

Sotheby's EST. 1744



POSTWAR &
CONTEMPORARY
PHOTOGRAPHS

FEATURING
FROM GENERATION TO GENERATION:
IMPORTANT PHOTOGRAPHS FROM
THE AMES COLLECTION

NEW YORK 28 SEPTEMBER 2017



FRONT COVER LOT 14

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BACK COVER LOT 50

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THIS PAGE

LOT 62



POSTWAR &
CONTEMPORARY
PHOTOGRAPHS

AUCTION IN NEW YORK
28 SEPTEMBER 2017
SALE N09781
10:00 AM

EXHIBITION

Friday 22 September
10 am-5 pm

Saturday 23 September
10 am-5 pm

Sunday 24 September
1 pm-5 pm

Monday 25 September
10 am-5 pm

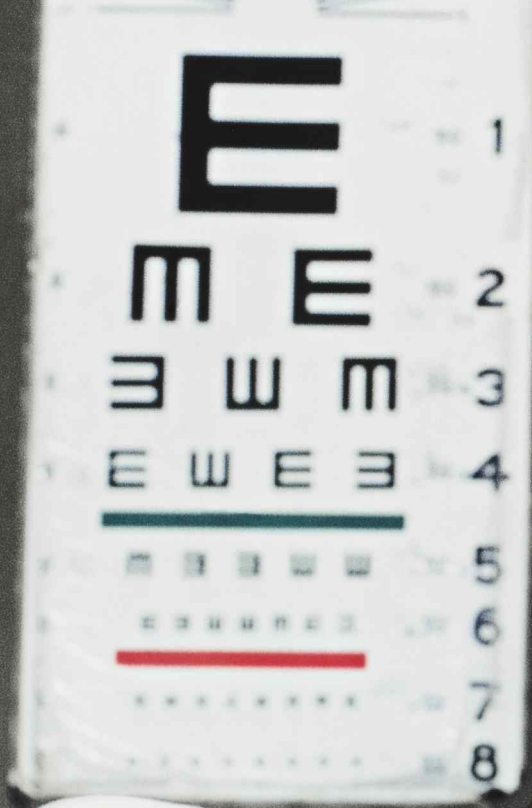
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FROM GENERATION TO GENERATION

IMPORTANT PHOTOGRAPHS FROM
THE AMES COLLECTION

NEW YORK
THURSDAY
28 SEPTEMBER 2017
10AM

LOTS 1-49

FROM GENERATION TO GENERATION

IMPORTANT PHOTOGRAPHS FROM THE AMES COLLECTION

LOTS 1–49

In November 2016, Sotheby's was honored to offer *The Triumph of Painting: The Steven & Ann Ames Collection*, a collection that was formed through decades of study and appreciation for significant paintings by artists such as Willem de Kooning, Gerhard Richter, Philip Guston, and Georg Baselitz, to name a few. Richter's 'A. B., Still' from 1986 was not only a standout lot in the auction, but a highlight of the Ames painting collection as a whole. Steven Ames's deep interest in Richter's work is what led him, despite a successful career in finance, to return to graduate school at Columbia University where he wrote his Master's thesis on the influence of photography on Richter's artwork. It is therefore fitting that Thomas Struth's photograph of Gerhard Richter (Lot 34) was a keystone of the Ames's extensive collection of photographs, and that a primary theme for these works would be the bridges between (and influence on) photographers and artists working in other media.

Photographers associated with the Kunstakademie Düsseldorf are well represented in the Ames Collection. Mr. Ames became acquainted with the work of these photographers through his study of Richter, who was a professor at the Kunstakademie between 1971 and 1993. Many of the students that studied there went on to be regarded as some of the most important photographers of the 20th century: Thomas Struth, Thomas Ruff, Candida Höfer, Elger Esser, and others. United in aesthetic, print quality, and commanding scale, these artists form the core of the Ames photographs collection. Importantly, the Ames Collection includes the seminal works from each photographer's career. Rineke Dijkstra's striking group of pre-teenage girls at the North Sea (*Castricum aan Zee, The Netherlands*) (Lot 4) is undoubtedly one of the photographer's most acclaimed images. Thomas Struth's *Mailänder Dom (Fassade), Mailand* (Lot 23) has been included in nearly every major exhibition and publication on the photographer's work. Cindy Sherman's unsettling self-portrait as a

clown in *Untitled #415* (Lot 29) is exemplary of the photographer's boundary-pushing images made in the aftermath of September 11.

Importantly, the photographs in this collection also demonstrate the shared vision of two generations of collectors, that of Mr. Ames and his son Adam. A graduate of the University of Pennsylvania, International Center of Photography, and School of Visual Arts, Adam Ames is a multidisciplinary artist whose own celebrated photographic and filmic work, as well as his work with the collaborative Type A, explores themes of identity and experience. It was to Adam, the talented artist and Parsons School of Design professor, that Mr. Ames entrusted one of his most prized collection, his photographs.

The 49 lots offered here, created between 1988 and 2010, show the Ames's engagement with the foremost galleries in New York – Barbara Gladstone, Marian Goodman, Sonnabend, Pace/MacGill, and more. Photographs selected for the Collection were almost always acquired from an artist's current gallery show. Notably, several photographers, including Struth, Hiroshi Sugimoto, and Sherman, are represented by several pieces from different series and are evidence of a deep commitment to the field. Highly involved with the New York arts community, Steven Ames was on the board of several museums (including as a member of the Photography Committee at the Whitney Museum of Art) and was a trustee of the Aperture Foundation, New York.

It is again Sotheby's great honor to pay tribute to the preeminent Ames Collection by offering these important photographs in several auctions during the fall and winter of 2017. In addition to the present exhibition and auction, photographs will be offered in *Contemporary Art* in November 2017 and an online auction in December 2017. A full catalogue of the entire collection being offered at Sotheby's is available at Sothebys.com.



1

1

THOMAS STRUTH

B. 1954

'West Broadway, New York, Tribeca'

oversized, ferrotyped, signed, titled, dated, and editioned '6/10' in pencil on the reverse, framed, the photographer's label, signed and with edition '6/10' in pencil, and a Marian Goodman Gallery label on the reverse, 1978, printed in 2000 16¼ by 22½ in. (41.3 by 57.2 cm.)

PROVENANCE

Marian Goodman Gallery, New York, 2002

LITERATURE

Richard Sennett, *Struth Unconscious Places* (Munich, 2012), p. 17

\$ 20,000-30,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



2

2

RICHARD MISRACH

B. 1949

'Desert Fire No. 248'

chromogenic print, signed, titled, dated, and editioned '12/25'
in ink in the margin, framed, a Robert Mann Gallery label on the
reverse, 1985, printed in 1995
18 $\frac{3}{8}$ by 23 in. (46.7 by 58.4 cm.)

PROVENANCE

Robert Mann Gallery, New York, 1997

\$ 5,000-7,000



3

3

GREGORY CREWDSON

B. 1962

Untitled (House Fire)

chromogenic print, flush-mounted, a Luhring Augustine gallery label, signed in ink, on the reverse, framed, 1999, no. 9 in an edition of 10

47½ by 60 in. (120.7 by 152.4 cm.)

PROVENANCE

Luhring Augustine, New York, 2000

EXHIBITED

New York, Luhring Augustine, *Gregory Crewdson Twilight*, February - March 2000

LITERATURE

Gregory Crewdson, *Dream of Life* (Salamanca, 1999), p. 126
Rick Moody, *Twilight: Photographs by Gregory Crewdson* (New York, 2002), pl. 11
Subjective Realities, Works from the Refco Collection of Contemporary Photography (Chicago, 2003), pp. 84-5

\$ 12,000-18,000

RINEKE DIJKSTRA

B. 1959

Castricum aan Zee, The Netherlands, June 1992

chromogenic print, flush-mounted to aluminum, framed, signed and dated on a label, and with a Marian Goodman Gallery label on the reverse, 1992, printed in 2005, no. 4 in an edition of 10
29½ by 37 in. (74.9 by 94 cm.)

PROVENANCE

Marian Goodman Gallery, New York, 2006

\$ 30,000-50,000





5

5

DAVID HOCKNEY

B. 1937

'The Scrabble Game January 1, 1983'

collage of chromogenic prints, mounted to grey board, signed, titled, dated, and numbered '#19' in white ink on the mount, framed, 1983, no. 19 in an edition of 20
Overall 39 by 58 in. (99 by 147.3 cm.)

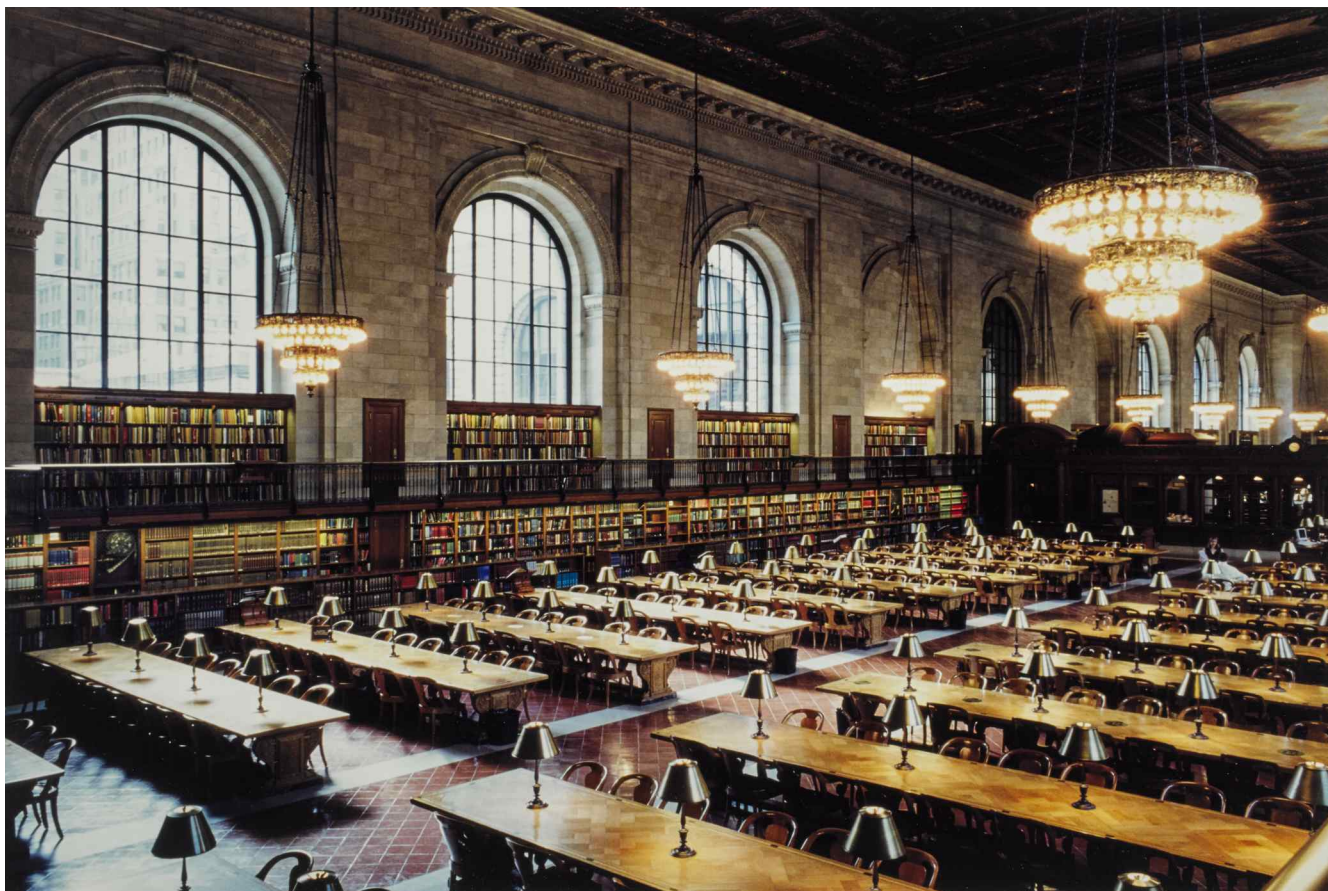
PROVENANCE

Petersburg Press Inc., New York, 1989

LITERATURE

Lawrence Weschler, *David Hockney: Cameraworks* (New York, 1984), pl. 90

\$ 15,000-25,000



6

6

CANDIDA HÖFER

B. 1944

New York Public Library V

chromogenic print, the photographer's label, signed and dated in ink and with typed title and edition number, on the reverse, framed, a Sonnabend Gallery label on the reverse, 1999, no. 3 in an edition of 6
15½ by 22¾ in. (39.4 by 56.8 cm.)

PROVENANCE

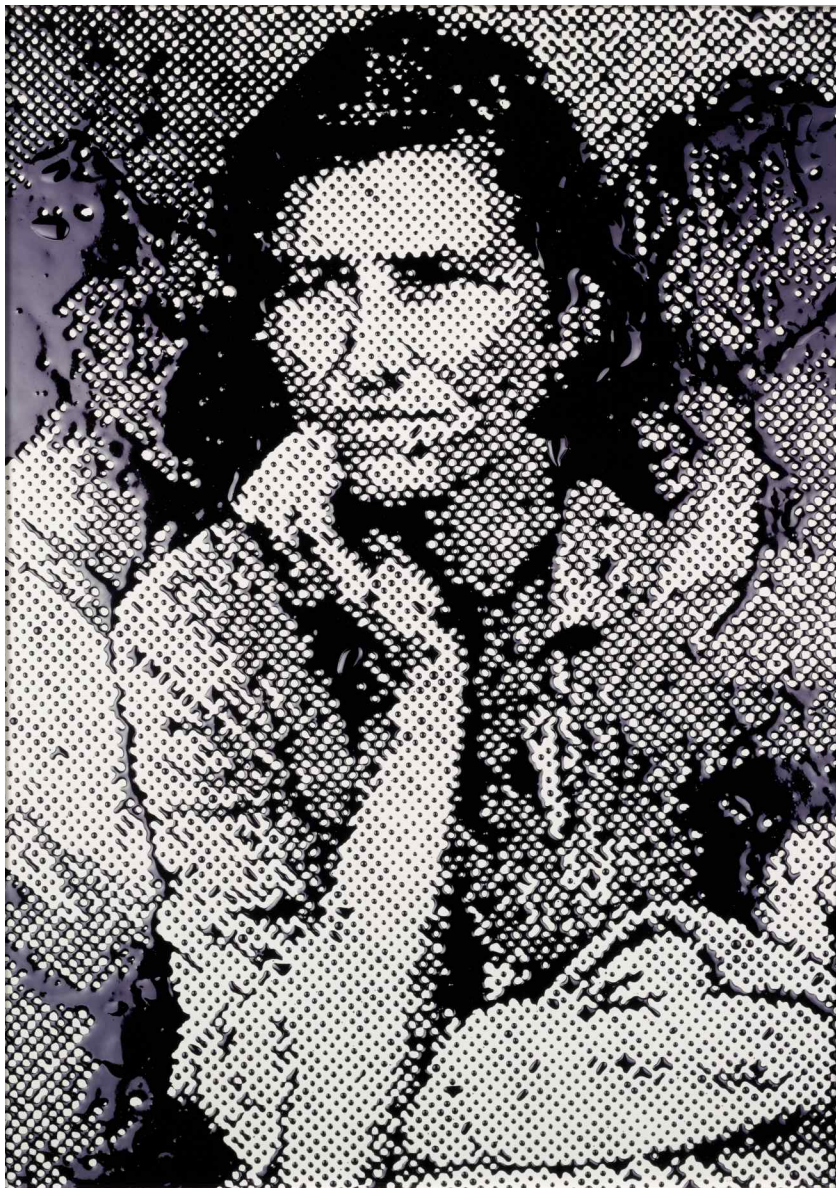
Sonnabend Gallery, New York, 1999

LITERATURE

Candida Höfer: Architecture of Absence (New York, 2004), p. 53

Umberto Eco, *Candida Höfer: Libraries* (Munich, 2014), p. 19

\$ 10,000-15,000



7

7

VIK MUNIZ

B. 1961

'Migrant Mother' (after Dorothea Lange, from *Pictures of Ink*)

Cibachrome print, flush-mounted, a Brent Sikkema Gallery label, signed, titled, dated, and editioned '5/5' in ink, on the reverse, framed, a Brent Sikkema Gallery label on the reverse, 2000

40 by 30 in. (101.6 by 76.2 cm.)

PROVENANCE

Brent Sikkema Gallery, New York, 2000

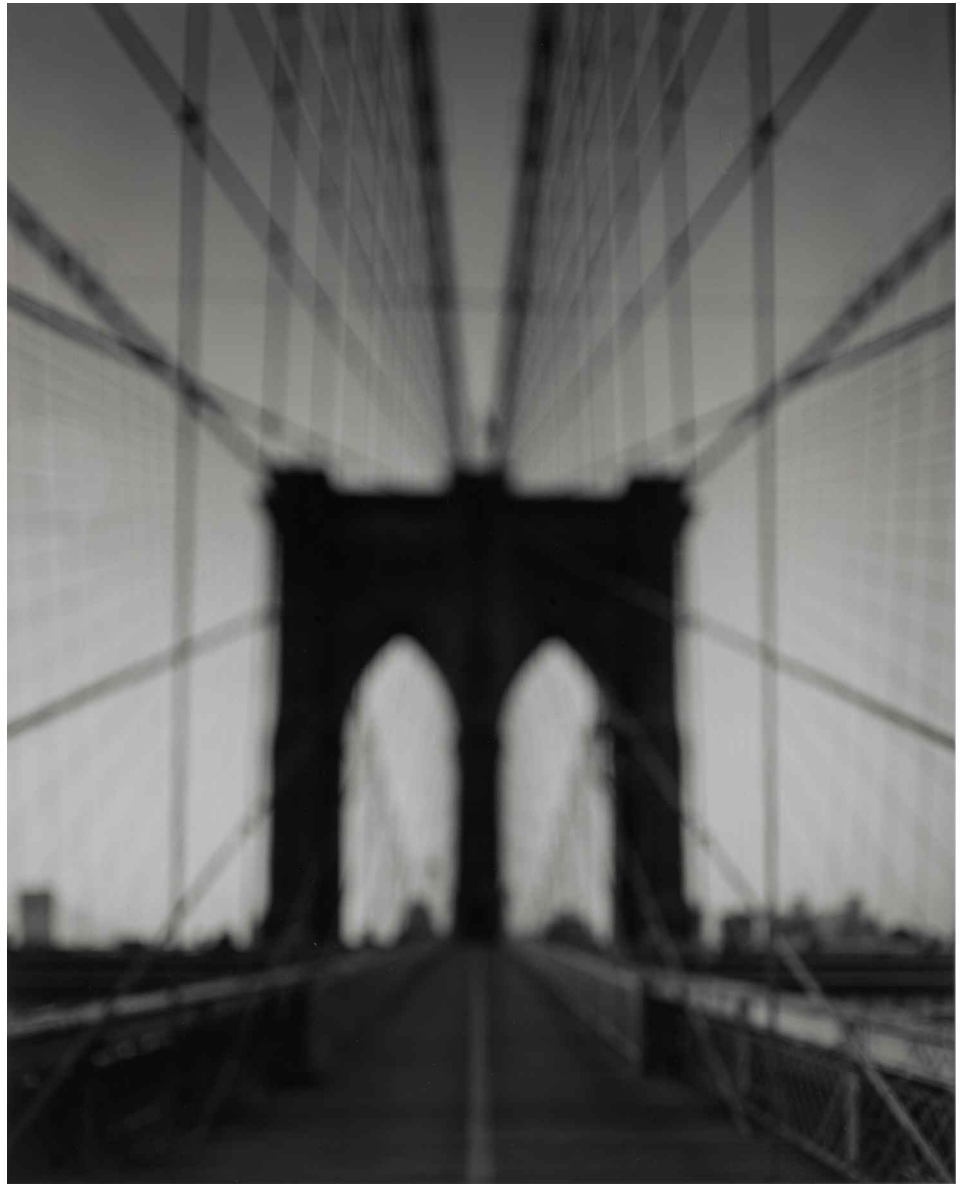
LITERATURE

Vik Muniz (Paris: Galerie Xippas, 1999), pp. 68-9

Moacyr dos Anjos, James Elkins and Shelley Rice, *Vik Muniz: Incomplete Works* (Rio de Janeiro, 2003), p. 201

Pedro Corrêa do Lago, ed., *Vik Muniz, Obra Completa, 1987-2009, Catalogue Raisonné* (Rio de Janeiro, 2009), p. 405

\$ 20,000-30,000



8

8

HIROSHI SUGIMOTO

B. 1948

Brooklyn Bridge - John & Washington Roebling

edition '9/25' and number '970' blindstamped in the margin, mounted, signed in pencil on the mount, framed, a Sonnabend Gallery label on the reverse, 2000-01
23¼ by 18½ in. (59.1 by 47 cm.)

