p. 73).

Because of the formal resolution and consistency of their work, the Bechers' photographs have often been likened to sculpture or painting. Using a large-format camera, they capture their subjects in deliberately overcast conditions so as to minimise the impact of shadow. Arranged in rows, the resulting images produce intriguing rhythmic patterns that invite comparison with Minimalism's exploration of seriality. Through this treatment, their subjects' unadorned edifices become flattened, allowing their ornate façades to dominate the picture plane. Oscillating between minute architectural



Thomas Struth, *West Broadway, New York, Tribeca*, 1978.  
© Thomas Struth.

detail and geometric abstraction, these structures take on an ethereal beauty that ultimately transcends categorisation. As Bernd explains, 'It's not a case of photographing everything in the world, but of proving that there is a form of architecture that consists in essence of apparatus, that has nothing to do with design, and nothing to do with architecture either. They are engineering constructions with their own aesthetic' (B. Becher, quoted in U. Erdmann Ziegler, 'The Bechers' Industrial Lexicon', *Art in America*, June 2002).

*'The winding towers ... look very similar, and you could think that they came from a production series, like cars. Only when you put them beside each other do you see their individuality.'*

BERND BECHER



BERNARD SCHOTTLANDER  
(1924-1999)

*A Rare Standard Lamp*

painted steel, painted aluminium, chromium-plated metal, acrylic  
86½ x 55 x 55 in. (220 x 140 x 140 cm.)

Executed 1951-1952.

£15,000-25,000

\$20,000-33,000

€18,000-29,000

*‘Sculpture is the art of silence, of objects which must speak  
for themselves.’*

BERNARD SCHOTTLANDER

LITERATURE:

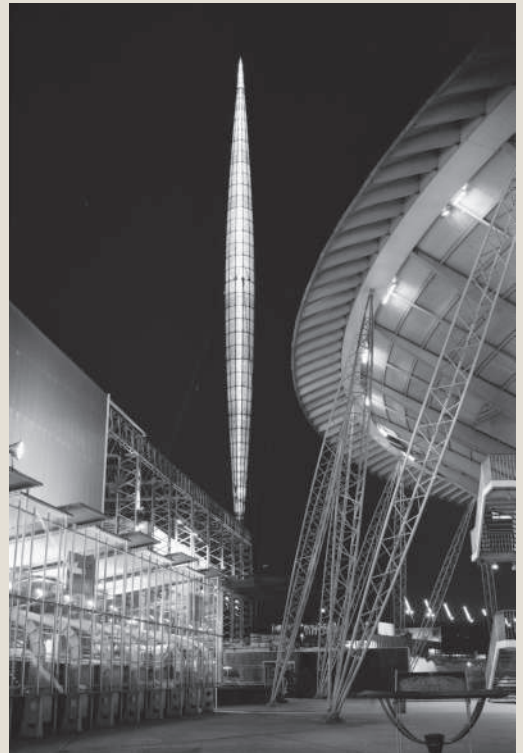
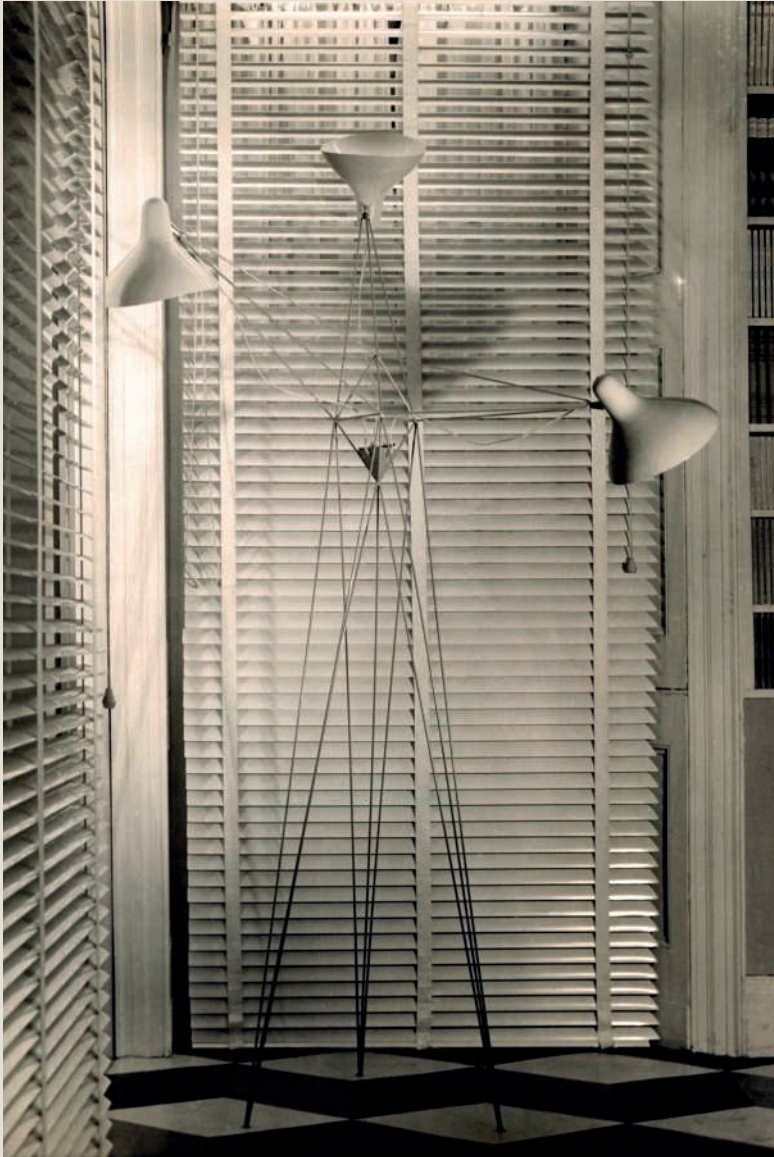
D. Mills, 'Light Fittings', *Architectural Review*,  
Vol. 112, no. 671, November 1952, p. 325 this  
model illustrated.

R. Aloï, *Esempi di Decorazione Moderna di Tutto il  
Mondo: Illuminazione d'Oggi*, Milan, 1956, p. 225  
for the related table/wall lamp model.

C. Moriarty, V. Worsley, *Indoors and Out, The  
sculpture and design of Bernard Schottlander*,  
exh. cat., Henry Moore Institute, 2016, p. 23, p. 24  
fig. 2 for an image of the original 1951 selling  
brochure illustrating the related table/wall  
lamp model.







Above: Night view of the Skylon and the Dome of Discovery, The Festival of Britain, London, 1951. Photo: Bernard William Lee.

Left: *Architectural Review*, November 1952, showing the present model. Courtesy Bernard Schottlander Archive, University of Brighton Design Archives. Photo: © *Architectural Review*.

Upper right: Bernard Schottlander, 1960-1965. Photo: © The Estate of Bernard Schottlander

Although best known for his monumental sculptural works, Bernard Schottlander started his creative career as a successful lighting designer. Born in Mainz, he fled his native country in 1939 to settle in Leeds, where he started to work as a welder and undertook military service. After studying sculpture at the Leeds College of Art, he continued his education at the St. John's Wood Art Centre and at the Central School of Art and Design, where he graduated in industrial design in 1951. That same year Schottlander established his workshop in Swiss Cottage, London and started to single-handedly design and manufacture a diverse range of lighting that revealed both his training as a metalworker and his studies of sculpture and design. Only a year after the opening of his workshop, his creations were given a primary

position in an extensive 1952 *Architectural Review* editorial on the new, cutting-edge lighting designs then being developed by other British and European designers.

The 1951 catalogue of designs that Schottlander self-published illustrated some of his most popular and well-known works, such as the 'Mantis' or 'Bat' lamps. Despite being widely published and duly celebrated at the time, Schottlander's laborious, hand-crafted production methods were not suitable for mass-production, and ultimately very few of these designs were widely retailed in any quantity. The present lot, which has been only recently re-discovered, is conspicuous for its absence within Schottlander's 1951 catalogue,



prompting reasonable speculation that this example may be a unique prototype, and may indeed be the very example that was photographed and published in the 1952 *Architectural Review* article.

Of remarkable large size, the pylon-like structure immediately summons reference to the Skylon and the Dome of Discovery, temporary exhibition buildings created for the Festival of Britain in 1951. The lamp features three arms, each fixed at a different height and benefitting from adjustable aluminium shades finished in the definitive 1951 'Festival' palette. Intriguingly, the organic shape and scooped profile of the shades are notable for their anticipation of Serge Mouille's characteristic *Casquette* of 1953.

Schottlander described himself as a designer for interiors, and a sculptor for exteriors. In 1963 he turned fully to sculpture and eventually established himself as a successful artist supported by numerous public commissions, such as *South of the River* (1976) at Becket House or *3B Series I* (1968) at the campus of the University of Warwick. Schottlander's design and sculpture has recently been the subject of the *Indoors and Out: The Sculpture and Design of Bernard Schottlander*, an exhibition supervised by the Henry Moore Foundation and held at the Leeds Art Gallery between September 22nd, 2007 and January 6th, 2008.

# DIANE ARBUS

*'These are our symptoms and our monuments. I want simply to save them, for what is ceremonious and curious and commonplace will be legendary.'*



Portrait of Diane Arbus, New York, circa 1968.  
Photo: Roz Kelly/Michael Ochs Archives/Getty Images.

\* 118

## DIANE ARBUS (1923–1971)

### *Teenage couple on Hudson Street N.Y.C., 1963*

gelatin silver print

signed, titled and dated 'Young Couple 10th St N.Y.C. 1962 DIANE ARBUS' by the artist in ink, stamped 'a diane arbus print' with signature and number '1644-8-0S-1620' by Doon Arbus, Administrator, in ink and stamped Estate copyright credit (verso); credited, titled and dated on affixed gallery label (frame backing board)

image: 13 x 12½in. (33 x 31.7cm.)

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

Photographed in 1963 and printed by Diane Arbus between 1967 and 1970, this work is accompanied by a Certificate of Authenticity from the Estate of Diane Arbus, signed by Doon Arbus

**Other prints of this image are in the collections of:**

**Centre Pompidou, Paris;**

**Maison Européenne de la Photographie, Paris;**

**The Metropolitan Museum, New York;**

**Museum of Contemporary Art, Los Angeles;**

**The Museum of Modern Art, New York;**

**Smithsonian Institution, National Museum of American History,**

**Behring Center, Washington D.C.;**

**Tate/ National Galleries of Scotland, London and Edinburgh.**

£120,000–180,000

\$160,000–240,000

€140,000–210,000

**PROVENANCE:**

Gagosian Gallery, New York.

Acquired from the above by the present owner in 1984.

**EXHIBITED:**

New York, The Museum of Modern Art, *New Documents*, 1967, no. 20 (another print exhibited).  
New York, The Museum of Modern Art, *Diane Arbus*, 1972 – 1974, no. 24 (another print exhibited).  
This exhibition later travelled to Chicago, Museum of Contemporary Art; Baltimore, Baltimore Museum of Art; Minneapolis, Walker Art Center and Ottawa, National Gallery of Canada.  
San Francisco Museum of Modern Art, *Diane Arbus Revelations*, 2003 – 2004, (another print exhibited; illustrated, p. 102). This exhibition later travelled to New York, The Metropolitan Museum.  
Paris, Jeu de Paume, *Diane Arbus*, 2011 – 2012.

**LITERATURE:**

D. Arbus (ed.), *diane arbus*, New York 1972 (illustrated, p. 101).  
S. Phillips et al. (eds.) *Diane Arbus Revelations*, New York 2003, p. 323 (illustrated, p. 102).





Installation view, *Diane Arbus*, Museum of Modern Art (MoMA), New York, November 7, 1972 – January 21, 1973.  
Photograph by Katherine Keller.  
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence.  
Artwork: © The Estate of Diane Arbus.



Diane Arbus was born Diane Nemerov in New York City on March 14, 1923. She attended the Ethical and Fieldston schools, and at the age of 18 she was married to Allan Arbus. With no lengthy formal training but a voracious intellectual and artistic appetite, early on Arbus found her way into classes with two photographers, Berenice Abbott and, most importantly, Lisette Model, as well as art director Alexey Brodovitch.

In 1956, the commercial photographic partnership that she and husband Allan Arbus had maintained for roughly ten years was ended. She was 33 years old. At this moment, "and apparently for the first time, [Arbus] starts numbering her negatives and corresponding contact sheets beginning with #1. She will maintain this system for the rest of her career." (*Diane Arbus, Revelations*, Random House, New York, 2003, p. 139).

In the Fall of 1962, Diane Arbus submitted a portfolio of photographs as part of an application for a Guggenheim Fellowship for Photography. Various friends and photographers—Walker Evans, Robert Frank and Lee Friedlander among them—offered to write letters of recommendation, including her teacher, the photographer Lisette Model. Model's letter of recommendation, dated January 4, 1963, begins as follows:

Photographers can be good, bad, excellent, first rate, or tops, but there are hardly any artists among them. Here is an exception.

By the year of her death in 1971, Arbus had deeply impacted the New York art and photography world. The Department of Photography at The Museum of Modern Art, headed by esteemed photography curator John Szarkowski, mounted a full scale retrospective in 1972, helping to cement her place in a quickly evolving canon of great 20th century artists. Time has revealed her lasting influence, with major retrospectives hosted by The Metropolitan Museum of Art, New York, the San Francisco Museum of Modern Art, and the Jeu de Paume, Paris, in recent years.

Her interest in 'couples' was a consistent theme throughout her career. Large format, signed and titled lifetime prints of *Teenage couple on Hudson Street, N.Y.C. 1963*, such as the present lot, are scarce and rare to the market. This is only the second such print to appear at auction in the past 20 years. Examples can be found in the collections of The Museum of Modern Art, New York, The Metropolitan Museum of Art, New York, and the Maison Européenne de la Photographie, Paris.

Importantly, the border treatment of the present lot contains clues as to when Arbus made this print. As described by printer Neil Selkirk in the essay "In the Darkroom", published in *Diane Arbus Revelations* (2005), "around 1965, [Arbus] had begun to surround her square images with broad, irregular black borders."

Up until that point, ever since 1956 when she began printing her own work, she had employed hard, clean edges to her images with ample white borders. A filed-out negative carrier provided this shift to black borders. Those irregular, black borders eventually gave way to a much-softened, still irregular treatment. "She reduced the black borders to a vestigial condition," Selkirk writes. "The new borders were scarcely there."

