

# DAYDREAMING

PHOTOGRAPHS FROM THE GOLDSTEIN COLLECTION



CHRISTIE'S

NEW YORK 2 APRIL 2019











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## INTERNATIONAL CALENDAR PHOTOGRAPHS

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19 JUNE 2019

**ICONS OF GLAMOUR AND STYLE:  
THE CONSTANTINER COLLECTION**











# DAYDREAMING

## PHOTOGRAPHS FROM THE GOLDSTEIN COLLECTION

TUESDAY 2 APRIL 2019

### AUCTION

Tuesday 2 April 2019  
at 10.00 am (Lots 1-69)

20 Rockefeller Plaza  
New York, NY 10020

Front Cover: Lot 13  
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Friday	29 March	10.00 am - 5.00 pm
Saturday	30 March	10.00 am - 5.00 pm
Sunday	31 March	1.00 pm - 5.00 pm
Monday	1 April	10.00 am - 5.00 pm

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# CHRISTIE'S

13/03/2018



# DAYDREAMING

## PHOTOGRAPHS FROM THE GOLDSTEIN COLLECTION

"We used to have a boat," Lon and Fredda Goldstein recall, "and it was right by our house. We used it all the time, and it wasn't always to sail. Sometimes we'd just go there to hang out and spend time together. We didn't necessarily have the biggest or the fanciest boat on the dock, but we certainly spent the most time there." Indeed, for the Goldsteins it was imperative that any additions to their life, from the boat to their collection of photographs, were meaningful and lived with, enjoyed, and ultimately incorporated into their family.

The interest with photography began in the 1970s. "I remember seeing an ad in the New York Times for a gallery show," Lon recalls, "which featured the Steichen of Greta Garbo. I'd loved that image since I first saw that on the cover of LIFE Magazine so I went to see it." Enamored by the oversized print of the iconic portrait of the film siren, he purchased his first photograph. During the 1970s, photography had not been fully embraced as a fine-art by the commercial art community, and photographs were relatively inexpensive. Together with his wife, Fredda, Lon embarked on a mission to build a collection, amused by the realization that they, too, could own photographs that they had seen at The Museum of Modern Art and The Metropolitan Museum of Art. Indeed, they say, "it was photography that allowed us to turn our home into a museum."

Over the years, the Goldsteins would meet the artists whose work adorned their house, from Richard Avedon to Zanele Muholi, Alex Prager, Andrew Moore, Yousuf Karsh, Julie Blackmon and Rachel Perry. With each encounter, the couple gained insight into the complexity and inspiration of each artist, picking works that they thought best represented the artists' oeuvre that also synchronized with the rest of the collection. "We always went for works that we wanted to spend the rest of our lives with. None of the works in this collection were bought as an investment. We wanted them to be part of our lives," they say.

The subject of beauty is explored throughout the collection, albeit in multiple ways. In some instances, like the portraits of Jascha Heifetz and Charles James, it was the beauty in the talent of the sitter; in others, like Avedon's haunting portrait of Marilyn, it was the beauty in capturing the underlying psychology of its celebrated subject. And in others, it was the beauty of the draping garment, or the eternalized model, the ethereal scenery, the clever composition, the friendship between the subject and the photographer, or the mere printing of the photograph. But no matter the draw, the collection is a testament to a lifelong commitment to the medium and its undeniable, superb ability to dive into an alternate reality of everlasting beauty, as if in a perpetual state of daydreaming.





The captivating love story of Milton H. Greene and French model Nellie Nyad is one that remains enshrouded in secrecy and intrigue. The two first crossed paths on a stairwell between the photoshoots for Balenciaga and Givenchy in Paris. A romance quickly developed, and when Nyad's husband, a wealthy duke with a criminal record, learned of the affair and threatened Greene's life, the photoshoot was moved to Madrid. The affair continued for a number of years, although Nyad would soon disappear from the limelight of fashion and glamour, leaving behind a body of work illustrative of her mysterious aura and haunting beauty.

**1**

**MILTON H. GREENE (1922-1985)**

*Nellie Nyad with Veil, 1952*

gelatin silver print, printed 1977

signed and dated in ink in photographer's credit stamp, numbered '11/25' and titled in ink, stamped photographer's credit and reproduction limitation (verso)

image: 14 $\frac{7}{8}$  x 18 $\frac{3}{4}$  in. (37.6 x 47.6 cm.)

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

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

\$3,000-5,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.





2

**MILTON H. GREENE (1922-1985)**

*Marlene Dietrich, 1952*

gelatin silver print, printed 1981

signed and dated in photographer's credit stamp, numbered '7/50' in ink,  
stamped photographer's copyright credit and reproduction limitation (verso)

image: 14 $\frac{3}{4}$  x 18 $\frac{7}{8}$  in. (37.5 x 47.6 cm.)

sheet: 15 $\frac{7}{8}$  x 20 $\frac{1}{8}$  in. (40.1 x 51.1 cm.)

This work is number seven from an edition of fifty.

\$4,000-6,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.





*"Darling, the legs aren't so beautiful,  
I just know what to do with them."*  
—Marlene Dietrich

**3**

**MILTON H. GREENE (1922–1985)**

*Marlene Dietrich's Legs, 1952*

gelatin silver print, printed later

signed in ink in photographer's credit stamp, numbered '22/125' in ink,  
stamped photographer's copyright credit and reproduction limitation (verso)

image: 14 x 15 in. (35.6 x 38.1 cm.)

sheet: 19 $\frac{7}{8}$  x 16 in. (50.3 x 40.6 cm.)

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

\$4,000-6,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.



4

**MILTON H. GREENE (1922-1985)**

*Nellie Nyad, 1952*

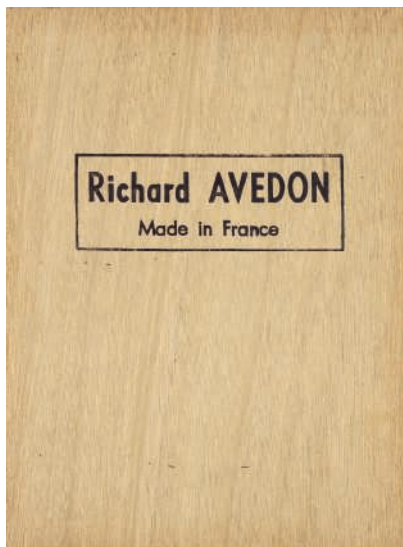
gelatin silver print, printed later  
signed and inscribed in pencil (verso)  
image: 15½ x 19½ in. (39.4 x 49.5 cm.)  
sheet: 16 x 20 in. (40.6 x 50.8 cm.)

\$3,000-5,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.





5

**RICHARD AVEDON (1923-2004)**

*Made in France with signed print of Suzy Parker and Gardner McKay, Café des Beaux Arts, Paris, August 1956*

San Francisco: Fraenkel Gallery, 2001. Signed and numbered '80/100' in ink on inside back cover. Number 80 from the edition of 100 signed, numbered, slipcased copies with original signed gelatin silver print. 40 quadrotone illustrations. Text by Judith Thurman. Contained in wood slipcase with credit and title on cover. Overall: 14 $\frac{3}{4}$  x 11 $\frac{1}{4}$  in. (37.5 x 28.8 cm.).

Enclosed print:

gelatin silver print, printed 2001

signed and numbered '80/100' in pencil, and titled, dated, numbered 'Edition of 100 + 10 AP', and artist's copyright credit in print (verso)

image: 10 x 7 $\frac{7}{8}$  in. (25.5 x 20.1 cm.)

sheet: 13 $\frac{3}{8}$  x 10 $\frac{7}{8}$  in. (35.4 x 27.7 cm.)

This print is number eight from an edition of one hundred plus ten artist's proofs.

\$10,000-15,000

**PROVENANCE:**

Fraenkel Gallery, San Francisco;

acquired from the above by the present owner, 2001.

*"The couturier should be a geometrician, for the human body makes geometrical figures to which the materials should correspond."*

—Madeleine Vionnet

## 6

### IRVING PENN (1917-2009)

*Vionnet Dress with Fan, 1977*

platinum-palladium print, printed 1978

signed, titled, dated, and numbered '9/37' in pencil, stamped photographer's copyright credit, reproduction limitation and edition information (verso)

image: 21 $\frac{1}{8}$  x 19 $\frac{5}{8}$  in. (54 x 50.4 cm.)

sheet: 25 x 22 $\frac{1}{2}$  in. (63.5 x 57.2 cm.)

This work is number nine from an edition of thirty-seven.

\$30,000-50,000

#### PROVENANCE:

Pace/MacGill Gallery, New York;

acquired from the above by the present owner.

#### LITERATURE:

Irving Penn and Diana Vreeland, *Inventive Paris Clothes 1909-1939*,

The Viking Press, 1977, cover and p. 53.

John Szarkowski, *Irving Penn*, The Museum of Modern Art, New York, 1984, pl. 123.

Irving Penn, *Passage: A Work Record*, Knopf/ Callaway, New York, 1991, p. 215.

Colin Westerbeck ed., *Irving Penn: A Career in Photography*, Art Institute of Chicago, 1997, cat. no. 116, p. 183.

Sarah Greenough, *Irving Penn: Platinum Prints*, National Gallery of Art/

Yale University Press, Washington D.C., 2005, pl. 68.





## 7

### IRVING PENN (1917-2009)

*Harlequin Dress (Lisa Fonssagrives-Penn), NY, 1950*

platinum-palladium print, flush-mounted on aluminum, printed 1979  
signed, titled and numbered '6/30' in pencil, stamped photographer's/  
Condé Nast copyright credit and edition information (flush mount, verso)  
image: 19 $\frac{7}{8}$  x 19 in. (50.5 x 48.3 cm.)  
sheet/flush mount: 26 x 22 in. (66 x 56 cm.)  
This work is number six from an edition of thirty.

\$200,000-300,000

#### PROVENANCE:

Pace/MacGill Gallery, New York;  
acquired from the above by the present owner.

#### LITERATURE:

Vogue USA, *The Black and White Idea*, April 1, 1951, pp. 86-87.  
John Szarkowski, *Irving Penn*, The Museum of Modern Art, New York, 1984, pl. 49).  
Colin Westerbeck et al., *Irving Penn: A Career in Photography*, The Art Institute  
of Chicago, 1997, no. 44, p. 93.

During his sixty-year tenure at Condé Nast, Irving Penn became an integral figure in fashion photography, gradually and methodically shaping the medium into the art form it is today. His minimalist style, which favored an unadorned setting and focus on strong formal lines, volumes and silhouettes, distinctly contrasted with that of his contemporaries. This marked aesthetic, in which no detail was superfluous, became Penn's trademark throughout his time at Condé Nast, and particularly *Vogue*.

Perhaps no image captures Penn's signature aesthetic as elegantly as *Harlequin Dress (Lisa Fonssagrives-Penn)*. First published in the April 1950 issue of *Vogue* as the opening shot within the editorial, *The Black and White Idea*, the image depicts his wife, Fonssagrives-Penn, in a diamond-patterned dress by Jerry Pamis. The soft fabric of the chaise in which she sits and the white backdrop that envelopes her is juxtaposed against the strong contrasting lines of the geometric design. The black mink trim contrasts against the porcelain white of her lithe neck, studded with pearls. Her black opera-length Beautydoe gloves create a sharp line against the white backdrop, heightening the nuanced drama. The triangular composition, further enhanced by the oversized Lily Dache Hat, draws the viewer's eyes to Fonssagrives-Penn's commanding gaze, creating an arresting visual impact that captures the attention and admiration of the viewer.

In a testament to his influence on fashion photography, Anna Wintour, the Editor-in-Chief of *Vogue*, described Penn as "one of the most important artists of the 21st century," who "changed the way we saw the world, and our perception of what is beautiful."







8

**HARRY CALLAHAN (1912–1999)**

*Eleanor*, 1948

gelatin silver print, printed later  
signed in pencil (margin); signed in pencil (verso)  
image: 9 x 12 in. (20.4 x 25.5 cm.)  
sheet: 11 x 14 in. (27.9 x 35.6 cm.)

\$6,000–8,000

**PROVENANCE:**

Sotheby's New York, April 25, 1990, lot 337;  
acquired from the above sale by the present owner.