PROVENANCE

Sonnabend Gallery, New York, 2003

LITERATURE

Francesco Bonami *et al.*, *Sugimoto: Architecture* (Chicago, 2003), p. 27

\$ 25,000-35,000



9

9

SHIRIN NESHAT

B. 1957

Untitled (from *Soliloquy Series*)

Cibachrome print, signed, dated, editioned '5/5', and with series title in ink on the reverse, framed, a Barbara Gladstone Gallery label on the reverse, 1999
60¼ by 48¼ in. (153 by 122.6 cm.)

PROVENANCE

Barbara Gladstone Gallery, New York, 2000

EXHIBITED

Aarhus Kunstmuseum, *Shirin Neshat*, August - November 2002

LITERATURE

Shirin Neshat (Turin, 2002), cover

Shirin Neshat (Aarhus, Aarhus Kunstmuseum, 2002), p. 68

\$ 15,000-25,000



10

10

SHIRIN NESHAT

B. 1957

Untitled (from *Passage*)

Cibachrome print, flush-mounted to aluminum, signed, dated, editioned '4/5,' and with series title in ink on the reverse, framed, a Barbara Gladstone Gallery label on the reverse, 2001 38¾ by 60 in. (98.4 by 152.4 cm.)

PROVENANCE

Barbara Gladstone Gallery, New York, 2001

EXHIBITED

Aarhus Kunstmuseum, *Shirin Neshat*, August - November 2002, pp. 94-5

LITERATURE

Art in America, October 2001, pp. 142-3

Shirin Neshat (Milan, 2002), p. 50

Shirin Neshat (Turin, 2002), pp. 166-7

\$ 15,000-25,000

ELGER ESSER

B. 1967

Arles II, Frankreich

chromogenic print, Diasec-mounted, framed, the photographer's label, signed in ink and with typed title, date, and edition number, and a Sonnabend Gallery label on the reverse, 2008, printed in 2009, no. 2 in a edition of 7
53¾ by 71¼ in. (136.5 by 181 cm.)

PROVENANCE

Sonnabend Gallery, New York, 2010

\$ 30,000-50,000







12

12

ANDREW MOORE

B. 1957

“Contact,” Times Square, NYC’

chromogenic print, signed, titled, dated, and editioned ‘Artist’s Proof’ in ink on the reverse, an Aperture Foundation, New York, label on the reverse, framed, 2002, printed 2007
19½ by 24¾ in. (49.5 by 62.9 cm.)

PROVENANCE

Yancey Richardson Gallery, New York, for the Aperture Annual Benefit Auction, 2009

\$ 5,000-7,000

13

ROBERT POLIDORI

B. 1951

View of Central Park toward the East,
New York, NY

digital chromogenic print, flush-mounted to aluminum, a Rose Gallery label, signed and dated in ink and with typed title, on the reverse, framed, 2000, no. 5 in an edition of 10
43 by 33½ in. (109.2 by 85.1 cm.)

PROVENANCE

Rose Gallery, Santa Monica, 2005

LITERATURE

Robert Polidori, *Metropolis* (Göttingen, 2005), p. 140
Stern Fotografie, No. 41: Robert Polidori (Kempen, 2006), p. 50

\$ 10,000-15,000





14

MATTHEW BARNEY

B. 1967

Cremaster 3: The Song of the Vertical Field

a diptych of chromogenic prints, each in an acrylic artist's frame, the left panel signed in ink and with the photographer's crest engraved, each with a Barbara Gladstone Gallery label, with typed titled, date, and edition number, on the reverse, 2002, no. one in an edition of 3 (2)
Each 42½ by 34 in. (107 by 86.4 cm.)
Overall 42½ by 70 in. (107 by 177.8 cm.)

PROVENANCE

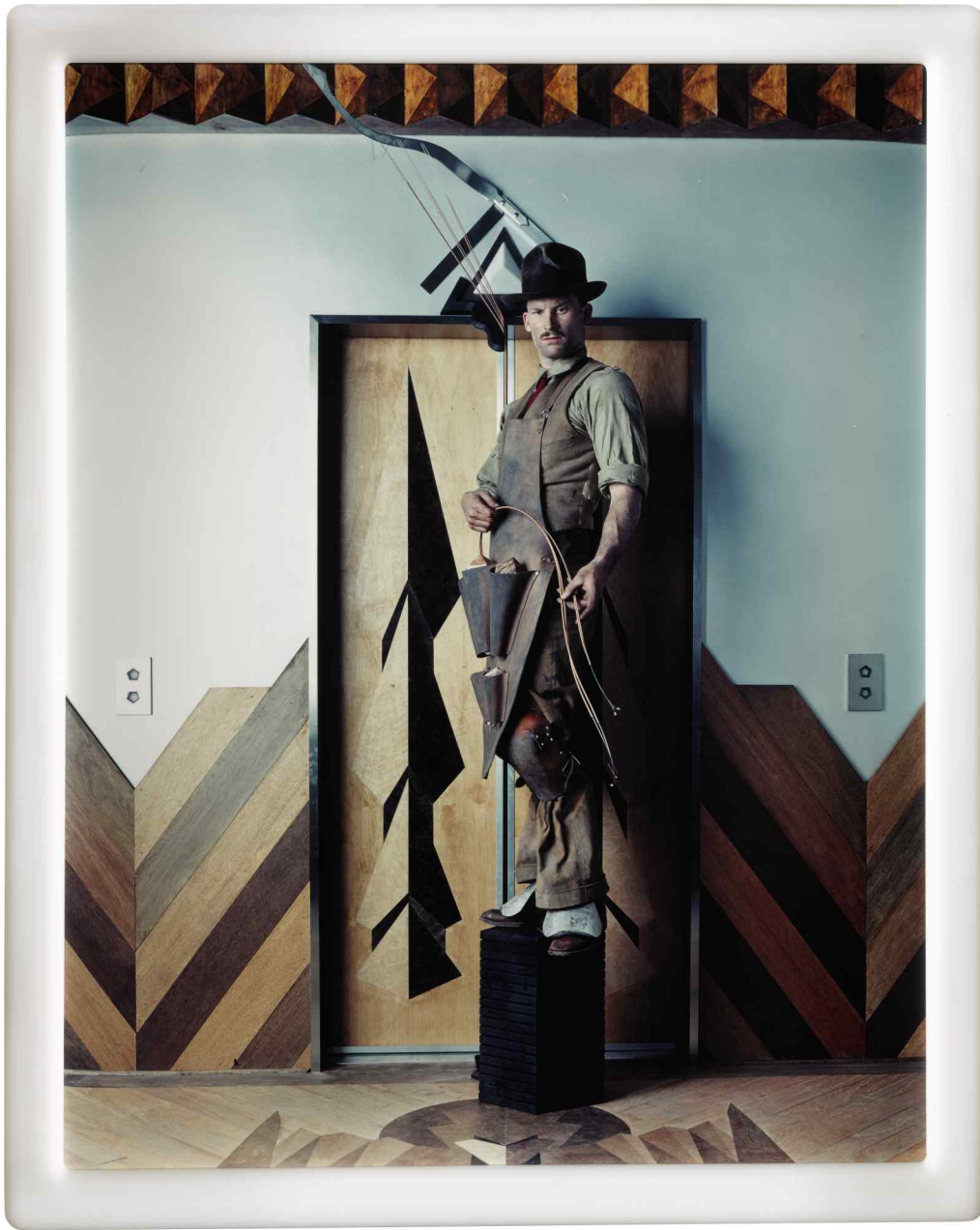
Barbara Gladstone Gallery, New York, 2002

LITERATURE

Nancy Spector, *Matthew Barney: The Cremaster Cycle* (New York, 2003), p. 255

Matthew Barney, *Cremaster 3* (New York, 2002), unpaginated

\$ 30,000-50,000



14

Cremaster 3 is the culmination of Matthew Barney's epic five-part *Cremaster* cycle. The series consists of five feature-length films intentionally created out of order – Barney made *Cremaster 4* first (1994) and *Cremaster 3* last (2002) – thereby forming an unconventional and non-linear narrative consisting not only of the films but also of related photographs, sculptures, drawings, and books.

This ambitious eight-year project draws its name from the male cremaster muscle, by which the testicles are raised and lowered in response to external stimuli such as temperature or fear. This anatomical reference is the basis for several themes

in Barney's *Cremaster* cycle, including physiological and mental aspects of the human body and ascending/descending.

Filmed in various locations including the Guggenheim Museum and the Chrysler Building, *Cremaster 3* is set in part in the fantastical, art-deco 1930s. Through this diptych we are introduced to two characters from *Cremaster 3*: at left the Chrysler Building's Cloud Club Maître D', played by singer Paul Brady, and at right The Entered Apprentice, played by Barney himself. All five *Cremaster* films are in the collection of The Walker Art Center in Minneapolis.



15

15

OLAFUR ELIASSON

B. 1967

Untitled (from *Iceland*)

unique chromogenic print, flush-mounted, signed, dated, and
editioned '1/1' in ink on the reverse of the mount, framed, 1998
25³/₈ by 38 in. (64.5 by 96.5 cm.)

PROVENANCE

Tanya Bonakdar Gallery, New York, 1998

\$ 7,000-10,000



16

16

ELGER ESSER

B. 1967

Ameland-Pier V, Niederlande

chromogenic print, Diasec-mounted, framed, the photographer's label, signed in ink, and a Sonnabend Gallery label on the reverse, 2000, no. one in an edition of 5
33½ by 47¼ in. (85.6 by 120 cm.)

PROVENANCE

Sonnabend Gallery, New York, 2002

\$ 15,000-25,000

CINDY SHERMAN

B. 1954

Untitled #400

chromogenic print, flush-mounted, signed, dated, and editioned '6/6' in ink on the reverse, framed, Metro Pictures and Scottish National Gallery of Modern Art labels on the reverse, 2000
36¾ by 26 in. (93.3 by 66 cm.)

PROVENANCE

Metro Pictures, New York, 2000

EXHIBITED

New York, Metro Pictures, *Cindy Sherman*, November 2000 - January 2001

London, Serpentine Gallery, *Cindy Sherman*, June - August 2002

Edinburgh, The Scottish National Gallery of Modern Art, *Cindy Sherman*, December 2003 - March 2004

Ithaca, Cornell University, Herbert F. Johnson Museum, *Twice-told Tales: Photographs and Their Stories from Alumni Collections*, April - July 2005

LITERATURE

Eva Respini, *Cindy Sherman* (New York: The Museum of Modern Art, 2012), p. 149

Cindy Sherman (Paris: Jeu de Paume, 2006), pp. 206 and 267

Paul Moorhouse, *Cindy Sherman* (London, 2014), p. 129

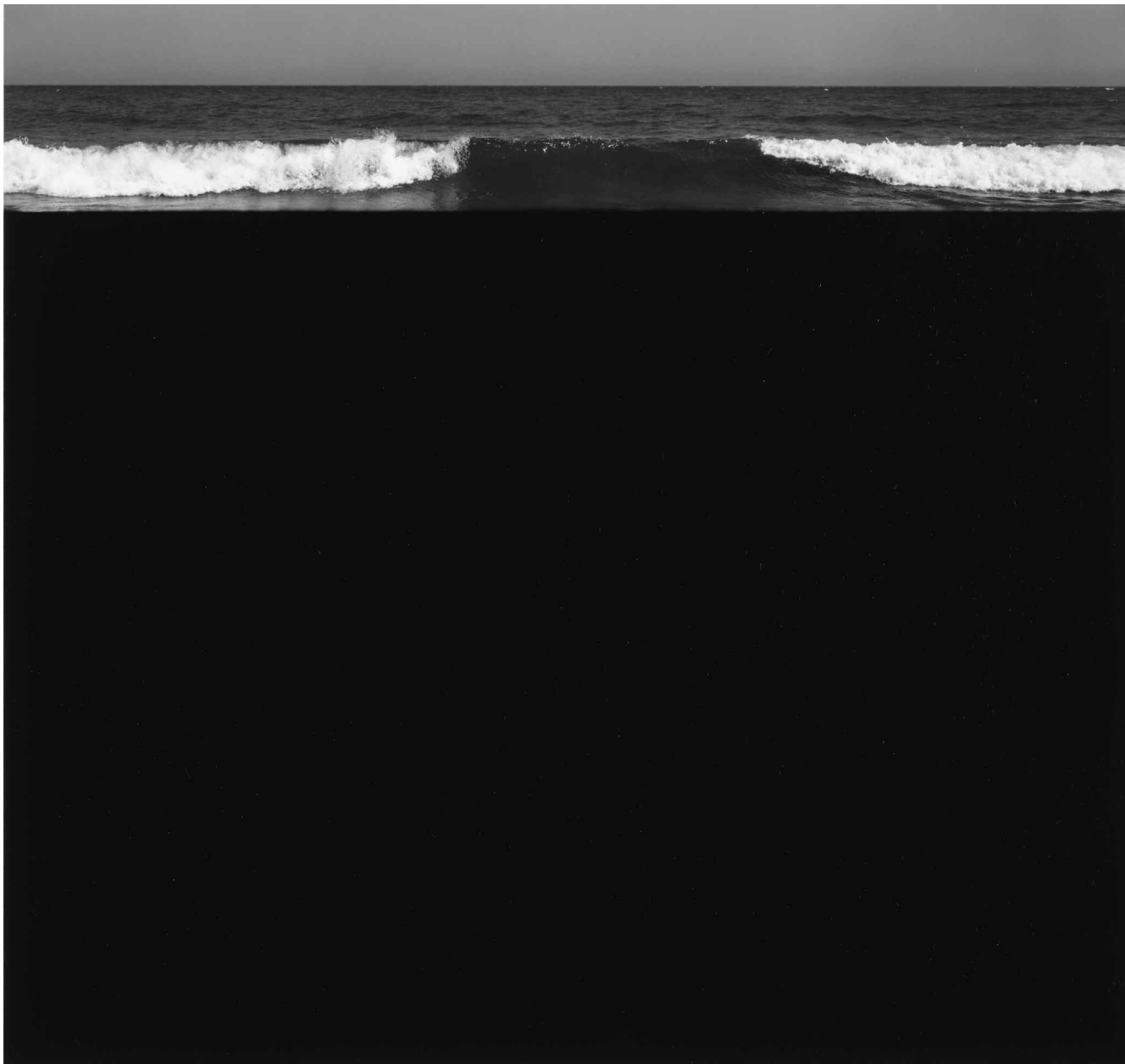
\$ 50,000-70,000

In her series *Headshots* (also known as *Hollywood/Hamptons Types*), the photographer returned to self-portraits after nearly a decade of working with dolls and other props as stand-ins for her own body. Turning the camera once more on herself, Sherman embodies characters who are, in her words, 'would-be or has-been actors (in reality secretaries, housewives, or gardeners) posing for headshots to get an acting job' (Cindy Sherman, quoted in 'No Make-Up. An Interview with Cindy Sherman, by Isabelle Graw,' *Cindy Sherman: Clowns*, Munich, 2012, p. 58). Here, Sherman again takes aim at popular notions of femininity, celebrity, and Hollywood stereotypes, a subject that she famously explored in her acclaimed *Untitled Film Stills* (1977-80).

The composition Sherman adopted for this series was simple: set against a uniform, single-color background, she framed the arrangement in a manner reminiscent of an ID or senior prom picture. The make-up is overdone to the point of being grotesque, costumes are ostentatious, and her exaggerated expressions fall into the realm of caricature. In *Untitled #400*, Sherman's purple formal dress and glittery make-up hint at aspirations to recapture youth and glamour. Likewise, in *Untitled #353* (Lot 45), Sherman's garish make-up and silicone breast implants represent a universal Hollywood cliché. These depictions of individuals striving for out-of-reach youth and social status are poignant, uncomfortable, and humorous all at once.

A print of this image is in the collection of the Albright-Knox Art Gallery, Buffalo. At the time of this writing, no other print of this image is believed to have been offered at auction.





18

18

CLIFFORD ROSS

B. 1952

Wave VI

flush-mounted to aluminum, signed in ink on the photographer's label on the reverse, framed, an Edwynn Houk Gallery, New York, label on the reverse, 1997, no. 3 in an edition of 12
16½ by 16½ in. (41.9 by 41.9 cm.)

LITERATURE

Jay A. Clarke and Joseph Thompson, eds., *Seen and Imagined: The Life of Clifford Ross* (Massachusetts Museum of Contemporary Art, 2015), p. 128

\$ 5,000-7,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



19

19

HIROSHI SUGIMOTO

B. 1948

'Goshen, Indiana'

title, date, edition '18/25,' and number '209' blindstamped in the margin, mounted, signed, titled, dated, editioned, and numbered '209' in pencil on the mount, framed, a Sonnabend Gallery label on the reverse, 1980
16¾ by 21⅜ in. (42.5 by 54.3 cm.)