As confirmed by the estate, the present lot was printed by Arbus between 1967 and 1970. It is a stunning example of an artist at work.



Book cover. *Diane Arbus Couples 1971-1956*, Fraenkel Gallery, San Francisco, 2014. © The Estate of Diane Arbus



Book cover. *diane arbus.*, An Aperture Monograph, Millerton, New York, 1972. © The Estate of Diane Arbus



Charlotte Perriand at the *Expo Synthèse des Arts*, Tokyo, 1955.  
Photograph by Junzo Inamura.  
Photo: © ADAGP Images.  
Artwork: © Charlotte Perriand, DACS, 2019.

# CHARLOTTE PERRIAND



*‘The extension of the art of dwelling is the art of living—living in harmony with man's deepest drives and with his adopted or fabricated environment.’*

\*■ 119

## CHARLOTTE PERRIAND (1903-1999)

### *An Important Early 'En Forme' Desk*

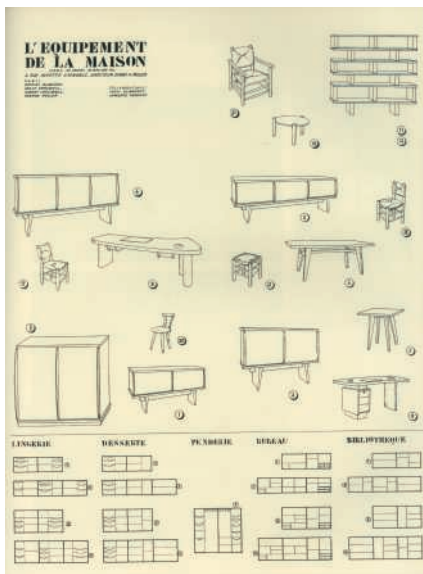
manufactured by L'Equipement de la Maison, Paris  
ash, ash-veneered beech, aluminium, steel  
28 ¾ x 86 ½ x 39 ⅞ in. (73 x 220 x 100 cm.)

Manufactured circa 1949.

£300,000–500,000

\$400,000–660,000

€350,000–580,000



Pierre Jeanneret and Charlotte Perriand, Second prospectus for *L'Equipement de la Maison*, December 1947.  
Artwork: © Pierre Jeanneret, DACS, 2019;  
© Charlotte Perriand, DACS, 2019.

#### PROVENANCE:

L'Equipement de la Maison, Paris.  
Retailed by Galerie Steph Simon, Paris, circa 1957-1958.  
Private Collection, acquired from the above.  
Sotheby's, London, 19 October 2000, lot 201.  
Hotz Collection, London, acquired from the above.  
Christie's, Paris, *Design*, 19 May 2015, lot 51.  
Acquired from the above by the present owner.

#### LITERATURE:

Other examples illustrated:  
T. Benton, *Charlotte Perriand, les années le Corbusier*, Paris, 2005, pp. 106,107.  
J. Barsac, *Charlotte Perriand un art d'habiter*, Paris, 2005, p. 275 for the *L'Equipement de la Maison* prospectus.  
*Charlotte Perriand*, exh. cat., Centre Pompidou, Paris, 2006, n.p. for an image and a *Steph Simon* prospectus.  
M. McLeod, *Charlotte Perriand, An art of living*, Paris, 2008, p. 136, for an *L'Equipement de la Maison* prospectus, p. 179.  
J. Barsac, *Charlotte Perriand et le Japon*, Paris, 2008, p. 189.  
J. Barsac, *Charlotte Perriand. L'oeuvre complète. 1940-1955, volume 2*, Paris, 2015, pp. 166, 171, for an *L'Equipement de la Maison* prospectus, pp. 173, 250-51 for period images.  
J. Barsac, *Charlotte Perriand. L'oeuvre complète. 1956-1968, volume 3*, Paris, 2017, p. 97.









Charlotte Perriand, *Bureau En Forme*, 1939.  
 Musée national d'art moderne, Centre Pompidou, Paris.  
 Artwork: © Charlotte Perriand, DACS, 2019.  
 Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Georges Meguerditchian.

The present bureau 'En Forme' is an exceptionally scarce and early example of Charlotte Perriand's uniquely sensitive personality, fluently expressive of the humanity that guided her career as architect, interior designer and furniture designer across a career that spanned some seven decades. Crucial to Perriand's universal acceptance as one of the seminal creative spirits of the last century, was the intuition with which she was able to engage with materials, forms and surfaces, drawn from both West and East, from the vernacular and those from industry, to stimulate a response that was powerful, appropriate, yet invested with the warmth of humanity.

Perriand's collaborative breakthrough, at the 1929 *Salon d'automne*, with Le Corbusier and Pierre Jeanneret yielded a series of modernist tubular steel furniture that aspired to the democratic ideals of mass-production, a democratic ideal that translated not only to the co-founding of the avant-garde UAM art and design collective in 1931, but that was to also find broader philosophical resonance through her engagement with leftist, egalitarian organisations. Here therefore, was a creative spirit that aspired not to the elitist clientele of her predecessors, but that sought to invest her expression with social conscience, relevance and humility.

By the mid-1930s Perriand had begun to explore natural, unadorned solid timber as a medium for her new hand-crafted furniture designs, amongst the first of which was the dining table created for Paul and Ange Gutmann in 1935. With long rectangular top supported on massive ovoid-section columns, this table not only anticipates the personality of the present bureau 'En Forme', but

importantly, for the era, reveals an elegant utilitarianism grounded in the respectful appreciation of the vernacular furniture of Savoie, where she had spent many summers as a child. The reverence with which Perriand appreciated the honesty of domestic timbers such as oak or pine was matched only by her inquisitiveness to explore shapes and proportions that could only be described as modern, and without any precedent in furniture design. Photographs taken in Perriand's Montparnasse attic studio in 1938 offer a revealing insight into her creative sensitivities – three simple rush-seated rustic chairs, artisanal wicker trays and a vase of freshly-picked marguerites dress a dining table that is remarkable for six-sided freeform outline of the thick pine top, yielding a dynamic yet calming centre of gravity to the surrounding space of the tiny studio.

This was Perriand's first freeform, or 'En Forme' table top, and whilst the ease of the outline revealed intuition, Perriand had in fact methodically analysed the optimum proportions to ensure the comfort of the eight guests that the table could accommodate. Furthermore, whilst the freehand outline of the table's top compensated human intuition, it was by consequence a type of 'subconscious' design, and thus much closer in resonance to the abstract art of Jean Arp or the brothers Antoine Pevsner and Naum Gabo. In 1939, together with Georges Blanchon, Perriand established their design office at 18, rue Las Cases in Paris, for which her first bureau 'En Forme' was created. With elongated freeform top, suspended drawer case and supported on paired columns and a singular monolithic shaft at the opposing end, this desk – now in the collection of the Centre Pompidou, Paris, and illustrated above – served as the prototype to the present desk.







Charlotte Perriand, *Bureau En Forme* at the *Formes Utiles, objets de notre temps* exhibition, pavilion de Marsan, 1949.  
 Photo: Gaston Karquel, DACS, 2019.  
 Artwork: © Charlotte Perriand, DACS, 2019; © FLC/ ADAGP, Paris and DACS, London 2019.

In June 1940 Perriand left France for Japan, having accepted an appointment in Tokyo as advisor for Japanese industrial art, inaugurating a period that would reveal great influence upon the sensibilities of her subsequent work. Returning to Paris in April 1946, Perriand embraced what was to become one of the most energetic periods during her long career, engaging with the 'minimum family home' project at the Grand Palais, 1947, collaborating with Le Corbusier for the interior design of his *Unité d'Habitation*, Marseille, 1947-1949, and initiating the first of many winter sports projects, at Méribel. It was at precisely this important period of national reconstruction that Perriand, together with Pierre Jeanneret, produced a range of wooden furniture to be sold by *L'Équipement de la Maison* (1946-1952) which had been co-founded by Perriand's pre-war business partner Georges Blanchon. The immediate commercial response was disappointing, and the initial prospectus produced in 1946 failed to attract orders. The design for the present bureau 'En Forme' appears in the second catalogue of *L'Équipement de la Maison*, published in December 1947, alongside other designs vaguely credited as 'Collaboration Perriand-Jeanneret', despite Perriand's sole authorship of some of these designs. To Perriand's frustration, by 1949 *L'Équipement de la Maison* had still not achieved commercial success, due in part to artisanal production and to retail prices that were described, by one Lyon retailer, as being 'a little scary'. The ambition to produce economic furniture for the reconstruction was unrealised, and this, together with the ongoing dispute over the marketing of the

authorship of certain of these designs, prompted Blanchon to leave *L'Équipement de la Maison* in 1949. The manufacturer continued to market their portfolio until December 1952, by which point, in 1951, Blanchon together with the full support of Perriand, had established the *Bureau de Coordination du Bâtiment* (BCB), reprising the same range as *L'Équipement de la Maison*, effective from 1952. In addition to selling Perriand's furniture directly to their own clients, BCB (under the direction of Blanchon) also supplied Galerie MAI and the Galerie Steph Simon, from where the present lot was originally acquired some years later.

An example of this design, equipped with two drawers as the present example, was presented in the 1949 'Formes Utiles' exhibition at the *Pavillon de Marsan*, Paris (illustrated above). Physical inspection of the present bureau 'En Forme' reveals early and artisanal features of construction consistent with the immediate post-war period of reconstruction. Made from solid and veneered ash – materials referenced in the notes accompanying the December 1947 catalogue (Barsac, *op. cit.*, vol. 2, p. 310, cat. no. 8) – the personality of the desk remains true to Perriand's original conception, whilst also revealing post-war shortages of the massive timbers that were now primarily directed towards the rebuilding of housing. Of early manufacture during an important period of France's reconstruction, and at a pivotal point during Perriand's career, the present example must therefore be considered as an extremely scarce example of this definitive, signature design.



Peder Moos in his workshop, Copenhagen, circa 1946.  
All Rights Reserved.



*‘.....They are individualists who have turned their craft into an art form.....As No 1 we have the dear, strangely gifted, innocent, stubborn and self-conscious Cabinetmaker Moos who has followed his own inclinations for years in pursuit of his personal visions of beauty, a refined puritan who has an almost oafish tendency to fondle the wood until he is obliged to use the primitive form expressions which will sometimes make a hammer handle, worn by hard work, and a carving knife, made supple by countless wettings, seem beautiful. Moos exhibits nothing but a few chairs and tables. They are not particularly varied but they testify to the natural talent of their maker who may, in this case, be compared to the best artists of any other art form.’*

OLITIKEN MAGAZINE,  
REVIEW OF THE 1944 COPENHAGEN CABINETMAKER'S GUILD EXHIBITION

■ 120

## PEDER MOOS (1906-1991)

### *A Rare Table*

solid walnut, dowel inlay  
underside signed and dated *MOOS/1948*  
28¼ x 49¼ x 29 in. (71.5 x 125 x 74 cm.)

Executed 1948.

£40,000–60,000

\$53,000–79,000

€47,000–69,000

*‘Moos leaves the imprint of craftsmanship on materials as well as forms. Designs as such are out of the question and the furniture is created on the spot in three dimensions; one is tempted to believe that Moos has a fourth dimension as well – you know, like Einstein, his mind is so fertile. He has fondled and coddled his materials to the point where all inherent qualities are laid bare.’*

R. DAHLMANN OLSEN AND EBBE KORNERUP,  
*ARKITEKTEN* MAGAZINE,  
REVIEW OF THE 1948 COPENHAGEN CABINETMAKER’S GUILD EXHIBITION



Period image of the present lot.  
All Rights Reserved.

PROVENANCE:  
Private Collection, Denmark, 1948.  
Thence by descent to the present owner.





Unique and uncompromising. Eccentric and instinctive. Each word has been used to describe the scarce creations of the talented cabinetmaker and designer Peder Moos. A towering talent as a craftsman, the relatively few works executed by him are imbued with a palpable impression of the passion that he poured into each and every piece created in his workshop. Unlike almost all other Danish and Scandinavian furniture designers of the 20th century, the creative process began not with sketches or designs, but with the very timber itself, the characteristics, qualities and the sensuality of the wood which, for him, dictated its potential. His works exhibit a strong organic quality, with their own uniquely Nordic elegance, powerfully fused with a zealous focus on precision made possible only by his exquisite capability as a cabinetmaker, a combination that can be found in few other designers of the 20th century. As one critic noted of two small tables Moos exhibited the year before the present lot, in 1947

*“Standing in front of such pieces, trying their weight and spontaneously running one’s hand over them, is quite literally breathtaking. One marvels at the fact that it is possible to bring the art of furniture making to such a degree of perfection”* (cited in Grete Jalk, *op. cit.*, Vol. 3, p. 24.)

Moos formed his own carpentry studio in Jutland, then worked in Paris, Geneva and Lausanne between 1926 to 1929, before setting up his own workshop in Bredgade in Copenhagen in 1935, he took evening classes at the Royal Danish Academy of Fine Arts under master architect and designer Kaare Klint. Always idiosyncratic, he enjoyed sleeping outside so much he designed and built a box bed - just wide enough for his body - which, by pulling a rope, he would slide in and out of the eaves of his attic apartment workshop to rest in the fresh air above the angled tiled roofs of Copenhagen.



*'First I make the furniture, then afterwards I make a drawing.'*

PEDER MOOS

Apart from a trolley and a triangular coffee table manufactured by Fritz Hansen, Moos produced his furniture himself, which separates him from his contemporaries such as Finn Juhl and Hans Wegner, who used specialist cabinetmakers to execute their designs. Often viewed as being apart from mainstream Danish Design establishment, the commissioning process from Moos was not without its own peculiarities in that a client would not be given a clear sense of the final form of the item they requested, nor what its (high) cost would be, nor even given an approximation as to when it may be completed, with clients frequently waiting several years to receive their furniture. The time-consuming but flawless execution of every work necessarily meant that Moos never produced a large output and the final cost of each work was very high. He was *"a man for whom the work itself was sacred and who considered the economic result to be an irrelevant banality.....Their prices are unbelievable; exclusive Danish furniture must be the most expensive in the world but admittedly it is the Song of Songs of craftsmanship in wood"* (Jalk, *ibid.*). Indeed, in a letter to clients Moos is known to have advised his clients to read the cost *"either sitting or lying down and with the finest medical remedies within reach...."*

The current table, with proportions suited for additional use as a desk, is a hitherto undocumented work which has been in the same private family ownership since its creation. Executed in and dated 1948, it was acquired as a wedding gift at that time in Denmark by the father of the current owner, who had a keen appreciation for the skill involved. Its design conforms to a related table Moos exhibited at the 1944 Copenhagen Cabinetmaker's Guild Exhibition, which was favourably received several times by commentators and critics of the day. Furthermore, a period black and white image of the current lot - identifiable through their shared characteristic patterning to the grain - has been traced in the Furniture Index archive held by the Designmuseum Denmark (ref. RP05290C), likely to be an image taken by Moos before the piece left his workshop.

