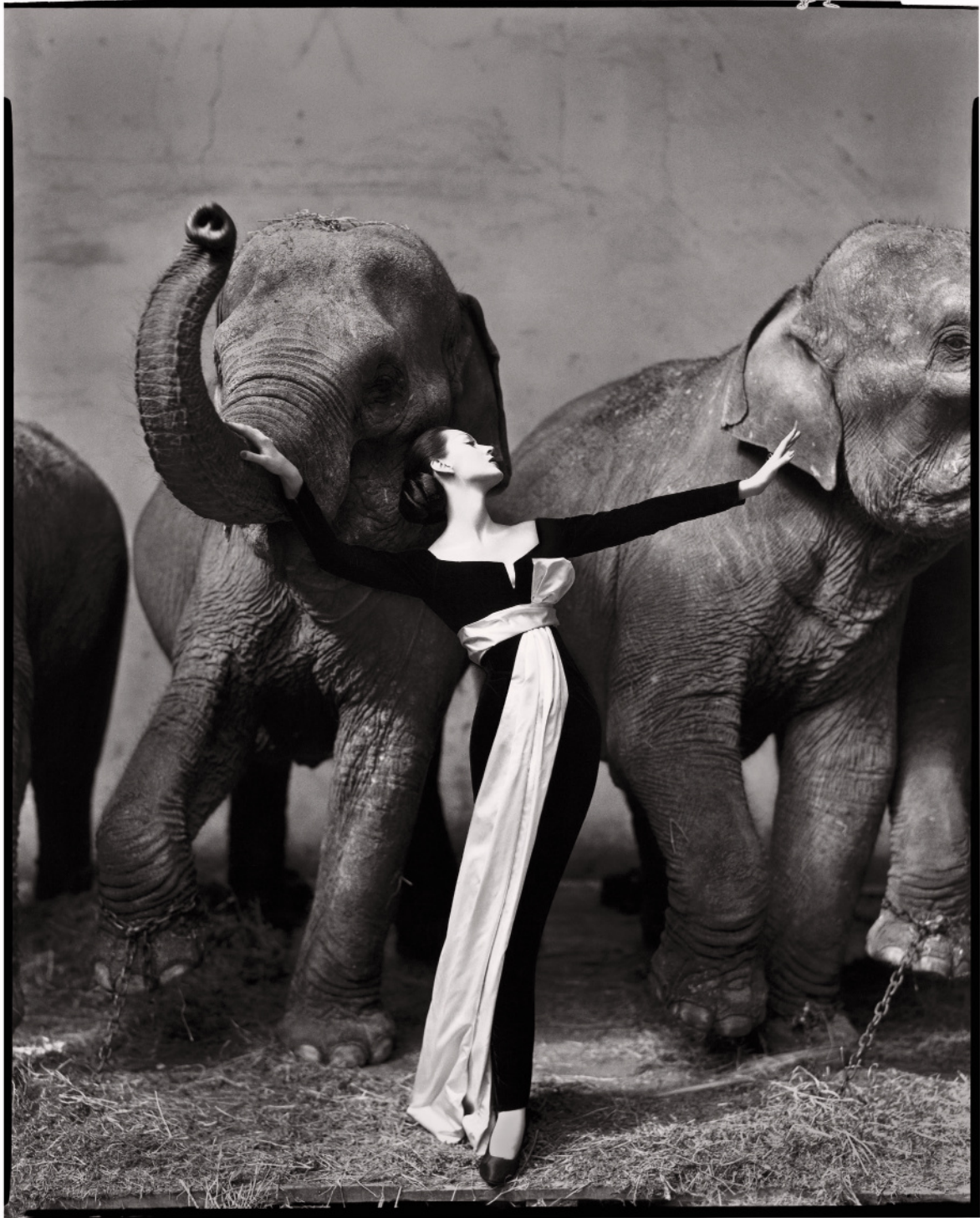


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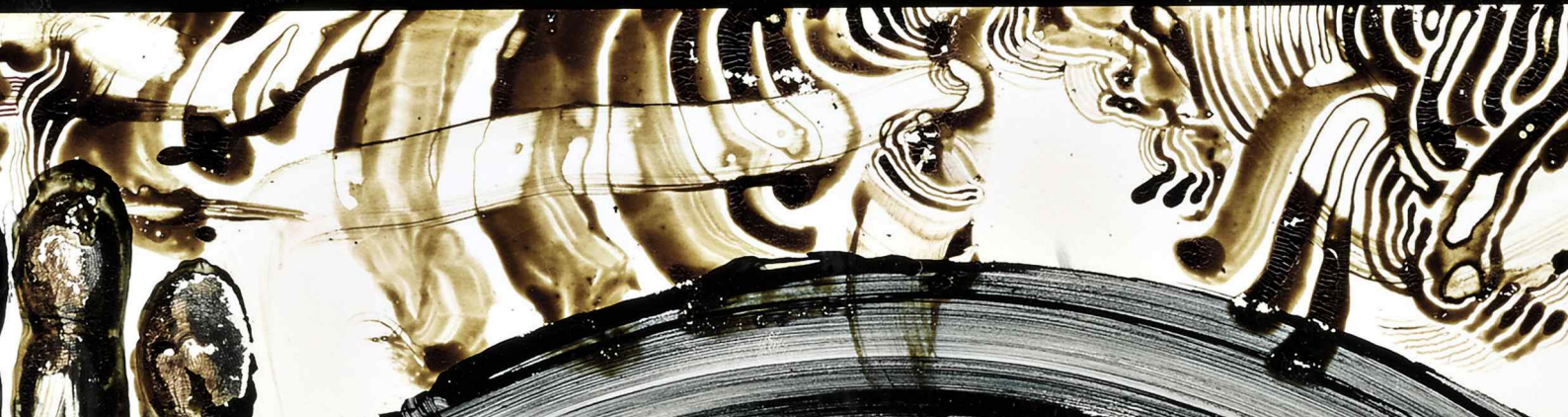
A BEAUTIFUL LIFE

PHOTOGRAPHS FROM THE COLLECTION OF LELAND HIRSCH

NEW YORK 10 APRIL 2018

Photo lesson"
on the S.S. Caroline,
Skopios, Greece, July 1972
Peter Beard ^{Box 4171 Nairobi}
on route to Tsavo, Kenya
for The End of the Game
and Longing for Darkness
with intro by J.K.O.
HBJ '75







A BEAUTIFUL LIFE

PHOTOGRAPHS FROM THE
COLLECTION OF LELAND HIRSCH

AUCTION IN NEW YORK
10 APRIL 2018
SALE N09835
10:00 AM

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Thursday 5 April
10 am-5 pm

Friday 6 April
10 am-5 pm

Saturday 7 April
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A BEAUTIFUL LIFE

PHOTOGRAPHS FROM THE COLLECTION OF LELAND HIRSCH

LOTS 1–51

Assembled with passion over the course of nearly two decades, the collection of Leland Hirsch tells the story of some of the most recognizable photographs of the 20th and 21st centuries. A pioneer in the creative and scientific development of beauty products, an authority on haircolor, visionary thought-leader and industry innovator, Leland has defined both his career and art collection by the search for “what should be that is not.” The exceptional photographs that comprise the Hirsch collection reflect a unique and sophisticated vision sensitive to life’s beautiful contradictions, from Man Ray’s surrealist *Arm* (Lot 18), to Richard Avedon’s iconic *Dovima with Elephants, Evening Dress by Dior, Cirque d’Hiver, Paris* (Lot 27), to Diane Arbus’s disquieting *Child with a Toy Hand Grenade in Central Park, N. Y. C.* (Lot 33).