PROVENANCE

Sonnabend Gallery, New York, 1997

EXHIBITED

St. Louis, Mildred Lane Kemper Art Museum, Washington University, *Window / Interface*, August - November 2007

LITERATURE

Hiroshi Sugimoto, *Theatres* (New York, 2000), pp. 78-9
Window / Interface (St. Louis, 2007), p. 45

\$ 15,000-25,000



20

20

NAN GOLDIN

B. 1953

'Joana's Back in the Doorway Looking at Aurele, Châteauneuf-de-Gadagne, Avignon'

Cibachrome print, flush-mounted, signed, titled, dated, and editioned '5/15' in ink on the reverse, framed, a Matthew Marks Gallery label on the reverse, 2000
38½ by 26 in. (97.8 by 66 cm.)

PROVENANCE

Matthew Marks Gallery, New York, 2001

LITERATURE

Nan Goldin, *The Devil's Playground* (New York, 2003), p. 180

\$ 6,000-9,000



21

21

NAN GOLDIN

B. 1953

'Joey in My Bathtub, Sag Harbor'

Cibachrome print, flush-mounted, signed, titled, dated, and editioned '4/15' in ink on the reverse, framed, 1999
26 by 38½ in. (66 by 97.8 cm)

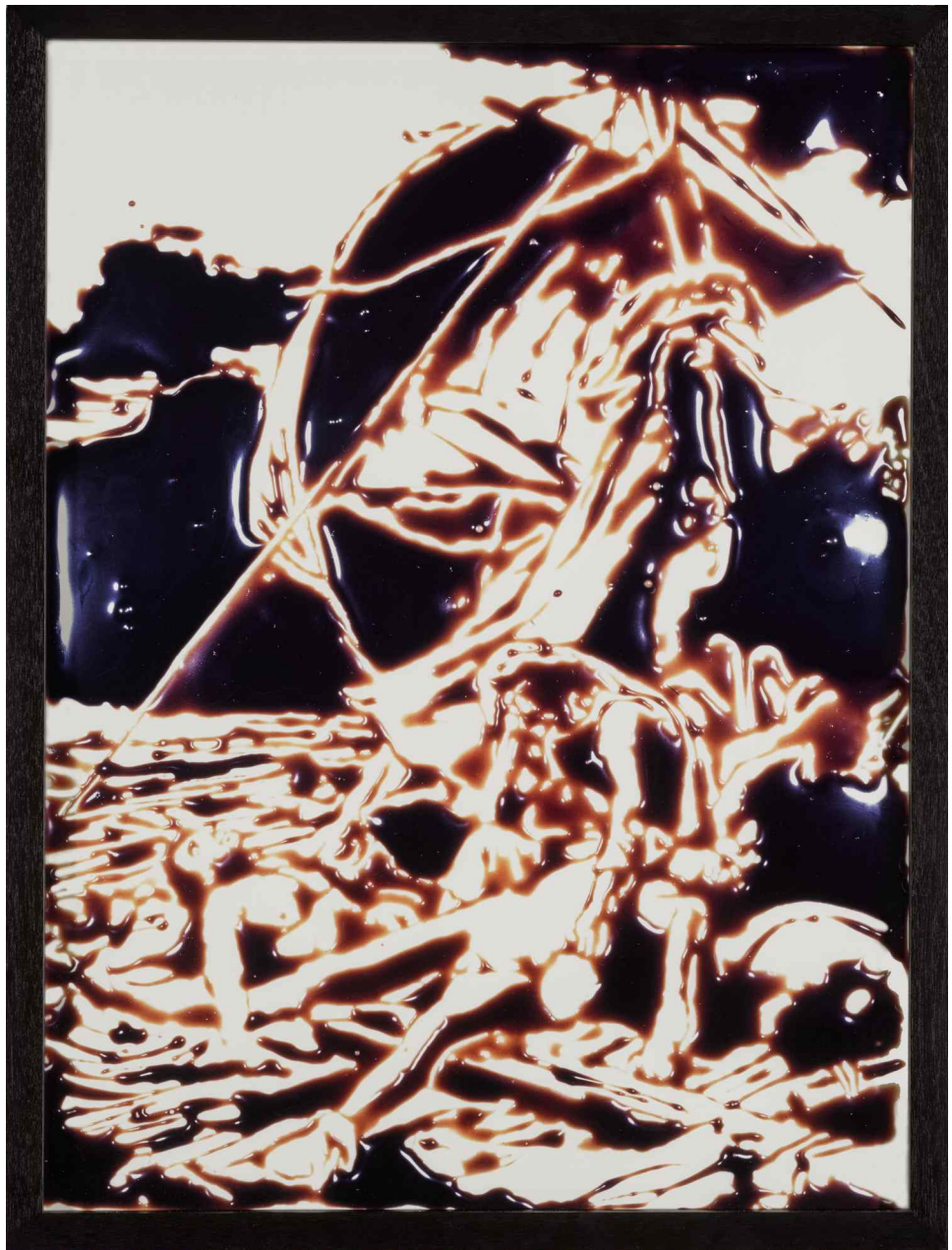
PROVENANCE

Matthew Marks Gallery, New York, 2001

LITERATURE

Nan Goldin, *The Devil's Playground* (New York, 2003), p. 362-3

\$ 6,000-9,000



22

VIK MUNIZ

B. 1961

Raft of the Medusa (after Géricault, from *Pictures of Chocolate*)

a diptych of Cibachrome prints, each flush-mounted to aluminum, one with a Sikkema Jenkins & Co., New York, label, signed, dated, and editioned 'AP 3/3' in ink, on the reverse, each framed, a Brent Sikkema Gallery label on the reverse, 1999 (2)

Each 40 $\frac{1}{8}$ by 29 $\frac{3}{4}$ in. (101.9 by 75.6 cm.)
Overall 40 $\frac{1}{8}$ by 60 in. (101.9 by 152.4 cm.)

PROVENANCE

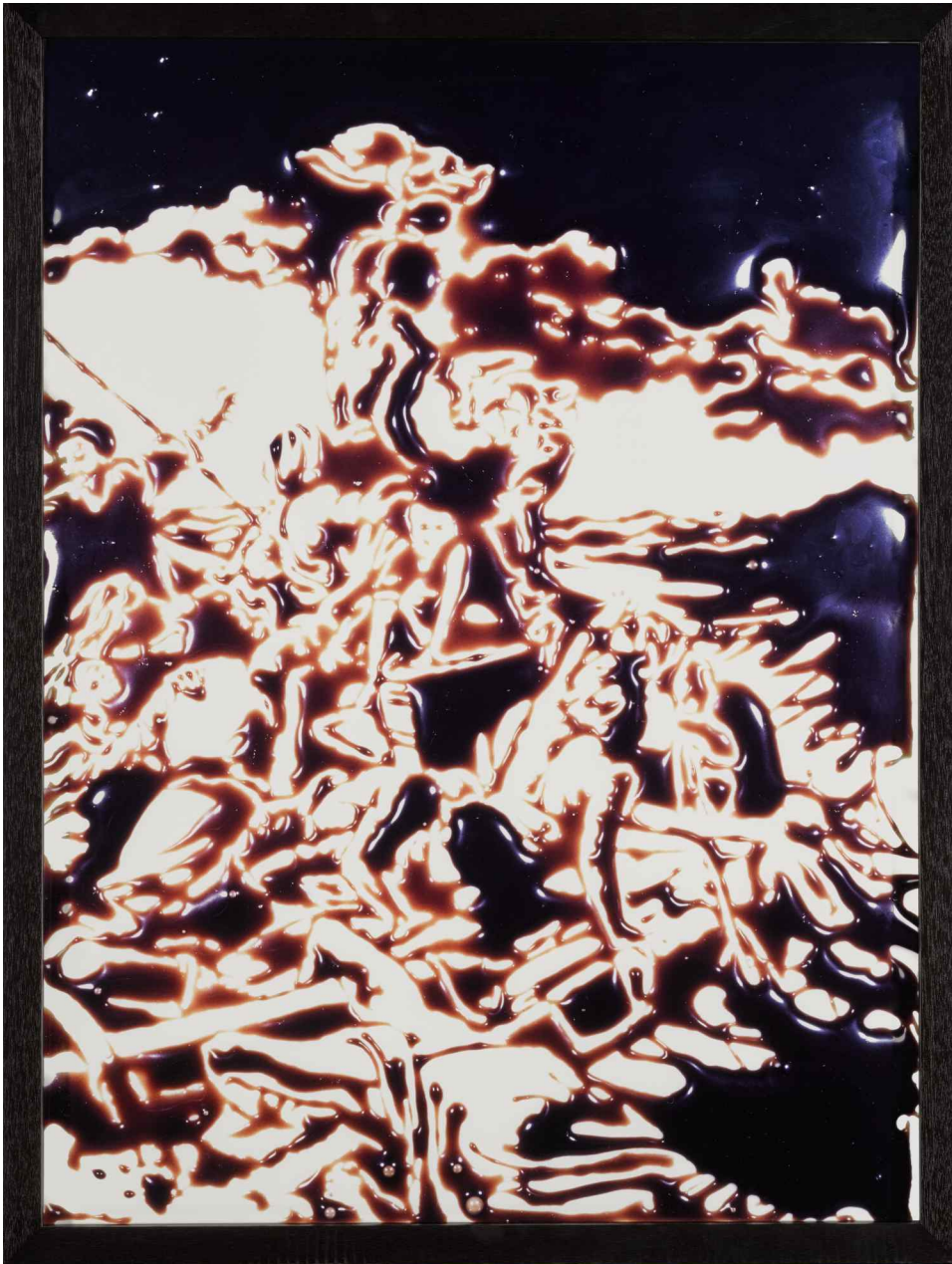
Brent Sikkema Gallery, New York, 2000

LITERATURE

Moacyr dos Anjos, James Elkins, and Shelley Rice, *Vik Muniz: Incomplete Works* (Rio de Janeiro, 2003), p. 184

Pedro Corrêa do Lago, ed., *Vik Muniz, Obra Completa, 1987-2009, Catalogue Raisonné* (Rio de Janeiro, 2009), p. 261

\$ 50,000-70,000



22

THOMAS STRUTH

B. 1954

Mailänder Dom (Fassade), Mailand

chromogenic print, Diasec-mounted, framed, the photographer's label, signed in ink and with typed title, date, and edition number, on the reverse, 1998, no. 7 in an edition of 10

72¼ by 90¾ in. (183.4 by 229.6 cm.)

PROVENANCE

Marian Goodman Gallery, New York, 1999

LITERATURE

My Portrait - Thomas Struth (Tokyo: The National Museum of Modern Art, 2000), p. 129

Douglas Eklund, Ann Goldstein, Maria Morris Hambourg, and Charles Wylie, *Thomas Struth 1977-2002* (Dallas Museum of Art, 2002), p. 93

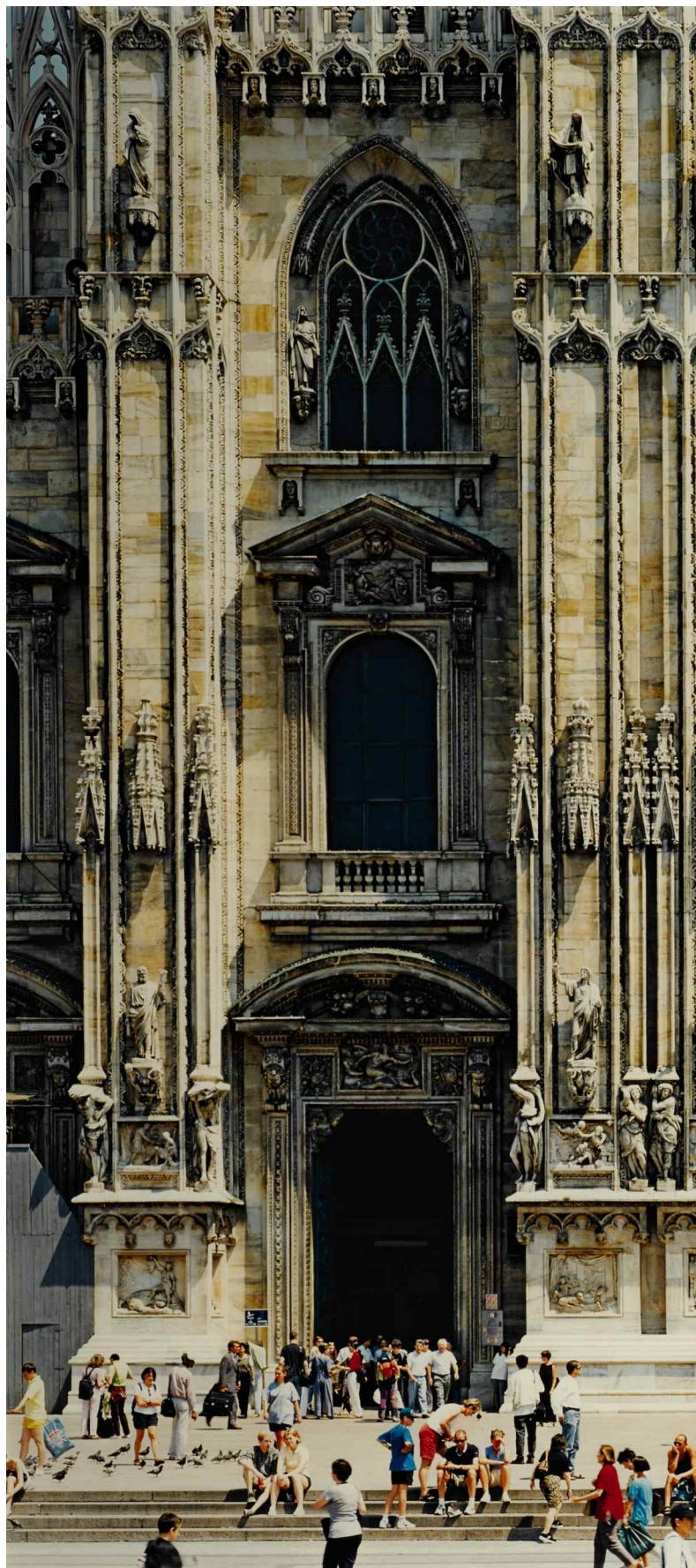
Hans Belting, Walter Grasskamp, and Claudia Seidel, *Museum Photographs: Thomas Struth* (Munich, 2005), p. 73

Thomas Struth (Museum of Contemporary Art Donnaregina of Naples, 2008), pp. 34-5 and 37

Anette Kruszynski, Tobia Bezzola, and James Lingwood, eds., *Thomas Struth: Photographs 1978-2010* (New York, 2010), p. 88

\$ 300,000-500,000

(continued)





"My own work is about different situations in which people find themselves. About streets as public space, where specific and collective attitudes affect us every day, where architecture represents society and culture as the dynamic of the group. . . . About people visiting a historic monument as mass - tourists and yet as unique persons." (Thomas Struth, 'Artist's Statement,' *Carnegie International 1991*, Carnegie Museum of Art, 1991, vol. 1, p. 126).

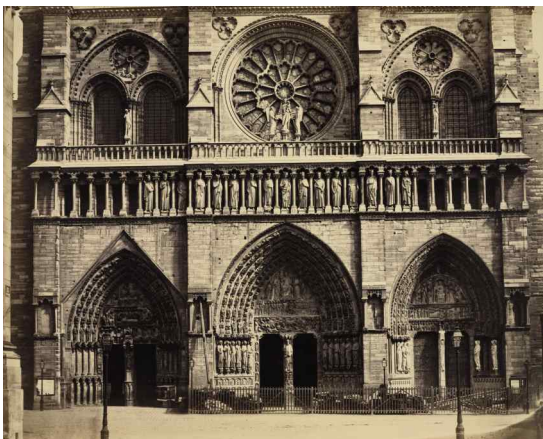
Mailänder Dom (Fassade), Mailand (Milan Cathedral Façade, Milan) is an unequivocal masterpiece from Thomas Struth's seminal 'Place of Worship' series and a culmination of the most salient elements of the photographer's previous photographs. Struth's notable past efforts included his early black-and-white images of barren street scenes in Europe and New York in the 1970s and 1980s, which were heavily influenced by his studies with Bernd and Hilla Becher at the Kunstakademie Düsseldorf (see Lot 1). In his subsequent 'Museum Photographs' series (1989-1990), Struth trained his camera on anonymous gallery visitors and began an in-depth exploration of the complex interconnection between art, the artist, and the voyeur. While working on 'Museum Photographs,' the German-born Catholic Struth lived in Italy and experienced firsthand the strong connection between painting and religion.

In ruins or splendor, the architecture of religious sites was not only a key component of Old Master painting but also of immediate interest to photographers upon the medium's invention. The composition of Struth's 20th century *Mailänder Dom (Fassade), Mailand (Milan Cathedral Façade, Milan)* evokes Louis-Auguste Bisson and Auguste-Rosalie Bisson's 19th century view of *Cathedral of Notre Dame, Paris (circa 1853)* (cf. Image A). Both photographs share a frontal, imposing, and somewhat claustrophobic composition that triumphs the old and minimizes modernity.

Unlike the Bisson Frères's figureless architectural study, Struth's depiction of the Milan Cathedral is teeming with life, from the people seated on the stairs to the man on his cell phone to the tourist photographing the façade. Struth illustrates everyday life in the shadows of the cathedral just as the Milanese painter Carlo Canella had done a century prior (cf. Image B). Like other artists working in the *capriccio*, or architectural fantasy tradition of landscape painting, Canella and Struth show the cathedral as a backdrop for a lively, spirited city life. Through Struth's lens, however, the Milan Cathedral is no mere backdrop. The massive marble façade looming over the crowd and possessing three-fourths of the picture plane becomes a key character in this photograph, a witness to nearly seven centuries of history juxtaposed with the present.

Struth's monumental, commanding color photographs from this period are now his recognizable calling card. With *Mailänder Dom*, Struth became a leading figure of a new form of photography, one that could realistically claim to take the baton from historical painting by confronting antiquated modes of expression and depicting cityscapes with a rigorous, modern aesthetic.

Prints of this image have been featured in nearly every major exhibition and publication on Struth's work to date. The Metropolitan Museum of Art, New York, one of the great repositories of Struth's photographs, acquired a print of this image in 2000, and celebrated this image in advertisements for the photographer's recent 2014-15 retrospective.



© The Museum of Modern Art, New York. Object number 339.1981

Image A: Louis-Auguste Bisson with Auguste-Rosalie Bisson, *Cathedral of Notre Dame, Paris (detail of facade)*, c. 1853, Albumen silver print from a glass negative, 14⁷/₁₆ x 17¹³/₁₆ in. (36.6 x 45.3 cm.). The Museum of Modern Art, New York. Acquired through the generosity of Robert B. Menschel.