**LITERATURE:**

Sherman Paul, *Harry Callahan*, The Museum of Modern Art, New York, 1967, p. 15.  
John Szarkowski, *Callahan*, Aperture, New York, 1976, p. 55.  
Anne Kennedy and Nicholas Callaway, *Eleanor: Harry Callahan*, The Friends of Photography, Carmel, 1984, p. 5.  
Britt Salvesen, *Harry Callahan: The Photographer at Work*, Center for Creative Photography, Tucson, 2006, pl. 100, p. 152.  
Julian Cox, *Henry Callahan: Eleanor*, Steidl, Göttingen, 2007, pl. 11, p. 53.  
Dirk Luckow (ed.) et al., *Harry Callahan*, Kehrer Verlag, Heidelberg, 2013, p. 75.





9

**9**

**HARRY CALLAHAN (1912-1999)**

*Eleanor, Chicago, 1947*

gelatin silver contact print, printed later

signed in pencil (margin)

image: 4½ x 2⅝ in. (11.4 x 6.6 cm.)

sheet: 8 x 5 in. (20.3 x 12.7 cm.)

\$5,000-7,000

**PROVENANCE:**

Pace/MacGill Gallery, New York;

acquired from the above by the present owner, 1990.

**LITERATURE:**

John Szarkowski, *Callahan*, Aperture, New York, 1976, p. 61.

Anne Kennedy and Nicholas Callaway, *Eleanor: Harry Callahan*,

The Friends of Photography, Carmel, 1984, p. 16.

Sarah Greenough, *Harry Callahan*, Bulfinch Press, Boston, 1996, p. 80.

Julian Cox, *Henry Callahan: Eleanor*, Steidl, Göttingen, 2007, pl. 16, p. 58.

Dirk Luckow (ed.) et al., *Harry Callahan*, Kehrer Verlag, Heidelberg, 2013, p. 72.



10

**10**

**BARBARA MORGAN (1900-1992)**

*Martha Graham, Ekstasis, 1935*

gelatin silver print, mounted on board, printed c. 1980

signed, titled and dated in pencil (recto); signed, titled and dated in ink (mount, verso)

image/sheet: 21 ½ x 16 ⅝ in. (54.6 x 42.1 cm.)

mount: 28 x 22 in. (71.1 x 55.9 cm.)

\$3,000-5,000



11

**BARBARA MORGAN (1900-1992)**

*Martha Graham, 'Letter to the World', 1940*

gelatin silver print, printed c. 1980

signed, titled and dated in ink (margin and verso)

image: 13 $\frac{7}{8}$  x 18 $\frac{1}{8}$  in. (35.2 x 46 cm.)

sheet: 16 x 19 $\frac{7}{8}$  in. (40.6 x 50.3 cm.)

\$4,000-6,000

*"Our arms start from the back because they  
were once wings."*

—Martha Graham





12

**EDWARD STEICHEN (1879-1973)**

*Isadora Duncan at the Parthenon, 1921*

gelatin silver print, printed probably 1960s  
titled, dated and variously numbered in pencil (verso)  
image/sheet: 6 $\frac{7}{8}$  x 5 in. (17.3 x 12.7 cm.)

\$4,000-6,000

**PROVENANCE:**

Helios, Art Inc., New York;  
acquired from the above by the present owner by 1977.



13

**EDWARD STEICHEN (1879-1973)**

*Loretta Young, Hollywood, August 1931*

gelatin silver print  
titled and dated (in the negative); variously numbered in  
unknown hand in pencil (verso)  
image/sheet: 10 x 8 in. (25.4 x 20.3 cm.)

\$10,000-15,000

**PROVENANCE:**

Helios, Art Inc., New York;  
acquired from the above by the present owner by 1977.

**LITERATURE:**

Johanna Steichen, *Steichen's Legacy: Photographs, 1895-1973*,  
Alfred A. Knopf, New York, 2000, pl. 255.  
William A. Ewing and Todd Brandow, *Edward Steichen in  
High Fashion, The Condé Nast Years 1923-1937*, FEP Editions,  
Minneapolis, 2008, pl. 133, p. 164.



14

**EDWARD STEICHEN (1879–1973)**

*Walt Disney with Minnie and Mickey Mouse, 1933*

gelatin silver contact print, printed probably 1950s -1960s  
titled and numbered (in the negative); numbered and annotated  
in pencil in unknown hand (verso)  
image/sheet: 9 $\frac{7}{8}$  x 8 in. (24.8 x 20.3 cm.)

\$6,000-8,000

**PROVENANCE:**

Helios, Art Inc., New York;  
acquired from the above by the present owner.



14

15

**YOUSUF KARSH (1908–2002)**

*Edward Steichen, 1965*

gelatin silver print, mounted on board, printed later  
signed in ink (mount, recto)  
image/sheet: 19 $\frac{3}{4}$  x 15 $\frac{7}{8}$  in. (50.2 x 40.1 cm.)  
mount: 28 x 22 in. (71.1 x 55.9 cm.)

\$2,000-3,000

**PROVENANCE:**

Helios, Art Inc., New York;  
acquired from the above by the present owner.



15

*"Her dark passages have a resonant, sonorous quality; elsewhere the effects of light are flute-like in their tremulous purity, or the impression upon one may be of the vibration of stringed instruments, and all are fused into a harmony of tone and feeling."*

—art critic Charles H. Caffin, 1901

## 16

### GERTRUDE KÄSEBIER (1852–1934)

*Edward Steichen, c. 1901*

gum bichromate print

image: 8 x 6½ in. (20.3 x 16.5 cm.)

sheet: 8¾ x 6¾ in. (21.3 x 16.8 cm.)

\$40,000-60,000

#### PROVENANCE:

Helios, Art Inc., New York;

acquired from the above by the present owner, 1970s.

By the time this photograph was taken in 1901, Gertrude Käsebier had established her reputation as a stalwart in photography, and particularly, portraiture. Indeed, only two years prior, Alfred Stieglitz declared her, "beyond dispute, the leading artistic portrait photographer of the day." Käsebier's approach to portraiture was decidedly different from the norm, particularly regarding studio portraiture, which favored artificial props, Victorian furniture, plastic plants and painted backgrounds, all of which she found contrived and gaudy. For Käsebier, a photographer "must walk in a field where there is something more than chemical formulae, theatrical effects, affected and monotonous posing." At the time, photography was still largely considered documentarian, which propelled Käsebier to emphasize the potentially transcendental qualities of new photography. She went on, "[The photographer] must see nature through the medium of his own intellectual emotions." Said emotions, she believed, were not confined to taking the photograph but also transforming the negative into a print, a physical object. Accordingly, a photographic print should not be "too black and white", but rather, more painterly, softer, with a rich spectrum of blacks, grays and browns. For that reason, at the time that the current lot was taken, at the turn of the last century, Käsebier was fond of printing her images in platinum or, as seen here, in gum bichromate.

This image was printed on medium weight laid paper, showing moderate texture and overall warm tone. The watermark in the paper reads 'Pure Irish Linen/F.H.D. & Co.' which was trademarked by F.H. Dunkinson & Company of New York on April 29, 1876. The textured, matte surface of the print is a perfect vessel to accentuate the painterly aura of the gum bichromate printing, which involved a hand-applied pigment emulsion that was subject to manipulation by the printer. In other words, the act of printing in gum bichromate allowed the printer, in this case Käsebier, to treat the paper similarly as a painter would a canvas.

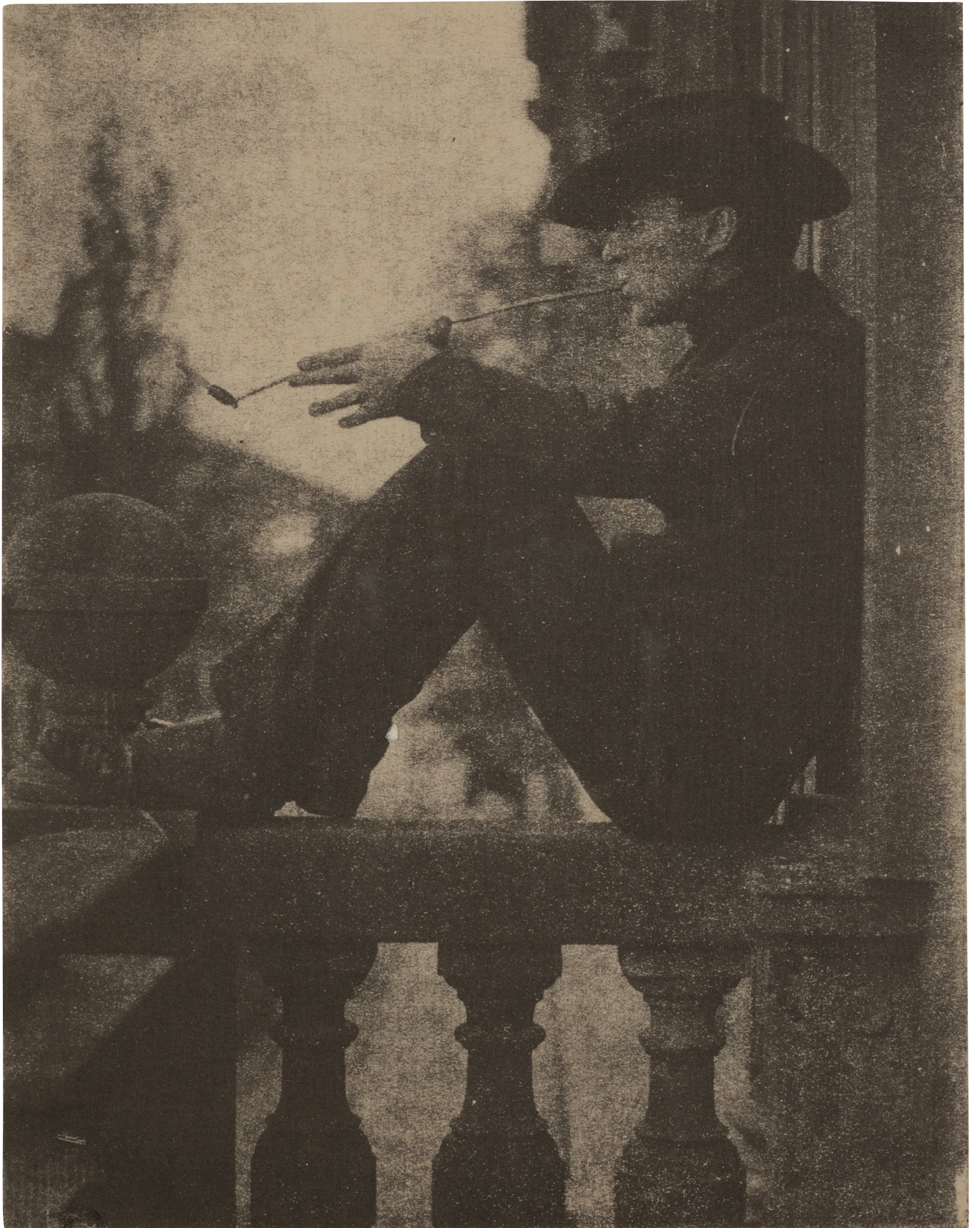
Taken in France, the image depicts a 22-year-old Edward Steichen as a man for the modern era. Adorning a top hat and nonchalantly perched atop a balustrade while playing a musical instrument, he appears less like a traditional gentleman and more as a photographic interpretation of one of Seurat's subjects (see fig. 1). Indeed, Käsebier's portrait is less about capturing Steichen's likeness as much as his essence as a young, carefree artist.

Another print of this image is in the permanent collection of The Museum of Modern Art, New York.



fig. 1







## 17

### JULIA MARGARET CAMERON (1815–1879)

*Julia Jackson, 1867*

albumen print, mounted on board  
signed, dated, annotated 'From life, Saxonbury' and inscribed 'For my beloved  
god child Addy Vaughan' in ink with Colnaghi blindstamp (mount, recto)  
image/sheet: 9 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (24.9 x 19.8 cm.)  
mount: 15 x 11 $\frac{1}{4}$  in. (38.1 x 28.6 cm.)