The table features several key characteristic aspects of his work, notably the visible inlaid motifs made from the dowels and wedges (never nails or screws) which are integral to the construction of the table, utilising a contrasting timber to make them even more visible and so creating a subtle decorative interplay. As with all his furniture, the timber was never given any surface finish (Moos despised the short cut of polish) and was given its recognisable smoothness and softness by being finally painstakingly rubbed down with wood shavings. The underlying honesty in the work of Moos - his simplicity of line, deep respect for the material and unwavering search for perfection in his craft - infuses each and every one of his creations with an uncomplicated beauty and sincerity that few others have ever equalled.



Peder Moos in his pull-out bed outside his Copenhagen workshop's window, 1940s  
All Rights Reserved.



Detail of signature.



# RICHARD AVEDON

*'This is precisely how and where  
photography begins: in Paris.'*





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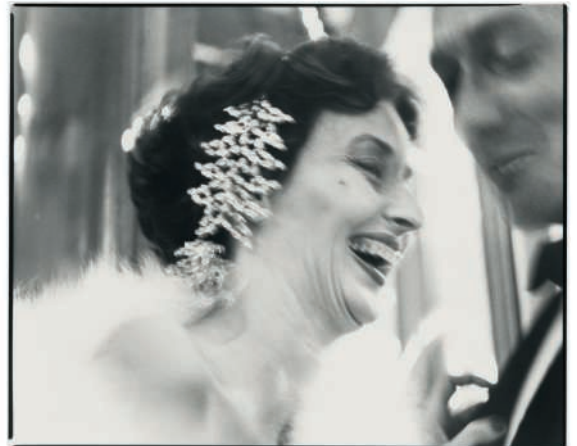
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9

## RICHARD AVEDON (1923-2004)

### *Avedon Paris*

New York: The Metropolitan Museum of Art, 1978. Portfolio of eleven gelatin silver prints; each signed and numbered 'Richard Avedon 70/75' in pencil with stamped title, date of image, edition, copyright credit and reproduction limitation (verso); each image 17¼ x 14¼in. (45.1 x 36cm.) or inverse, each sheet 18½ x 14¼in. (44.8 x 36.2cm.) or inverse; seven contained in paper wrapper signed consecutively in pencil; all prints in turn contained in a paper wrapper, signed and numbered 'Richard Avedon 70/75' in pencil; contained in portfolio case with linen covers and impressed facsimile signature.

Photographed 1947 – 1957 and printed in 1978, this portfolio is number seventy from an edition of seventy-five, plus ten artist's proofs

**Other prints from this portfolio are in the collections of The Metropolitan Museum of Art, New York and Victoria and Albert Museum, London.**

£150,000–250,000

\$200,000–330,000

€180,000–290,000

1. *Elise Daniels with Street Performers, Suit by Balenciaga, Les Marais, Paris, August 1948*
2. *Renée, The New Look of Dior, Place de la Concorde, Paris, August 1949*
3. *Dorian Leigh, Coat by Dior, Avenue Montaigne, Paris, August 1949*
4. *Carmen (Homage to Munkacsi), Coat by Cardin, Place Françoise Premier, Paris, August 1957*
5. *Dorian Leigh, Evening dress by Piguet, Helena Rubinstein apartment, Ile St.-Louis, Paris, August 1949*
6. *Dorian Leigh, Schiaparelli rhinestones, Pré-Catelan, Paris, August 1949*
7. *Sunny Harnett, Evening dress by Grès, Casino, Le Touquet, August 1954*
8. *Suzy Parker, Evening dress by Lanvin-Castillo, Café des Beaux Arts, Paris, August 1956*
9. *Elise Daniels, Turban by Paulette, Pré-Catelan, Paris, August, 1948*
10. *Suzy Parker and Robin Tattersall, Evening dress by Griffe, Folies-Bergère, Paris, August 1957*
11. *Marlene Dietrich, Turban by Dior, The Ritz, Paris, August 1955*

#### PROVENANCE:

Robert Mann Gallery, New York.

Acquired from the above by the present owner in 2008.

#### EXHIBITED:

New York, The Metropolitan Museum of Art, *Avedon: Photographs 1947 – 1977*, 1978 (other prints of (i) and (iv) exhibited).

New York, The Metropolitan Museum of Art, *Photographs from the 1940s and 1950s: Selections from the Collection*, 1990 – 1991 (another print of (i) exhibited).

New York, Whitney Museum of American Art, *Richard Avedon: Evidence 1944 – 1994*, 1994 (another print of (ii) exhibited; illustrated, p. 129).  
 Boston, Museum of Fine Arts, *Avedon Fashion 1944 – 2000 The Definitive Collection*, New York 2009, pp. 359 and 361 (other prints of (ii) and (viii) exhibited; illustrated, pp. 2-3, 44 (ii) and 109 (viii)).  
 Geneva, Gagosian Gallery, *Avedon/ Paris*, 2011 (another example of the portfolio exhibited).  
 Los Angeles, The Getty Center, *Icons of Style: A Century of Fashion Photography, 1911 – 2011*, 2018, no. 26 (another print of (ii) exhibited).

#### LITERATURE:

*Harper's Bazaar*, October 1948 ((i) illustrated).  
*Harper's Bazaar*, October 1955 ((xi) illustrated, p. 28).  
 R. Avedon, *Avedon Photographs 1947 – 1977*, London 1978, pls. 3, 5, 6, 10, 11, 14, 15, 25, 38 and 44 ((i)-(ix) and (xi) illustrated, unpagged).  
 R. Avedon, *An Autobiography The Photographs of Richard Avedon*, London 1993, no. 43 ((ii) illustrated, unpagged).  
 C. Wilcox (ed.), *The Golden Age of Couture. Paris and London 1947 – 1957*, London 2007, p. 224.





*'I lit each restaurant, each street as if I were lighting a movie.'*

RICHARD AVEDON

One of the most celebrated fashion and portrait photographers of his generation, Richard Avedon's expansive *oeuvre*, from fashion photographs and advertisement campaigns, to his documentary reportage and formal portraiture, influenced and 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*, *Vogue* and *The New Yorker*, Avedon conceived pictures that, while deeply embedded in the tradition of photography, pushed the discipline's confinements to new frontiers.

Under the tutelage of Alexey Brodovitch and editorship of Carmel Snow, Avedon leaped onto the scene at *Harper's Bazaar* in 1944. Inspired by the work of Martin Munkacsy, his images animated the magazine page, moving away from a static style, to one that showed models full of life, smiling and, more often than not, mid-action. When a young Christian Dior was unveiling his 'New Look' of the season in 1947; Avedon was there to document it. And these photographs, along with others made in the 1950s, have become icons of the genre, reinventing the language of fashion photography.

Indeed, Paris was an inspiration for Avedon; a place of romance, elegance, style and fun '... it is surely his Paris work of this era that most memorably expresses the effervescent elegance of his youthful vision.' (P. Garner, 'Richard Avedon: A Double-Sided

Mirror', in *Avedon Fashion: 1944 - 2000*, New York 2009, p. 19). He returned to Paris countless times over the years for *Harper's Bazaar* and in 1957 consulted on the filming of *Funny Face* starring Audrey Hepburn and Fred Astaire as photographer Dick Avery; a parody on fashion world Avedon himself was part of. Hepburn would again work with Avedon in Paris for his famous shoot, 'Paris Pursuit' for *Harper's Bazaar* in 1959, an extensive fashion story which demonstrated Avedon's expression as artist, not merely photographer as he is credited as Art Director on the title spreads.

This portfolio of selected images shot in Paris was created in conjunction with Avedon's first exhibition at the Metropolitan Museum of Art, New York in 1976, *Avedon Photographs: 1947 - 1977*, he was the first living photographer to ever be granted a show there and again in 2002. The theme of the exhibition was his fashion work, though the non-specific title invited spectators to read the images within frames of reference far broader than the label 'fashion' might have implied. This was the context in which Avedon created the present portfolio and no further prints having been made from these negatives with the exception of a limited number made in connection with museum exhibitions. Richard Avedon's photographs have been exhibited in numerous major solo museum exhibitions, including The Smithsonian Institute, the Minneapolis Institute of Arts, the Amon Carter Museum and the Whitney Museum of American Art.





*'Avedon is a director of pictures. All his occasions are performances; all his subjects, actors; all his images, scenes. A virtuoso theatricality unites his work.'*

ADAM GOPNIK

# BEN SWILDENS

*'The effect was phenomenal, ....,  
nothing came to break the purity  
of line.'*

Desks by Ben Swildens featured *in situ* at the Max Ingrand-designed Peugeot showroom, Paris, 1966.  
Courtesy Michel Durand, Photographer unknown.



## BEN SWILDENS (B. 1938)

### *A Rare Cantilever Desk and Seat*

commissioned by Max Ingrand Studio and produced by Croiseau, France,  
the desk surface with two hinged compartments  
brushed stainless steel  
33½ x 58 x 71 in. (85 x 147 x 180 cm.)

Executed 1966. From the production of 3 desks.

£70,000–100,000

\$93,000–130,000

€81,000–120,000



One of the three desks by Ben Swildens featured *in situ* at the Max Ingrand-designed Peugeot showroom, Paris, 1966. Courtesy Michel Durand. Photographer unknown.

#### PROVENANCE:

Peugeot, Avenue de la Grande-Armée, Paris.  
Nils Kampmann, Brussels.  
Galerie Patrick Seguin, Paris.  
Sotheby's, New York, June 2006, lot 146.  
Sebastian+Barquet, London.  
Private Collection, acquired from the above by the present owner, 2012.

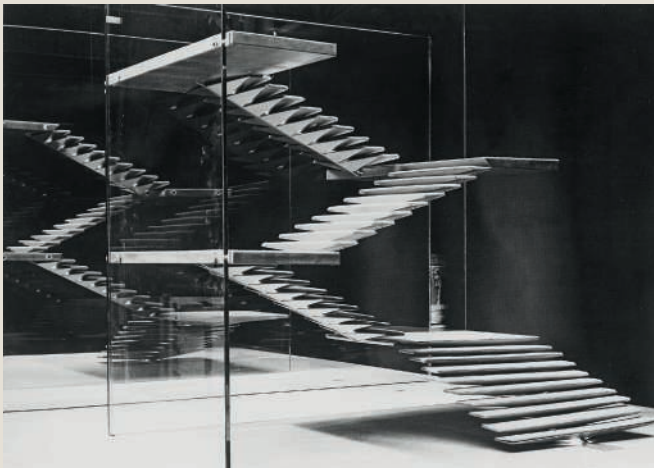
#### LITERATURE:

P.E. Martin-Vivier, *Max Ingrand, Du verre et de la lumière*, Paris, 2009, pp. 14, 172 for an image of the desks *in situ*, p. 173.





Interior view of the Max Ingrand-designed Peugeot showroom, Paris, 1966, showing the desks in the distance.  
Courtesy Michel Durand. Photographer unknown.



The staircase at the Max Ingrand-designed Peugeot showroom, Paris, 1966.  
Courtesy Michel Durand. Photographer unknown.

The present desk is one of only three examples, made specifically for the 1966 avant-garde Peugeot showroom on Avenue de la Grande Armée, Paris. Part of a sophisticated and bold architectural project by Louis Sainsaulieu, the interior decoration of the showroom was entrusted to the capable hands of the noted French master glassworker and designer Max Ingrand. As a result of his long focus and exploration into the possibilities of the material, Ingrand skilfully integrated a considerable number of glass walls into the interior which dominated the aesthetic of the sweeping 45,000 square metres showroom and which gave it its futuristic atmosphere. In line with this approach, the spectacular staircase at one end of the two-storey exhibition space was entirely supported by glass walls and therefore seemed to float and flow in mid-air, making it one of the most compelling and innovative elements of the project. However the most iconic feature of the interior were the three desks placed at the entrance, designed for the exclusive use of three receptionists assigned to the task of welcoming visitors, one of which is seen here.



Alternative view.

This impressive desk was a creation by Ben Swildens, a designer whom Ingrand had met at the École nationale supérieure des arts décoratifs and with whom Ingrand had collaborated since 1962. All parts of this unique design were achieved by shaping a bespoke, long, thick volume, voluptuously curved to form a flat upper surface, base and integrated seat. Swildens's preference for stainless steel as the medium was guided by the overall austerity of Ingrand's stylistic choices, such as the pure white Carrara marble floor, large-scale architectural features and glass walls; 'it corresponded with the general spirit'. In Swildens's opinion, for the creation of a desk destined for the ethereal context of this automobile showroom, metal was undeniably the most suitable of materials.

Although of apparent simplicity, the desk presents rather complex adjustments in its volume along the form, with several transitions in thickness, shape, curve and width, to efficiently adapt to the scope of each part. The strong contrast between the soft curves and the sharp edges of the desk are highlighted even further by its reflective finish, conferring on this design a unique and highly distinctive character



Alternative view, showing an open compartment.

# HIROSHI SUGIMOTO

*‘Photography is a system of saving memories.  
It’s a time machine, in a way, to preserve the  
memory, to preserve time.’*









PROPERTY FROM THE CONSTANTINER COLLECTION,  
NEW YORK

\* ■ 123

## HIROSHI SUGIMOTO (B. 1948)

### *Yellow Sea*

gelatin silver print flush mounted on board, in artist's frame  
signed and numbered 'H Sugimoto 1/5' in ink on a typed titled and dated  
label (frame backing board)  
image/sheet/flush mount: 46 $\frac{7}{8}$  x 58 $\frac{1}{2}$ in. (119 x 148.6cm.)  
overall: 60 $\frac{1}{8}$  x 72in. (152.8 x 183cm.)