© Artgate Fondazione Cariplo, Milan. Inventory: FCIP 0043

Image B: Canella Carlo (1800-1877), *View of the Church of Santa Maria della Pace in Milan*, 1860 - 1865, Oil painting on canvas, 22³/₈ by 33⁷/₈ in. (69.5 x 86 cm.). Collezione Fondazione Cariplo, Milan.



(DETAIL)



24

24

GREGORY CREWDSON

B. 1962

Untitled, Winter (Bed of Roses)

digital chromogenic print, flush-mounted, a Luhring Augustine gallery label, signed in ink and with typed title, date, and edition number, on the reverse, framed, 2005, no. 3 in an edition of 6 57 by 88 in. (144.7 by 223.5 cm.)

PROVENANCE

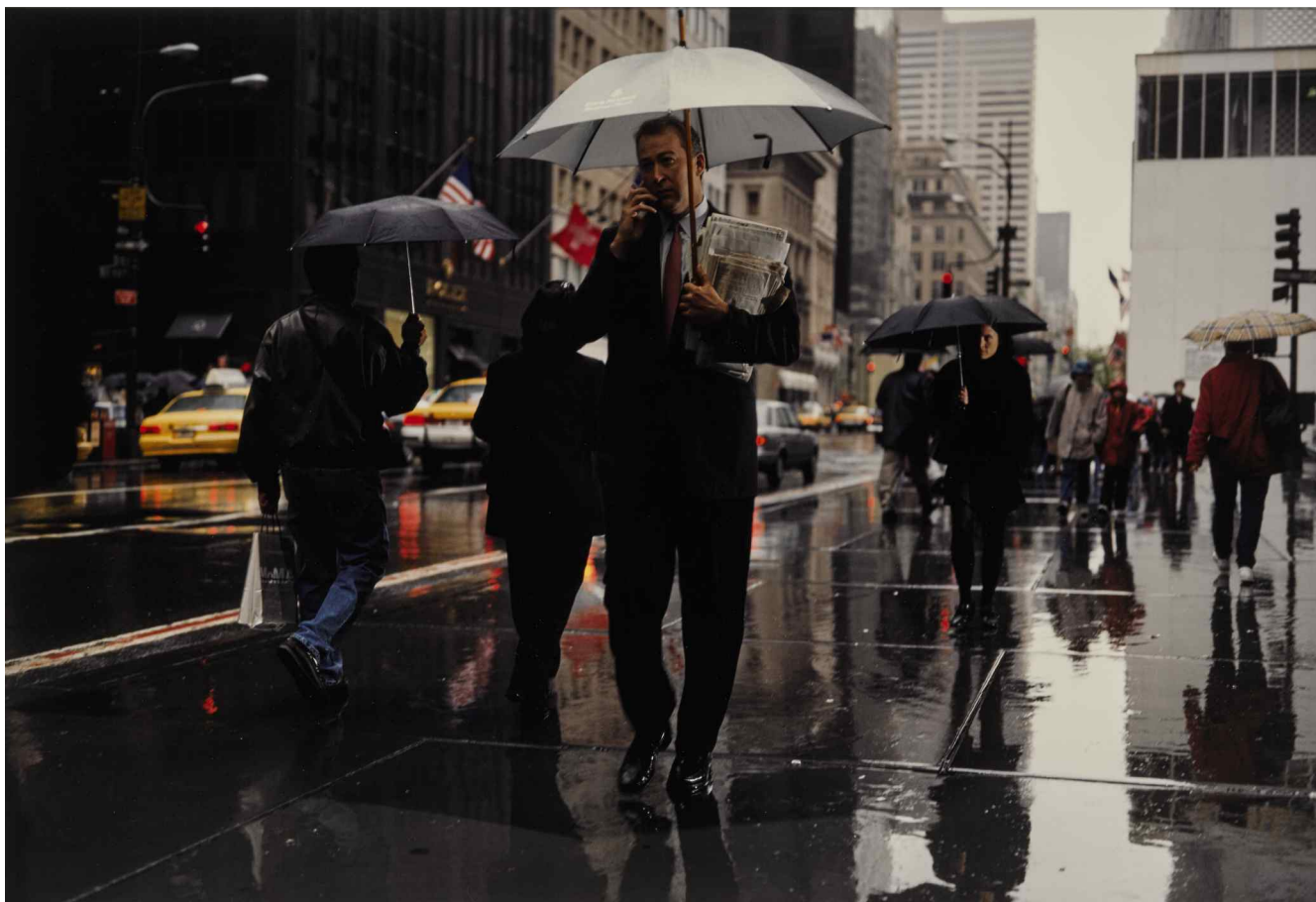
Luhring Augustine, New York, 2005

LITERATURE

Stephen Berg, ed., *Gregory Crewdson: 1985 - 2005* (Berlin, 2005), pl. 63

Gregory Crewdson, *Beneath The Roses* (New York, 2008), unpaginated

\$ 15,000-25,000



25

25

PHILIP-LORCA DICORCIA

B. 1951

New York

chromogenic print, flush-mounted, signed in ink on the reverse, framed, Pace Wildenstein gallery labels on the reverse, 1998, one from an edition of 15 25½ by 37½ in. (64.8 by 95.3 cm.)

PROVENANCE

Pace/MacGill Gallery, New York, 1998

EXHIBITED

New York, Pace Wildenstein, *Philip-Lorca diCorcia: Photographs*, November 1998 - January 1999

LITERATURE

Philip-Lorca diCorcia (New York/Bielefeld, 2013), p. 191

\$ 10,000-15,000

RICHARD LEAROYD

B. 1966

Tatiana in Black Slip 2

unique Ilfochrome print, flush-mounted to aluminum, framed, signed in ink and a McKee Gallery label, with typed title and date, on the reverse, 2012
58 by 48 in. (147.3 by 122 cm.)

PROVENANCE

McKee Gallery, New York, 2012

“One thing that this process, at best, can do is to translate weight, density, and mass—not only in a physical sense, but in a more psychological way. When a picture is successful, the mental state of the sitter seems to radiate from that person’s physicality. . . . For me, in my work, the implication or meaning of this shift between extreme sharpness and blur is an emerging and submerging of a person’s consciousness, and emphasis of their immediate presence.”

(Richard Learoyd, *Aperture*, No. 199, 2010, retrieved from <http://aperture.org/blog/interview-richard-learoyd-archives/>).

This luminous portrait exemplifies Richard Learoyd’s inimitable ability to render both his sitter’s physicality and emotions in ethereal, crystalline detail. At a distance, Learoyd’s photographs could easily be mistaken for photorealist paintings. He selects his subjects for their timelessness and they often exhibit radiant Victorian-era beauty. Unlike in paintings or in modern digital photography, however, Learoyd’s intense focus and narrow depth of field render images that do not become pixilated upon close inspection.

Learoyd creates his unique larger-than-life photographs by employing the pre-photographic technology of the camera obscura. Two rooms in Learoyd’s London studio are transformed into a camera: he seals one room from light completely, except for the aperture of his lens which, when opened, admits an inverted and laterally-reversed image of his sitter posed in the adjacent room onto an oversized sheet of cibachrome or ilfocrome paper tacked to the wall. The print is then immediately chemically treated and dried, a process which takes approximately 18 minutes. The resulting photographs, unique direct-camera images, show tremendous detail on a monumental scale.

Learoyd’s photographs were the subject of *Richard Learoyd: Dark Mirror* at the Victoria and Albert Museum, London (2015–16) and *Richard Learoyd: In the Studio* at the J. Paul Getty Museum, Los Angeles, and at the Nelson-Atkins Museum of Art, Kansas City (2016-17). In addition to the aforementioned institutions, his photographs are in the collections of The Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; the Tate, London; and Fundación MAPFRE, Madrid.

\$ 30,000-50,000





27

27

HIROSHI SUGIMOTO

B. 1948

'Lake Superior, Cascade River'

title, edition '14/25,' and number '428' blindstamped in the margin, mounted, signed in pencil on the mount, framed, a Sonnabend Gallery label on the reverse, 1995
16¾ by 21⅜ in. (42.5 by 54.3 cm.)

PROVENANCE

Sonnabend Gallery, New York, 1996

\$ 15,000-25,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



28

28

HIROSHI SUGIMOTO

B. 1948

Empire State Building (Shreve Lamb & Lamb)

edition '4/25' and number '913' blindstamped in the margin, mounted, signed in pencil on the mount, framed, a Sonnabend Gallery label on the reverse, 1997
23 by 18½ in. (58.4 by 47 cm.)

PROVENANCE

Sonnabend Gallery, New York, 1998

LITERATURE

Francesco Bonami *et al.*, *Sugimoto: Architecture* (Chicago, 2003), p. 71

\$ 18,000-25,000

CINDY SHERMAN

B. 1954

Untitled #415

chromogenic print, flush-mounted, framed, signed, dated, and editioned '1/6' in ink, Metro Pictures and The Ames Collection, New York, labels on the reverse, 2004
68 $\frac{7}{8}$ by 45 $\frac{3}{8}$ in. (175 by 115.3 cm.)

PROVENANCE

Metro Pictures, New York, 2004

EXHIBITED

New York, Metro Pictures, *Cindy Sherman*, May - June 2004

LITERATURE

Eva Respini, *Cindy Sherman* (New York: The Museum of Modern Art, 2012), pl. 144

Cindy Sherman: Clowns (Munich, 2012), unpaginated

Paul Moorhouse, *Cindy Sherman* (London, 2014), p. 136

\$ 180,000-250,000

In 2003, in the wake of the national trauma of September 11, Cindy Sherman embarked on a new and bold series. *Clowns*, Sherman's first series since 2001, consisted of 18 self-portraits. In each photograph, Sherman transformed herself into a different clown, attempting to embody a host of collective American phobias in the years following the disaster. Inspired by circus posters, Sherman disguised herself with heavily painted facial features and vintage clothes. As she explained in a 2004 interview, her 'pictures are supposed to look as if they were simply cut out of an advertisement for circus, with a stiff and artificial pose to sell the idea of the funny clown although [her] clowns are anything but funny' (Cindy Sherman, quoted in 'No Make-Up. An Interview with Cindy Sherman, by Isabelle Graw,' *Cindy Sherman: Clowns*, p. 55).

In these sinister and arresting portraits, Sherman exaggerates the contemporary popular depiction of the menacing clown, with a painted face that obscures a true, malicious intent or dark emotion. In *Untitled #145*, she does so with three subtle references: the face paint, similar to that of *Batman*'s supervillain The Joker; a bowler hat and straitjacket-like belt, reminiscent of those worn by the ultra-violent gang in Stanley Kubrick's *A Clockwork Orange*; and the nearly black background, an anomaly for this series in which she usually posed in front of a psychedelic backdrops. The present clown holds not a lighthearted balloon animal, but rather an unidentified pink drink which looks more like Pepto-Bismol or poison than soda fit for children. As she did in her earlier series (such as *Headshots*, Lots 17 and 45), Sherman remains just visible enough underneath her makeup and clothes, reminding us that outward expression and inner psychology are not so distant from each other.

This series was first exhibited at Metro Pictures Gallery in New York in 2004 and quickly became one of her most iconic. At the time of this writing, no other print of this image is believed to have been offered at auction.





30

30

FLORIAN MAIER-AICHEN

B. 1973

Le Tour de France dans les Pyrénées (II)

chromogenic print, flush-mounted to aluminum, signed, dated, and editioned '5/6' in ink and with a 303 Gallery label on the reverse, framed, 2005
36½ by 28¾ in. (92.7 by 73 cm.)

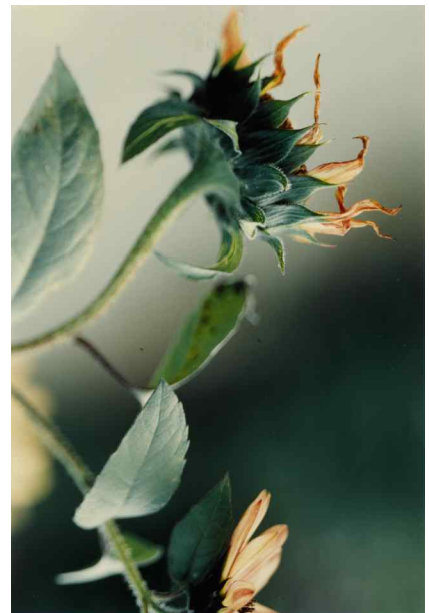
PROVENANCE

303 Gallery, New York, 2006

EXHIBITED

New York, 303 Gallery, *Florian Maier-Aichen*, January - February 2006

\$ 6,000-9,000



31

31

THOMAS STRUTH

B. 1954

Pflanzen, Nr. 22, 35, 67 and 70

a group of 4 chromogenic prints, each framed, the photographer's label, signed in pencil and with typed title, date, and edition number, 2 with a Galerie Max Hetzler label and 2 with a Marian Goodman Gallery label on the reverse, 1992-93, each from an edition of 10 (4)
Each approximately 22¾ by 15½ in. (57.8 by 38.4 cm.)

PROVENANCE

Marian Goodman Gallery, New York, 2003: *Rote Gladiolen - No. 22, Winterthur*, 1992 and *Alte Sonnenblumen - No. 67, Winterthur*, 1992

Galerie Max Hetzler, Berlin, 2005: *Hängende Kirschwäuze - Nr. 70, Düsseldorf*, 1993 and *Kirschblüten mit grünen Blättern - Nr. 35, Düsseldorf*, 1993

LITERATURE

Dieter Schwarz, *Thomas Struth, Dandelion Room* (New York/Munich, 2001), unpaginated

\$ 10,000-15,000



32

32

HIROSHI SUGIMOTO

B. 1948

'Queen Victoria'

title and edition '8/25' blindstamped in the margin, mounted, signed in pencil on the mount, framed, a Sonnabend Gallery label on the reverse, 1994
16½ by 21⅛ in. (41.9 by 53.6 cm.)

PROVENANCE

Sonnabend Gallery, New York, 2002

\$ 7,000-10,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



33

33

HIROSHI SUGIMOTO

B. 1948

'Golden Eagle'

title, date, edition '5/25,' and number '138' blindstamped in the margin, mounted, signed in pencil on the mount, framed, 1994
16¾ by 21¾ in. (42.5 by 54.3 cm.)

PROVENANCE

Sonnabend Gallery, New York, 2002

LITERATURE

Hiroshi Sugimoto (Berlin, 2005), p. 59

\$ 8,000-12,000

THOMAS STRUTH

B. 1954

Gerhard Richter 1, Köln

chromogenic print, Diasec-mounted, framed, the photographer's label, signed in pencil and with typed title, date, and edition number, on the reverse, 1993, no. 5 in an edition of 10
31⁵/₈ by 23 in. (80.3 by 58.4 cm.)

PROVENANCE

Marian Goodman Gallery, New York, 1998

LITERATURE

Thomas Struth, *Still* (Munich, 1998), p. 93

Thomas Weski, Norman Bryson, and Benjamin H.D. Buchloh, *Thomas Struth: Portraits* (Munich, 2001), p. 49

\$ 40,000-60,000

In 1993, when he took the present portrait of Gerhard Richter, Thomas Struth was already well recognized for his contributions to contemporary photography through series such as *Family Portraits* and *Museum Photographs*. The two met at Kunstakademie Düsseldorf where Struth was a student of Richter's in the 1970s. Richter encouraged Struth to leave painting and instead study photography under Bernd and Hilla Becher. The Bechers would greatly influence Struth's work, not only by their formal approach to composition but also through their unconventional lessons. Rather than restricting study to solely photography, they encouraged their students to discuss politics, literature, film and journalism, thus emphasizing the inevitable cross-pollination between these modes of expression.





35

35

JOEL STERNFELD

B. 1944

Wet 'n Wild Aquatic Theme Park, Orlando,
Florida, September 1980

chromogenic print, flush-mounted, framed, a Luhring
Augustine gallery label, signed in ink and with typed title, date,
and edition number, on the reverse, 1980, printed in 2003, no.
3 in an edition of 10
42 by 52½ in. (106.7 by 133.3 cm.)

PROVENANCE

Luhring Augustine, New York, 2003

LITERATURE

Joel Sternfeld, *American Prospects* (New York, 2003), cover
and pl. 40

\$ 10,000-15,000



36

36

STEPHEN SHORE

B. 1947

Merced River, Yosemite National Park,
California, August 13, 1979

chromogenic print, flush-mounted to aluminum, signed and
editioned '7/8' in ink and a 303 Gallery label, with typed title
and date, on the reverse, framed, 1979, printed in 2000
35 $\frac{7}{8}$ by 45 in. (91.2 by 114.2 cm)

PROVENANCE

303 Gallery, New York, 2003

LITERATURE

Stephen Shore, *Uncommon Places: The Complete Works* (New
York, 2004), p. 169

Christy Lange, Michael Fried, and Joel Sternfeld, eds., *Stephen
Shore* (New York, 2007), p. 111

\$ 20,000-30,000



37



38

37

THOMAS RUFF

B. 1958

Portrait (L. Hoffman)

chromogenic print, Diasec-mounted, signed, dated, and editioned '2/4' in pencil on the reverse, framed, 1989
80½ by 62 in. (204.5 by 157.5 cm.)

PROVENANCE

303 Gallery, New York, 1998

\$ 25,000-35,000

38

RINEKE DIJKSTRA

B. 1959

Odessa, Ukraine, August 10, 1993

chromogenic print, flush-mounted to aluminum, framed, signed and dated on a label, and with a Marian Goodman Gallery label on the reverse, 1993, printed in 2001, no. 3 in an edition of 6
45¾ by 36¾ in. (116.2 by 93.3 cm.)

PROVENANCE

Marian Goodman Gallery, New York, 2001

\$ 20,000-30,000



39

39

RICHARD MISRACH

B. 1949

'Encrusted Tracks, Bonneville Salt Flats'

chromogenic print, signed, titled, dated, and editioned '2/25'
in ink in the margin, framed, a Robert Mann Gallery label on the
reverse, 1992, printed in 1996
18 $\frac{1}{8}$ by 22 $\frac{7}{8}$ in. (46 by 58.1 cm.)

PROVENANCE

Robert Mann Gallery, New York, 1997

LITERATURE

Wilkes Tucker, *Crimes and Splendors: The Desert Cantos of
Richard Misrach* (Houston, Museum of Fine Arts, 1996), p. 152

\$ 5,000-7,000



40

40

MATTHEW BARNEY

B. 1967

Cremaster 2: The Executioner's Step

chromogenic print, in an acrylic artist's frame, signed and dated in ink and with the photographer's crest engraved and a Barbara Gladstone Gallery label on the reverse, 1999, no. 2 in an edition of 6
50 by 40 in. (127 by 101.6 cm.)