\$60,000-80,000

#### PROVENANCE:

Helios, Art Inc., New York;  
acquired from the above by the present owner, 1978.

#### LITERATURE:

Maria Morris Hambourg, et. al., *The Walking Dream, Photography's First Century*,  
The Metropolitan Museum of Art, New York, 1993, pl. 30, pp. 34 and 278.  
Sylvia Wolf, *Julia Margaret Cameron's Women*, The Art Institute of Chicago/  
Yale University Press, New Haven, 1999, pl. 61.  
Julian Cox et al., *Julia Margaret Cameron: The Complete Photographs*, Getty  
Publications, Los Angeles, 2003, cat. no. 311, p. 220.  
Exhibition catalogue, *Qui a peur des femmes photographes? 1839-1945*,  
Musée d'Orsay, Paris, 2015, p. 84.

The present lot shows Julia Margaret Cameron's niece, a young and recently-wed Julia Jackson, modeled as an example of Victorian purity and grace. As a steady fixture in Cameron's work, Jackson appears in more than fifty portraits by Cameron, her natural beauty embodying the artist's pursuit of ideal reality. The measured lighting of Cameron's photographs demonstrates an intention to confront the unadorned beauty of her subjects; this particular example relies on Jackson's natural countenance to depict austere elegance. The present lot is a fine example of the manner and intention of Pre-Raphaelite paintings that informed and inspired Cameron's work.

Julia Margaret Cameron entered into photography at the age of 48 and her large-format allegorical portraits challenged 19th-century conventions, helping push photography into the realm of fine art. With friends and family often appearing as the subjects of her portraits, the soft and blurred edges of Cameron's

photographs set her art apart from the commercial portraiture being produced in Europe at the time. The life-sized printing of these photographs also contradicted the norms of 19th-century photography, daring the viewer to face their own reality.

The rare print offered in the present lot is mounted, signed, inscribed to the artist's godchild, Addy Vaughan, and also bears the Colnaghi blindstamp. Early in her career, Cameron entered a business relationship with P.& D. Colnaghi & Co. in London, and the prints that were sold and distributed by Colnaghi can be traced, as they bear this distinct stamp.

Other prints of this image reside in the permanent collection of the Museum of Fine Arts, Boston; National Portrait Gallery, London; Philadelphia Museum of Art; Royal Photographic Society; and Victoria & Albert Museum, London, among others.





18

**EUGÈNE ATGET (1857-1927)**

*Street vendor selling cheese and cream in Les Halles, corner of rue de l'Arbre-Sec and rue Vauvilliers, 1st arrondissement, 1898*

albumen print

variously numbered and annotated in unknown hand in pencil (verso)  
image/sheet: 6¾ x 8¾ in. (17.1 x 21.3 cm.)

\$8,000-12,000

**PROVENANCE:**

Helios, Art Inc., New York;  
acquired from the above by the present owner, 1970s.

**LITERATURE:**

Frits Gierstberg et al., *Eugene Atget, Old Paris*, Fundacion MAPFRE and TF Editores, Madrid, 2011, p. 76.

Another print of this image is in the permanent collection of the Musée Carnavalet, Paris





(i)



(ii)



(iii)



(iv)



(v)

## 19

### PETER HENRY EMERSON (1856-1936)

*Selected Images from Life and Landscape  
on the Norfolk Broads, 1886*

five platinum prints, each mounted on card, together with  
printed title tissue overleaf

The titles are as follows:

(i) *Plate XII The Old Order and the New*

(ii) *Plate XXVIII During the Reed-Harvest*

(iii) *Plate XVI Quanting the Marsh Hay*

(iv) *Plate XXXVIII An Autumn Morning*

(v) *Plate XXXIV Quanting the Gladdon*  
varying image/sheet sizes, from 4 $\frac{5}{8}$  x 9 $\frac{1}{4}$  in.

(11.7 x 23.5 cm.) to 8 $\frac{1}{2}$  x 11 $\frac{1}{2}$  in. (21.6 x 29.2 cm.)

each mount: 11 $\frac{1}{2}$  x 16 $\frac{1}{4}$  in. (29.2 x 41.3 cm.)

(5)

\$6,000-8,000

#### PROVENANCE:

Helios, Art Inc., New York;

acquired from the above by the present owner, 1970s.



(i)



(ii)



(iii)



(iv)



(v)



(vi)



(vii)



## 20

### ALFRED STIEGLITZ (1864-1946)

#### *Selected Images from Camera Work, 1893-1910*

seven photogravures on tissue, each hinged along top edge to original leaf

Titles include:

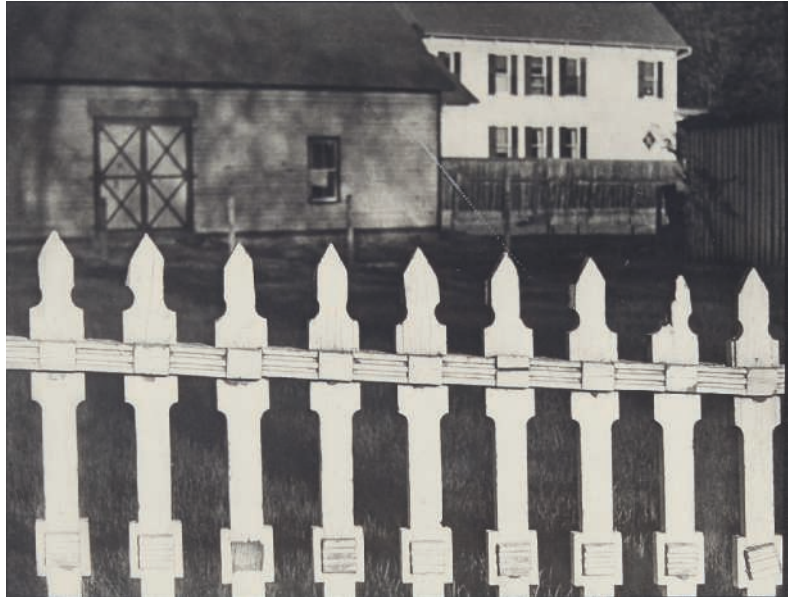
- (i) *The Steerage, 1907*
- (ii) *The Hand of Man, 1902*
- (iii) *Spring Showers, 1900-1901*
- (iv) *A Dirigible, 1910*
- (v) *The Aeroplane, 1910*
- (vi) *The Terminal, New York, 1893*
- (vii) *The Swimming Lesson, 1906*

each image approx: 8 x 6 in. (20.3 x 15.2 cm.) or the reverse  
each sheet approx: 11 x 8 in. (27.9 x 20.3 cm.) or the reverse (7)

\$20,000-30,000

#### PROVENANCE:

Helios, Art Inc., New York;  
acquired from the above by the present owner, 1970s.



21 (a)

## 21

### PAUL STRAND (1890-1976)

#### *Two Images from Camera Work, 1917*

two photogravures, comprising (a) *White Picket Fence, Port Kent, New York*, and (b) *Bowls*, the first mounted along the top edge to the original leaf

each image approx: 6½ x 9. (16.5 x 22.9 cm.) or the reverse  
each sheet approx: 11¼ x 8 in. (30 x 20.5 cm.)  
or the reverse (2)

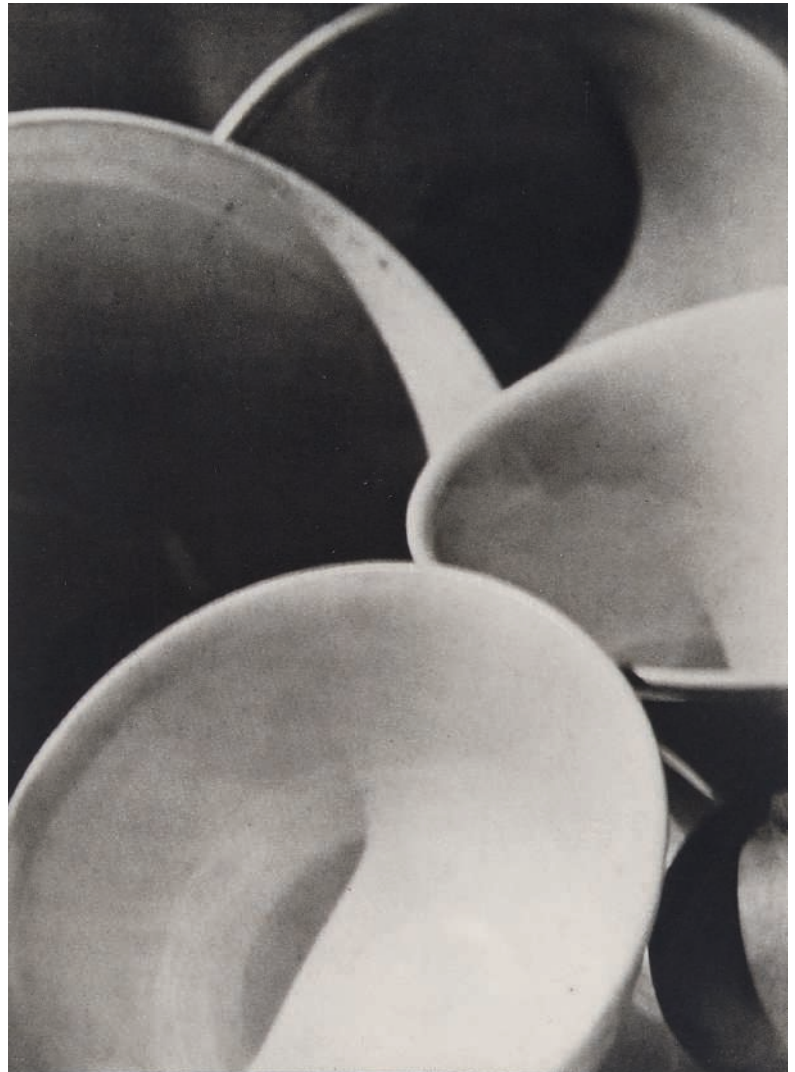
\$6,000-8,000

#### PROVENANCE:

Helios, Art Inc., New York;  
acquired from the above by the present owner, 1978.

#### LITERATURE:

Maria Morris Hambourg, *Paul Strand Circa 1916*, The Metropolitan Museum of Art, New York, 1998, pl. 25.  
Malcom Daniel, *Stieglitz, Steichen, Strand: Masterworks from the Metropolitan Museum of Art*, Yale University Press, New York, 2010, pl. 98.



21 (b)





22

## 22

### DWIGHT A. DAVIS (1852-1944)

*A Peace Conference, 1910*

platinum print, mounted on card  
 titled in ink on photographer's label (mount, verso)  
 image/sheet: 9 $\frac{3}{8}$  x 7 $\frac{1}{2}$  in. (23.9 x 19 cm.)  
 mount: 16 x 13 in. (40.6 x 33 cm.)

\$2,000-3,000

#### PROVENANCE:

Christie's, New York, April 24, 1990, lot 246;  
 acquired from the above by the present owner.

Dwight Arthur Davis's involvement with the Pictorialist movement dates back to 1906, when he began exhibiting his photographs in Worcester, New York and Chicago. In 1914, his photographs were included at the International Exhibition of Pictorial Photography at Ehrich Galleries, New York, which was curated by Pictorialism stalwart Clarence H. White. In 1916, Davis joined the organization Pictorial Photographers of America, which meant to succeed the Photo-Secession group, and continued to produce and publish his images in numerous publications, including *American Photography* and *Camera Craft*.

## 23

### W. EUGENE SMITH (1918-1978)

*The Walk to Paradise Garden, 1946*

gelatin silver print, printed c. 1970  
 signed with stylus (recto); copyright credit and annotations  
 by Leslie Teicholz in pencil (verso)  
 image: 17 $\frac{7}{8}$  x 15 $\frac{1}{8}$  in. (45.2 x 38.4 cm.)  
 sheet: 20 x 16 in. (50.8 x 40.6 cm.)

\$20,000-30,000

#### LITERATURE:

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



**ANSEL ADAMS (1902-1984)***Moonrise, Hernandez, New Mexico, 1941*

gelatin silver print, mounted on board, printed 1973-1977

signed in pencil (mount, recto); titled in ink in photographer's Carmel credit stamp [BMFA 11] (mount, verso)

image/sheet: 15½ x 19½ in. (39.4 x 49.4 cm.)

mount: 21⅞ x 25¼ in. (55.3 x 64.1 cm.)