Born into a family of chemists, Leland was surrounded by the beauty industry from an early age. In the 1960s and 1970s, he began his career as a haircolor developmental consultant for Redken Laboratories and Logics/Clairol. In 1972, he opened The Color Salon, the world’s largest haircolor department, at NuBest & Co. In the 1980s and 1990s he revolutionized the haircolor industry with the development and introduction of Artec professional haircolor and associated color care products. It became one of the most successful professional beauty companies and was acquired by L’Oréal Paris. In 2000, Leland joined industry icons Vidal Sassoon, Paul Mitchell, and Horst Rechelbacher when he became the first haircolor specialist to receive the North American Hairstyling

Award’s Lifetime Achievement Award from the Professional Beauty Association. Leland’s affinity for art and creativity continues to be the passion that fuels his love of beauty and his vision for what will become the re-modernization and future of haircolor. In 2016, he seized the opportunity to fill a void in the industry, introducing Celeb Luxury, Viral and Gem Lites, unprecedented global color maintenance products in modern, fashion and intense primary, secondary and traditional haircolors that are so modern today.

Leland is no mere patron of the art world. His affinity for the glossy, editorial images of Irving Penn’s *Issey Miyake Design with Black Fan* (Lot 24), Herb Ritts’ *Stephanie, Cindy, Christy, Tatjana, Naomi, Hollywood* (Lot 1), and Steven Meisel’s *Madonna Hitching* (Lot 50) was developed after decades spent on set, working with top photographers and providing commentary for photoshoots with *Elle, Vogue, Mademoiselle, and Harper’s Bazaar* magazines. As Leland has said, “It’s Irving Penn to a collector, but he’s Mr. Penn to those who worked with him.”

Leland’s unique vision is apparent in each photograph in his collection. Although most works are elegant experiments in gradients from black to white, a collection formed by a master colorist would not be complete without a few carefully chosen vibrant color photographs: the *Double Jack in the Pulpit* (Lot 51) by Robert Mapplethorpe and *World # 26* (Lot 44) by Ruud van Empel. Each piece evidences Leland’s personal, emotional connection to his collection and to living a truly beautiful life.



HERB RITTS

1952-2002

**'Stephanie, Cindy, Christy, Tatjana, Naomi,
Hollywood'**

mounted, signed, titled, dated, and editioned '11/25' in pencil
and stamped on the reverse, overmatted, framed, 1989
18½ by 20 in. (47 by 50.8 cm.)

PROVENANCE

Sotheby's New York, 16 October 2004, Sale 8018, Lot 176

LITERATURE

Herb Ritts: Work (Boston: Museum of Fine Arts, 1996),
unpaginated

Herb Ritts (Paris: Fondation Cartier pour l'art contemporain,
1999), unpaginated

Herb Ritts: L.A. Style (Los Angeles: The J. Paul Getty Museum,
2012), pl. 28, p. 59

\$ 50,000-70,000

'I enjoy shooting women as feminine objects. There's a sensitivity to the photographs. Many times they're stripped down to the elements, as in the picture of the five models together. They're not like what Lindbergh or Bruce Weber does. I enjoy women being women in my way, and they're still feminine. They're very much themselves'

HERB RITTS





2

2

ROBERT MAPPLETHORPE

1946-1989

Lisa Marie

platinum print, signed, titled, editioned, and annotated by Michael Ward Stout, Executor, in pencil on the reverse, framed, 1987, no. 4 in an edition of 5
22¾ by 19 in. (57.8 by 48.3 cm.)

PROVENANCE

Sean Kelly Gallery, New York, 2004

LITERATURE

Robert Mapplethorpe, *Some Women* (Boston, 1989), p. 13

Mark Holborn and Dimitri Levas, eds., *Mapplethorpe* (New York, 1992), unpaginated

Mapplethorpe (New York, 2007), p. 264

Mapplethorpe - Rodin (Paris: Musée Rodin, 2014), p. 164

\$ 30,000-50,000

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



3

3

RICHARD AVEDON

1923-2004

Nastassja Kinski and the Serpent, Los Angeles, California

oversized, signed and editioned '66/200' in pencil on the reverse, framed, 1981, printed in 1982
32¼ by 48¾ in. (81.9 by 123.8 cm.)