PROVENANCE

Barbara Gladstone Gallery, New York, 1999

LITERATURE

Nancy Spector, *Matthew Barney: The Cremaster Cycle* (New York, 2003), p. 233

\$ 25,000-35,000

THOMAS STRUTH

B. 1954

Iglesia de San Francisco, Lima, Peru

chromogenic print, Diasec-mounted, framed, the photographer's label, signed in ink and with typed title, date, and edition number, on the reverse, 2003, no. 3 in an edition of 10

72¾ by 94¾ in. (184.8 by 240.6 cm.)

PROVENANCE

Marian Goodman Gallery, New York, 2005

LITERATURE

Hans Belting, Walter Grasskamp, and Claudia Seidel, *Museum Photographs: Thomas Struth* (Munich, 2005), pp. 79 and 106

Anette Kruszynski, Tobia Bezzola, and James Lingwood, eds., *Thomas Struth: Photographs 1978-2010* (New York, 2010), pp. 91 and 205

\$ 60,000-90,000





ELGER ESSER

B. 1967

Drome, Frankreich

chromogenic print, Diasec-mounted, framed, the photographer's label, signed in ink and with typed titled, date, and edition number, and a Sonnabend Gallery label on the reverse, 1999, no. one in an edition of 5

47 by 61½ in. (119.4 by 156.2 cm.)

PROVENANCE

Sonnabend Gallery, New York, 1999

LITERATURE

Elger Esser (Munich, 2001), p. 23

\$ 30,000-50,000







43

43

SZE TSUNG LEONG

B. 1970

New Fengdu, Chongqing Municipality

chromogenic print, flush-mounted to aluminum, the photographer's label, signed and editioned 'five' in ink and with typed title and date, on the reverse, framed, a Yossi Milo Gallery label on the reverse, 2003, no. 5 in an edition of 10 plus 2 artist's proofs
32 by 40 in. (81.3 by 101.6 cm.)

PROVENANCE

Yossi Milo Gallery, New York, 2006

\$ 8,000-12,000



44

44

DAVID HOCKNEY

B. 1937

'Sitting in the Zen Garden at the Ryoanji Temple Kyoto'

collage of chromogenic prints, mounted to grey board, signed, titled, dated, and numbered '#19' in white ink on the mount, framed, 1983, no. 19 in an edition of 20
Overall 57 by 46 in. (144.8 by 116.8 cm.)

PROVENANCE

Gallery Schlesinger-Boisante, New York, 1988

LITERATURE

Lawrence Weschler, *David Hockney: Cameraworks* (New York, 1984), pl. 103

\$ 15,000-25,000

CINDY SHERMAN

B. 1954

Untitled #353

chromogenic print, flush mounted, signed, dated, and
editioned '2/6' in ink on the reverse, framed, Metro Pictures
and The Ames Collection, New York, labels on the reverse,
2000
36 by 24 in. (91.4 by 61 cm.)

PROVENANCE

Metro Pictures, New York, 2001

EXHIBITEDNew York, Metro Pictures, *Cindy Sherman*, November 2000 -
January 2001**LITERATURE**Eva Respini, *Cindy Sherman* (New York: The Museum of
Modern Art, 2012), p. 152*Cindy Sherman* (Berlin, 2015), p. 35*Cindy Sherman. Imitations of Life* (Munich/London/New York,
2016), p. 112Abigail Solomon-Godeau, *Photography After Photography.
Gender, Genre, History* (Durham, 2017), p. 202

A print of this image is in the collection of The Broad, Los
Angeles. At the time of this writing, no other print of this image
believed to have been offered at auction.

\$ 50,000-70,000

“They were criticized as if I was making fun of these people. But I empathize with these characters. Some of the most pitiful little characters in that series, my heart goes out to them. I just adore them. . . . I definitely had people coming to me and say, “I know you did me in here somewhere. I’m not sure in which one, but I’m in here”

(Cindy Sherman, quoted in ‘Cindy Sherman and John Waters: A Conversation,’ *Cindy Sherman*, The Museum of Modern Art, 2012, p. 78).





46

46

THOMAS STRUTH

B. 1954

'The Schäfer Family, Düsseldorf'

chromogenic print, mounted, signed, titled, dated, and editioned '3/10' in ink on the reverse, framed, Marian Goodman Gallery and Independent Curated Incorporated, New York, exhibition labels on the reverse, 1990
25 by 31½ in. (63.5 by 80 cm.)

PROVENANCE

Marian Goodman Gallery, New York, 1998

EXHIBITED

Ridgefield, Aldrich Museum of Contemporary Art, *German Photography: Documentation and Introspection*, October, 1990 - January 1991

Middletown, Wesleyan University, January - March 1992

New York, Zabriskie Gallery, May - June 1992

Greenwich, Bruce Museum, May - June 1995

Charlottesville, Bayly Museum, September - October 1995

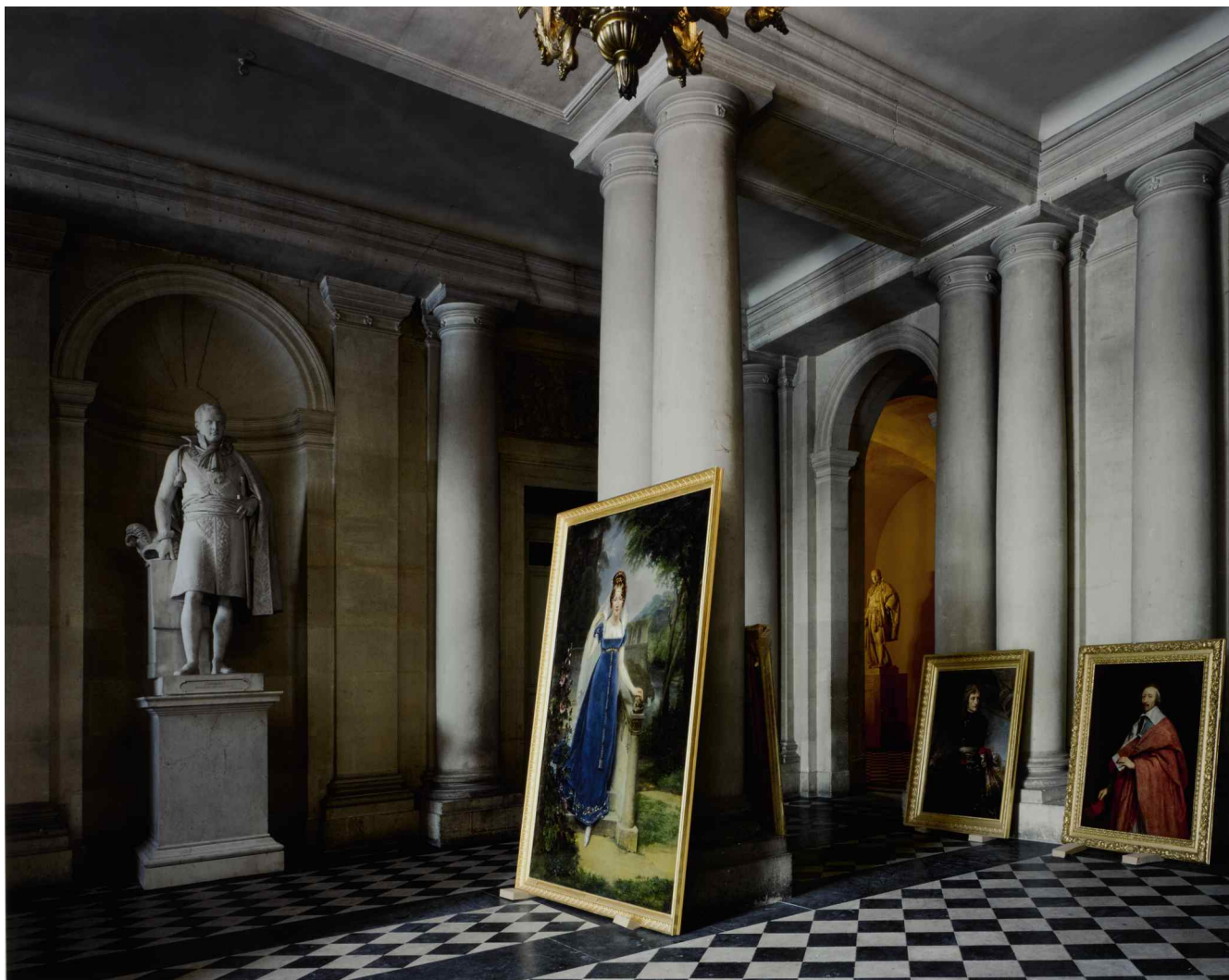
Ontario, Oakville Galleries, November 1995 - January 1996

LITERATURE

Thomas Struth, *Portraits* (New York, 1990), pl. 8

Thomas Struth, *Familienleben/Family Life* (Cologne, 2008), p. 41

\$ 8,000-12,000



47

47

ROBERT POLIDORI

B. 1951

Vestibule, (73) AMI.01.009, Salles Empire, Aile du Midi - R.d.C., Versailles

digital chromogenic print, flush-mounted to aluminum, an Edwynn Houk Gallery, New York, label, signed in ink and with typed title, date, and edition number, on the reverse, framed, 1985, printed later, no. 4 in the edition of 10
32½ by 41 in. (82.5 by 104.1 cm.)

LITERATURE

Jean-Marie Perouse de Montclos and Robert Polidori, *Versailles* (London, 1991), p. 289

Robert Polidori, *Parcours Muséologique Revisité* (Göttingen, 2009), Vol. 1, p. 107

\$ 20,000-30,000



48

48

CANDIDA HÖFER

B. 1944

Stiftsbibliothek Klosterneuberg III

chromogenic print, flush-mounted, framed, the photographer's label, signed in ink and with typed title and edition number, and a Sonnabend Gallery label on the reverse, 2003, no. 4 in an edition of 6

53½ by 46½ in. (135.9 by 118.1 cm.)

PROVENANCE

Sonnabend Gallery, New York, 2005

LITERATURE

Umberto Eco, *Candida Höfer: Libraries* (Munich, 2014), p. 133

\$ 20,000-30,000



49

49

ROBERT POLIDORI

B. 1951

Salle de Crimée Sud, (99) ANR.02.036,
Salles de l'Afrique, Aile du Nord - 1er étage,
Versailles

digital chromogenic print, flush-mounted to aluminum, an
Edwynn Houk Gallery, New York, label, signed in ink and with
typed title, date, and edition number, on the reverse, framed,
1985, printed later, no. 2 in the edition of 10
32½ by 41¾ in. (82.5 by 106 cm.)

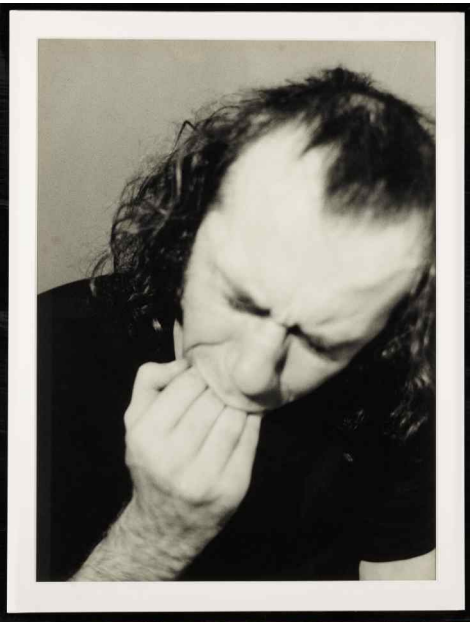
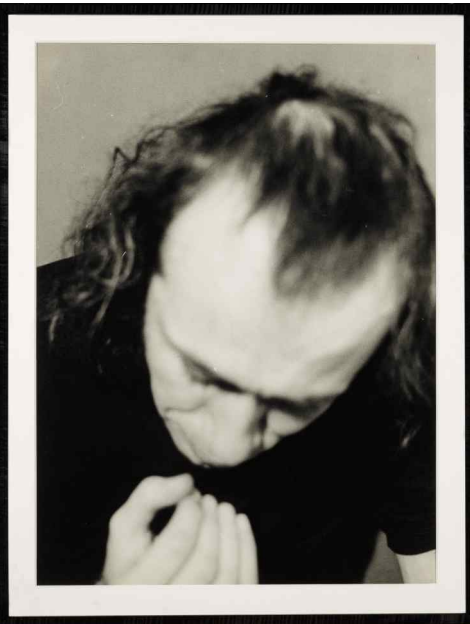
LITERATURE

Robert Polidori, *Parcours Muséologique Revisitée* (Göttingen,
2009), Vol. 1, p. 117

\$ 20,000-30,000

POSTWAR & CONTEMPORARY PHOTOGRAPHS

LOTS 50-94





51

50

PROPERTY OF VARIOUS OWNERS

VITO ACCONCI

1940-2017

'Hand & Mouth' (Film Stills & Text)

a unique sequence of 2 film stills and one text panel from 3 *Adaptation Studies (Hand & Mouth)*, each flush-mounted, initialed, titled, dated, annotated, and numbered sequentially in pencil on the reverse, framed, 1970 (3)
 Film stills 40 by 29½ in. (101.6 by 74.9 cm.)
 Text panel 29½ by 29¾ in. (74.9 by 75.6 cm.)

PROVENANCE

Steven Kasher Gallery, New York, 1996

Collection of Henry Buhl

Sotheby's New York, *A Show of Hands: Photographs from the Collection of Henry Buhl*, 13 December 2012, Sale 8886, Lot 349

EXHIBITED

Amsterdam, Stedelijk Museum, *Vito Acconci: Headlines & Images*, November 1978 - January 1979

\$ 8,000-12,000

51

HELENA ALMEIDA

B. 1934

'Inhabited Drawing'

a unique object, overpainted with black ink, stitched with black acrylic thread, and signed and dated in ink on the image, flush-mounted to Masonite, in the artist's frame, titled and dated in ink, and with the photographer's stamp and Galerije Grada, Zagreb, labels on the reverse, 1975
 Overall 10 by 21½ in. (25.4 by 54.6 cm.)

PROVENANCE

Quadra Galeria, Rio de Janeiro, 1988

\$ 10,000-15,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.

PROPERTY FROM THE COLLECTION OF DALE & DOUG ANDERSON

VIK MUNIZ

B. 1961

Beggars #1 (from *Beggars after Rembrandt*)

signed, dated, and editioned '9/10' in pencil on the reverse, framed, a Brent Sikkema Gallery, New York, label on the reverse, 2001 (*Catalogue Raisonné*, p. 363; *Reflex*, p. 57)
23 by 17¼ in. (58.4 by 43.8 cm.)

PROVENANCE

Sikkema Jenkins & Co., New York

\$ 6,000-9,000



52

PROPERTY OF VARIOUS OWNERS

SHIRIN NESHAT

B. 1957

'Guardians of the Revolution'

overpainted with black paint, signed, titled, and editioned '9/10' in ink on the reverse, D'Amelio Terras Gallery, New York, labels on the reverse of the mat and frame, framed, 1994
12 by 10⅞ in. (30.5 by 26.3 cm.)

LITERATURE

Shirin Neshat (Turin, 2002), p. 83

\$ 10,000-15,000



53

SOPHIE CALLE

B. 1953

Dream Wedding (from *True Stories*)

a diptych comprised of a Cibachrome print and a gelatin silver print, each flush-mounted to aluminum, framed, 2001, no. 2 in an edition of 5 (2)

Photograph 43 by 63 in. (109.2 by 160 cm.)

Text panel 15¾ by 15¾ in. (40 by 40 cm.)

\$ 10,000-15,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.

I nearly got married to a man who had been posted to China for three years. That's a long time. Like a fiancée whose betrothed is bound for the front, I wanted to marry him on the runway at Roissy airport, just before he left. The groom would step up into the plane as I stood on the tarmac. The reception would be held without him and I would spend my wedding night alone. We set the date for October 7, 2000. Negotiations with the airport authorities, mayor's agreement to officiate, licence, guest list, dress - everything was ready. Until a letter from the state prosecutor arrived refusing permission. Weddings had to be celebrated on municipal premises, with two exceptions: hospital, in the likelihood of imminent death of one of the betrothed, or prison. So, town hall, jail, agony, these were our choices. Banal, radical or tragic. Still, on October 7, I did go to the airport to wear my dress, just once, and to grieve for our wedding. And I did go back home alone, as planned.

54



54



55

KOHEI YOSHIYUKI

B. 1946

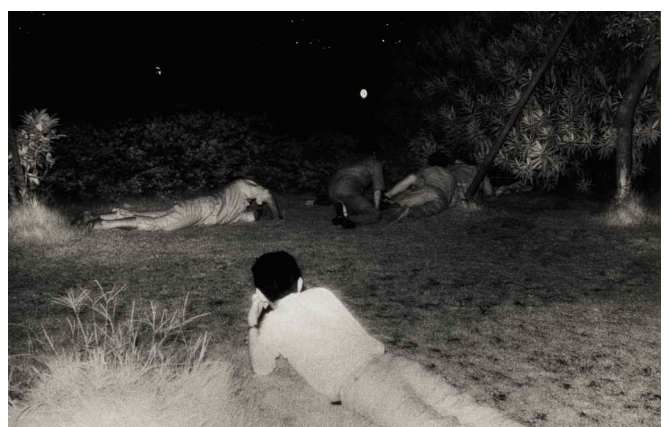
The Park

a group of 10 photographs, each signed and numbered in ink and stamped in red ink on the reverse, framed, 1971-73, printed later, each from an edition of 10 (10)
Each 12 $\frac{3}{8}$ by 18 $\frac{1}{4}$ in. (31.4 by 46.3 cm.)

Beginning in the 1970s, Kohei Yoshiyuki documented the clandestine tryst tradition in Tokyo's parks, training his camera not only on unsuspecting lovers but also on the voyeurs who watched "hidden" in the bushes. The 35mm camera, infrared film, and flash that Yoshiyuki used to photograph at night lend a noticeable snapshot quality to these images. Exhibited for the first time in Tokyo in 1979, *The Park* was initially published in 1980 and reedited in 2007. In *The Photobook: A History, Volume II*, Martin Parr considers *The Park* 'a brilliant piece of social documentation' (p. 296). Images from this series are in many museum collections, including The Museum of Modern Art, New York; the San Francisco Museum of Art; and the Museum of Fine Arts, Houston.

\$ 25,000-35,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.





56

56

VARIOUS ARTISTS

'Photography Portfolio II, Merce Cunningham Dance Company'

(New York: Carolina Nitsch, 2006, a total edition of 54), a portfolio of 8 photographic works by Darren Almond, Robert Gober, Richard Hamilton, Christian Marclay, Bruce Nauman, Ernesto Neto, Gabriel Orozco, and Terry Winters, all but one signed, dated, and editioned '12/40' in pencil or ink, 1992-2006, printed in 2006; together with the printed title, plate list, and acknowledgments, signed by Merce Cunningham in ink. Atlas folio, stamped beige cloth box
Various sizes to 30 by 39 in. (76.2 by 99.1 cm.)