Photographed and printed in 1992, this work is number one from an edition  
of five

£200,000–300,000

\$270,000–400,000

€240,000–350,000

*'Water and air. So very commonplace are these substances, they barely attract attention – and yet they vouchsafe our very existence... Every time I view the sea, I feel a calming sense of security, as if visiting my ancestral home; I embark on a voyage of seeing.'*

HIROSHI SUGIMOTO

#### PROVENANCE:

Galerie Koyanagi, Tokyo.  
Private Collection, Paris.  
Anon. sale, Christie's New York, 13 November  
2008, lot 324.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Tokyo, Maison Hermes 8F Forum and London,  
Serpentine Gallery, *L'histoire de l'histoire*, 2003-  
2004 (another from the edition exhibited).

#### LITERATURE:

*Sugimoto*, exh. cat., Los Angeles, The Museum of  
Contemporary Art, 1993 (illustrated, unpagged).  
H. Sugimoto, *Hiroshi Sugimoto: Seascapes*, Italy  
2015, p. 271 (illustrated, p. 99).





Mark Rothko, *Untitled (Brown and Gray)*, 1969.  
The Metropolitan Museum of Art, New York.  
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London 2019.  
Photo: © 2019. Photo The Metropolitan Museum of Art/Art Resource/Scala, Florence. Acc. n.: 1985.63.9.

Hiroshi Sugimoto is a patient, profoundly thoughtful artist who has spent his life exploring ways in which he can make meaningful photographs that quietly subvert the conventionally perceived limitations of the medium. Photography provides a practical means to faithfully capture and record visual data. The camera and its related photo-chemistry come together as a neutral recording facility, uniquely capable of the accurate replication in two dimensions of the three-dimensional material reality before the lens. In Sugimoto's hands, however, the camera is enlisted to take the viewer beyond the material and into the realm of the abstract and transcendental.

Sugimoto's seascapes – as with all the series that he so meticulously executes – explore concepts beyond their overt subject matter, which becomes secondary, a stepping stone towards the philosophical and existential questions with which these meditative images invite our engagement.

Sugimoto is profoundly intrigued by our relationship with time; the questioning of this relationship is central to his oeuvre. His seascapes

emerged in response to a question that he put to himself some years ago. He was in New York at the time. In that dense, frenzied, high-speed urban environment, he reflected on what vista he might photograph that had not changed since mankind first contemplated our planet. The sea – in ceaseless movement yet timeless in its mass and vast extent, occupying the major proportion of the surface of the globe – presented itself as the ideal subject. And so began, in 1980, a project to make monochrome images of the sea at different points on the world map – images prized today as foremost among the artist's most emblematic. With characteristic rigour, Sugimoto determined the strict formal parameters that he would respect through the series. Working with a large plate camera, he would make landscape-format pictures with the horizon line always delineating the precise centre of the image.

The sea has, of course, for centuries provided inspiration to creative spirits in various media – in painting, in drawing, but also in literary contexts, in song, and in dance. The sea has proved its hold over the human imagination in works as disparate as Turner's mystical

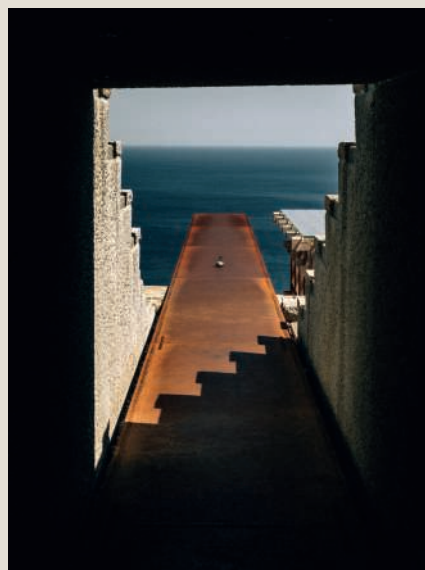


J. M. W. Turner, *The Evening Star*, circa 1830.  
National Gallery, London.  
Photo: © 2019. Photo The National Gallery, London/Scala, Florence

marine paintings, Baudelaire's 'L'Homme et la Mer' in which the depths of the sea are the poet's metaphor for the unfathomable human soul, and the Royal Ballet's recent 'Woolf Works' inspired from Virginia Woolf's *The Waves*, While many photographers have, since the 1850s, chosen the sea as a subject, most have concentrated on the physical characteristics of this elusive subject – perhaps most notably the crashing wave – and illustrated the sea's relationship with the shore, and with the human life on and beside the water.

Sugimoto's seascapes – and all the more emphatically his powerful large formats such as the present work – situate themselves apart from this photographic tradition. They align rather with the works of certain notable artists of the second half of the 20th century, in a lineage of abstractionists, foremost among them Mark Rothko, whose austere, minimal, horizontally bifurcated monochrome canvases draw us into those same eternal, immeasurable, contemplative spaces opened up by Sugimoto.

**Philippe Garner**



Christie's Magazine, *At the edge of the world with Hiroshi Sugimoto*, June-July 2018.  
Photographs by Robbie Lawrence. © Robbie Lawrence.





# MARC NEWSON

*A lot of people are questioning the future,  
and I can't help but think that's a positive  
thing. I'm not sure about the art world,  
but the design world may be able to offer  
some solutions.'*

MARC NEWSON

IN CONVERSATION WITH PETER BRANT, 2009

MARC NEWSON (B. 1963)

*An Important 'Orgone Stretch Lounge'*

produced by Pod, UK

aluminium, red enamel

24¾ x 71½ x 31½ in. (63 x 181.5 x 80 cm.)

Executed in 1993. This work is the second artist's proof from the edition of 6 plus 2 artist's proofs and 1 prototype.

The present *Orgone Stretch Lounge* will be included with reference number 'MN - 8OSL - 1993' in the forthcoming catalogue raisonné of limited editions by Marc Newson being compiled by Didier Krzentowski of Galerie kreò, Paris.

£300,000–500,000

\$400,000–660,000

€350,000–580,000

*'The form is one that I was striving for when I made the Lockheed Lounge but, in those days, I didn't have the knowledge or the resources to make it.'*

MARC NEWSON

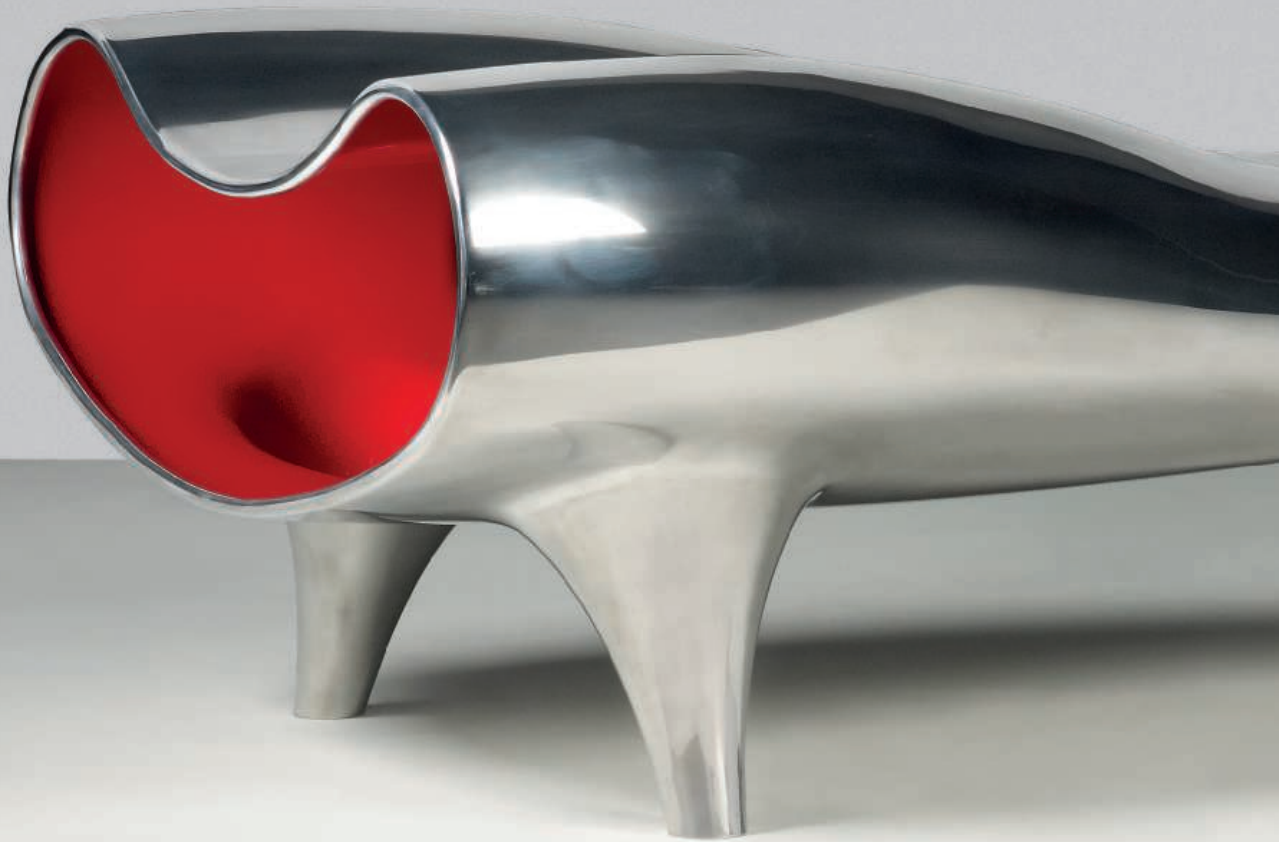
PROVENANCE:

The Gallery Mourmans, Maastricht.  
Sotheby's, London, 18 October 2008, lot 32.  
Acquired from the above, Private Collection,  
Europe.

LITERATURE:

Other examples illustrated:  
V. Albus and V. Fischer, *13 Nach Memphis: Design Zwischen Askese und Sinnlichkeit*, Munich, 1995, p. 127.  
A. von Vegesack, et al., eds., *100 Masterpieces from the Vitra Design Museum Collection*, exh. cat., Vitra Design Museum, Weil am Rhein, 1996, p. 172.  
A. Rawsthorn, 'Marc Newson', *I.D. Magazine*, January–February 1996, p. 70.  
A. Rawsthorn, *Marc Newson*, London, 1999, pp. 90–93 for digital drawings.  
C. Lloyd Morgan, *Marc Newson*, London, 2002, pp. 144–45 for a digital drawing.  
L. Neri, ed., *Marc Newson*, exh. cat., Gagosian Gallery, New York, 2007, p. 64.  
A. Castle, *Marc Newson Works*, London, 2012, pp. 70–73, 76.









Alexander Archipenko, *Torso in Space*, 1935.  
 Artwork: © 2019 Estate of Alexander Archipenko/Artists Rights Society (ARS), New York/  
 DACS, London. Photo: © the Archipenko Foundation.

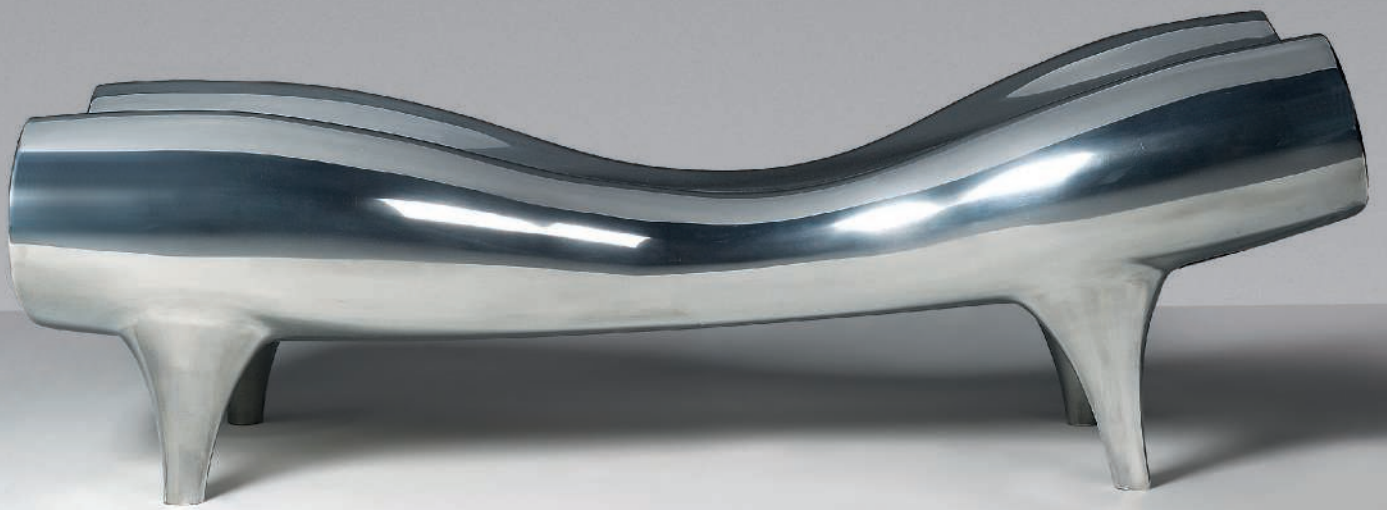


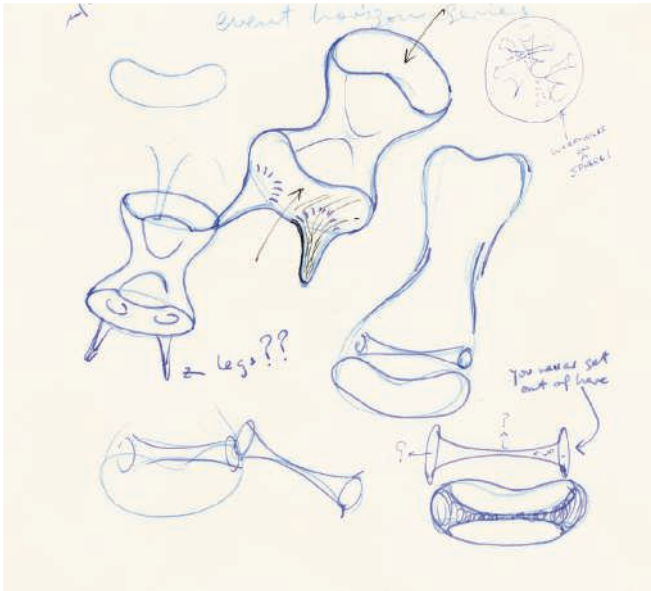
Aerial view.