PROVENANCE

Fraenkel Gallery, San Francisco, 2004

LITERATURE

Illustrated in color:

Richard Avedon: Evidence 1944-1994 (New York, 1994), p. 162

Richard Avedon Photographs 1946-2004 (Humblebæk: Louisiana Museum of Modern Art, 2007), unpaginated

\$ 60,000-90,000



4

4

GRILLO DEMO

B. 1978

'Elle with Falling Jasmine'

a unique object, inkjet print on canvas, illustrated with gesso, signed, titled, and dated in ink on the reverse, framed, 2007
40 by 28 in. (101.6 by 71.1 cm.)

\$ 4,000-6,000

CHUCK CLOSE

B. 1940

Untitled (Kate)

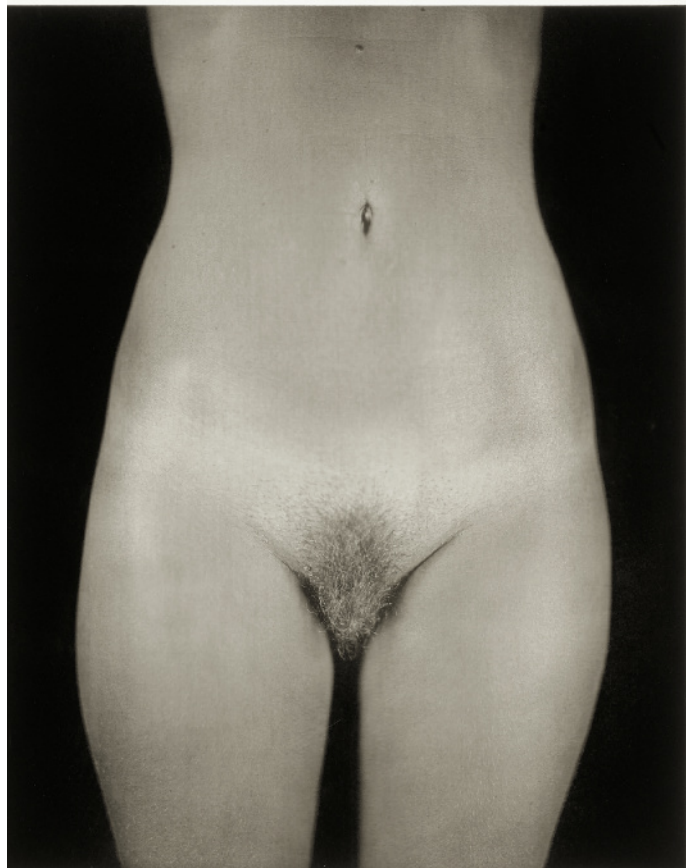
a diptych of monochrome pigment prints, mounted together, signed, dated, and editioned '10/15' in pencil on the mount, framed, a Pace/MacGill Gallery label on the reverse, 2008
Each 25 by 20 in. (63.5 by 50.8 cm.)
Mount 60 by 41 in. (152.4 by 104.1 cm.)

PROVENANCE

Pace/MacGill Gallery, New York, 2009

LITERATURE

Susan Kismaric and Eva Respini, *Fashioning Fiction in Photography Since 1990* (New York: The Museum of Modern Art, 2004), p. 131 (only the upper image illustrated)

\$ 25,000-35,000



6

LILLIAN BASSMAN

1917-2012

Anneliese Seubert

large-format, signed, dated, annotated, and with edition '1/25' in pencil on the reverse, framed, 1999, printed in 2000
34 by 26½ in. (86.4 by 67.3 cm.)