\$ 10,000-15,000



56

57

PETER BEARD

B. 1938

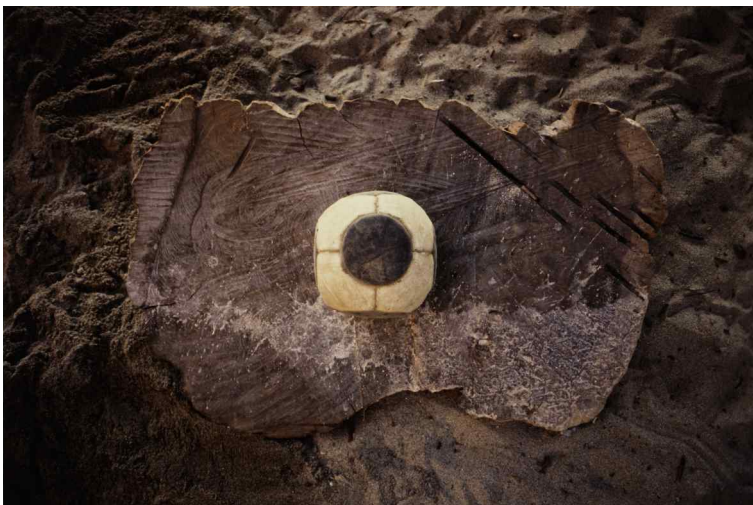
Hunting Cheetahs

a unique object, the photographer's hand print in blue ink on the image and in the margin, signed, dated, inscribed 'all best wishes' and 'Kenya, East Africa,' and annotated 'Last Word from Paradise' and with a quotation from Faulkner in blue ink in the margin, framed, 1960 (*End of the Game*, pp. 130-1)
12 by 17⁷/₈ in. (30.5 by 45.4 cm.)

PROVENANCE

Sotheby's New York, 16 October 2007, Sale 8349, Lot 267

\$ 15,000-25,000



56

58

PROPERTY FROM THE COLLECTION OF DALE & DOUG ANDERSON

SHIRIN NESHAT

B. 1957

Untitled (from *Passage*)

Cibachrome print, signed, dated, editioned '2/10,' and with series title in pencil on the reverse, mounted to acrylic, framed, 2001
19³/₄ by 24¹/₂ in. (50.2 by 62.2 cm.)

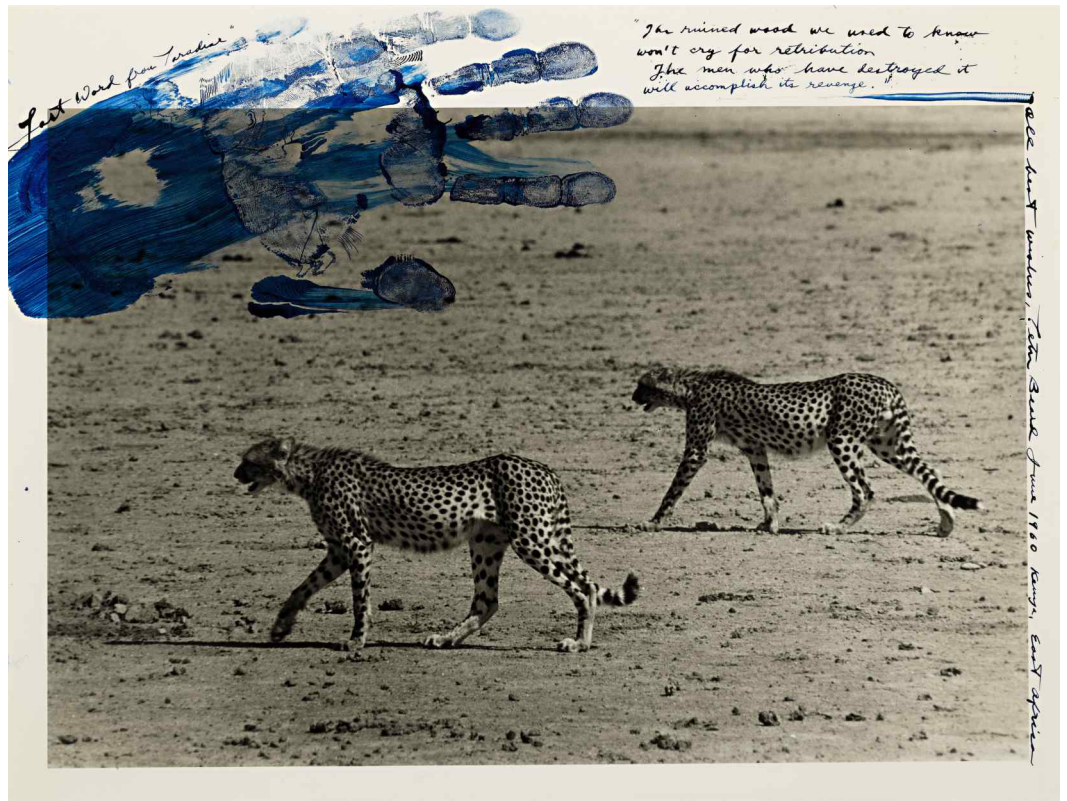
PROVENANCE

Barbara Gladstone Gallery, New York, 2002

LITERATURE

Shirin Neshat (Milan, 2002), p. 48

\$ 7,000-10,000



57



58

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



59

59

PROPERTY OF VARIOUS OWNERS

EDWARD BURTYNSKY

B. 1955

SOCAR Oil Fields #3, Baku,
Azerbaijan

chromogenic print, flush-mounted, signed on a label on the reverse, framed, a Nicholas Metivier Gallery label on the reverse, 2006, printed in 2009, no. one in an edition of 9
38⁵/₈ by 48¹/₂ in. (98.1 by 123.2 cm.)

PROVENANCE

Nicholas Metivier Gallery, Toronto, 2009

\$ 10,000-15,000

60

PROPERTY FROM THE COLLECTION OF DALE &
DOUG ANDERSON

MIKHAEL SUBOTZKY

B. 1981

Joseph Dlamini (Eye Test), Matsho
Tsmombeni Squatter Camp, South
Africa

inkjet print, signed, dated, and editioned '4/9' in
ink in the margin, framed, 2005
39³/₈ by 39³/₈ in. (100 by 100 cm.)

PROVENANCE

Goodman Gallery, Johannesburg/Cape Town,
2006

\$ 7,000-10,000

61

MIKHAEL SUBOTZKY

B. 1981

Lindiwe Mutoma (Female Detective),
Lusaka, Zambia

inkjet print, signed, dated, and editioned '3/9' in
pencil in the margin, framed, 2005
39¹/₈ by 39¹/₈ in. (99.4 by 99.4 cm.)

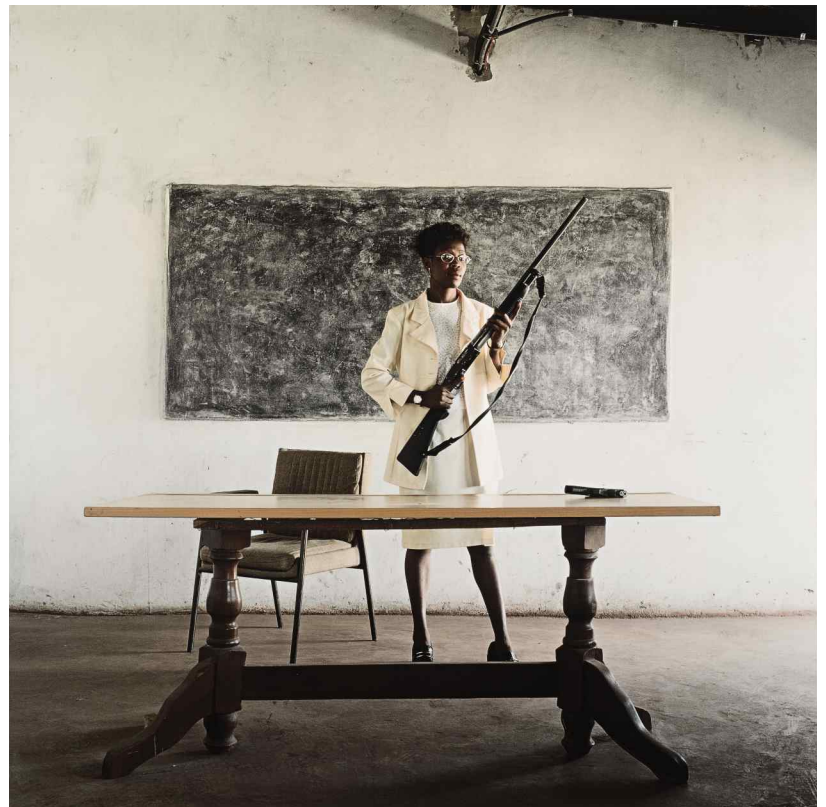
PROVENANCE

Goodman Gallery, Johannesburg/Cape Town,
2006

\$ 7,000-10,000



60



61



62

PROPERTY OF VARIOUS OWNERS

PHILIP-LORCA DICORCIA

B. 1953

A Storybook Life (The Complete Series)

the complete series of 76 chromogenic prints, each flush-mounted, the 'Storybook Life' stamp, signed, editioned '2,' and numbered sequentially in ink, on the reverse, 9 framed and 67 in a brown-lettered natural linen portfolio, 2003,

no. 2 in an edition of 4

Each approximately 11 by 16 $\frac{7}{8}$ in. (27.9 by 42.7 cm.) or the reverse

\$ 250,000-350,000

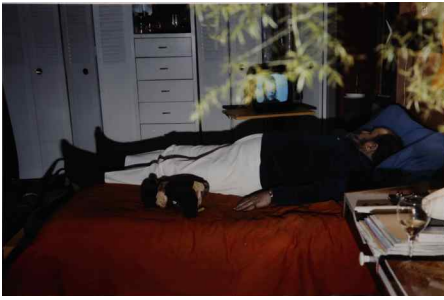
PROVENANCE

Pace/MacGill Gallery, New York, 2003

LITERATURE

Philip-Lorca diCorcia, *A Storybook Life* (Sante Fe, 2003) (the complete series)

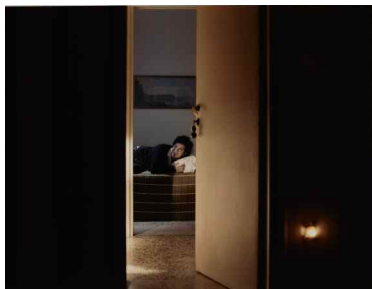
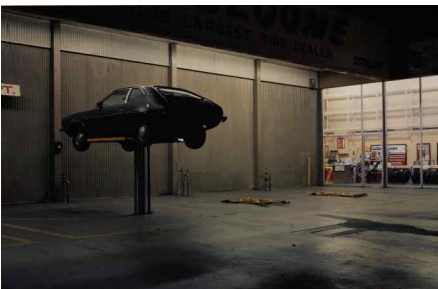
For *A Storybook Life*, Philip-Lorca diCorcia selected 76 photographs spanning three decades of his career. Meant to be viewed as a whole and in a specific order (as illustrated on pages 82-87), these images juxtapose banal and incongruous scenes to build a fable-like narrative of free association. Although diCorcia is most well-known for photographing strangers or hired actors, in *A Storybook Life* he deliberately selected relatives and friends as his subjects. *A Storybook Life* was issued in a limited edition of only four complete sets. As the series of 76 images is intended to be read as a whole, the photographs are not to be divided without prior consent of the photographer.



Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.











63

63

WALEAD BESHTY

B. 1976

Untitled (Inv# WB-09.526)

unique cyanotype, initialed and numbered '10309' in pencil on the reverse, mounted, framed, Wallspace Gallery, New York, and Shpilman Institute for Photography Collection labels on the reverse, 2009
11⁷/₈ by 7⁷/₈ in. (30 by 20 cm.)

PROVENANCE

Shpilman Institute for Photography Collection, Tel Aviv
Christie's Paris, 20 November 2015, Sale 4041, Lot 315

\$ 5,000-7,000

64

EILEEN QUINLAN

B. 1972

On the Line

chromogenic print, flush-mounted, signed in ink on a label and with Miguel Abreu Gallery, New York, and Shpilman Institute for Photography Collection labels on the reverse, framed, 2010, no. 2 in an edition of 3 plus 2 artist proofs
40¹/₄ by 29⁵/₈ in. (102.2 by 75.2 cm.)

PROVENANCE

Shpilman Institute for Photography Collection, Tel Aviv
Christie's Paris, 20 November 2015, Sale 4041, Lot 372

\$ 5,000-7,000

65

PROPERTY FROM THE COLLECTION OF DALE & DOUG
ANDERSON

BARBARA KASTEN

B. 1936

'Construct LB/5'

unique Polaroid Polacolor print, signed, titled, dated, and editioned '5/10' in ink in the margin, framed, 1982 (*Barbara Kasten: Stages*, p. 121)
9¹/₂ by 7¹/₂ in. (24.1 by 19.1 cm.)

PROVENANCE

Yancey Richardson Gallery, New York, 2006

\$ 3,000-5,000



64

PROPERTY OF VARIOUS OWNERS

GREGORY CREWDSON

B. 1962

Untitled (Squirrel and Eggs)

chromogenic print, flush-mounted to aluminum, framed, a signed, dated, and numbered artist's label on the reverse, 1997, no. 5 in an edition of 6 plus 2 artist's proofs 40 by 50 in. (101.6 by 127 cm.)

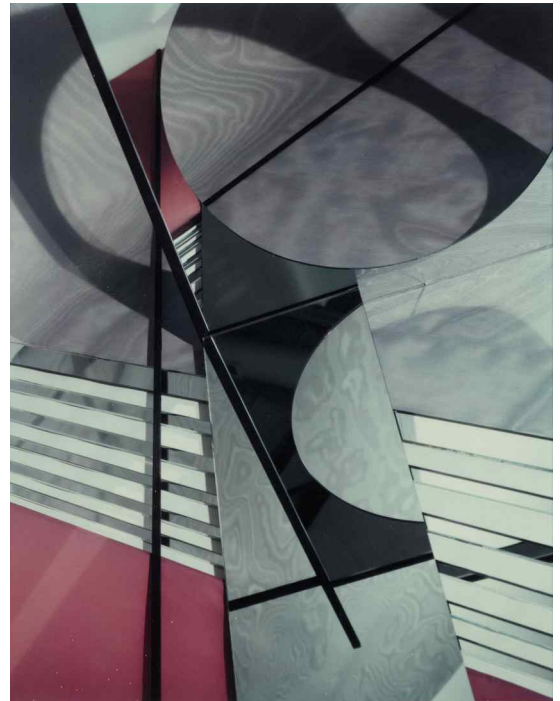
PROVENANCE

Luhring Augustine, New York, 2004

LITERATURE

Gregory Crewdson, *Dream of Life* (Salamanca, 1999), p. 62

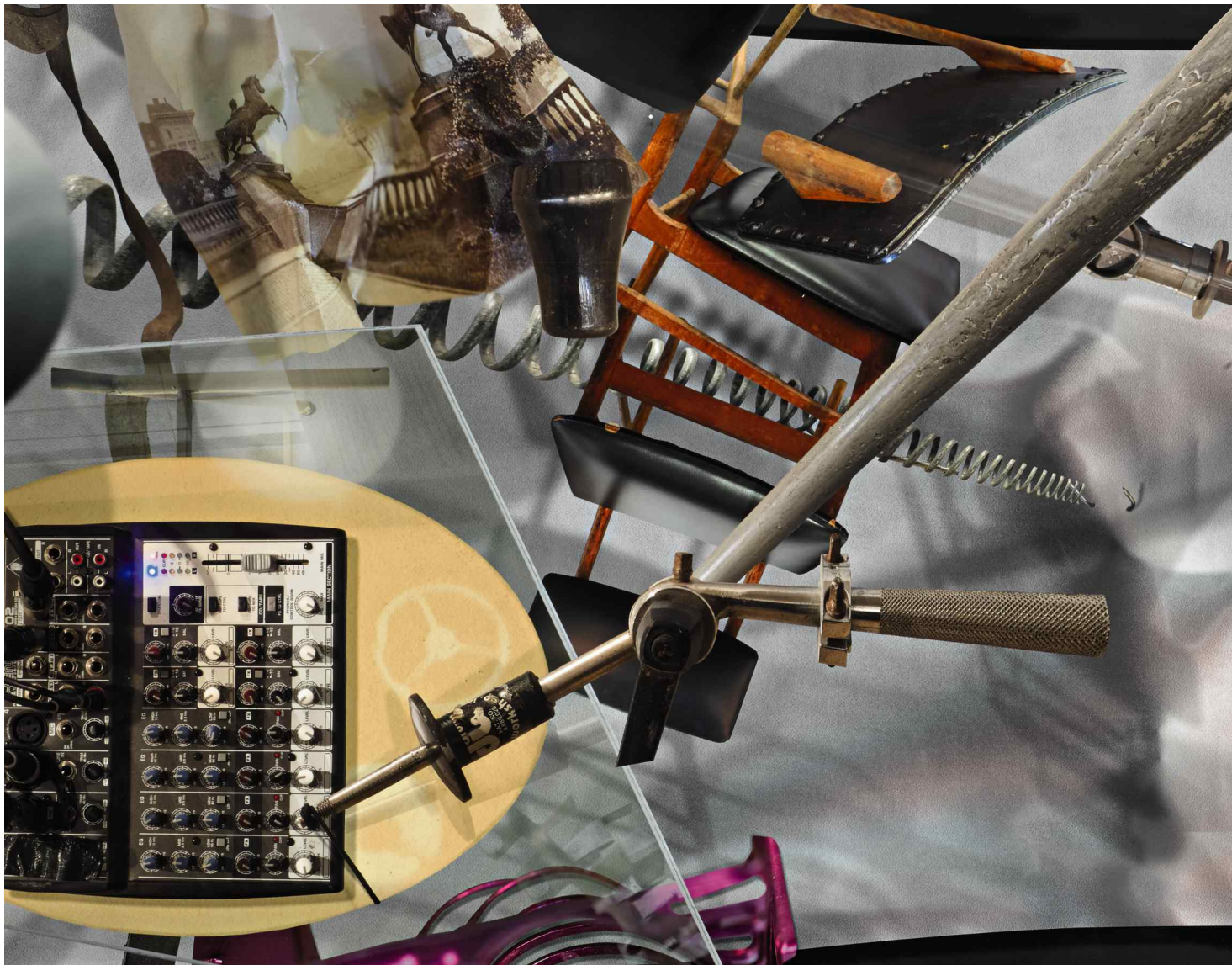
\$ 6,000-9,000



65



66



67

PROPERTY FROM THE COLLECTION OF DALE & DOUG
ANDERSON

ILIT AZOULAY

B. 1972

Red (from the series *Panic in Lack of Event*)

inkjet print, framed, 2013, no. 4 in an edition of 5; accompanied
by a signed Certificate of Authenticity and a signed label from
the Braverman Gallery, Tel Aviv-Jaffa (3)
39 by 98⁷/₈ in. (99 by 251 cm.)