Conceived as a suite together with the *Event Horizon* centre table, the *Orgone Stretch Lounge* and the companion *Orgone Chair* both refined the characteristic hourglass form of Newson's earlier creations, the *Lockheed Lounge* and the *Pod Cabinet* of 1985-1989. Whilst these important, experimental precedents aspired to seamlessness – 'a *liqueous lump of metal like a blob of mercury*' (Marc Newson, *Blueprint*, February 1994, p. 31) – the limitations of this ambitious aspiration could only be resolved by surfaces of beaten and riveted aluminium sheets wrapped over the fibreglass structure.

The Lockheed and the Pod were important precedents, and were swiftly acclaimed as initiating a new dialogue in design. It was, however, with the 1993 *Orgone* series that Newson was to make tangible his dream of seamlessness. He appropriated techniques of rolling, hammering and welding sheet aluminium from the bespoke automobile industries, employing the services of Bodylines, an Aston Martin subsidiary coach-maker, in Newport Pagnell, just north of London. This allowed him to create a durable form with minimal substance. Newson was not the first to explore the properties of aluminium for furniture production, however his monocoque structures represented a departure from all precedents. The hand-worked craftsmanship involved in delivering the *Orgone Stretch Lounge* demonstrates that Newson's objective was never mass-production but rather to experiment with the medium and to achieve a form that celebrated perfection.

Formally, the contrasting dialogue between smoothed reflective surfaces and the captivating red-enamelled voids offers an intangibility of substance that has evolved as one of the keystones of Newson's design vocabulary. Whilst the form has volume and occupies space it also contains space and emphasises the void within. There is an ambiguous exchange of exterior versus interior, of the hand-polished reflective surface with a brightly lacquered interior. The colour highlights the importance of the interior space, whilst the exterior mirrors the surrounding environment to the point of invisibility.





Marc Newson, preparatory drawings Orgone Chair and Orgone Stretch Lounge, circa 1993. Courtesy Marc Newson Ltd.



Courtesy Marc Newson Ltd.

The concept of this series was part-inspired by the universal life force - 'Orgone' - hypothesised by the psychoanalyst William Reich who employed a booth or capsule-like device in which he positioned his patients to absorb this force, which he believed would restore psychological well-being. Newson's sensual curvaceous hour-glass form and infinite apertures pay homage to Reich's philosophy, which during the 1960s had gained further traction through the American Beat writers. Newson's deference towards Pop space-age styling may be further contextualised by his reverence for the Ken Adam-designed sets for the James Bond films, and by Kubrick's interiors from the film *2001 - A Space Odyssey* that he had so admired in his youth.

The desire to create an organic biomorphic form is a persistent theme of Newson's work communicated through every aspect of his craft, from the *Lockheed*, *Pod*, the *Embryos* and the *Buckys*, and remains tangible in his current work as both product designer and interior architect. Significantly, one must also acknowledge Newson's respect for the ebbs and tides of water, specifically the beaches of Sydney where he grew up, and the popular sport of surfing. In 2006, accepting the Designer of the Year award at Design Miami, a reporter pointedly congratulated Marc on having developed from surfer to world-class designer. Marc's response was measured, elegantly pausing to explain that surfing was not simply a sport, it was - potentially - a matter of life or death as the surfer interpreted, negotiated and mastered the dangerous currents beneath his board. The *Orgone Stretch Lounge*, perhaps more fluently than any of the other forms from this series, or the *Lockheed* that preceded it, communicates this sense of the complex, rhythmic undulations of water.

The present lot, the second artist's proof from the edition of six, must be appreciated as one of the designer's most resolved creations - translating references that embrace the pragmatic and the conceptual, to deliver through hand-craft a work of exceptional beauty.

Christie's would like to thank Marc Newson Studio for their assistance with the cataloguing of the present lot.





Alternative view.





IRVING  
PENN

*‘Over the years I must have spent thousands of hours silently brushing on the liquid coatings, preparing each sheet of paper in anticipation of reaching the perfect print.’*

\* 125

## IRVING PENN (1917-2009)

### *Cigarette No. 37, New York*

platinum-palladium prints, in four parts  
signed, numbered and dated in pencil (verso); annotated in ink and pencil (verso)

each image/sheet: 25½ x 20in. (64.8 x 50.8cm.)

overall: 59½ x 44½in. (151.1 x 113cm.)

Photographed in 1972 and printed between 1972 – 1977, this work is number forty-six from an edition of seventy, of which eleven are in a four-part format

**Other works from this edition are in the collections of:**

**The Metropolitan Museum of Art, New York;**

**Minneapolis Institute of Art, Minneapolis;**

**The Museum of Modern Art, New York;**

**The Smithsonian American Art Museum, Washington D.C..**

£100,000–150,000

\$140,000–200,000

€120,000–170,000

*‘The capricious and frankly inconsequential nature of the nominal subject, in conjunction with its ambitious and enormously sophisticated handling, constitute a clear statement on of intention: these photographs can be considered only as works of art.’*

JOHN SZARKOWSKI

#### PROVENANCE:

Pace MacGill Gallery, New York.

Baroness Marion Lambert, Geneva.

Anon. sale, Christie's New York, 13 October 1992, lot 590.

Acquired at the above sale by the present owner.

#### EXHIBITED:

New York, Museum of Modern Art, *Irving Penn*, 1975 (another from the edition exhibited).

New York, Museum of Modern Art, *Irving Penn*, 1984, pl. 118 (another from the edition exhibited; illustrated, unpagged).

Washington, D. C., National Museum of American Art and the National Portrait Gallery, *Irving Penn: Master Images: The Collections of the National Museum of American Art and the National Portrait Gallery*, 1990, p. 81, no. 46 (another from the edition exhibited; illustrated, p. 59).

New York, The Metropolitan Museum of Art, *Irving Penn: Centennial*, 2017 (another from the edition exhibited; illustrated, p. 249). This exhibition later travelled to São Paulo, Instituto Moreira Salles (IMS Paulista).

#### LITERATURE:

N. Callaway (ed.), *Irving Penn: Passage, A Work Record*, London 1991 (four-part format illustrated, p. 203).

I. Penn, *Still Life*, Boston 2001 (another from the edition illustrated, p. 55).

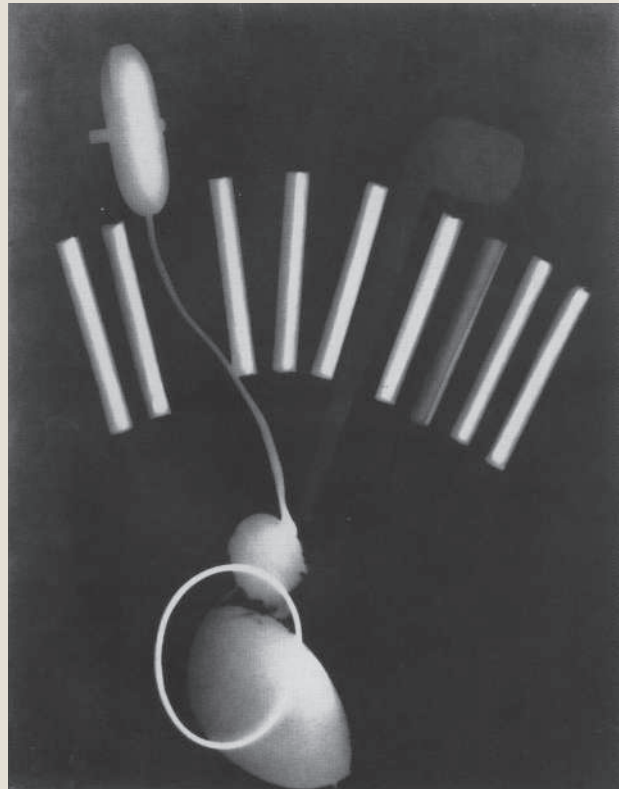
R. Avedon (ed.), *Eye of the Beholder: Photographs from the Collection of Richard Avedon*, San Francisco 2006 (another from the edition illustrated, unpagged).

*Irving Penn: Cigarettes*, exh cat., London, Hamiltons Gallery, 2012, p. 54 (four-part format illustrated, pp. 2 and 54; single format illustrated, pp. 17 and 55).





Irving Penn, *Camel Pack, New York, 1975, 1975* (detail).  
Private collection.  
Artwork: © 2019 The Irving Penn Foundation.  
Photo: © 2011 Christie's Images Limited.



Man Ray, *Untitled, 1938*.  
Private collection.  
© Man Ray Trust/ADAGP, Paris and DACS, London 2019.

Over a career that spanned seven decades, Irving Penn became known as a photographer of overwhelming beauty and oversized talent. His work in the fashion and editorial world was legendary, and deservedly so. He spent his days directing, staging and photographing the world's most beautiful models and some of society's most important creative geniuses.

Penn cut his teeth in the magazine world as an assistant to the legendary Alexey Brodovitch at *Harper's Bazaar*, and went on to become one of *Vogue's* most celebrated photographers. It was something of a surprise then when, in the early 1970s, Penn showed John Szarkoski at The Museum of Modern Art a set of pictures of garbage.

The artist had collected the refuse and detritus of New York City streets in order to photograph it in his spotless studio. In 1972, the artist asked a studio assistant to collect some discarded cigarette butts from the streets. Three separate outings were made and hundreds of cigarette butts were collected. Using an 8x10 inch view camera and

lenses intended for extreme close-ups, Penn made fifty images; only twenty-three were ultimately chosen to be printed. The *Cigarettes* series was the first series exclusively printed in platinum (*Irving Penn: Cigarettes*, Hamiltons Gallery, London, 2012, p. 54)

"Graphic and photographic beauty are not surprising qualities in the work of Irving Penn," Szarkowski wrote in 1975 in his introductory text to the exhibition of Penn's photographs of cigarettes at The Museum of Modern Art. "The capricious and frankly inconsequential nature of the nominal subject matter, in conjunction with its ambitious and enormously sophisticated handling, constitute a clear statement of intention: these photographs can be considered only as works of art."

Of the twenty-three images in the series, *Cigarette No. 37*, the work you see here, is one of only three images that Penn decided to print greatly enlarged as a four-panel mounted platinum print. As such, it holds an elevated position within the overall body of work, and has graced the walls of numerous museum walls.

*'As the show moves along, it retraces a brilliant, productive career of nearly 70 years, revealing the unwavering consistency of a vision fixed on form and beauty in their many guises: extensive fashion work for Vogue; portraits of cultural luminaries and tradesmen, as well as of indigenous Peruvians and New Guinean tribesmen; nearly abstract close-ups of overly voluptuous nudes; and colossal cigarette butts magnified to suggest Roman columns, tombstones and even corpses.'*

ROBERTA SMITH, APRIL 2017, THE NEW YORK TIMES REVIEWING THE EXHIBITION AT THE METROPOLITAN MUSEUM OF ART, NEW YORK



Installation view, *Irving Penn: centenário*, Instituto Moreira Salles (IMS Paulista), São Paulo, Brazil, August 21 – November 18, 2018.  
© 2019 The Irving Penn Foundation.

## RON ARAD (B. 1951)

### *A Rare 'Concrete Stereo'*

executed by One-Off Ltd., London  
 concrete, rubber, electrical components, steel rods, acrylic,  
 comprising turntable, amplifier and two floor-standing speakers  
 turntable and amplifier each 16 x 20 in. (41 x 51 cm.)  
 each speaker 35¾ x 8 x 8 in. (91 x 20 x 20 cm.)

Designed 1984, executed 1986. This work is from the production of approximately 10 examples.

**Other examples of 'Concrete Stereo' are currently in the permanent collections of:**

**Victoria & Albert Museum, London;**

**SFMoMA, San Francisco;**

**Museum Boijmans Van Beuningen, Rotterdam;**

**Röhsska Museum, Gothenburg;**

**Vitra Design Museum, Weil am Rhein.**

(4)

£15,000-25,000

\$20,000-33,000

€18,000-29,000

*'When I decided that I needed to make the turntable slightly different from a standard paving slab, I started hammering away with a chisel, just like Michelangelo.'*

RON ARAD



Courtesy Ron Arad Studio.

**PROVENANCE:**

Acquired directly from the designer by the present owner, 1986.

**LITERATURE:**

Other examples illustrated:

D. Sudjic, *Ron Arad, Restless Furniture*, London, 1989, pp. 55-57.

R. Arad, *One Offs & Short Runs*, exh. cat., Vitra Design Museum, Weil am Rhein, 1990, p. 97.

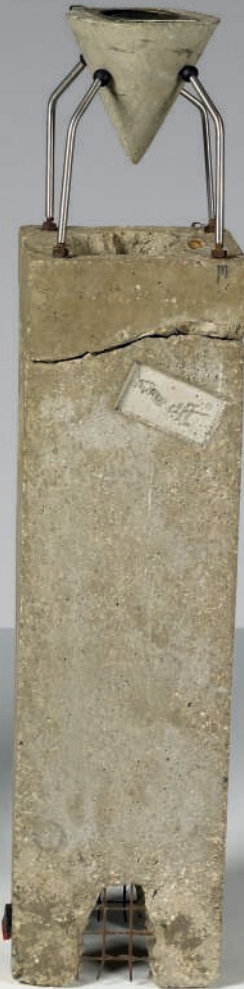
D. Sudjic, *Ron Arad*, London, 1999, pp. 18-19.

P. Fiell, *Design of the Twentieth Century*, Köln, 1999, p. 571.

M. Collings, *Ron Arad talks to Matthew Collings*, London, 2004, p. 56.

P. Antonelli, J.S. Foer, M.-L. Jousset, *Ron Arad, No Discipline*, exh. cat., Museum of Modern Art, New York, 2009, p. 30.







John Chamberlain, Essex, 1960.  
Museum of Modern Art (MoMa), New York.  
Artwork: © John Chamberlain, DACS, 2019.  
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence



Concrete Stereo, Ron Arad: yes to the uncommon! exhibition, 2018.  
Courtesy Vitra Design Museum.  
Artwork: © Ron Arad Associates.  
Photo: Photodesign Jürgen Gocke.

The *Concrete Stereo* is amongst Arad's earliest designs, and remains amongst his most iconic – an early celebration of the designer's charged spirit – and of an iconoclastic energy that has remained undiminished to the present day. First created in 1983, approximately ten stereos were produced of which five are today retained in major international museum collections.