\$30,000-50,000

**PROVENANCE:**

Helios, Art Inc., New York;

acquired from the above by the present owner, 1970s.

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







25

**25**

**PAUL CAPONIGRO (B. 1932)**

*Running White Deer, Wicklow, Ireland, 1967*

gelatin silver print, mounted on board, printed later  
 signed in pencil (mount, recto); signed in pencil (overmat)  
 image: 7½ x 19¼ in. (19.5 x 48.9 cm.)  
 sheet: 7¾ x 19⅝ in. (19.7 x 49.8 cm.)  
 mount: 15 x 27 in. (38.1 x 68.6 cm.)

\$4,000-6,000

**PROVENANCE:**

Acquired directly from the artist by the present owner, 1990.

**LITERATURE:**

Paul Caponigro, *Landscape*, McGraw Hill Book Co., New York, 1975, pl. 82.

**26**

**PAUL CAPONIGRO (B. 1932)**

*Stonehenge, England, 1967*

gelatin silver print, mounted on board, printed later  
 signed in pencil (mount, recto); with typed credit and title on affixed gallery  
 label (frame backing board)  
 image/sheet: 12⅝ x 19 in. (32 x 48.3 cm.)  
 mount: 22 x 28 in. (55.9 x 73.7 cm.)

\$2,000-3,000

**PROVENANCE:**

Witkin Gallery, New York;  
 acquired from the above by the present owner, 1978.



26



**27**

**HENRI CARTIER-BRESSON (1908–2004)**

*Siphnos, Greece, 1961*

gelatin silver print, printed later

signed in ink and embossed photographer's credit (margin)

image: 9½ x 14 in. (24 x 35.6 cm.)

sheet: 11¼ x 16 in. (29.8 x 40.7 cm.)

\$8,000-12,000

**PROVENANCE:**

Helen Wright, the photographer's agent;

acquired from the above by the present owner, 1980s.

**LITERATURE:**

Jean-Pierre Montier, *Henri Cartier-Bresson and the Artless Art*, Bulfinch/Little, Brown and Company, Boston, 1999, pl. 48, p. 56.

Philippe Abrazar et al., *Henri Cartier-Bresson: the Man, the Image and the World*, Thames & Hudson, London, 2003, pl. 344, p. 235.





28

**28**

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

*Behind the Gare St. Lazare, Paris, 1932*

gelatin silver print, printed later  
signed in ink with embossed photographer's credit (margin)  
image: 14 x 9½ in. (35.6 x 24.1 cm.)  
sheet: 15¾ x 11¼ in. (40.1 x 29.8 cm.)

\$10,000-15,000

**PROVENANCE:**

Helen Wright, the photographer's agent;  
acquired from the above by the present owner, 1980s.

**LITERATURE:**

Henri Cartier-Bresson, *Images à la Sauvette*, Verve, Paris, 1952, pl. 26.  
Yves Bonnefoy, *Henri Cartier-Bresson Photographer*, Delapire, Paris, 1979, p. 14.  
Peter Galassi, *Henri Cartier-Bresson: The Early Work*, The Museum of Modern Art, New York, 1987, p. 101.  
Jean-Pierre Montier, *Henri Cartier-Bresson and the Artless Art*, Bulfinch/Little, Brown and Company, Boston, New York, London, 1999, pl. 89, p. 96.  
Henri Cartier-Bresson, *De qui s'agit-il?*, Bibliothèque nationale de France/Gallimard, Paris, 2003, p. 59.  
Michel Frizot et al., *Le scrapbook d'Henri Cartier-Bresson*, Steidl, Göttingen, 2006, pl. 20.  
Peter Galassi, *Henri Cartier-Bresson, The Modern Century*, The Museum of Modern Art, New York, 2010, p. 81.



29

**29**

**ANDRÉ KERTÉSZ (1894-1985)**

*Chez Mondrian, Paris, 1926*

gelatin silver print, printed later  
signed and dated in pencil (verso)  
image: 13¾ x 10¼ in. (34.8 x 26 cm.)  
sheet: 14 x 11 in. (35.6 x 27.9 cm.)

\$6,000-8,000

**PROVENANCE:**

Helios Art Inc., New York;  
acquired from the above by the present owner, 1979.

**LITERATURE:**

Nicolas Ducrot (ed.), *André Kertész: Sixty Years of Photography*, Penguin Books, New York, 1972, p. 119.  
Sandra S. Phillips et al., *André Kertész: Of Paris and New York*, Thames & Hudson, New York, 1985, cat. no. 23, p. 136.



**30**

**ANDREW MOORE (B. 1957)**

*Staircase, The Jay Walker Library of the History of Human Imagination, 2007*

chromogenic print, flush-mounted on board  
 signed, titled, dated and numbered '1/5' in ink (flush mount, verso); credited,  
 titled, dated and numbered on affixed artist's label (frame backing board)  
 image: 45 x 36 in (114.3 x 91.4 cm.)

sheet/flush mount: 54½ x 44½ in. (138.4 x 113 cm.)

overall: 56 x 46 in. (142.2 x 116.8 cm.)

This work is number one from an edition of five.

\$10,000-15,000

**PROVENANCE:**

Yancey Richardson Gallery, New York;  
 acquired from the above by the present owner.





31

**ANDREW MOORE (B. 1957)**

*The Yellow Porch, Sheridan County, NE., 2013*

archival pigment print, flush-mounted on board  
signed in ink and credited, titled, dated and numbered '2/5' on affixed gallery  
label (flush mount, verso)

image/sheet/flush mount: 44½ x 59 in. (113 x 150 cm.)

overall: 46 x 60½ in. (116.8 x 153.7 cm.)

This work is number two from an edition of five.

\$20,000-30,000

**PROVENANCE:**

Yancey Richardson Gallery, New York;  
acquired from the above by the present owner.





**32**

**JOEL MEYEROWITZ (B. 1938)**

*Red Interior, Provincetown, Massachusetts, 1977*

chromogenic print, printed 1980

signed, titled and dated in ink (verso)

image: 15 $\frac{3}{8}$  x 19 $\frac{3}{8}$  in. (39.1 x 49.3 cm.)

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

\$3,000-5,000

**PROVENANCE:**

Courtia J. Worth, New York;

acquired from the above by the present owner, 1980.

**EXHIBITED:**

Nassau County Museum of Art, *Long Island Collects: New Photography*,  
November 19, 2016 - March 5, 2017



*"I search to photograph people and places that carry some memory of another event and lead me, like stepping stones, back and forth in time and space, between dreams and reality."*  
—Sylvia Plachy



After fleeing the Hungarian Revolution in 1956 at the age of thirteen and landing in New York, Sylvia Plachy returned to her home country eight years later and began a lifelong commitment to exploring her past. Along the way, Plachy established a most impressive career as a photojournalist, a passion that was likely enhanced under the tutelage of André Kertész, an early mentor. Among her many accolades are a Guggenheim Fellowship, a Lucie Award, and The Dr. Erich Solomon Price for lifetime achievement in photojournalism. Her works are included in the permanent collections of The Museum of Modern Art, New York; the High Museum, Atlanta; the San Francisco Museum of Modern Art, and the Houston Museum of Fine art.

### 33

#### SYLVIA PLACHY (B. 1943)

##### *Transylvanian Woods, 2001*

chromogenic print, flush-mounted on board  
signed, titled, dated and numbered '4/10' in ink (margin); signed, titled, dated  
and numbered '4/7' in ink on artist's label, signed in ink on accompanying  
Certificate of Authenticity with noted corrected edition number of seven  
(frame backing board)

image: 24 x 59 in. (60.9 x 149.9 cm.)

overall: 37½ x 72⅞ in. (95.3 x 184.9 cm.)

This work is number four from an edition of seven.

\$15,000-20,000

#### PROVENANCE:

Acquired directly from the artist by the present owner.

#### EXHIBITED:

Nassau County Museum of Art, *Long Island Collects: New Photography*,  
November 19, 2016 - March 5, 2017





34

**RACHEL PERRY (B. 1962)**

*Lost In My Life (White Twist Ties Bundle), 2012*

archival pigment print, flush-mounted on board  
signed and dated in ink and credited, titled, dated and numbered on affixed  
gallery and exhibition labels (frame backing board)  
image: 54½ x 35½ in. (138.4 x 90.2 cm.)  
sheet/flush mount: 59½ x 39¾ in. (151.1 x 101)  
overall: 60½ x 40¾ in. (153.7 x 103.5 cm.)  
This work is number one from an edition of six.

\$6,000-8,000

**PROVENANCE:**

Yancey Richardson Gallery, New York;  
acquired from the above by the present owner, 2012.

**EXHIBITED:**

Nassau County Museum of Art, *Long Island Collects: New Photography*,  
November 19, 2016 - March 5, 2017

*Lost in my Life* presents Rachel Perry Welty's three-year conceptual examination into the omnipresent, and often unnoticed facets of contemporary life that are guided by repetition and obsession. Enveloping herself, and nearly disappearing into the very quotidian items and materials that act as passive consumers of time, she elevates objects that might not receive a second glance to vehicles of abstraction and commentary on consumption. Welty's multidisciplinary career includes photography, performance, sculpture, installation, painting and drawing, and has landed her work in the permanent collections of esteemed institutions and collections worldwide.

35

**LIU BOLIN (B. 1973)**

*No. 5 from Hiding In America, 2011*

chromogenic print, face-mounted to acrylic,  
flush-mounted on aluminum  
signed in ink, stamped photographer's credit and  
seal and typed title, date and edition information  
in accompanying Certificate of Authenticity, with  
exhibition label (mount, verso)  
image/sheet/flush mount: 37 x 47 in.  
(93.9 x 119.4 cm.)

This work is number six from an edition of six.

\$7,000-10,000

**PROVENANCE:**

Eli Klein Gallery, New York;  
acquired from the above by the present owner.

**EXHIBITED:**

Nassau County Museum of Art, *Long Island  
Collects: New Photography*, November 19,  
2016 - March 5, 2017



35

36

**NEIL LEIFER (B. 1942)**

*Aerial of Muhammad Ali victorious after his  
round two knockdown of Cleveland Williams  
during the 1966 World Heavyweight Title  
fight at the Astrodome, Houston, Texas,  
November 14, 1966*

chromogenic print, printed probably 1970s  
signed in ink (margin)  
image: 15 x 15 in. (38.1 x 38.1 cm.)  
sheet: 20 x 16 in. (50.8 x 40.6 cm.)

\$6,000-8,000

**PROVENANCE:**

Time Inc. Magazines, New York;  
acquired from the above by the present owner, 1990.



36





**37**

**ALEX PRAGER (B. 1979)**

*Film Still# 5 from La Petite Mort, 2012*

archival pigment print, flush-mounted on acrylic  
signed, titled, dated and numbered '4/6' in ink in affixed artist's label, credited,  
titled, dated and numbered on affixed gallery label (frame backing board)  
image/sheet/flush mount: 13 x 24 $\frac{5}{8}$  in. (33 x 62.6 cm.)  
This work is number four from an edition of six.

\$6,000-8,000

**PROVENANCE:**

Yancey Richardson Gallery, New York;  
acquired from the above by the current owner.





**38**

**ALEX PRAGER (B. 1979)**

*Jessica from Polyester, 2007*

chromogenic print, flush-mounted on acrylic  
signed, titled, dated and numbered '1/9' in ink on affixed photographer's label,  
credited, titled and editioned on affixed gallery label (frame backing board)  
image/flush mount: 24¼ x 32½ in. (61.6 x 82.6 cm.)  
This work is number one from an edition of nine.

\$8,000-12,000

**PROVENANCE:**

Yancey Richardson Gallery, New York;  
acquired from the above by the present owner, 2010.

**EXHIBITED:**

Nassau County Museum of Art, *Long Island Collects: New Photography*,  
November 19, 2016 - March 5, 2017

"Steichen's photo (originally published in *Vanity Fair* in 1929) is, in many ways, the image that countless people have in mind when they think of Garbo. Her gaze is at-once so direct and so unreadable that it's difficult to know if she's offering the viewer a challenge, or an invitation. All we know for sure is that here is a rare sort of beauty: beguiling, disquieting, inscrutable."