LITERATURE

Ilit Azoulay, *Finally without End* (Berlin, 2014), pp. 26-7

\$ 18,000-22,000

This photograph comes from the collection of Dale & Doug Anderson. After years spent extensively collecting Native American and art made from glass, the New York and Palm Beach-based couple became enamored with contemporary photography, focusing primarily on non-American artists working at the turn of the 20th century. The Andersons have donated more than 1,500 works from their various collections to museums across the United States, including the Metropolitan Museum of Art, New York, and the Museum of Fine Arts, Boston. They co-founded in 2003 the Association of Israel's Decorative Arts.

Additional works from the collection of Dale & Doug Anderson can be found in lots 52, 58, 60-1, 65, 68, 74, 77-9, and 81-3.



67

In her 2013 series *Panic in Lack of an Event*, from which the present photograph comes, Ilit Azoulay critically dissects the act of artistic creation. The objects featured come from urban sites, her studio, and even the building of her representing dealer, Braverman Gallery in Tel Aviv. Every object pictured is selected purposely, photographed separately, and linked to the act of creation: from initial research in art books (the old photograph seen in the upper left), to the production of her photographs (a tripod at center), to exhibition (the lamp rack in the upper right). The final image is composed digitally as a large-scale panoramic photomontage that looks like apocalyptic chaos without hierarchy or scale. Out of context, these objects lose their initial function: the chairs are upside

down, there is no window behind the curtain, no film or slides can be projected on the torn, red screen. The composition quite literally shows the artistic explosion that the artist requires for her creation.

Born in 1972, Azoulay is recognized as one of the most influential international contemporary photographers. She was featured in the 2015 exhibition *Ocean of Images: New Photography* at the Museum of Modern Art, New York, and her works are also in the collections of the Centre Pompidou, Paris, the Hammer Museum, Los Angeles, and Museum of Fine Arts, Houston. Azoulay was nominated for the 2014 Rencontres d'Arles Discovery Award and the 2015 Prix Pictet for Photography.



68

68

PROPERTY FROM THE COLLECTION OF DALE & DOUG ANDERSON

SANDY SKOGLUND

B. 1946

'Revenge of the Goldfish'

Cibachrome print, signed, titled, dated, and editioned '9/30' in ink on the image, signed, titled, editioned '9/30,' and partially dated in pencil on the reverse, flush-mounted to Plexiglas, framed, a Castelli Graphics label on the reverse, 1980, printed in 1981
28¼ by 35¾ in. (71.8 by 90.8 cm.)

LITERATURE

Sandy Skoglund, *Reality Under Siege: A Retrospective* (New York, 1998), p. 43

\$ 25,000-35,000

69

PROPERTY OF VARIOUS OWNERS

LAURIE SIMMONS

B. 1949

The Instant Decorator (Red & White Kitchen)

Vibrachrome print, front-mounted to acrylic, signed, titled, dated, editioned '4/5,' and numbered 'LS#357' in ink and with the photographer's label on the reverse, framed, a Margo Leavin Gallery, Los Angeles, label on the reverse, 2001
30 by 40 in. (76.2 by 101.6 cm.)

\$ 6,000-9,000

70

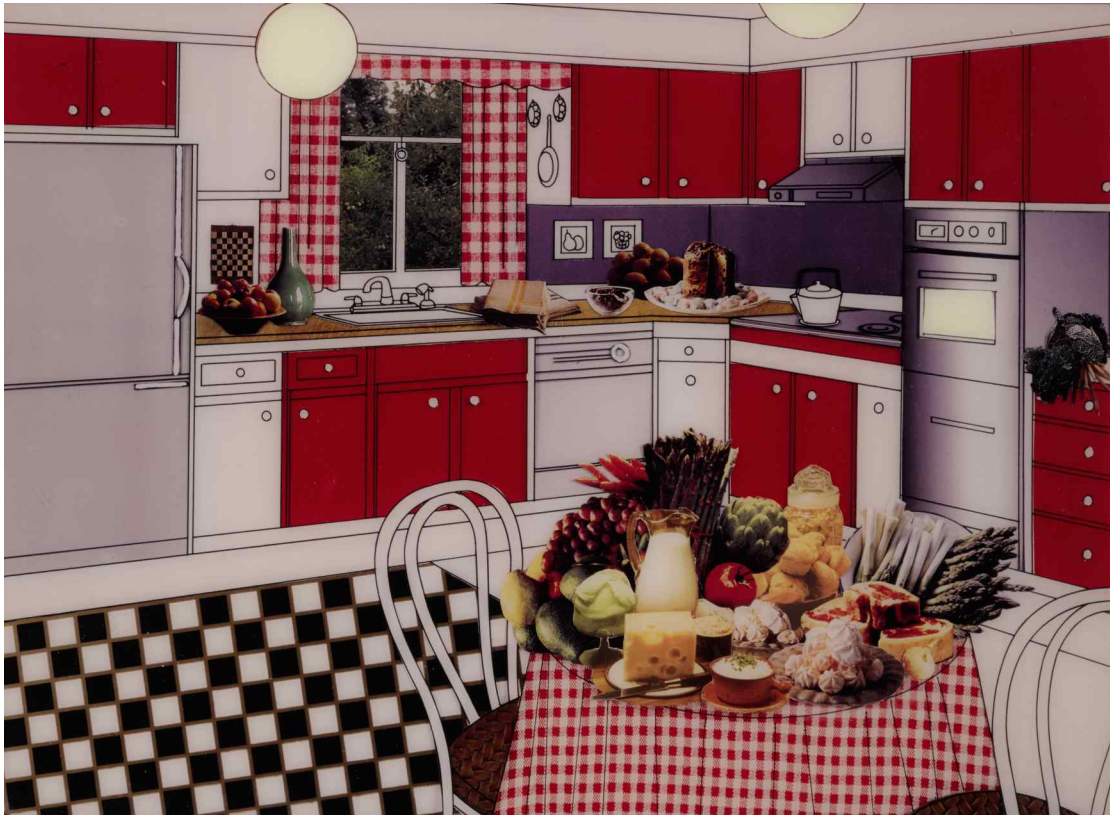
LAURIE SIMMONS

B. 1949

The Instant Decorator (Pink & Green Bedroom)

Vibrachrome print, front-mounted to acrylic, framed, a Margo Leavin Gallery, Los Angeles, label on the reverse, 2002, no. 3 in an edition of 5
30 by 38¼ in. (76.2 by 98.4 cm.)

\$ 6,000-9,000



69



70



71

YINKA SHONIBARE MBE

B. 1962

Untitled

3 chromogenic prints, each flush-mounted, in the artist's original reproduction Baroque frames, 1997; each accompanied by a signed Certificate of Authenticity (6)
Each approximately 47¾ by 35½ in. (121.3 by 90.2 cm.)

PROVENANCE

Stephen Friedman Gallery, London

\$ 8,000-12,000

72

ROBERT MAPPLETHORPE

1946-1989

'Calendar Guy'

a unique object, collage of found magazine illustration, colored papers, glitter, cord, and a January 1970 calendar, on a layered mount, signed, titled, and dated in pencil on the mount, framed, 1969
Collage 20 by 12 in. (50.7 by 30.4 cm.)
Frame 28 by 20 in. (71.1. by 51 cm.)

PROVENANCE

Christie's New York, *Post-War and Contemporary Art*,
15 September 2004, Sale 1407, Lot 156

\$ 40,000-60,000

71





73



74



75

73

HIROSHI SUGIMOTO

B. 1948

'Time Exposed'

(Kyoto: Kyoto Shoin Co., Ltd., 1991, an edition of 500), a portfolio of 50 *Seascapes* and one installation image, offset lithograph reproductions of laser-scanned photographs, each tipped along the upper edge to a thin mount, title, date, and plate number blindstamped in the mount, 1980-91, printed in 1991; together with printed title, exhibition and plate list, and colophon, signed in pencil. Folio, hinged brushed aluminum box with letterpress slipcase
Each 9½ by 12¼ in. (24.1 by 31.1 cm.)

\$ 15,000-25,000

74

PROPERTY FROM THE COLLECTION OF DALE & DOUG ANDERSON

CHRIS MCCAWE

B. 1971

'Sunburned GSP#733 (Pacific Ocean)'

unique triptych of gelatin silver paper negatives, each signed or initialed, fully or partially titled, dated, and 2 with sequential numbers in pencil on the reverse, framed together, a Yossi Milo Gallery label on the reverse, 2013
Each negative 10 by 8 in. (25.4 by 20.3 cm.)
Overall 10 by 24 in. (25.4 by 61.3 cm.)

PROVENANCE

Yossi Milo Gallery, New York, 2014

\$ 7,000-10,000

75

PROPERTY OF VARIOUS OWNERS

CLIFFORD ROSS

B. 1952

Hurricane LXXXIII

archival pigment print, flush-mounted to aluminum, the photographer's label, signed and with typed title, date, and edition number, on the reverse, framed, 2009, printed in 2013, no. one in an edition of 5
35 by 67¾ in. (88.9 by 172.1 cm.)

LITERATURE

Clifford Ross, *Hurricane Waves* (Hangzhou: Zhejiang Art Museum, 2014), unpaginated
Clifford Ross, *Hurricane Waves* (Massachusetts Museum of Contemporary Art/The Massachusetts Institute of Technology Press, 2015), unpaginated

\$ 12,000-18,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.





77

76

BISHIN JUMONJI

B. 1947

Last Moments

a group of 6 photographs, each signed and editioned '1/3' in pencil on the reverse, flush-mounted to acrylic, framed, 1971, printed later (6)
Each approximately 15½ by 15½ in. (39.4 by 39.4 cm.)

LITERATURE

Beyond the Senses: Bishin Jumonji Photographs (Tokyo, 2007), unpaginated

\$ 10,000-15,000

77

PROPERTY FROM THE COLLECTION OF DALE & DOUG ANDERSON

VIK MUNIZ

B. 1961

Team II (from *Pictures of Chocolate*)

Cibachrome print, flush-mounted, framed, signed and dated in ink on a Brent Sikkema Gallery, New York, label on the reverse, 2001, no. 3 in the edition of 3
31¾ by 39¾ in. (80.6 by 101 cm.)

PROVENANCE

Sikkema Jenkins & Co., New York

LITERATURE

Pedro Corrêa do Lago, ed., *Vik Muniz, Obra Completa, 1987-2009, Catalogue Raisonné* (Rio de Janeiro, 2009), p. 272

\$ 20,000-30,000



78

78

PROPERTY FROM THE COLLECTION OF DALE & DOUG
ANDERSON

RICHARD MOSSE

B. 1980

'Better Than the Real Thing (Infra series)'

digital chromogenic print, flush-mounted to aluminum, framed,
a Jack Shainman Gallery, New York, label, signed in ink and
with typed title, date, and edition number, and a Weatherspoon
Art Museum label on the reverse, 2011, no. one in an edition
of 2
48 by 60 in. (121.9 by 152.4 cm.)

EXHIBITED

Greensboro, Weatherspoon Art Museum, *Richard Mosse:
INFRA. Falk Visiting Artist*, January - April 2012

\$ 18,000-25,000



79

79

RICHARD MOSSE

B. 1980

'Ruby Tuesday (Infra Series)'

digital chromogenic print, flush-mounted to aluminum, framed, a Jack Shainman Gallery, New York, label, signed in ink and with typed title, date, and edition number, and a Weatherspoon Art Museum, Greensboro, label on the reverse, 2011, no. 2 in an edition of 2
48 by 60 in. (121.9 by 152.4 cm.)

EXHIBITED

Weatherspoon Art Museum, Greensboro, *Richard Mosse: INFRA. Falk Visiting Artist*, January - April 2012

\$ 18,000-25,000



80

80

PROPERTY OF VARIOUS OWNERS

EIKOH HOSOE

B. 1933

'Yayoi Kusama, Happening on the 14th Street,
New York'

chromogenic print, signed in ink in the margin, signed, titled, and dated '1964' in ink on the reverse, framed, 1966, printed later
22 by 14¾ in. (55.9 by 37.5 cm.)

\$ 4,000-6,000

81

PROPERTY FROM THE COLLECTION OF DALE & DOUG ANDERSON

MARCO BREUER

B. 1966

'Tilt (C-339)'

a unique object, scratched chromogenic print, signed, titled, and dated in pencil on the reverse, framed, a Von Lintel Gallery, New York, label on the reverse, 2003
13½ by 10¾ in. (34.3 by 27.3 cm.)

\$ 4,000-6,000

82

KUDZANAI CHIURAI

B. 1981

Revelations III

pigment print, framed, 2011, no. 3 in the edition of 10 plus one artist's proof; accompanied by a signed Certificate of Authenticity from Goodman Gallery (2)
39½ by 59 in. (100.3 by 149.9 cm.)

PROVENANCE

Goodman Gallery, Johannesburg and Cape Town, 2011

\$ 5,000-7,000

83

SANDY SKOGLUND

B. 1946

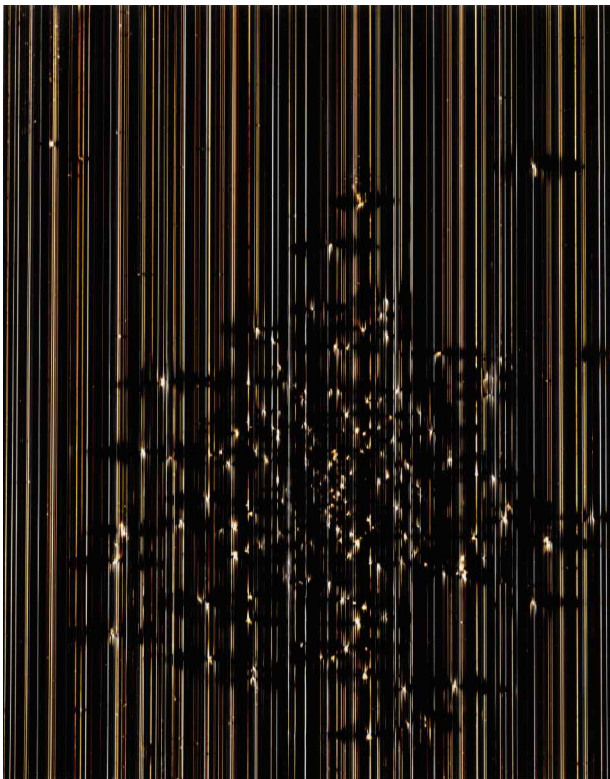
'Shimmering Madness'

Cibachrome print, signed, titled, dated, and editioned '8/30' in ink on the image, flush-mounted to Plexiglas, framed, a Janet Borden Inc. label on the reverse, 1998
36¼ by 45¼ in. (92 by 114.9 cm.)

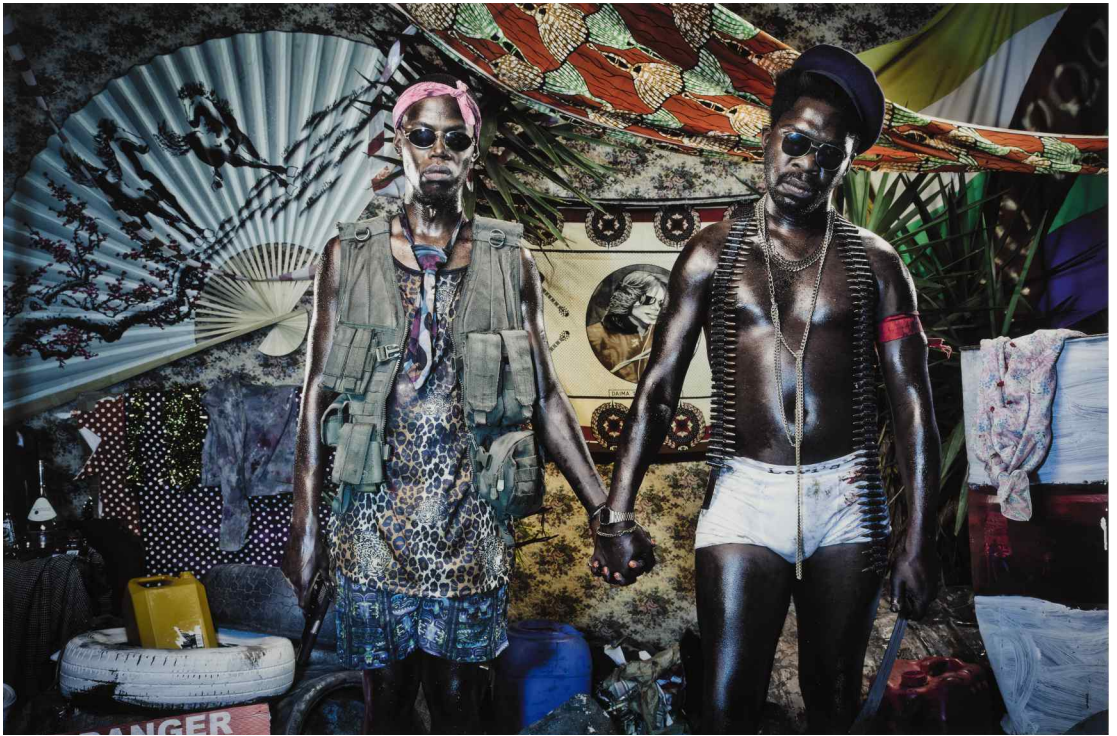
PROVENANCE

Janet Borden Inc., New York

\$ 7,000-10,000



81



82



83



84

84

PROPERTY OF VARIOUS OWNERS

NORMAN REEDUS

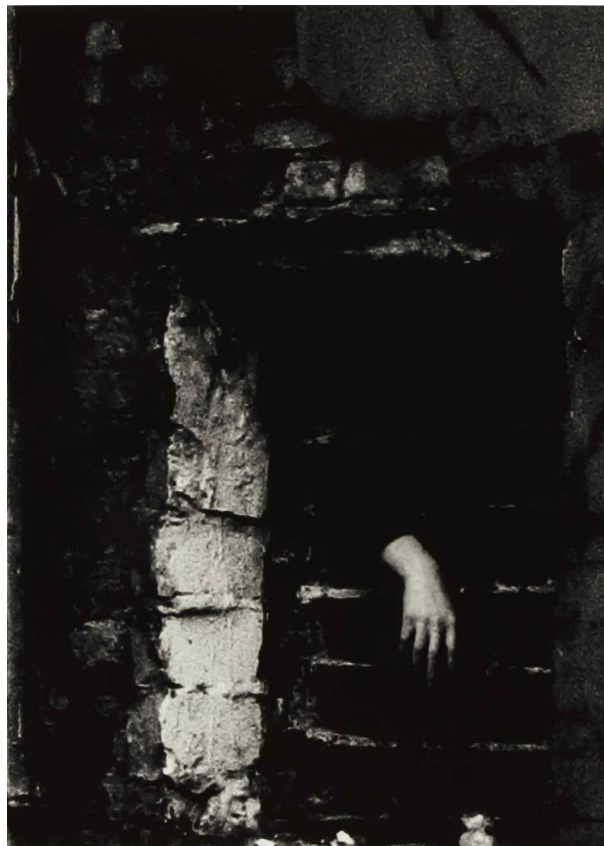
B. 1969

Sub-Basement of Maximum Security Prison in Moscow

unique archival pigment print, signed, dated, and editioned '1/1' in ink in the margin, framed, 2009, printed in 2017 (*The Sun's Coming Up Like a Big Bald Head*, unpaginated) 24 $\frac{1}{8}$ by 18 $\frac{1}{8}$ in. (61.3 by 46 cm.)