PROVENANCE

Staley-Wise Gallery, New York, 2004

\$ 6,000-9,000

7

LILLIAN BASSMAN

1917-2012

'Margie Cato, Harper's Bazaar'
(Born to dance, dress by Emily Wilkins, New York)

large-format, signed, titled, dated and with edition '1/25' in pencil on the reverse, framed, 1950, printed later
33¾ by 27 in. (85.7 by 68.6 cm.)

PROVENANCE

Staley-Wise Gallery, New York, 2004

LITERATURE

Lillian Bassman & Paul Himmel: The First Retrospective (Heidelberg, 2009), unpaginated
Lillian Bassman: Women (New York, 2009) p. 33

\$ 6,000-9,000

7

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



8

8

IRVING PENN

1917-2009

'Vogue Christmas Cover (New York)'

mounted, signed, initialed, titled, dated, and annotated 'black and white print made from color' in ink and stamped on the reverse, framed, a Norton Museum of Art exhibition label on the reverse, 1949, printed before 1959, one from an edition of no more than 11 gelatin silver prints 17½ by 15 in. (44.4 by 38.1 cm.)

PROVENANCE

Pace/MacGill Gallery, New York, 2004

EXHIBITED

Palm Beach, Norton Museum of Art, *Cocktail Culture*, December 2011 - April 2012

LITERATURE

Vogue, 15 November 1949, cover, illustrated in color

Irving Penn, *Moments Preserved: Eight Essays in Photographs and Words* (New York, 1960), p. 143

Between 1943 and 2004, Irving Penn's photographs were featured on 165 covers of *Vogue* magazine. The present portrait of model Jean Patchett was illustrated in vibrant color on the cover in November 1949.

\$ 60,000-90,000

IRVING PENN

1917-2009

'Man Lighting Girl's Cigarette (New York)'

selenium-toned, signed, initialed, titled, dated, and annotated in pencil and stamped on the reverse, framed, a Norton Museum of Art exhibition label on the reverse, 1949, printed in 1983, one from an edition of no more than 8 gelatin silver prints
19½ by 20¼ in. (48.6 by 51.4 cm.)

PROVENANCE

Robert Klein Gallery, Boston, 2004

LITERATURE

John Szarkowski, *Irving Penn* (New York: The Museum of Modern Art, 1984), pl. 40

Merry A. Foresta and William F. Stapp, *Irving Penn. Master Images (The Collections of the National Museum of American Art and the National Portrait Gallery)* (Washington, D. C.: Smithsonian Institution, 1990), pl. 14

Irving Penn, *Passage: A Work Record* (New York, 1991), p. 77

Maria Morris Hambourg and Jeff Rosenheim, *Irving Penn: Centennial* (New York: Metropolitan Museum of Art, 2017), pl. 34

\$ 70,000-100,000

'I always felt we were selling
dreams, not clothes.'

IRVING PENN

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







10

10

HORST P. HORST

1906-1999

'Round the Clock I, N. Y.'

the photographer's blindstamp in the margin, signed, titled, dated, and annotated 'SGP' in pencil on the reverse, framed, a Holden Luntz Gallery label on the reverse, 1987, printed later 22 by 17½ in. (55.9 by 44.5 cm.)

PROVENANCE

Holden Luntz Gallery, Palm Beach, 2004

LITERATURE

Horst P. Horst, *Form: Horst* (Altadena, 1992), pl. 46

Martin Kazmeir, *Horst: Sixty Years of Photography* (New York, 1996), pl. 195

\$ 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.

11

TOM BARIL

B. 1952

'Two Callas'

toned, signed, titled, dated, and editioned '30/36' in pencil on the reverse, framed, a Holden Luntz Gallery label on the reverse, 2002
22⅝ by 17¼ in. (57.5 by 43.8 cm.)

PROVENANCE

Holden Luntz Gallery, Palm Beach, 2003

\$ 1,000-2,000

12

TOM BARIL

B. 1952

'Calla Lily'

toned, signed, titled, dated, and editioned '30/36' in pencil on the reverse, framed, a Holden Luntz Gallery label on the reverse, 2002
22½ by 17¼ in. (57.2 by 43.8 cm.)