—Ben Cosgrove, *TIME Magazine*

**39**

**EDWARD STEICHEN (1879–1973)**

*Greta Garbo, Hollywood, 1928*

gelatin silver print, printed 1960s

stamped photographer's credit, titled and dated in unknown hand in pencil (verso)

image: 16½ x 13¾ in. (41.9 x 34 cm.)

sheet: 17 x 13¾ in. (43.2 x 35.1 cm.)

\$30,000-50,000

**PROVENANCE:**

Helios, Art Inc., New York;

acquired from the above by the present owner by 1977.

**LITERATURE:**

*LIFE Magazine*, January 10, 1955, cover.

Edward Steichen, *A Life in Photography: Edward Steichen*,

The Museum of Modern Art/ Doubleday & Company, New York, 1963, pl. 125.

Todd Brandon and William A. Ewing, *Edward Steichen Lives in Photography*,

FEP Editions, Minneapolis, 2007, pl. 139, p. 183.











41

**40**

**EDWARD STEICHEN (1879–1973)**

*Greta Garbo for Vanity Fair, Hollywood, 1928*

gelatin silver contact print, printed 1950s  
titled, dated, inscribed and variously numbered in unknown hand in pencil, with  
Photography Annual press stamp and Romeo Martinez Collection stamp (verso)  
image: 9½ x 7¾ in. (24.2 x 19.7 cm.)  
sheet: 10 x 8 in. (25.4 x 20.3 cm.)

\$15,000-25,000

**PROVENANCE:**

Sotheby's, New York, May 10, 1983, lot 172;  
acquired from the above by the present owner.

**LITERATURE:**

Todd Brandow and William A. Ewing, *Edward Steichen: Lives in Photography*,  
Foundation for the Exhibition of Photography, Minneapolis and the Musée  
de l'Élysée, Lausanne, Switzerland, 2007, p. 8.

**41**

**ZHANG WEI (B. 1977)**

*Profile Portraits of Unknown Women No. 07 from Artificial Theater, 2012*

chromogenic print, flush-mounted on board  
signed, dated and numbered '4/10' in pencil in affixed artist's label, credited,  
titled and dated on affixed gallery label (flush mount, verso); accompanied by  
Certificate from 798 Gallery, signed by Chen Guang Jun, Director  
image: 27½ x 27½ in. (70 x 70 cm.)  
sheet/flush mount: 31½ x 31½ in. (80 x 80 cm.)  
This work is number four from an edition of ten.

\$4,000-6,000

**PROVENANCE:**

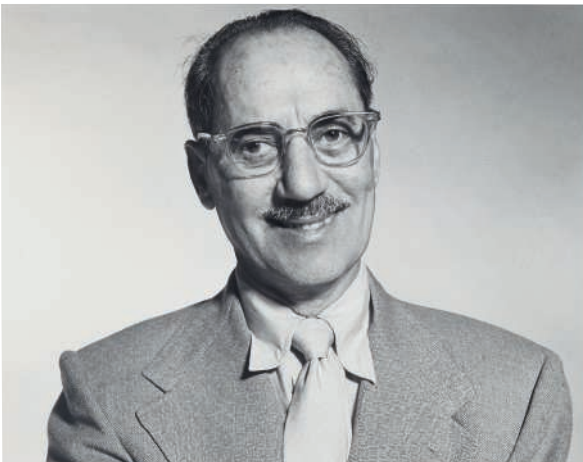
798 Photo Gallery, Beijing;  
acquired from the above by the present owner.



(i)



(ii)



(iii)

**42**

**PHILIPPE HALSMAN (1906-1979)**

*Tallulah Bankhead, 1954; Jennifer Jones, 1952; and Groucho Marx, 1952*

three gelatin silver prints, one flush-mounted on board  
*Jennifer Jones* signed in ink (recto); each stamped copyright credit and titled, dated in pencil/ink (verso/flush mount, verso)  
 each image/sheet approx.: 11 x 14 in. (28 x 35.7 cm.) or the reverse (3)

\$3,000-5,000

**43**

**PHILIPPE HALSMAN (1906-1979)**

*Marilyn Monroe, LIFE cover portrait, 1952*

gelatin silver print  
 inscribed 'Best of Life [page] 265' in ink in 'Used In Time Life Book' stamp, annotated 'Life Cover April 7 1952' in unknown hand in pencil, stamped photographer's credit, variously annotated in ink and pencil (verso)

image/sheet: 12¾ x 9¾ in. (32.3 x 24 cm.)

accompanied by a letter from Hastings Galleries Limited, dated July 21, 1980, stating, 'This letter will serve to authenticate that the 11" x 14" black and white photograph of Marilyn Monroe by Philippe Halsman is indeed the original photograph used for the 1952 LIFE Magazine Cover and was taken by Philippe Halsman.'

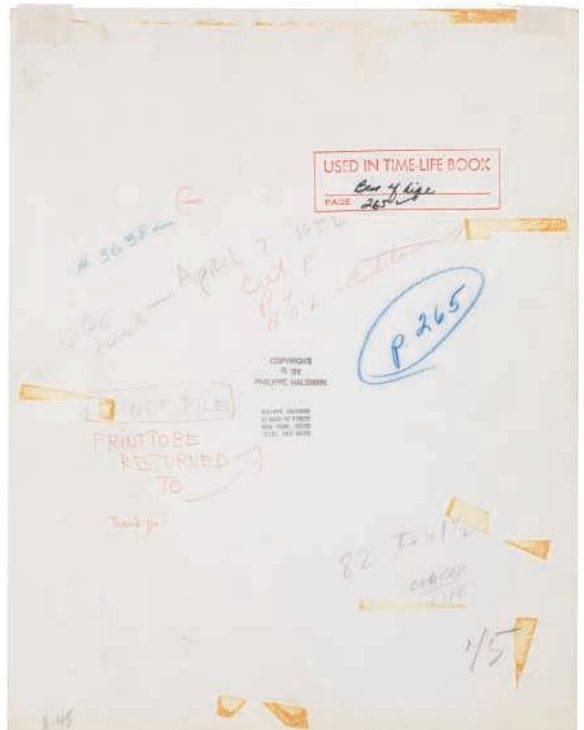
\$15,000-20,000

**PROVENANCE:**

Hastings Gallery, New York;  
 acquired from the above by the present owner.

**LITERATURE:**

LIFE magazine, April 7, 1952, cover.  
 Philippe Halsman, *Sight and Insight*, Doubleday and Co. Inc., New York, 1972, p. 3.  
 Philippe Halsman, *Halsman: A Retrospective*, Bulfinch, 1998, p. 129.



43 verso





## 44

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

*Dovima with Elephants, Evening Dress by Dior, Cirque d'Hiver, Paris, 1955*

gelatin silver print, flush-mounted on linen, printed 1979  
signed and numbered '10/50' in ink with stamped credit, title, date,  
copyright, reproduction limitation and edition information  
(flush mount, verso)

image/sheet/flush mount: 49 x 40 in. (124.5 x 101.6 cm.)

This work is number ten from an edition of fifty.

\$350,000-550,000

#### **PROVENANCE:**

Acquired directly from the artist by the present owner, 1979.

#### **LITERATURE:**

*Harper's Bazaar*, September 1955.

Richard Avedon and Rosamond Bernier, *Avedon Photographs, 1947-1977*,

Farrar, Straus and Giroux, New York, 1978, pl. 159 and back cover.

Nancy Hall-Duncan, *The History of Fashion Photography*,

Alpine Book Co., 1979, p. 137.

Marin Harrison and David Bailey, *Shots of Style: Great Fashion*

*Photographs*, Faber & Faber, London, 1986, cat. no. 7.

Martin Harrison, *Appearances: Fashion Photography since 1945*,

Jonathan Cape, London, 1991, p. 73.

Richard Avedon, *Evidence 1944-1994*, Random House, New York,  
1994, p. 53.









Sent by Harper's Bazaar in 1955 to shoot the Paris haute couture collections, Richard Avedon chose Bronx-born model Dovima (née Dorothy Virginia Margaret Juba), whose sharp, sophisticated, icy beauty embodied the refined standards of the Post-War era. Graceful and effortless in front of a camera, Dovima was the favored model by leading photographers of the day. Unsurprisingly, Avedon declared that up until then he had never met anyone whose movement was so ethereal it was worth freezing. Himself a perfectionist, Avedon found in Dovima the ideal vessel to herald his viewpoint that it was the woman who made the clothes, not the other way around.

Shattering the stillness that typified fashion photography in the first half of the 20th century, Avedon, inspired by the bursts of energy in the photographs of Jacques Henri Lartigue and Martin Munkácsi, encouraged his models to leave the studio and playfully jump, dance and twirl in their garments. By injecting high-powered motion, the garment became a living, breathing sculpture that morphed and in turn dazzled the eye. 'In Avedon's photographs', Harold Brodkey notes, 'the stillness is ravaged by motion, the hint of motion, or by feeling: that is to say, emotion.' No photograph embodies Avedon's success in marrying fashion with movement as much as Dovima with Elephants.

The original set that Avedon and Dovima had been designated was at a different corner of Paris's acclaimed performance space, the Cirque d'Hiver. However, upon seeing the pachyderms, Avedon sent Dovima to playfully engage them, and with little further instructions, she struck one of the most memorable poses in the history of fashion photography. Donning the very first dress designed by Christian Dior's assistant, a promising nineteen-year old talent named Yves Saint Laurent, Dovima stretched her arms, arched her neck, tilted her shoulders and crossed her legs, creating a breathtaking symphony of brushstrokes that fluidly connected the composition. In addition to being a definitively elegant confluence of lines, the image cleverly incorporates a series of opposing forces that harmoniously coexist between the model and the elephants: the sumptuous luxury of her dress against their wrinkled skin; the floating freedom of her pose versus their shackled captivity; her youthful innocence versus their worn wisdom; and perhaps most notably and compellingly, the theme of Man versus Animal, turning this image into modern-day incarnation of Beauty and the Beast. Avedon had stated that he was going for a dreamlike quality in the image, and indeed, over sixty years since it was first taken, Dovima with Elephants remains a surreal, timeless icon.

In 2017 Time magazine canonized Avedon's Dovima with Elephants as one of the '100 Most Influential Images of All Time,' the only fashion image to be included in the illustrious list.

"She is a beautiful child. I don't think she's an actress at all, not in a traditional sense. What she has – this presence, this luminosity, this flickering intelligence - could never surface on the stage. It's so fragile and subtle, it can only be caught by the camera. But anyone who thinks this girl is simply another Harlow or harlot or whatever is mad. I hope, I really pray, that she survives long enough to free the strange lovely talent that's wandering through her like a jailed spirit."

—Constance Collier

## 45

### **RICHARD AVEDON (1923–2004)**

*Marilyn Monroe, actress, New York City, May 6, 1957*

gelatin silver print, flush-mounted on linen, printed 1980

signed and numbered '5/25' in ink, stamped copyright credit, title, date and edition (flush mount, verso)

image: 13 x 10 $\frac{5}{8}$  in. (33 x 27.1 cm.)

sheet/flush mount: 13 $\frac{7}{8}$  x 10 $\frac{7}{8}$  in. (35.1 x 27.4 cm.)

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

\$70,000-100,000

#### **PROVENANCE:**

Acquired directly from the artist by the present owner, 1980.

#### **LITERATURE:**

Richard Avedon and James Baldwin, *Nothing Personal*, Atheneum, New York, 1964, n.p. (variant).

Richard Avedon, *Portraits*, Farrar, Straus and Giroux, New York, 1976, n.p. (variant).

Richard Avedon, *An Autobiography*, Random House, New York, 1993, pl. 134 (variant).

Jane Livingston and Adam Gopnik, *Evidence*, 1944-1994, Random House,

New York, 1994, p. 138 (variant).

Maria Hambourg and Mia Fineman, *Richard Avedon Portraits*, Harry N. Abrams,

New York, 2002, n.p. (variant).