In retrospect, the *Concrete Stereo* offers lucid resonance to the social, political and artistic environment in which it was created. Arriving in London as a student at the Architectural Association, the time-worn personality of the city appealed to Arad, who observed "*Part of the attraction of coming to London in the 1970s was seeing part-demolished buildings. You could still see bomb sites and re-developments with half-flattened houses revealing old wallpaper and fireplaces stacked one about the other*" (Sudjic, *op. cit.*, 1999, p. 17). Although social unease remained a contrasting feature of Britain throughout the 1980s, financial deregulation soon generated rapid wealth for Britain's banking and financial industries, which began to trickle to many in London's professional classes. An almost immediate consequence of the new wealth now available to the fortunate, was the rise of the consumer object – especially audio equipment – as a status symbol.

If audio equipment was now to be considered as an aspirational status symbol, then Arad's *Concrete Stereo* acknowledged – and duly subverted this. The price was not inconsiderable – the present owner

paid of £1,175 in June 1986 for this system commissioned directly from Arad the summer before. Technically the system delivered quality acoustics, improved – according to the current owner – if the system was used on a concrete floor, an environment no doubt appropriately suited to the shattered personality of the device. Dispensing with the sleek casings preferred by commercial manufacturers, Arad dismantled and isolated the components, some battered and apparently useless, sewn, partially-submerged and congealed within quick-drying concrete to subvert any suggestion of effective performance.

This was design as social metaphor. The *Concrete Stereo* is amongst Arad's most eloquent designs, and must certainly be assessed as one of the most important and erudite works, by any creator, of this turbulent and contradictory era. Museum curators were not slow to recognise its cultural importance, and today examples may be seen in the Victoria & Albert Museum, London, the San Francisco Museum of Modern Art, the Boijmans Museum, Rotterdam, and the Röhsska Museum, Gothenburg, Sweden. An example is also held by the Vitra Design Museum, Weil am Rhein, and was recently exhibited *Ron Arad: Yes to the Uncommon!* June – October 2018.

Christie's would like to thank Caroline Thorman of Ron Arad Associates for her assistance with the cataloguing of the present lot.



*'I'm interested in designing something that didn't exist before I designed it.'*

RON ARAD



Detail.

# WOLFGANG TILLMANS

*‘Something interesting is happening:  
pictures are replacing words as messages.’*



## WOLFGANG TILLMANS (B. 1968)

*Lutz & Alex, Schwanzgriff*

inkjet print

this work is accompanied by a certificate of authenticity, signed and dated 'Wolfgang Tillmans 3.9.93'; a colour match print of the present lot and a data CD

image: 71½ x 53¼in. (180.5 x 135cm.)

sheet: 76½ x 54¾in. (194.3 x 138cm.)

Photographed in 1992 and printed in 2018, this work is number one from an edition of one plus one artist's proof

**Other prints of this image are in the collections of:**

**Solomon R. Guggenheim Museum, New York;**

**Tate, London;**

**Victoria and Albert Museum, London.**

£80,000–120,000

\$110,000–160,000

€93,000–140,000

## PROVENANCE:

Anton Kern Gallery, New York.

Acquired from the above by the present owner in 1997.

## EXHIBITED:

Cologne, Buchholz + Buchholz, *wolfgang tillmans*, 1993 (another edition exhibited).

London, Interim Art/ Maureen Paley, *Wolfgang Tillmans*, 1993 (another edition exhibited).

New York, The Museum of Modern Art, *New Photography # 12*, 1996 (another edition exhibited).

New York, Anton Kern Gallery, *Painting Photography and Drawing Group Show*, 1997.

New York, Solomon R. Guggenheim Museum, *Speaking with Hands: Photographs from the Buhl Collection*, 2004 – 2006 (another edition exhibited; illustrated in colour, p. 191). This exhibition later travelled to Bilbao, Guggenheim Museum Bilbao; Essen, Folkwang Museum; St. Petersburg, Russian Museum and Moscow, Moscow Museum of Modern Art.

São Paulo, Museu de Arte Moderna de São

Paulo, *Wolfgang Tillmans*, 2012 (another edition exhibited).

Bogotá, Museo del Banco de la República, *Wolfgang Tillmans*, 2012 – 2013 (another edition exhibited).

Stockholm, Moderna Museet, *Wolfgang Tillmans*, 2012 – 2013, pp. 121 and 126 (another edition exhibited; installation views illustrated in colour, pp. 60 and 61).

Düsseldorf, Kunstsammlung Nordrhein-Westfalen, *Wolfgang Tillmans*, 2013, p. 18 (another edition exhibited).

Basel, Fondation Beyeler, *Wolfgang Tillmans*, 2017 (another edition exhibited; illustrated in colour, p. 212).

## LITERATURE:

W. Tillmans, 'Like Brother Like Sister – A fashion story; no holds barred', in *i-D Magazine*.

*The Sexuality Issue*, no. 110, November 1992 (illustrated in colour, p. 84).

B. Riemschneider (ed.), *Wolfgang Tillmans*, Cologne 1995 (illustrated in colour, unpagged). *Wolfgang Tillmans. Wer Liebe wagt lebt morgen*, exh. cat., Wolfsburg, Kunstmuseum Wolfsburg, 1996 (installation views of other editions illustrated in colour, pp. 138 and 142).

J. Verwoert, P. Halley and M. Matsui, *Wolfgang Tillmans*, London 2002 (illustrated in colour, p. 54; installation view of another edition illustrated in colour, p. 67).

*Wolfgang Tillmans*, exh. cat., Los Angeles, Hammer Museum, 2006 (installation view of another edition illustrated in colour, pp. 42–43).

J. Verwoert, P. Halley, M. Matsui and J. Burton, *Wolfgang Tillmans*, London 2014 (illustrated in colour, p. 53).





Front cover of *i-D* magazine, *The Sexuality Issue*, no. 110 November 1992.  
 Courtesy *i-D* Magazine/*VICE* Magazine, London 2019.



*‘In all cases the up-front assertion of self-identity reveals an unshakeable spirit: “This is how I live. This is how I look. It is exactly how I want to live and look”*

JAN VERWOERT



From *i-D* magazine, *The Sexuality Issue*, no. 110 November 1992, pages 82-83, 80-81 and 84-85 (present lots illustrated).  
 Artwork: © Wolfgang Tillmans.  
 Courtesy *i-D* Magazine/*VICE* Magazine, London 2019.





Grant Wood, *American Gothic*, 1930.  
 Art Institute of Chicago, Chicago.  
 Photo: © 2019. Photo The Art Institute of Chicago / Art Resource,  
 NY/ Scala, Florence



Nan Goldin, *The Hug*, New York City, 1980.  
 Museum of Modern Art (MoMA), New York.  
 Artwork: © Nan Goldin.  
 Photo: © 2019. Digital image, The Museum of Modern Art, New  
 York/Scala, Florence.

Both executed in 1992, *Lutz & Alex, Schwanzgriff* and *Lutz & Alex sitting in the trees* are among Wolfgang Tillmans' most recognisable photographs. Lutz and Alex – who featured in some of the very first images Tillmans made as a teenager, and are members of a circle of close friends who recur in different situations and cities across decades of his work – star in two arresting compositions. In *Lutz & Alex, Schwanzgriff*, a topless Alex, wearing a Chanel scarf as a skirt, grips the naked genitals of Lutz, who sports a vest of what looks like insulation foam. Standing face-on against a white open sky, they gaze in opposite directions off-camera as if lost in thought, their dreamy expressions humorously at odds with their outlandish outfits and frank physical contact. In *Lutz & Alex sitting in the trees*, the pair perch on branches at different heights amid lush greenery, nude apart from large overcoats: Lutz's in glossy red leather, and Alex's a military khaki. Alex meets our gaze with a vivid directness, while Lutz looks towards the ground.

These striking photographs were shot on location on the Dorset coast for 'Like Brother Like Sister', an eight page photo story Tillmans published in the 1992 'Sexuality Issue' of *i-D* magazine, for whom he had been working since 1989. The magazine's UK distributor refused to stock the issue due to the story's explicit content, and it was later

recalled from sale. Despite their unflinching depictions of nudity, however, these photographs are more utopian than they are erotic. Dressing up and posing outdoors, Lutz and Alex exhibit a comfortable playfulness and assurance that captures something of the political edge of Tillmans' work in the European fashion and club scenes: his images depict people who are part of a community but also totally free in their self-expression, moving among one another in physical and spiritual openness.

Tillmans' ideal vision of his generation as a fabric of liberated individuals also parallels the display of his own work, in which single images recur in different scales and contexts as part of installations that juxtapose old and new work, constantly shifting size, character and impact as standalone photos and as part of a living, interconnected whole. Here, for example, *Lutz & Alex, Schwanzgriff* is presented in an inkjet print nearly two metres in height (unique plus one artist's proof), while *Lutz & Alex sitting in the trees* is from an edition of three 70 x 60 centimetre prints. Whether framed, mass-produced on magazine pages or inkjet-printed on a grand scale, Tillmans' images are treated as a plastic, ever-evolving material that allows growth, evolution and change, encountering and re-encountering one another like old friends who create something new each time they meet again.



*'I consider that exhibition with Daniel in January 1993 to be the first 'real' exhibition, because that's where I formulated all the language I still use today.'*

WOLFGANG TILLMANS



Wer  
liebe  
wagt  
lebt  
morgen

## WOLFGANG TILLMANS (B. 1968)

*Lutz & Alex sitting in the trees*

c-print

signed, titled, numbered and dated "Lutz &amp; Alex sitting in the trees" photo Aug 92 printed Apr. 93 2/3 Wolfgang Tillmans' (verso)

image: 20 x 14¼in. (50.8 x 37.5cm.)

sheet: 24 x 18½in. (61 x 50.5cm.)

Photographed in August 1992 and printed in April 1993, this work is number two from an edition of three

**Other prints of this image are in the collections of:****The Museum of Modern Art, New York;****Tate, London;****Victoria and Albert Museum, London.**

£30,000–40,000

\$40,000–53,000

€35,000–46,000

**PROVENANCE:**

Galerie Thaddaeus Ropac, Paris.

Anon. sale, Sotheby's London, 22 October 2002, 312.

Acquired at the above sale by the present owner.

**EXHIBITED:**Cologne, Maureen Paley/ Interim Art, *'Unfair' unofficial art fair*, 1992 (another edition exhibited).Cologne, Buchholz + Buchholz, *wolfgang tillmans*, 1993 (another edition exhibited).London, Interim Art/ Maureen Paley, *Wolfgang Tillmans*, 1993 (another edition exhibited).Zurich, ars Futura Galerie, *Wolfgang Tillmans*, 1993 (another edition exhibited).Zurich, Kunsthalle Zurich, *Wolfgang Tillmans*, 1995 (another edition exhibited; illustrated, unpagged).New York, The Museum of Modern Art, *New Photography # 12*, 1996 (another edition exhibited).Yokohama, Yokohama Museum of Art, *Absolute Landscape – Between Illusion and Reality*, 1997 (another edition exhibited).Rivoli, Castello di Rivoli, Museo d'arte contemporanea, *View from Above*, 2002 (another edition exhibited).Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Wolfgang Tillmans*, 2007 (another edition exhibited).New York, The Museum of Modern Art, *Contemporary Galleries: 1980 – Now, 2011 – 2014* (another edition exhibited).Stockholm, Moderna Museet, *Wolfgang Tillmans*, 2012 – 2013, pp. 122 and 126 (another edition exhibited; installation view of another edition illustrated in colour, p. 66).Düsseldorf, Kunstsammlung Nordrhein-Westfalen, *Wolfgang Tillmans*, 2013, p. 18 (another from the edition exhibited).Nairobi, The GoDown Arts Centre and Circle Art Gallery, *Wolfgang Tillmans: Fragile*, 2018 (another edition exhibited).**LITERATURE:**W. Tillmans, 'Like Brother Like Sister – A fashion story; no holds barred', in *i-D Magazine. The Sexuality Issue*, no. 110, November 1992 (illustrated in colour, p. 83).B. Riemschneider (ed.), *Wolfgang Tillmans*, Cologne 1995 (illustrated in colour, unpagged; installation view of another edition illustrated in colour, unpagged).*Wolfgang Tillmans. Wer Liebe wagt lebt morgen*, exh. cat., Wolfsburg, Kunstmuseum Wolfsburg, 1996 (installation views of other editions illustrated in colour, pp. 138, 141 and 142).D. Deitcher, *Wolfgang Tillmans: Burg*, London 1998 (installation view of another edition illustrated in colour, unpagged).J. Verwoert, P. Halley and M. Matsui, *Wolfgang Tillmans*, London 2002, p. 54 (illustrated in colour, p. 55; installation views of other editions illustrated in colour, pp. 14, 17, 67 and 126).*Wolfgang Tillmans*, exh. cat., Chicago, Museum of Contemporary Art Chicago, 2006 (installation view of another edition illustrated in colour, pp. 42–43).J. Verwoert, P. Halley, M. Matsui and J. Burton, *Wolfgang Tillmans*, London 2014, p. 53 (illustrated in colour, p. 52; installation view of another edition illustrated in colour, p. 32).*Wolfgang Tillmans: 2017*, exh. cat., London, Tate Modern, 2017, p. 28 (illustrated in colour, p. 29).





Man Ray, *Ciné-Sketch: Adam and Eve* (Marcel Duchamp and Bronia Perlmutter), 1924. Philadelphia Museum of Art: 125th Anniversary Acquisition. The Lynne and Harold Honickman Gift of the Julien Levy Collection., 2001-62-784. Artwork: © Man Ray Trust/ADAGP, Paris and DACS, London 2019.

'My staged work looks so real that people actually take it for documentary. But, in fact, that is my intention, to disguise the manufacturedness of it. Half of my work, or probably more than that, is staged.'

WOLFGANG TILLMANS



Edouard Manet, *Le déjeuner sur l'herbe* (Luncheon on the Grass), 1863. Musée d'Orsay, Paris. Photo: © 2019. Photo Scala, Florence.



# GUNNAR AAGAARD ANDERSEN

*‘Why can handicrafts not just be ugly,  
just as other types of art is allowed to  
be ugly.’*



Andersen creating an armchair at the Dansk Plyther Industri, Frederikssund, Denmark, circa 1964.  
Artwork: © Gunnar Aagaard Andersen. Photography by Schnakenburg & Brahl Fotografi. © Schnakenburg & Brahl Fotografi.