PROVENANCE

Holden Luntz Gallery, Palm Beach, 2003

\$ 1,000-2,000

13

TOM BARIL

B. 1952

'Two Roses'

toned, signed, titled, dated, and editioned '30/36' in pencil on the reverse, framed, a Holden Luntz Gallery label on the reverse, 2002
22½ by 17¼ in. (57.2 by 43.8 cm.)

PROVENANCE

Holden Luntz Gallery, Palm Beach, 2003

\$ 1,000-2,000

14

TOM BARIL

B. 1952

'Tulips'

toned, signed, titled, dated, and editioned '30/36' in pencil on the reverse, framed, a Holden Luntz Gallery label on the reverse, 2002
23 by 17⅜ in. (58.4 by 44.1 cm.)

PROVENANCE

Holden Luntz Gallery, Palm Beach, 2003

\$ 1,000-2,000



11



13



12



14



15

MAN RAY

1890-1976

Marie-Berthe Aurenche, Max Ernst, Lee Miller,
and Man Ray

the photographer's 'Man Ray / Paris' (Manford M33) stamp on
the reverse, framed, circa 1933, printed later
11½ by 8⅞ in. (29.2 by 20.6 cm.)

PROVENANCE

Private collection, Switzerland

By descent

Christie's New York, 18 October 2006, Sale 1713, Lot 333

LITERATURE

Man Ray Photographs (London, 1982), pl. 59

Terence Pepper, *Man Ray: Portraits* (New Haven, 2013), pl. 84

\$ 5,000-7,000

HORST P. HORST

1906-1999

Gabrielle ('Coco') Chanel

signed and inscribed 'très amicalement / Gabrielle Chanel' by
the sitter in ink on the image, stamped on the reverse, 1937,
printed no later than circa 1955
9 by 6⅝ in. (22.9 by 16.8 cm.)

PROVENANCE

Gift of Gabrielle 'Coco' Chanel to Bettina McNulty, 1955

Sotheby's New York, 28 April 2004, Sale 7987, Lot 218

LITERATURE

cf. Horst: *Sixty Years of Photography* (New York, 1996), pl. 2

The photograph offered here is from a series of images made
by Horst for *American Vogue* in 1937, a sitting that produced
the portraits Chanel described as her favorites.

Bettina McNulty worked in New York for *Vogue* in the 1940s,
then moved to Paris in the 1950s, where she worked in
fashion publicity. In connection with her work for a fabrics
manufacturer, McNulty became acquainted with Chanel, who
gave her a suit from the Chanel collection and herself fitted it
for McNulty. The present photograph was given to McNulty
by Chanel. Upon moving to London in the 1960s, McNulty
continued her career as a contributing editor for both *British
Vogue* and *American House & Garden* magazines.

\$ 6,000-9,000



16

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



17

17

MAN RAY

1890-1976

Noma Copley

signed and inscribed 'to Noma' in pencil on the image, 1949
9⁷/₈ by 7¹/₂ in. (25.1 by 19.1 cm.)

PROVENANCE

Private collection

Christie's New York, 26 April 2005, Sale 1502, Lot 111

Man Ray and his wife Juliet introduced Noma Ratner to William Copley, an American artist, patron of the arts, and writer, and the Man Rays were present when Noma and William wed in Paris on 31 December 1953. Throughout the 1950s and 1960s, the four remained close friends, with the Copleys providing the artist with important financial support.

Inspired by surrealism, Noma Copley (1916-2006) designed necklaces, rings, and bracelets after everyday objects such as ties, screws, candy boxes, and keys. An example of her pencil bracelet is in the collection of the Boston Museum of Fine Arts.