46

**IRVING PENN (1917-2009)**

*Charles James, New York, February 28, 1948*

gelatin silver contact print, mounted on board  
signed, titled and dated in ink, stamped photographer's/  
Condé Nast copyright credit and edition information (mount, verso)  
image/sheet: 9½ x 7¾ in. (24.1 x 18.8 cm.)  
mount: 14 x 11 in. (35.5 x 27.9 cm.)  
This work is from an edition of ten.

\$20,000-30,000

**PROVENANCE:**

Pace/MacGill Gallery, New York;  
acquired from the above by the present owner.

**LITERATURE:**

Merry A. Foresta, *Irving Penn: Beyond Beauty*, Smithsonian American Art Museum/The Irving Penn Foundation, New York, 2015, pl. 50, p. 85.  
Maria Morris Hambourg et al., *Irving Penn, Centennial*, The Metropolitan Museum of Art, New York, 2017, pl. 15, p. 76.



47

**IRVING PENN (1917-2009)**

*Jascha Heifetz, 1948*

gelatin silver contact print, mounted on board  
signed, titled and dated in ink, stamped  
photographer's/Condé Nast copyright credit and  
edition information (mount, verso)  
image/sheet: 9 $\frac{3}{8}$  x 7 $\frac{1}{4}$  in. (23.8 x 18.4 cm.)  
mount: 14 x 11 in. (35.5 x 27.9 cm.)  
This work is from an edition of nineteen.

\$10,000-15,000

**PROVENANCE:**

Pace/MacGill Gallery, New York;  
acquired from the above by the present owner.



47

48

**ARNOLD NEWMAN (1918-2006)**

*Igor Stravinsky, 1946*

gelatin silver print, mounted on board, printed later  
signed, titled and dated in pencil (mount, recto);  
photographer's copyright credit and reproduction  
limitation stamps (mount, verso)  
image/sheet: 7 $\frac{1}{4}$  x 13 $\frac{1}{2}$  in. (18.4 x 34.4 cm.)  
mount: 16 x 20 in. (40.6 x 50.8 cm.)

\$5,000-7,000

**PROVENANCE:**

Witkin Gallery, New York;  
acquired from the above by the present owner, 1980.



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## 49

### IRVING PENN (1917-2009)

*Cigarette no. 69, New York, 1972*

platinum-palladium print, flush-mounted on aluminum, printed 1975  
signed, titled and numbered '22/46' in pencil, stamped photographer's  
copyright credit and reproduction limitation (flush mount, verso)

image: 22 $\frac{5}{8}$  x 18 $\frac{1}{2}$  in. (57.5 x 47 cm.)

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

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

\$30,000-50,000

#### PROVENANCE:

Pace/MacGill Gallery, New York;

acquired from the above by the present owner.

#### LITERATURE:

John Szarkowski, *Irving Penn*, The Museum of Modern Art, New York, 1984, pl. 115.

Irving Penn, *Passage: A Work Record*, Alfred A. Knopf Callaway,  
New York, 1991, p. 207.

Colin Westerbeck (ed.), *Irving Penn: A Career in Photography*,

Art Institute of Chicago, 1997, pl. 11, cat. no. 115, p. 35.

Irving Penn, *Still Life*, Little, Brown and Co., New York, 2001, n.p.

*Cigarettes* is among the most defining oeuvres in Irving Penn's extraordinary approach to still-life imagery. Picked from the streets of New York City, Penn's subjects transcend the thoughtlessly discarded into a realm of conceptual significant, appearing as organic and monumental sculptures.

The *Cigarettes* series also encapsulates Penn's shift from nearly three decades of predominately editorial fashion work to more personal projects, especially with his focus here on platinum-palladium paper printing, a challenging, but exceptionally rewarding medium through which Penn brings forth astounding detail and texture in each *Cigarettes* photograph. *Cigarettes* was first exhibited at the Museum of Modern Art in 1975.





50

50

**EDWARD WESTON (1886–1958)**

*Shell, 1927*

gelatin silver print, mounted on board, printed later by Cole Weston signed, titled, dated and numbered '1S' in pencil by Cole Weston, stamped Edward Weston credit (mount, verso)  
 image/sheet: 9¾ x 7¾ in. (23.8 x 19.7 cm.)  
 mount: 15½ x 13½ in. (38 x 33.5 cm.)

\$6,000-8,000

**PROVENANCE:**

Witkin Gallery, New York;  
 acquired from the above by the present owner.

**LITERATURE:**

Ben Maddow, *Edward Weston Fifty Years*, Aperture, Millerton, New York, 1973, p. 69.  
 Beaumont Newhall, *Supreme Instants: The Photography of Edward Weston*, New York Graphic Society/Little, Brown and Company, Boston, 1986, pl. 26.  
 Cecil Beaton and Gail Buckland, *The Magic Image: The Genius of Photography*, Pavilion Books Limited, London, 1989, p. 158.  
 Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography, Tucson, 1992, fig. 544/1927.  
 Nancy Newhall, *Edward Weston: The Flame of Recognition*, Aperture, New York, 1993, p. 24.



51

51

**EDWARD WESTON (1886–1958)**

*Pepper No. 30, 1930*

gelatin silver print, printed later by Cole Weston signed, titled, dated, and annotated '30 P' in pencil by Cole Weston, stamped Edward Weston credit (mount, verso)  
 image/sheet: 9¾ by 7¾ in. (23.8 by 18.7 cm.)  
 mount: 15 x 13¼ in. (38.1 x 33.3 cm.)

\$6,000-8,000

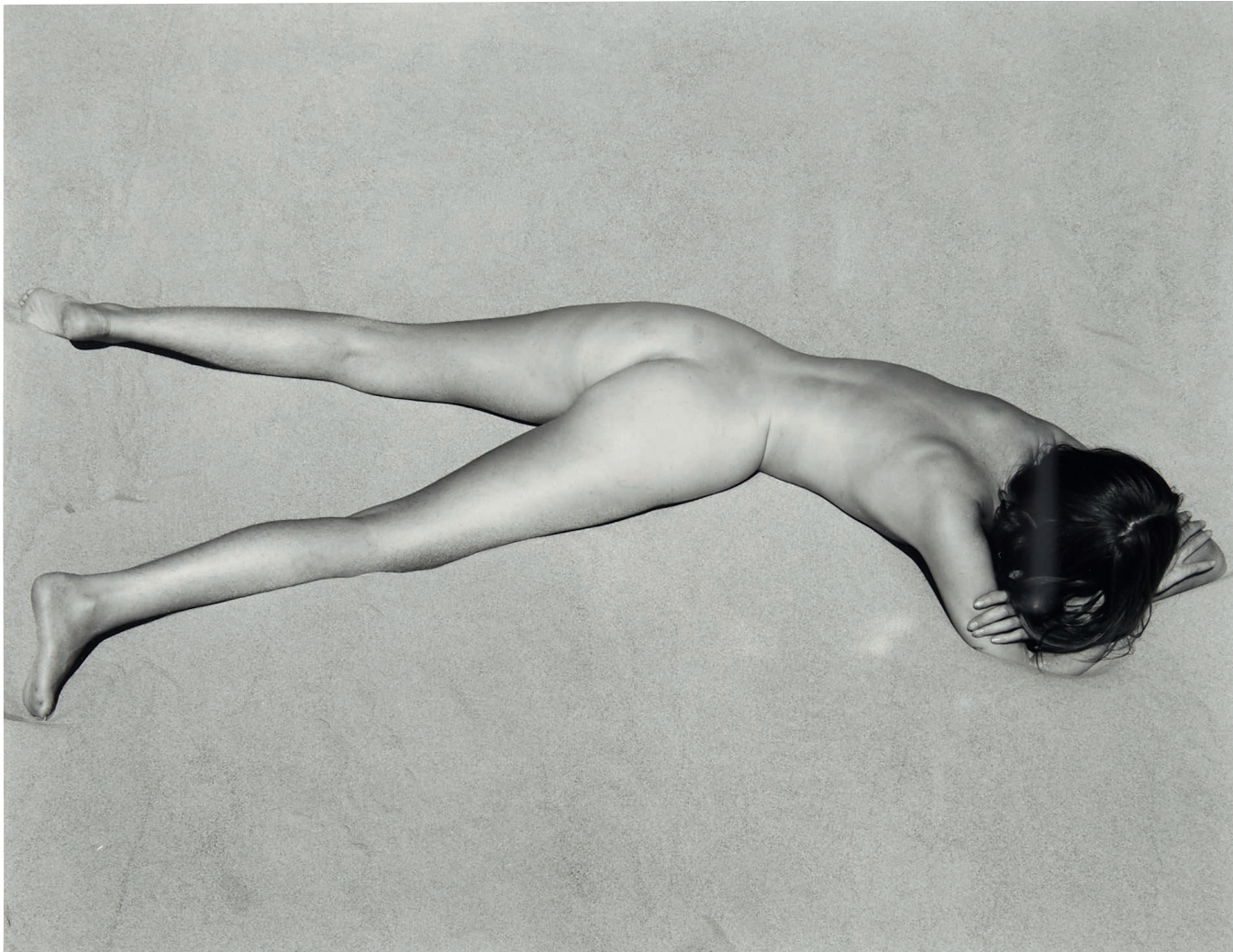
**PROVENANCE:**

Witkin Gallery, New York;  
 acquired from the above by the present owner, 1978.

**LITERATURE:**

Nancy Newhall, *The Photographs of Edward Weston*, The Museum of Modern Art, New York, 1946, p. 18.  
 Nancy Newhall (ed.), *Edward Weston: The Flame of Recognition*, Aperture Foundation, New York, 1965, p. 35.  
 Nancy Newhall (ed.), *The Daybooks of Edward Weston*, Aperture Foundation, New York, 1973, pl. 5, n.p.  
 Keith F. Davis, *Edward Weston: One Hundred Photographs*, The Nelson-Atkins Museum of Art, Kansas City, 1982, p. 20.  
 Amy Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, Center for Creative Photography, Tucson, 1992, fig. 606/1930.  
 Amy Conger, *Edward Weston: The Form of the Nude*, Phaidon Press Limited, London, 2005, p. 69.





52

**EDWARD WESTON (1886-1958)**

*Nude, 1936*

gelatin silver print, printed later by Cole Weston  
signed, titled, dated, and numbered '237N' in pencil by Cole Weston,  
stamped Edward Weston credit (mount, verso)  
image/sheet: 7¼ x 9¾ in. (18.4 x 23.8 cm)  
mount: 13¾ x 15½ in. (34 x 39.4 cm.)

\$4,000-6,000

**PROVENANCE:**

Witkin Gallery, New York;  
acquired from the above by the present owner.

**LITERATURE:**

Amy Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, Center for Creative Photography, Tucson, 1992, fig. 928/1936.



53

**NOBUYOSHI ARAKI (B. 1940)**

*Nobuyoshi Araki: Self, Life, Death, 2005; accompanied by a gelatin silver print of Untitled, 1997*

book:

Akiko Miki, Yoshiko Isshiki and Tomoko Sato (eds), *Nobuyoshi Araki: Self, Life, Death*, Phaidon Press Limited, London, 2005.

signed and numbered '78/100' in ink (colophon)

overall: 12½ x 9 x 3 in. (31.7 x 22.8 x 7.7 cm.)

gelatin silver print:

signed and numbered '78/100' in pencil (verso)

image: 14⅞ x 18½ in. (37.6 x 47 cm.)

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

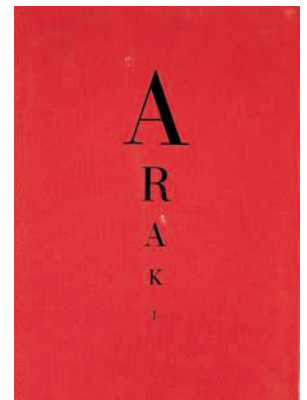
This book and accompanying print are each number seventy-eight from an edition of one hundred.

\$2,000-3,000

**PROVENANCE:**

Phaidon Press, Ltd., New York;

acquired from the above by the present owner.