## GUNNAR AAGAARD ANDERSEN (1919-1982)

### 'Portrait of My Mother's Chesterfield', a rare Armchair

executed by Dansk Polyether Industri A/S, Frederikssund, Denmark  
poured polyurethane foam  
31½ x 55 x 47¾ in. (80 x 140 x 110 cm.)

Executed circa 1964. From the experimental series of 11 unique chairs and 2 unique sofas.

**Other examples of the 'Portrait of My Mother's Chesterfield' chair are included in the permanent collections of:**

**The Museum of Modern Art, New York;  
Stedelijk Museum, Amsterdam;  
Designmuseum, Copenhagen;  
The Museum of Modern Art, Tel Aviv;  
Montreal Museum of Decorative Art;  
The Royal Danish Academy of Fine Arts, Copenhagen;  
TECTA, Lauenförde, Germany.**

£60,000-90,000  
\$80,000-120,000  
€70,000-100,000

*'But what about just letting things grow? To create not only by demolishing, but by making things grow. This was the idea with the furniture made from foam. They grew in a crazy and violent way out of a liquid and they were so difficult to control.'*

GUNNAR AAGAARD ANDERSEN



Gunnar Aagaard Andersen, Armchair, 1964.  
Museum of Modern Art (MoMa), New York, acquired 1966.  
Photo: © 2019. Digital image, The Museum of Modern Art,  
New York/Scala, Florence.  
Artwork: © Gunnar Aagaard Andersen.

**PROVENANCE:**  
Gunnar Aagaard Andersen.  
Thence by descent.  
The present owner, 2011.

**LITERATURE:**  
Other examples illustrated:  
S.E. Møller 'Munkerphus', *Mobilia*, no. 121-121,  
August-September 1965, pp. 386-87  
B. Salicath, 'Kommentar til Køln - til byen  
og den internationale møbelmesse', *Dansk  
Kunsthåndværk*, no. 4, 1965-1966, p. 110.  
*The Design Collection: Selected Objects*,  
The Museum of Modern Art, New York, 1970,  
n.p. *Gunnar Aagaard Andersen*, exh. cat., Aarhus  
Kunstmuseum, Aarhus, 1977, n.p. for period  
images of the chair in production.

*Design 1935-1965: What Modern Was*, exh. cat.,  
Montreal Museum of Fine Arts, 1991, pp. 294-96.  
C. Greenberg, *Op to Pop: Furniture of the 1960s*,  
Boston, 1999, p. 169.  
L. Dosi Delfini, ed., *The Furniture Collection*,  
*Stedelijk Museum Amsterdam*, from *Marcel Thonet to  
Marcel Wanders*, Amsterdam, 2004, pp. 11, 95.  
*Formless Furniture*, exh. cat., MAK, Vienna,  
2008, front matter, pp. 18-19 for period images  
of the chair in production and another example  
illustrated and the 1965 exhibition view.  
M. Kries, M. Schwartz-Clauss, eds., *Pop Art  
Design*, exh. cat., Vitra Design Museum, Weil am  
Rhein, 2012, p. 160.  
V. Petersen Gether, *Gunnar Aagaard Andersen*,  
Copenhagen, 2016, pp. 491, 506-507 for  
illustrations of nine examples, including the  
present lot.





Gunnar Aagaard Andersen working in his studio, 1960s.  
Photo: Jeppe Aagaard Andersen.



Lynda Benglis, *Quartered Meteor*, 1969, cast 1975. Tate collection, London.  
Artwork: © Lynda Benglis, DACS, 2019. Photo: © Tate, London 2019.

*'If they were dug out of the desert a thousand years ago from now, the objects in the museum's Design Collection would tell archaeologist – even those from another planet – something about the people who made, used, and treasured them. [...] The more astute archaeologists will be sure to note that toward the last quarter of the century, there appears to have been a deliberate rejection of design and technique alike, as if objects by their very proliferation had become unworthy of serious attention. The new mood seems to have produced the curious brown 'anti-object', which can be still called a chair.'*

ARTHUR DREXLER, 1969

Architect, designer, sculptor, painter, graphic designer: all were titles applied to the prolific creative spirit Gunnar Aagaard Andersen during his lifetime. After graduating from the Royal Academy of Fine Arts in Copenhagen in 1946, Aagaard Andersen's approach involved a deep and thorough knowledge of materials and their behaviour, the fullest use of which should be the aim and responsibility of an artist, he later claimed (Gunnar Aagaard Andersen, 'Furniture Reconsidered', *Mobilia*, 1980, no. 296-97). An active exponent of the Parisian Art Concrete movement, which he joined in 1951, materiality and its potential was a central fascination which he revisited throughout his entire career, and later in his teachings at the Academy between 1972 and 1981. Indeed, his multidisciplinary, subversive and experimental attitude towards design served to distinguish him from his contemporaries, in an almost provocative way.

Arguably his most celebrated work, *Portrait of My Mother's Chesterfield* was first conceived in 1963 when Aagaard Andersen was invited by the Designmuseum Denmark, Copenhagen, to participate in the upcoming 'Reality' exhibition. For the project Andersen chose to explore the potential of plastic — specifically the capacities of

polyurethane foam to create useable furniture without the need for a mould or any type of inner structural frame — a ground-breaking concept. Using the facilities and experience of Dansk Polyether Industri, Aagaard Andersen's experiments evolved a method of production whereby the polyurethane was poured directly on the floor and, after letting the foam expand, repeatedly built up layers of foam until the chair reached his desired size and volume. The expansion of the foam after being poured could not be controlled, a feature Aagaard Andersen fully embraced, and so the very few armchairs produced each have unique variations of scale, surface and personality.

The production of the chairs lasted only a short time, initially using pure white foam and then white foam which he then spray-painted black, before the designer further explored production possibilities by using pre-tinted black liquid polyurethane. For the 1965 exhibition Aagaard Andersen submitted two white foam armchairs and a sofa. The current lot is an early example produced using the initial experimental spray-painted method. Of the eleven armchairs and two sofas Aagaard Andersen made, one sofa was destroyed shortly after manufacture. Of the armchairs, seven are now in major international



Present lot, alternative view.

museum and institution collections. The present work was one of two armchairs retained by the designer, one which was used daily, whereas the current lot was deliberately stored unused by the designer in his private collection.

Portrait of My Mother's Chesterfield created a significant amount of international interest. Due to the complex and involved production method, the design never attained mass-production and the overwhelming majority of the few examples eventually produced are now preserved in museum collections, underlining the rarity of the present lot now offered at auction. With tremendous foresight, an example of the armchair was acquired in 1966 by The Museum of Modern Art in New York under the aegis of Arthur Drexler, Director of its Department of Architecture and Design. An enthusiastic supporter of Aagaard Andersen, Drexler made repeated remarks on the importance of this particular work in relation to the progression of design and its place in design history. Under his direction MoMA had been expanding its collection on the basis of two criteria: quality and historical significance. Portrait of My Mother's Chesterfield was repeatedly included in several of their exhibitions, including The Design

Collection: Selected Objects of 1970, and was celebrated as one of the most significant purchases of the era the Department of Architecture and Design had secured.

Whilst clearly part of the Pop Art movement, with Portrait of My Mother's Chesterfield Aagaard Andersen deliberately set out to blur all boundaries between design, art and sculpture. Despite its uncategorisable personality, the form remains a comfortable and functional armchair, whose name harkens back to the reassuringly traditional deep-buttoned leather Chesterfield settees of earlier generations. The familiar reassurances offered by the work's title are challenged by the actual piece itself, with its volcanic impact, seemingly the product of a natural extrusion, created without the need of a designer – an inference delighted in by Aagaard Andersen and noted by Drexler who called it an 'Anti-Object'. The onlooker is again subverted when the piece is touched or sat on, with the visual impression of being hard and immovable countermanded by the inferred pliability of the use foam, and again further by its reality, having a resilience and tactility which is unexpected. Its sensory impact is as powerful today as it was in 1964.





ADAM  
**FUSS**

*'Making pictures allowed me the  
possibility of a spiritual life.'*

\* ■ 130

ADAM FUSS (B. 1961)

*Untitled*

unique Cibachrome photogram, in artist's frame  
signed and dated on label in pencil (verso)  
image/sheet: 47 x 88in. (127 x 223.5cm.)  
framed: 50 x 88½in. (119.3 x 224.7cm.)

Executed in 2011, this work is unique

£40,000–60,000

\$53,000–79,000

€47,000–69,000

PROVENANCE:

Fraenkel Gallery, San Francisco.  
Private Collection.

EXHIBITED:

San Francisco, Fraenkel Gallery, *Adam Fuss:*  
*New Work*, 2012.



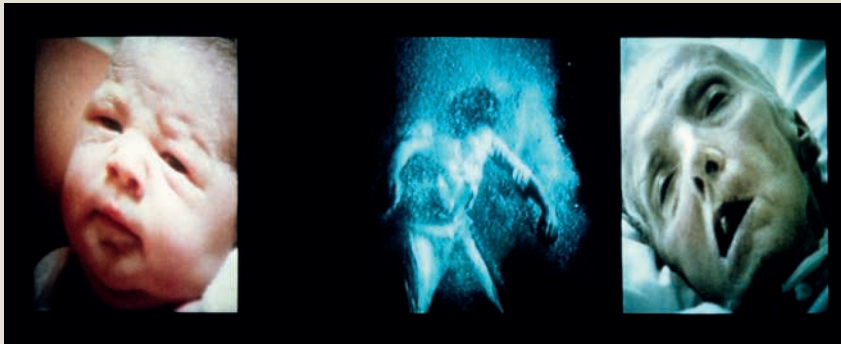




Adam Fuss, *Alphabet*, from the series *Home and the World*, 2010.  
Artwork: © Adam Fuss. Courtesy Fraenkel Gallery, San Francisco. Used with permission.  
All rights reserved.  
Photo: Courtesy, Timothy Taylor Gallery London ; Cheim & Read, New York.



Jackson Pollock, *Untitled*, circa 1948-49.  
Metropolitan Museum of Art, New York.  
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2019.  
Photo: © 2019. Photo The Metropolitan Museum of Art/Art Resource/Scala, Florence.  
Acc.n.: 1982.147.27.



Bill Viola, *Nantes Triptych*, 1992.  
Tate collection, London.  
Artwork: © Bill Viola Studio.  
Photo: © Tate, London 2019.

Born in London in 1961 and living in New York since 1982, Adam Fuss has, over the past thirty years, refined a highly personal and studio-based approach to his photographic artwork. Central to his work has consistently been humanity's timeless and universal concern with the cycle of birth, life and death. An engagement with the spiritual dimension highlights the tension between the material world of bodies and the immaterial world of emotions and the soul, all of which are recurring and potent themes in his work.

Rarely using a camera, Fuss instead relies on the most elemental framework of the medium: light, an object, and light-sensitive material. The results are never short of breathtaking, and challenge the very idea of what a photograph can be. Mining the depths of a rich, inner landscape, he has produced photograms of water droplets, smoke, flowers, snakes, moving light, rabbit organs, christening gowns, and birds captured in flight, all to mysterious results. His approach has long been recognized as being rich in universal symbolism.

The art work offered here is a unique photogram; there is no negative or file from which to produce another print. Utilized throughout the history of photography, from William Henry Fox Talbot to Man Ray and Laszlo Moholy-Nagy, the photogram technique at once clarifies and obscures. The hard outlines of any object placed against photographic paper are recorded exactly, producing a silhouette; the more transparent the object, the more light will pass through, simultaneously refracting the light and recording any texture within the object, but not capturing any surface details such as is produced with a camera and lens. Fuss has exploited this basic function of photographic material to stunning effect in the present piece.

While the current work has visual overtones that associate Fuss with the Abstract Expressionists, a conceptual kinship is more readily apparent with the work of video artist Bill Viola, whose own lifelong artistic pursuit of identical themes led him, like Fuss, to investigate spiritual traditions further afield than traditional Western art history. Like Fuss, he has sought through his art to transform the act of sensory perception.

'One of the techniques or mechanisms for all traditional systems of spiritual discipline is the transformation of perception, modifying the senses to create new knowledge and a deeper understanding. The European way to go at it is through headwork: study this, debate that, categorize, discard, consolidate, revise, come to conclusions, etc. — all done in a mode removed from direct perception. The Eastern way, generally speaking, has been to go through the body.'  
Bill Viola



Andy Warhol, *Oxidation Painting*, 1978.  
Private collection.  
Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc.  
/ Licensed by DACS, London.  
Photo: © Christie's Images / Bridgeman Images.

This practice of seeing the body, and bodily functions, as means to self-awareness is at work in the present piece. Measuring just over two meters wide, *Untitled*, 2011 at first appears to be an abstract tangle of colorful pigments, seemingly hand-applied like a Jackson Pollock painting. Created in absolute darkness in the darkroom, the work is in fact the result of fresh entrails placed directly upon photo-sensitive color paper and exposed to light. The vibrant hues are the result of light passing through the organic matter as well as the chemical reaction of the substances placed in physical contact with the paper. In that sense, it recalls *Oxidation Painting*, 1978 by Andy Warhol, which employed urine for chemical transformation. *Untitled*, 2011 is clearly concerned with mysteries of the organic, and the life-sustaining processes that are the result of having a physical body.

Fuss's work is included in the collections of The Museum of Modern Art and The Metropolitan Museum of Art, New York, The Victoria and Albert Museum, London, the Whitney Museum of American Art, The San Francisco Museum of Modern Art, and the Los Angeles County Museum of Art, among others. The Fundación Mapfre, Madrid, mounted a comprehensive survey of Fuss's work in January 2011.

# 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.

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of

the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(ij).

## 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, 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](https://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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (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](https://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 CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his 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 related to bidding 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 you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(i).

### 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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

## 2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. Further information can be found in the **'VAT Symbols and Explanation'** section of our catalogue. In all circumstances EU and UK law takes precedence.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## 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: LOYDGB21CTY. 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) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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 within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

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

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## H 1 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: carpets, 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 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 W 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 have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 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

**auctioneer:** the individual auctioneer and/or Christie's.

**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.

#### **POST 1950 FURNITURE**

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

#### **ELECTRICAL GOODS**

All electrical goods offered in this catalogue have either been tested and certified by an appropriately qualified electrician or have been operationally disabled. We would strongly advise that any intended re-commissioning is undertaken by an appropriately qualified electrician.

#### **EXPLANATION OF CATALOGUING PRACTICE**

##### **FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES**

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

#### **Name(s) or Recognised Designation of an Artist without any Qualification**

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

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

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

\*\*Circle of ..."