Although Norman Reedus is widely known for his work as an actor in the television series *The Walking Dead* and in the 1999 film *The Boondock Saints*, he is a multi-disciplined photographer, director, and filmmaker. He has presented solo exhibitions of his photographs in Barcelona, Paris, Los Angeles, and New York. *The Sun's Coming Up Like a Big Bald Head*, the photographer's first monograph, was published in 2013.

\$ 5,000-7,000



85

85

NORMAN REEDUS

B. 1969

Exercise Yard of Maximum Security Prison in Moscow

unique archival pigment print, signed, dated, and editioned '1/1' in ink in the margin, framed, 2009, printed in 2017 (*The Sun's Coming Up Like a Big Bald Head*, unpaginated) 24 $\frac{1}{8}$ by 18 $\frac{1}{8}$ in. (61.3 by 46 cm.)

\$ 5,000-7,000



86

DASH SNOW

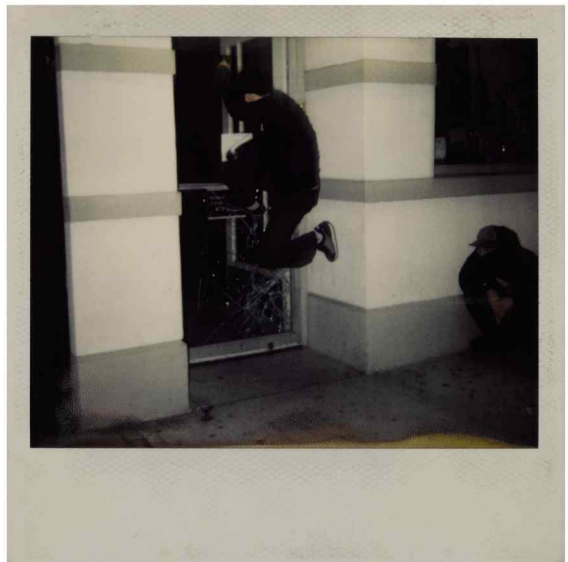
1981-2009

Selected Images (Polaroid Enlargements)

5 digital chromogenic prints, comprising *Untitled (I Love You Mom)*; *Untitled (We Can Handle It)*; *Untitled (Kicking a Broken Glass Door)*; *Untitled (Drawn Dart Board)*; and *Untitled (Sitting on a Stoop)*, the second flush-mounted, the third mounted, each framed, 2000s (5)

Each approximately 20 by 20 in. (50.8 by 50.8 cm.)

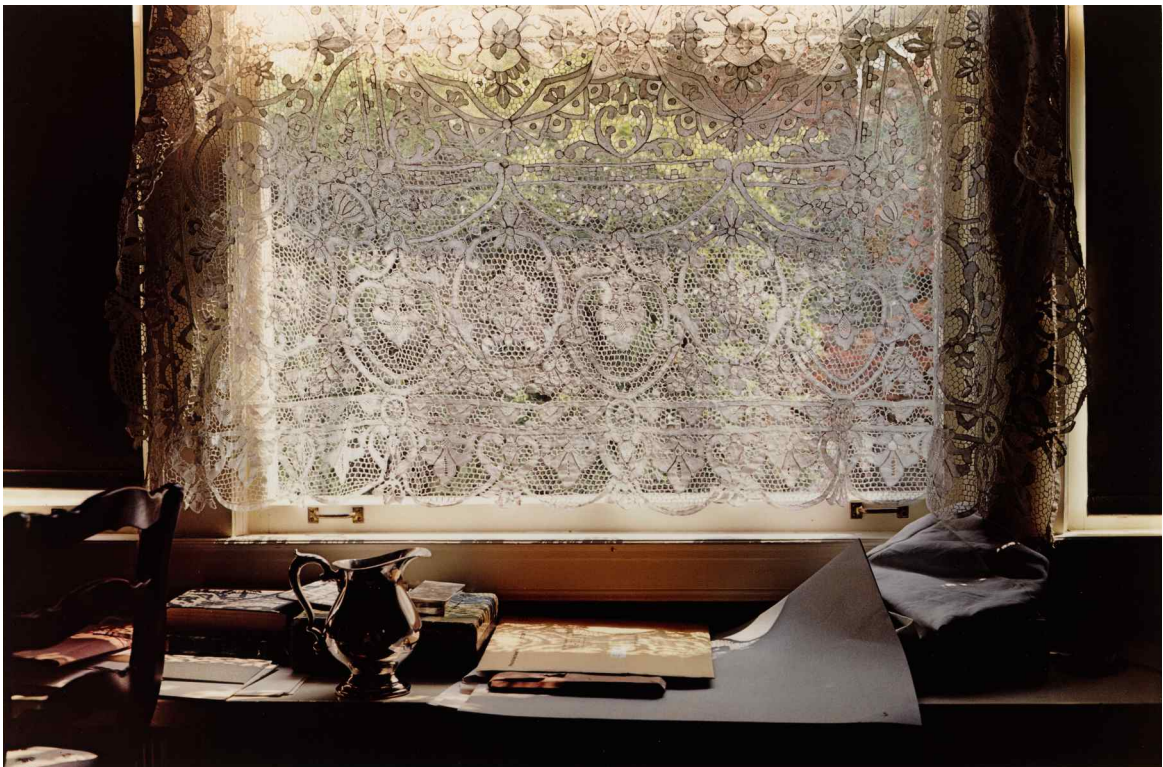
\$ 20,000-30,000



86



87



88



89

87

ROE ETHRIDGE

B. 1969

Thanksgiving 1984 (Table)

chromogenic print, flush-mounted to aluminum, framed, signed in ink on an Andrew Kreps Gallery label on the reverse, 2009, no. 2 in an edition of 5 34¼ by 43½ in. (87 by 110.8 cm.)

PROVENANCE

Andrew Kreps Gallery, New York

\$ 6,000-9,000

88

WILLIAM EGGLESTON

B. 1939

'Lace Curtain'

dye-transfer print, signed in ink and with title and date in pencil on the reverse, framed, circa 1978, printed in 1982 14½ by 22 in. (36.8 by 55.9 cm.)

PROVENANCE

Galerie Thomas Zander, Cologne

\$ 6,000-9,000

89

EDWARD BURTYNSKY

B. 1955

Breezewood, Pennsylvania

chromogenic print, flush-mounted, signed in ink on the photographer's label on the reverse, framed, a Nicholas Metivier Gallery label on the reverse, 2008, printed in 2009, no. 5 in an edition of 9

38½ by 48½ in. (97.8 by 123.2 cm.)

PROVENANCE

Nicolas Metivier Gallery, Toronto, 2012

\$ 15,000-25,000



90

WILLIAM EGGLESTON

B. 1939

Memphis, Tennessee

dye-transfer print, plate 6 from *Graceland* (Washington, D. C., 1984, an edition of 31), numbered '26' in orange crayon in the margin, signed in ink and with the date and edition stamps on the reverse, framed, 1983, printed in 1984, no. 8 in an edition of 31
22 by 14 $\frac{5}{8}$ in. (55.9 by 37.1 cm.)

PROVENANCE

Christie's New York, 23 April 2007, Sale 1825, Lot 242

\$ 7,000-10,000

ALEC SOTH

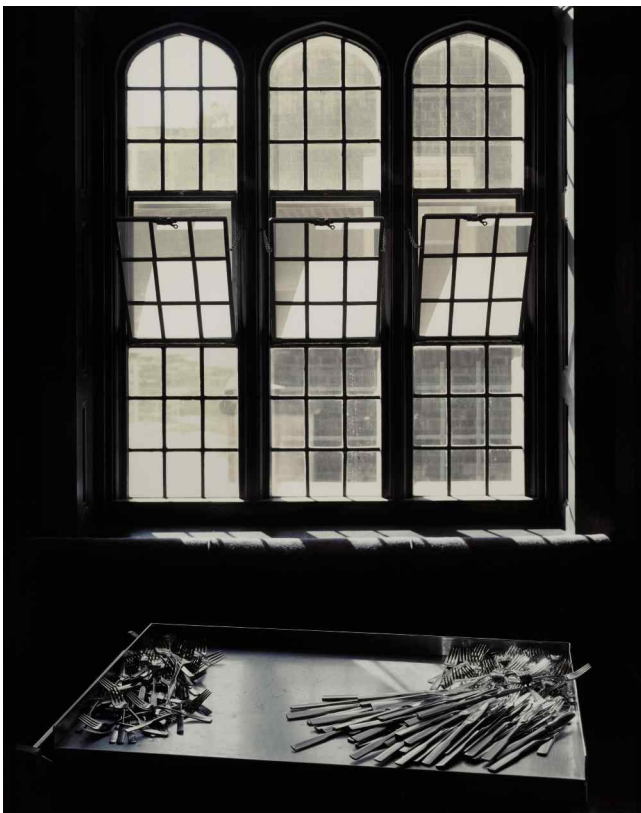
B. 1969

Forks and Knives

chromogenic print, flush-mounted to aluminum, framed, signed in ink on a label and with Weinstein Gallery, Minneapolis, and Nicholas Metivier Gallery labels on the reverse, 2001, printed in 2010, no. 2 in an edition of 5
39 $\frac{1}{2}$ by 31 $\frac{1}{2}$ in. (100.3 by 80 cm.)

PROVENANCE

Nicholas Metivier Gallery, Toronto, 2010

\$ 6,000-9,000

91



92

92

EDWARD BURTYNSKY

B. 1955

Iberia Quarries #8, Cochicho Co.,
Pardais, Portugal

chromogenic print, flush-mounted, signed on a
label on the reverse, framed, a Nicholas Metivier
Gallery label on the reverse, 2006, printed in
2007, no. 6 in an edition of 9
38½ by 48¾ in. (97.8 by 123.8 cm.)

PROVENANCE

Nicholas Metivier Gallery, Toronto, 2007

\$ 10,000-15,000



93

93

PETER BEARD

B. 1938

'Giraffes in Mirage on the Taru Desert' (Kenya)

a unique object, a footprint in red ink and signed, dated, and annotated in ink on the image, various stamps on the reverse, framed, 1960, printed later (*End of the Game*, pp. 50-1)
 12 $\frac{3}{8}$ by 18 $\frac{3}{4}$ in. (31.4 by 47.6 cm.)

PROVENANCE

Acquired from the photographer

Christie's New York, *Into Africa: Photographs by Peter Beard*, 3
 October 2013, Sale 2780, Lot 20

\$ 20,000-30,000

Tiva River 150 lber from Tsavo Natl. Park "before the drought"



(deer) Xmas 1979 — your basic Seasonal Greeting — from the same old jungle — warmest regards as ever, Peter (B)

94

94

PETER BEARD

B. 1938

'Tiva River 150lber from Tsavo Natl. Park
"before the drought"

a unique object, signed, titled, dated, dedicated, and with a drawing of a deer by the photographer in red crayon in the margin, mounted, framed, 1965, printed in 1979 (*End of the Game*, pp. 4-5, variant cropping)
12 by 17³/₄ in. (30.5 by 45.1 cm.)

PROVENANCE

Sotheby's New York, 16 October 2007, Sale 8349, Lot 266

\$ 15,000-25,000

End of Sale

Sotheby's EST. 1744
Collectors gather here.

ROBERT FRANK
Charleston, S. C., 1955
Estimate \$300,000-500,000



Photographs

Auction New York 5 October 2017

Viewing 30 September – 4 October

1334 YORK AVENUE, NEW YORK, NY 10021

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ANDY WARHOL. \$(4), 1982

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New York 16 November 2017

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Fox Wheel, 1990

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$250,000, 20% of any amount in excess of \$250,000 up to and including \$3,000,000, and 12.5% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's

has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the Purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the

rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including

the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

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In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

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Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title

to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party, Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Premium Lot

In order to bid on "Premium Lots" (🔒 in print catalogue or 🔒 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not

justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the

dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise

on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required

to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PHOTOGRAPHS

NAME OF ARTIST Subject to the Conditions of Sale and Terms of Guarantee, each lot is guaranteed to be the work of the photographer or author whose name appears in Bold Type Heading. This heading may precede a single lot or a series of lots by the same photographer or author. While every reasonable effort has been made to provide accurate descriptions or dates, the Terms of Guarantee do not extend to any descriptive information.

TITLES Generally accepted titles for photographs have been put in quotation marks; in other cases, descriptive titles have been used.

PRINTS An early print is one made at roughly the same time as the negative by the photographer himself or by a person or procedure satisfactory to the photographer. Specific dates of positive prints are rarely known. The distinction between an early print and a print done considerably later would be expressed as follows, with the date referring to the production of the negative: 1901 (for an early print); 1901, printed later (for a later print)

The approximate date, year, or decade of a positive print is given when possible, based on Sotheby's knowledge of the history of the photograph, its provenance, and our visual assessment of the photograph's physical characteristics. However, in accordance with the Conditions of Sale, Sotheby's does not guarantee the printing date of a photograph. Sotheby's also does not undertake scientific testing in order to formulate our opinions on the dating of a positive print.

Measurements are given height preceding width rounded to the nearest eighth of an inch, and unless otherwise indicated, refer to the images only.

FRAMING Photographs described as framed are sold in the frames in which they have been offered. Sotheby's does not take responsibility for the appearance of the frames or for their conformity to proper standards of conservation.

ACKNOWLEDGEMENTS

For their generous assistance, Sotheby's would like to thank the following:

Hiroshi Sugimoto Studio; Shashi Caudill; Martin Bland; Laurie Dolphin; Tony East, Goodman Gallery Cape Town; Galerie Emmanuel Perrotin, Paris/New York; Victoria Bonwell, Stephen Friedman Gallery, London; The Museum of Modern Art, New York

If we have inadvertently omitted any names from this page, we sincerely apologize and thank you for your help nonetheless.

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A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

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PHOTOGRAPHS

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Pansy Ho

HH Prince Ayn Al-Hajj Aga Khan

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Edward Lee

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Batia Ofer

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Marchesa Laudomia Pucci Castellano

David Ross

Rolf Sachs

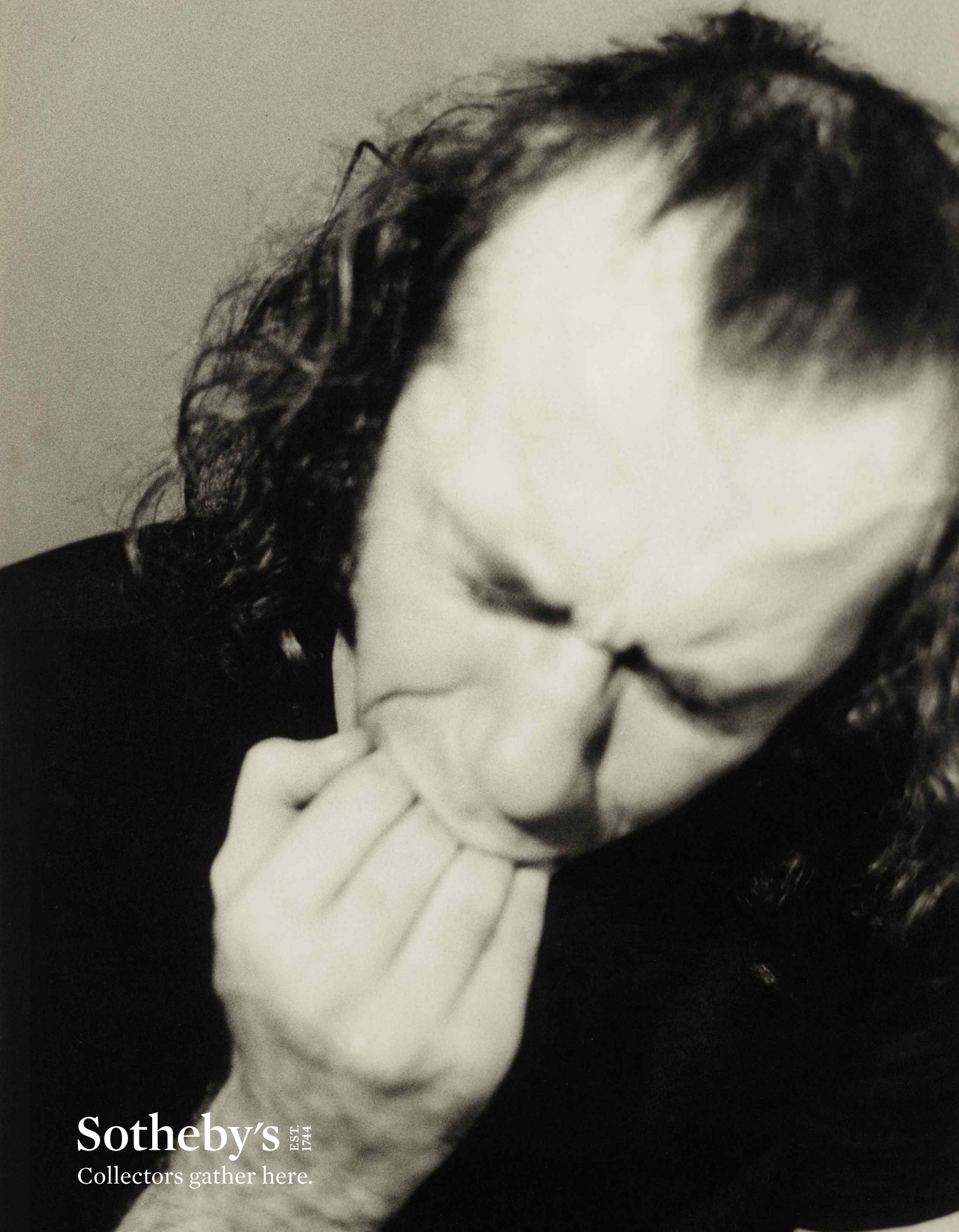
René H. Scharf

Biggi Schuler-Voith

Judith Taubman

Olivier Widmaier Picasso

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