(actual size)

**54**

**ROBERT MAPPLETHORPE (1946-1989)**

*Untitled (Nancy Nortia/Dugan), c. 1974*

Polaroid print

annotated 'PD 681' in pencil (verso)

image: 4½ x 3½ in. (11.4 x 8.9 cm.)

sheet: 5¼ x 4 in. (13.3 x 10.1 cm.)

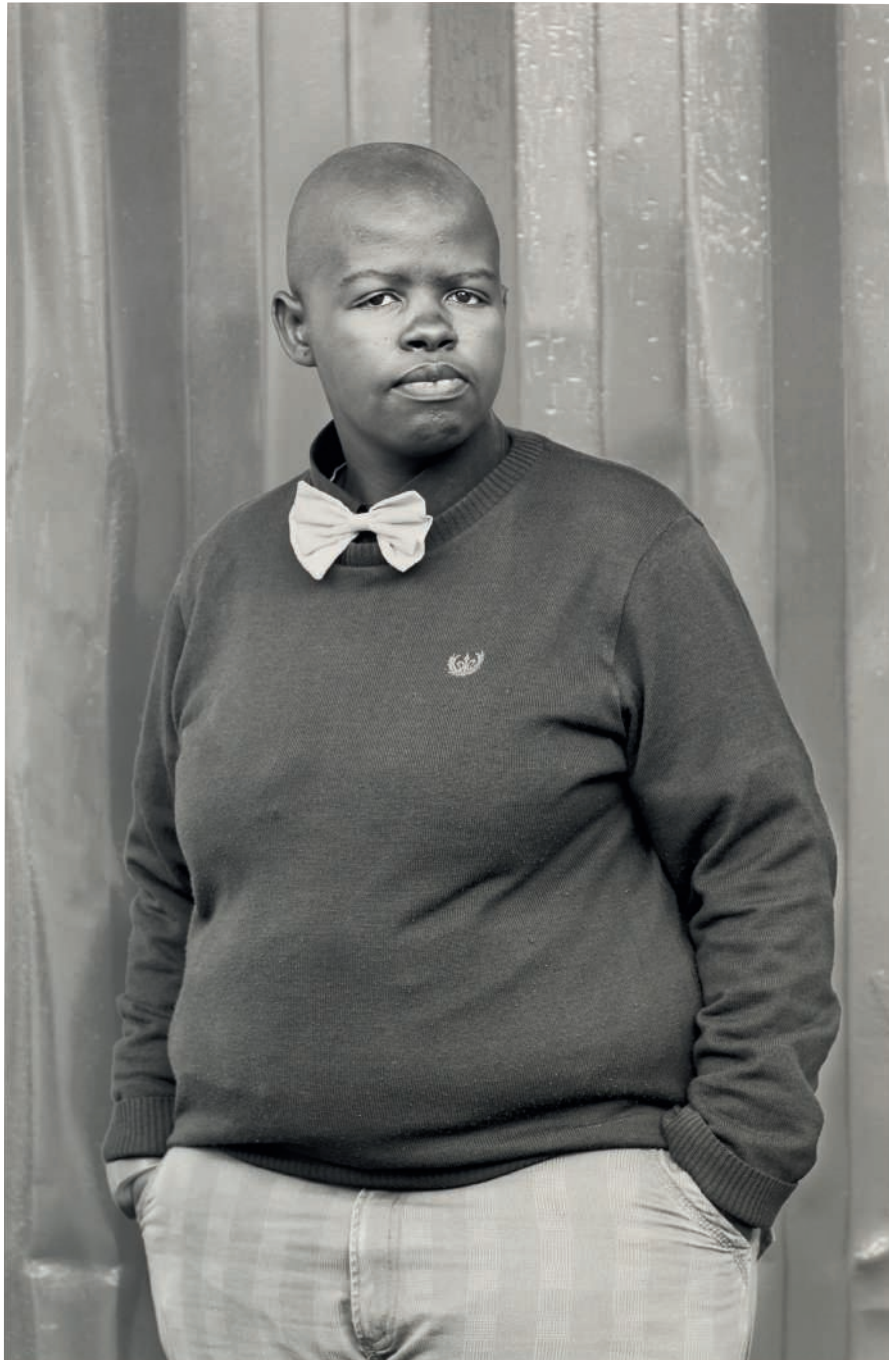
\$5,000-7,000

**PROVENANCE:**

Galerie Stefan Ropke, Germany;

acquired from the above by the present owner, 2009.





**55**

**ZANELE MUHOLI (B. 1972)**

*Lungile Cleo Dladla, KwaThema Community Hall, 2011*

gelatin silver print, flush-mounted on aluminum  
signed in ink and credited, titled, dated and numbered on affixed  
gallery label, with affixed exhibition label (frame backing board)  
image: 30 x 19¾ in. (76.2 x 50.2 cm.)

sheet/flush mount: 34 x 23¾ in. (86.4 x 60.3 cm.)

This work is number two from an edition of eight.

\$6,000-8,000

**PROVENANCE:**

Yancey Richardson Gallery, New York;  
acquired from the above by the present owner, 2015.

**EXHIBITED:**

Nassau County Museum of Art, *Long Island Collects:  
New Photography*, November 19, 2016 - March 5, 2017

56

**MADLINE STILLWELL (B. 1978)**

*The Washing (Pool)*, 2006

chromogenic print, face-mounted to acrylic,  
flush-mounted on aluminum  
signed, titled and numbered '5/15' in ink on affixed  
gallery label with typed credit, title and date on  
secondary affixed label (flush mount, verso)  
image/sheet/flush mount: 31½ x 23½ in.  
(80 x 60 cm.)

This work is number five from an edition of fifteen.

\$1,000-2,000

**PROVENANCE:**

Wilde Gallery, Berlin;  
acquired from the above by the present owner.



56

57

**MONA KUHN (B. 1969)**

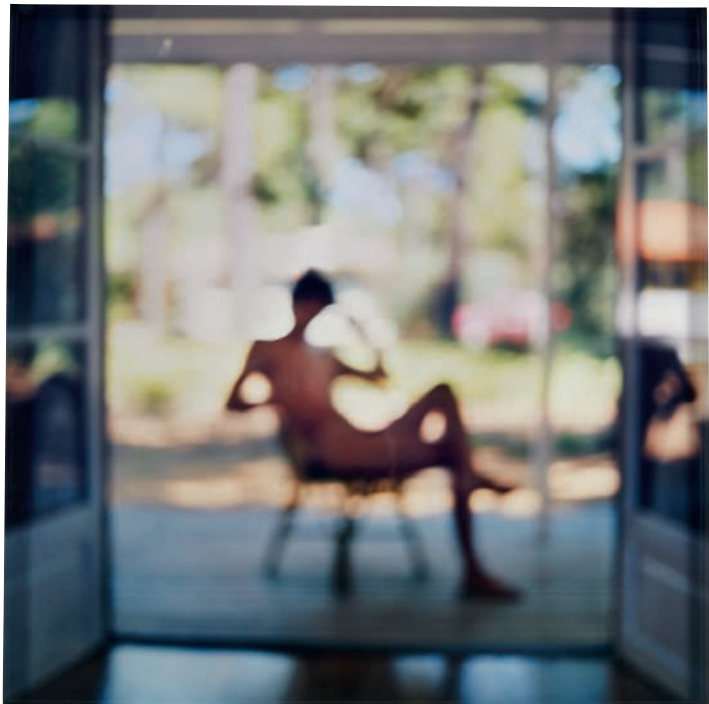
*Reflecting*, 2006

chromogenic print, flush-mounted on board  
signed, titled, dated and numbered '3/10' in pencil  
(flush mount, verso)  
image/sheet: 20 x 20 in. (50.7 x 50.7 cm.)  
This work is number three from an edition of ten.

\$4,000-6,000

**PROVENANCE:**

Charles Cowles Gallery, New York;  
acquired from the above by the present owner, 2007.



57

*"Helmut [Newton] is a kind of sorcerer's apprentice for the picture of women in our time. The secret consists of hard-to-define mixture of distance and willingness of his women. With his models it is not possible to talk of 'girls'... Before his camera and in his pictures there is only mature, free and independent beings."*

—Karl Lagerfeld

**58**

**HELMUT NEWTON (1920-2004)**

*Roselyne at Arcangues, 1975*

ferrotyped gelatin silver print

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

image: 29¾ x 43½ in. (75.6 x 110.5 cm.)

sheet: 31 x 46¼ in. (78.8 x 118.2 cm.)

\$30,000-50,000

**PROVENANCE:**

Xavier Moreau, the artist's agent;

acquired directly from the above by the present owner, c. 1980.







59

**59**

**DAVID DREBIN (B. 1970)**

*Photographing Herself, 2009*

digital chromogenic print, face-mounted to acrylic,  
flush-mounted on aluminum  
signed, titled and numbered '5/15' in ink on affixed  
artist's label (flush mount, verso)  
image/sheet/flush mount: 20 x 25 in. (50.8 x 63.5 cm.)  
This work is number five from an edition of fifteen.

\$2,000-3,000

**PROVENANCE:**

Contessa Gallery, Ohio;  
acquired from the above by the present owner, 2011.



60

**60**

**DAVID DREBIN (B. 1970)**

*Me & Me, 2008*

digital chromogenic print, face-mounted to acrylic,  
flush-mounted on aluminum  
signed, titled and numbered '5/15' in ink on affixed  
artist's label (flush mount, verso)  
image/sheet/flush mount: 20 x 25 in. (50.8 x 63.5 cm.)  
This work is number five from an edition of fifteen.

\$3,000-5,000

**PROVENANCE:**

Contessa Gallery, Ohio;  
acquired from the above by the present owner, 2011.



61

**JULIA FULLERTON-BATTEN (B. 1970)**

*Chewing Gum from Teenage Stories, 2004*

chromogenic print, face-mounted to acrylic,  
flush-mounted to aluminum  
accompanied by a Certificate of Authenticity from  
Camara Oscura gallery, with credit, title, date and  
edition number, signed by Juan Curto, Director  
image/sheet/flush mount: 15 $\frac{1}{4}$  x 20 $\frac{1}{4}$  in.  
(40.1 x 51.1 cm.)

This work is number six from an edition of ten.

\$4,000-6,000

**PROVENANCE:**

Camara Oscura Galería de Arte, Madrid;  
acquired from the above by the present owner, 2007.



61

62

**JULIA FULLERTON-BATTEN (B. 1970)**

*Library S, 2007*

chromogenic print, face-mounted to acrylic,  
flush-mounted to aluminum  
credited, titled, dated and numbered '1/15' on  
gallery label (mount, verso); accompanied by a  
Certificate of Authenticity from Camara Oscura  
gallery, with credit, title, date and edition number,  
signed by Juan Curto, Director  
image/sheet/flush mount: 24 $\frac{3}{4}$  x 31 in.  
(62.9 x 79 cm.)

This work is number one from an edition of fifteen.

\$3,000-5,000

**PROVENANCE:**

Camara Oscura Galería de Arte, Madrid;  
acquired from the above by the present owner, 2007.



62





63

**JULIE BLACKMON (B.1966)**

*Time Out from Domestic Vacations, 2005*

archival pigment print

signed, titled, numbered '12/25' and dated in ink (margin)

image: 22 x 22 in. (55.9 x 55.9 cm.)

sheet: 24 x 24½ in. (60.9 x 62.2 cm.)

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

\$3,000-5,000

**PROVENANCE:**

Catherine Edelman Gallery, Chicago;  
acquired from the above by the present owner, 2007.

**LITERATURE:**

Julie Blackmon and Regina Hackett, *Julie Blackmon: Domestic Vacations*,  
Radius Books, Santa Fe, 2008, cover.

64

**JULIE BLACKMON (B. 1966)**

*Before the Storm from Domestic Vacations, 2007*

archival pigment print

signed, titled, numbered '4/25' and dated in ink (margin)

image: 22 x 22 in. (55.9 x 55.9 cm.)

sheet: 24 x 24½ in. (60.9 x 62.2 cm.)

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

\$3,000-5,000

**PROVENANCE:**

Catherine Edelman Gallery, Chicago;

acquired from the above by the present owner, 2007.