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

\*\*Follower of ..."

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

\*\*Manner of ..."

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

\*\*After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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



# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

## PAYMENT OF ANY CHARGES DUE

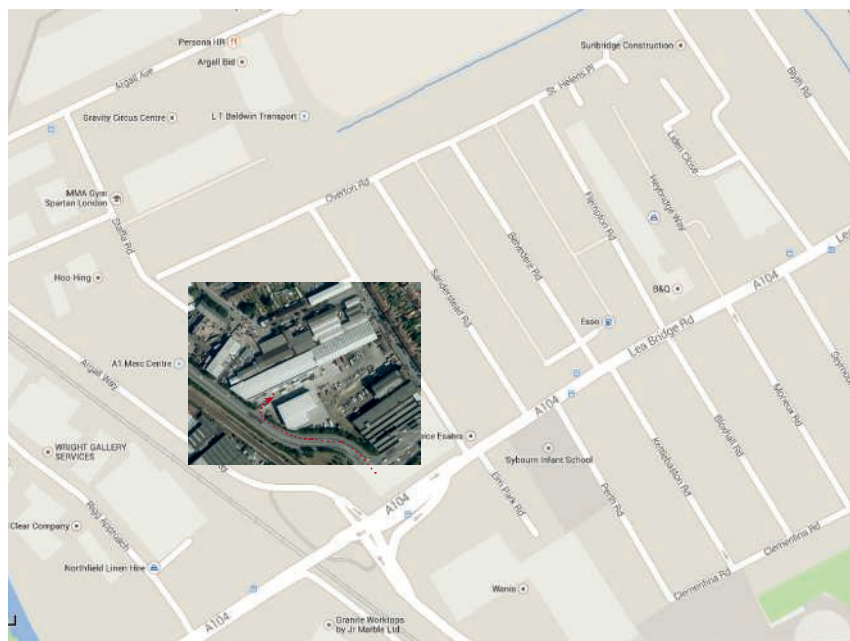
**Lots** may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

## SHIPPING AND DELIVERY

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

## PHYSICAL LOSS & DAMAGE LIABILITY

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



**MOMART**  
Moved by Art

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



GUSTAV KLIMT (1862-1918)  
*Stehender Mädchenakt nach links, die Haare mit den Händen haltend (Standing Female Nude Turning Left, Holding her Hair)*  
signed 'GUSTAV KLIMT' (lower left)  
black chalk on paper  
17½ x 12½ in. (45.4 x 31.5 cm.)  
Drawn in 1901  
£200,000-300,000

**IMPRESSIONIST & MODERN ART WORKS ON PAPER AND  
DAY SALE**

*London, 28 February 2019*

**VIEWING**

21-28 February 2019  
8 King Street  
London SW1Y 6QT

**CONTACT**

Michelle McMullan  
mcmullan@christies.com  
+44 207 389 2137

Ottavia Marchitelli  
omarchitelli@christies.com  
+44 207 389 2980

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**



Property of an Important Private North American Collector  
LE CORBUSIER (1887-1965)  
*Deux figures au tronc d'arbre jaune*  
signed and dated 'Le Corbusier 37' (upper right); signed again, titled and dated  
'Le Corbusier . Deux figures et l'arbre jeune 1937' (on the stretcher)  
oil on canvas  
51 1/8 x 64 in. (130 x 162.5 cm.)  
Painted in 1937

## THE IMPRESSIONIST & MODERN ART EVENING SALE

London, 27 February 2019

### VIEWING

21-27 February 2019  
8 King Street  
London SW1Y 6QT

### CONTACT

Keith Gill  
kgill@christies.com  
+44 207 389 2175

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



WOLFGANG TILLMANS (B. 1968)  
*ragga dancer, Kingston*

signed, titled, numbered and dated 'ragga, dancer, Kingston ph. Oct. 92 2/3+1 Wolfgang Tillmans' (on the reverse)  
c-print

image: 21 $\frac{1}{8}$  x 13 $\frac{7}{8}$ in. (53.7 x 35.2cm.)

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

Executed in 1992, this work is number two from an edition of three plus one artist's proof  
£8,000-12,000

**FIRST OPEN**

*Online, 4 – 11 April 2019*

**VIEWING**

4 – 11 April 2019  
8 King Street  
London SW1Y 6QT

**CONTACT**

Anna Touzin  
atouzin@christies.com  
+44 (0)20 7752 3064

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**



ROBERT MAPPLETHORPE (1946-1989)

*Self Portrait, 1982*

gelatin silver print, flush-mounted on board

signed by Michael Ward Stout, Executor, and dated in ink in Estate copyright credit stamp, and titled, dated and numbered '4/10' in pencil (flush mount, verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 15 ¼ x 15 ¼ in. (38.7 x 38.7 cm.)

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

This work is number four from an edition of ten plus two artist's proof.

\$60,000-80,000

## PHOTOGRAPHS

*New York, 2 April 2019*

### VIEWING

28 March – 01 April 2019

20 Rockefeller Plaza

New York, NY 10020

### CONTACT

Shlomi Rabi

srabi@christies.com

+1 212 636 2447

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



EDWARD RUSCHA (B. 1937)

*City Boy*

acrylic on paper

image: 26 x 36in. (66 x 91.2cm.)

sheet: 30 x 40in. (76 x 101.5cm.)

Executed in 1990

£200,000–300,000

**POST-WAR AND CONTEMPORARY ART DAY AUCTION**

*London, 7 March 2019*

**VIEWING**

2-6 March 2019

8 King Street

London SW1Y 6QT

**CONTACT**

Zoë Klemme

[zklemme@christies.com](mailto:zklemme@christies.com)

+44 (0)20 7389 2249

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**



BRIDGET RILEY (B. 1931)

*Buff*

oil on canvas

46 ¼ x 108 in. (117.4 x 274.4cm.)

Painted in 2003

£950,000-1,200,000

**POST-WAR AND CONTEMPORARY ART EVENING AUCTION**

*London, 6 March 2019*

**VIEWING**

2 - 6 March 2019

8 King Street

London SW1Y 6QT

**CONTACT**

Katharine Arnold

karnold@christies.com

+44 (0)20 7389 2024

**CHRISTIE'S**



TONY CRAGG (b. 1949)  
*Untitled (Opal 210)*  
stainless steel  
82 ¾ x 25 ½ x 22 ¾ in. (210 x 65 x 58 cm.)  
Executed in 2014.  
\$250,000 – 350,000

**POST-WAR TO PRESENT**

*New York, 28 February 2019*

**VIEWING**

23-28 February 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Kathryn Widing  
Kwiding@christies.com  
+1 212 636 2109

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**CHRISTIE'S**





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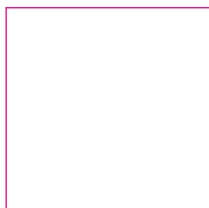
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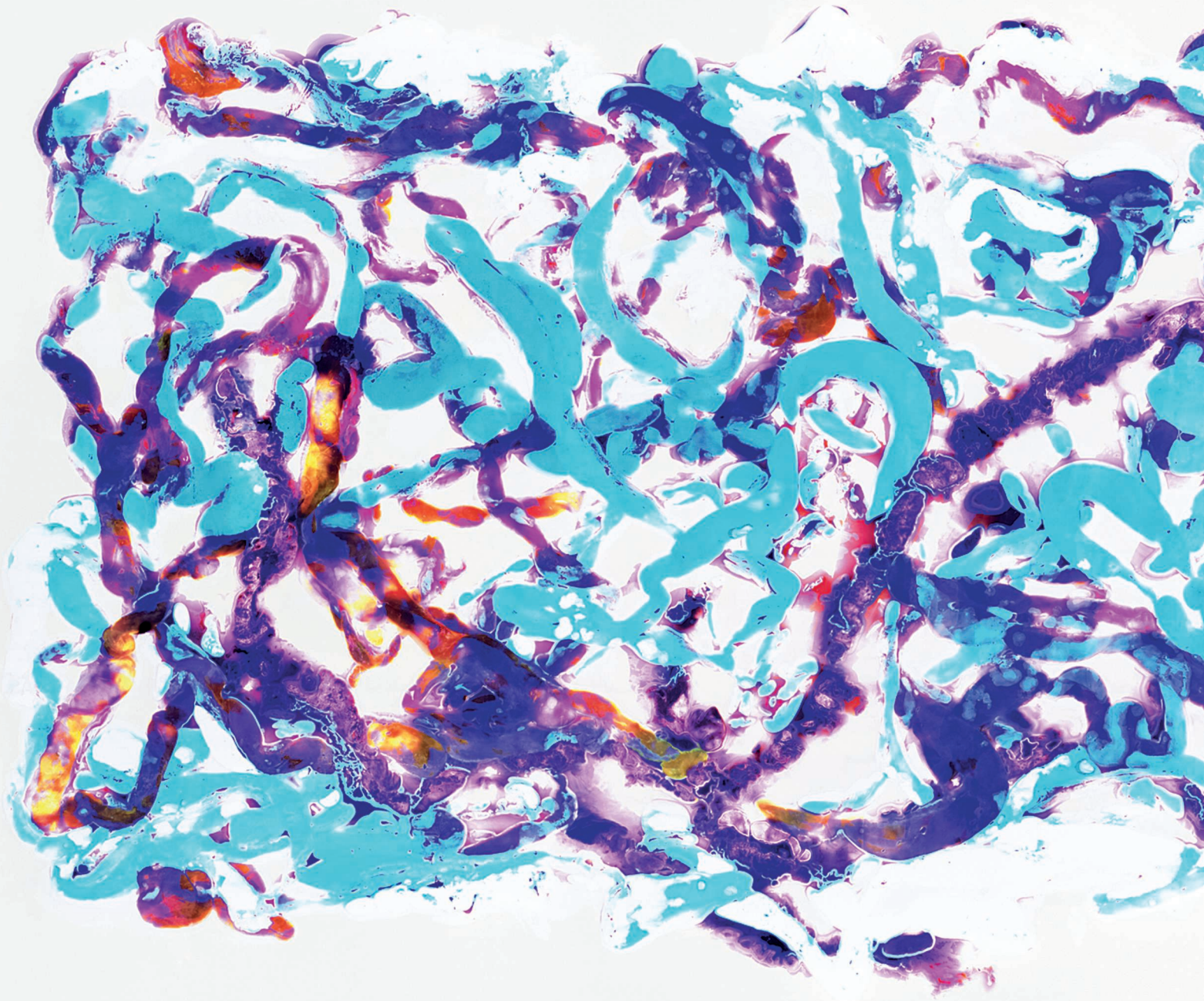
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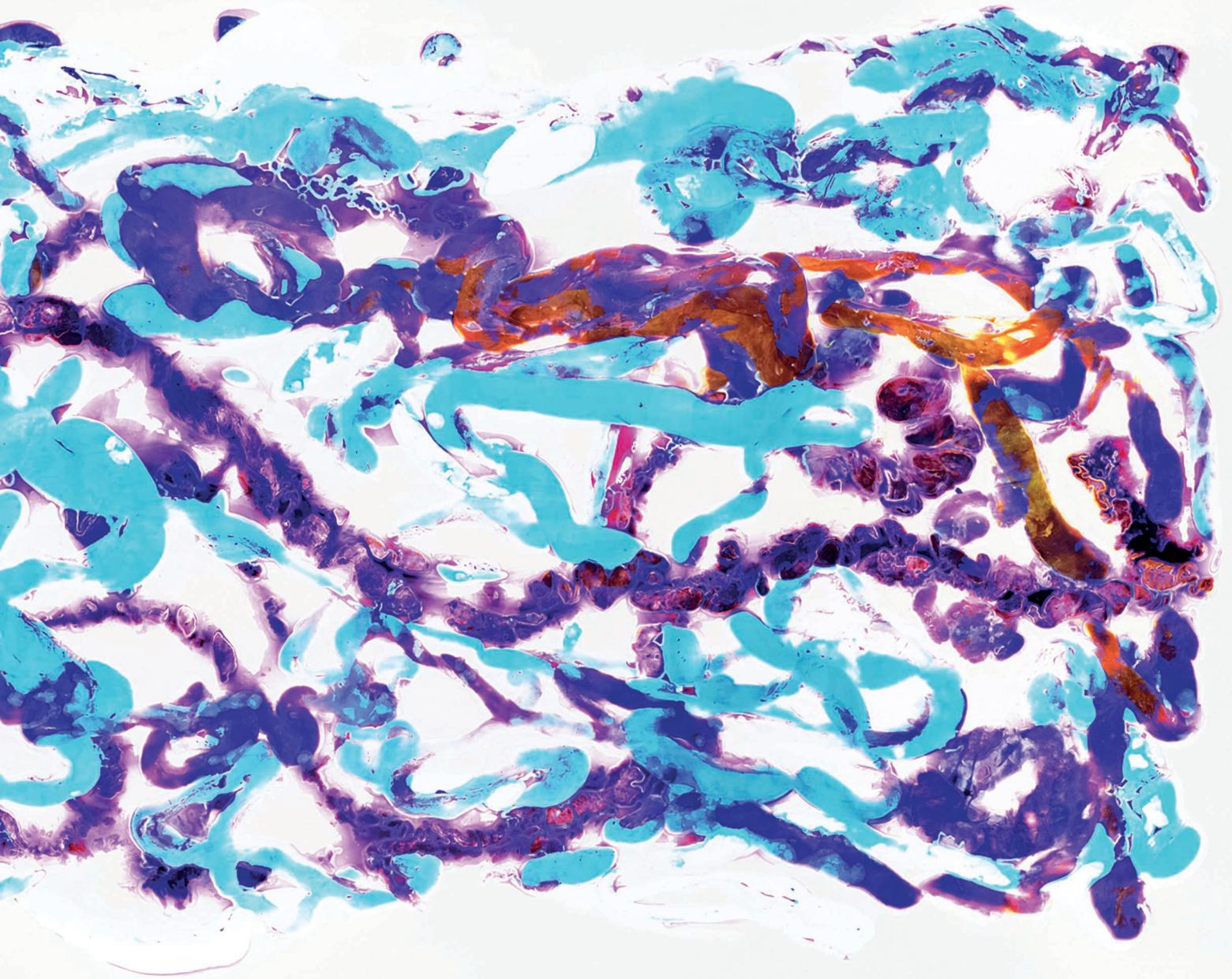
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