**EXHIBITED:**

Nassau County Museum of Art, *Long Island Collects: New Photography*, November 19, 2016 - March 5, 2017



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65

**JULIE BLACKMON (B.1966)**

*Camouflage from Domestic Vacations, 2006*

archival pigment print

signed, titled, numbered '10/25' and dated in ink (margin)

image: 22 x 22 in. (55.9 x 55.9 cm.)

sheet: 24 x 24½ in. (60.9 x 62.2 cm.)

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

\$3,000-5,000

**PROVENANCE:**

Catherine Edelman Gallery, Chicago;

acquired from the above by the present owner, 2007.

**EXHIBITED:**

Nassau County Museum of Art, *Long Island Collects: New Photography*, November 19, 2016 - March 5, 2017



65





66

66

**YU XIAO (B. 1984)**

*Never Grow Up II, 2008*

chromogenic print, flush-mounted on board  
signed and numbered in pencil and stamped artist's  
seal on artist's label (mount, verso); accompanied by a  
Certificate from 798 Gallery, signed by Chen Chuang  
Jun, Director

image: 15¾ x 15¾ in. (40 x 40 cm.)

sheet/flush mount: 22 x 22 in. (55.9 x 55.9 cm.)

This work is number seven from an edition of ten.

\$4,000-6,000

**PROVENANCE:**

798 Photo Gallery, Beijing;

acquired from the above by the present owner.

Raised in China in the 1980s, Yu Xiao's digitally constructed images comment on the effects that the One-Child Policy had on her youth. The recurring subject of her child-self conveys loneliness and loss, heightened by the bright and tranquil scenes that surround her. In the series *Never Grow Up*, Xiao imposes her adult face onto a child's body in order to tell the story of her growth into adulthood. Elements from her childhood are positioned behind her, nostalgically reflecting on the past reconstructed from memory. In her transitional *Origin* series, Xiao positions her young self alone in a wild setting – a statement addressing the challenges of growing up. Xiao initially sketches out scenes that she wants to create and then photographs each element separately, re-configuring the images into a new composition that reflects the artist's initial vision. All of Xiao's work looks inward, seeking identity, while also asking the viewer to confront their own reality. Her work is held in the permanent collections of The Museum of Photographic Arts, San Diego; Museum Dr. Guislain, Belgium; and CAFA Art Museum, China.



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67

**YU XIAO (B. 1984)**

*The Origin 3, 2010*

chromogenic print, face-mounted to acrylic,  
flush-mounted on aluminum  
signed and numbered '3/8' in pencil with artist's seal  
on accompanying artist's label, credited, titled and  
numbered on Certificate from 798 Gallery, signed in ink  
by Chen Guang Jun, Director (flush mount, verso)

image: 31¾ x 47 in. (79.8 x 119.4 cm.)

sheet/face mount: 36¾ x 51¾ in. (91.8 x 131.6 cm.)

This work is number three from an edition of eight.

\$4,000-6,000

**PROVENANCE:**

798 Photo Gallery, Beijing;

acquired from the above by the present owner.





68

**RUUD VAN EMPEL (B. 1958)**

*Identity # 1, 2014*

archival pigment print, flush-mounted to board  
signed, titled, dated and numbered '1/10' in ink with printed copyright credit on  
affixed artist's label (flush mount, verso); credited, titled, dated and numbered  
on affixed gallery and exhibition labels (frame backing board)  
image/sheet/flush mount: 32¾ x 23 in. (83.2 x 58.4 cm.)  
This work is number one from an edition of ten.

\$20,000-30,000

**EXHIBITED:**

Nassau County Museum of Art, *Long Island Collects:*  
*New Photography*, November 19, 2016 - March 5, 2017



69

**HIROSHI WATANABE (B. 1951)**

*DPRK 001, Li Min Gyong, Pyongyang Schoolchildren's Palace, North Korea, 2006*

archival pigment print, printed 2007  
signed, numbered '9/15' and dated in ink (verso); titled and dated in ink on affixed photographer's label (frame backing board)  
image: 20 x 20 in. (50.8 x 50.8 in.)  
sheet: 24 x 24 in. (60.9 x 60.9 cm.)  
This work is number nine from an edition of fifteen.

\$1,500-2,500

**PROVENANCE:**

Acquired directly from the artist by the present owner, 2010.

The work of California-based Japanese photographer, Hiroshi Watanabe, captures cultures, traditions, and the people who hold them. His work stays faithful to its subject, acting as a record for preservation. In his 2006-2007 series *Ideology in Paradise*, Watanabe documented his travels to North Korea in an attempt to investigate commonly held beliefs about the country. The series resulted in a book of the same name, and Watanabe's work from North Korea won him first prize at the 2008 Santa Fe Center Project Competition. Another print of *Li Min Gyong, Pyongyang Schoolchildren's Palace, North Korea* resides in the institutional collection of the J. Paul Getty Museum, Los Angeles.

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HERB RITTS (1952-2002)  
*Versace Dress, Back View, El Mirage, 1990*  
gelatin silver print  
54 x 43 in. (137.2 x 109.2 cm.)  
This work is from an edition of 12  
€80,000-120,000

**ICONS OF GLAMOUR AND STYLE:  
THE CONSTANTINER COLLECTION**

*Paris, 19 June 2019*

**VIEWING**

15-19 June 2019  
9, Avenue Matignon  
75008 Paris

**CONTACT**

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

For certain auctions we will accept bids over the Internet. 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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C 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 or her sole option:

- refuse any bid;
  - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
  - withdraw any **lot**;
  - divide any **lot** or combine any two or more **lots**;
  - reopen or continue the bidding even after the hammer has fallen; and
  - in the case of error or dispute related to bidding and whether during or after the auction, 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 sections B(3), E(2)(i), F(4), and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's 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. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you 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:

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

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## 3 YOUR WARRANTIES

- 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.
- where you are bidding on behalf of another person, you warrant that:
  - 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 remain 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;
  - 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;
  - 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

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.  
To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
    - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

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



If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven 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 +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, 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.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto:PostSaleUS@christie.com). We will take reasonable care when we are handling, packing, transporting, and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

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

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or  
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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 New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-

U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

### 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](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**: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.  
**buyer's premium**: the charge the buyer pays us along with the **hammer price**.  
**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.  
**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.  
**condition**: the physical condition of a **lot**.  
**due date**: has the meaning given to it in paragraph F1(a).  
**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.  
**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.  
**Heading**: has the meaning given to it in paragraph E2.  
**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).  
**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.  
**purchase price**: has the meaning given to it in paragraph F1(a).  
**provenance**: the ownership history of a **lot**.  
**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.  
**reserve**: the confidential amount below which we will not sell a **lot**.  
**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](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.

# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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

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

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ Property Owned in part or in full by Christie's

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

#### ◦ Minimum Price Guarantees

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

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

#### Other Arrangements

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

#### Bidding by parties with an interest

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

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

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

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

\*\*Circle of ..."

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

\*\*Follower of ..."

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

\*\*Manner of ..."

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

\*\*After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

### POST 1950 FURNITURE

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

18/05/17

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

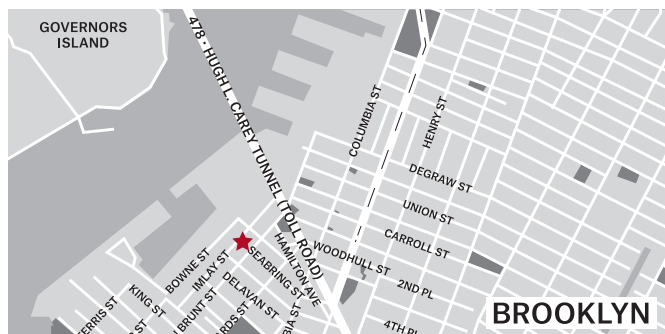
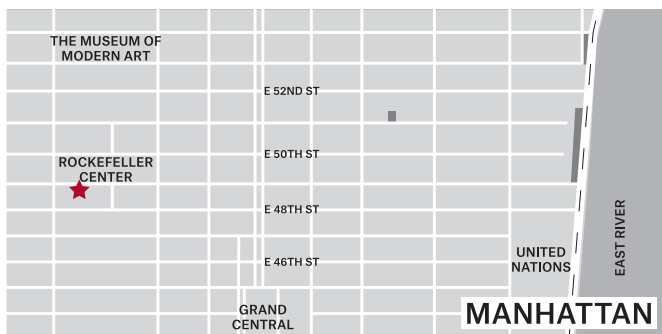
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**





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Juanita Madrinan, David G. Ober, Nancy Rome,  
Brett Sherlock



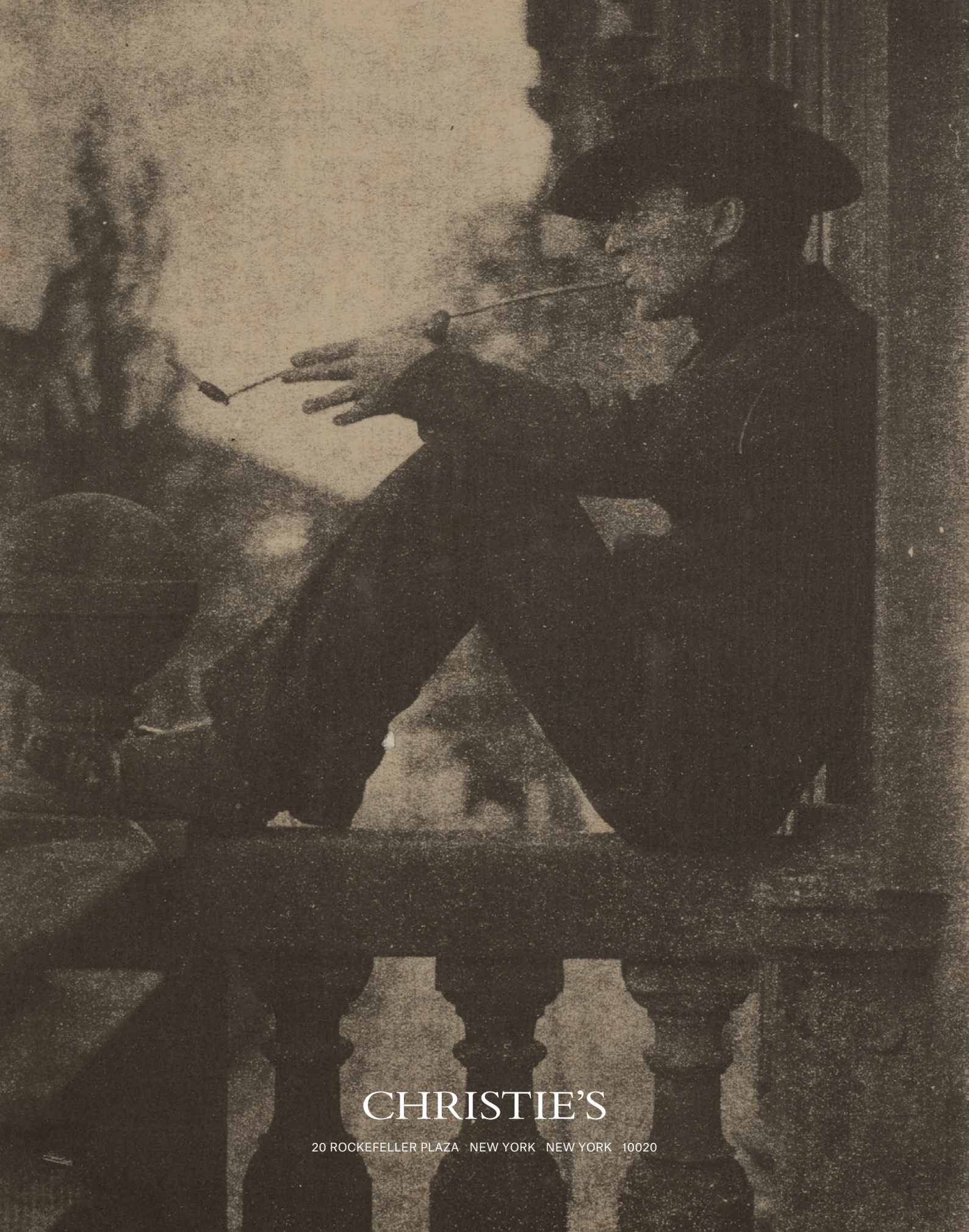












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