\$ 30,000-50,000

MAN RAY

1890-1976

'Bras' (Arm)

titled and inscribed 'To Ummann' [?] in pencil, annotated 'Top' in red pencil, and with the photographer's '31bis, Rue Campagne Première, Paris-14e' (Manford M5) and reproduction limitation (Manford M14) stamps on the reverse, framed, circa 1933
11¾ by 9 in. (29.8 by 22.8 cm.)

PROVENANCE

The photographer to a family member
Jedermann Collection
Private collection, 1989
Sotheby's New York, 16 October 2004, Sale 8018, Lot 125

LITERATURE

Albert Mentzel and Albert Roux, *Formes Nues* (Paris: Editions d'Art Graphique et Photographique, 1935), cover

Maria Morris Hambourg and Christopher Phillips, *The New Vision: Photography Between the World Wars, The Ford Motor Company Collection at the Metropolitan Museum of Art* (New York, 1989), pl. 65

Christian Bouqueret, *Des Années Folles, aux Années Noires: La Nouvelle Vision Photographique en France, 1920 – 1940* (Paris: Editions Marval, 1997), fig. 146, p. 148, for a reproduction of the cover illustration listed above

Guy Cogeval, Ulrich Pohlmann, and Xavier Rey, *Masculin / Masculin: L'Homme nu dans l'Art de 1800 à nos Jours* (Paris, 2013), no. 24

Although more commonly associated with sensuous or abstracted depictions of the female body, Man Ray made several photographs of a male sitter in the early 1930s. While the athletic arm pictured here is disembodied, it is reminiscent of a photograph that Man Ray took of his preferred male model Niels in 1933, a print of which exists in the Man Ray Archives at the Centre Pompidou, Paris (fig. 1). The sitter's arm in *Nu masculin* bears striking resemblances to the work offered here – the arm is bent at the same angle, the shadows fall in the same places, and the musculature is almost undoubtedly that of the same man.

'Bras' (arm) was illustrated on the cover of Mentzel and Roux's 1935 volume *Formes Nues*, a bilingual publication edited by the famous *Editions d'Art Graphique et Photographique* which promoted contemporary European photographers. The photographers featured in *Formes Nues*, including Brassai, André Kertész, and László Moholy-Nagy, were selected for their use of modern aesthetics in application to timeless themes, such as the nude. Man Ray's surreal, incorporeal photograph of an arm, chosen for the cover, epitomized the exploration the publishers were seeking to highlight. The influence of Surrealism on Man Ray is clearly evident in this cleverly cropped and completely decontextualized body part, which has been rendered nearly unrecognizable as an arm.

At the time of this writing, only one other print of this image has been located: in The Ford Motor Company Collection at the Metropolitan Museum of Art, New York.

\$ 80,000-120,000



Fig. 1 Man Ray, *Nu masculin*, 1933
© Man Ray Trust / ADAGP, Paris

'Were it not for the fact that photography permits me to seize and to possess the human body and face in more than a temporary manner, I should quickly have tired of this medium.'

MAN RAY
(*Formes Nues*, 1935, introduction)

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

HORST P. HORST

1906-1999

'Corset, Paris' (Mainbocher Corset)

the photographer's blindstamp, signed, titled, dated, and annotated 'SGP' in pencil on the reverse, framed, a Holden Luntz Gallery label on the reverse, 1939, printed later
21 $\frac{7}{8}$ by 16 $\frac{1}{8}$ in. (55.6 by 41 cm.)

PROVENANCE

Holden Luntz Gallery, Palm Beach, 2004

LITERATURE

Horst P. Horst, *Form: Horst* (Altadena, 1992), pl. 35

Horst: Sixty Years of Photography (New York, 1996), pl. 8

'Paris puts you back in laced corsets – and here they are. Detolle made the extreme, back-lacing corset . . . to bind you in for the Velasquez silhouette. This corset is specifically for evening.' (*Vogue*, 15 September 1939)

\$ 8,000-12,000

TOM BARIL

B. 1952

'Three Roses'

toned, signed, titled, dated, and editioned '30/36' in pencil on the reverse, framed, a Holden Luntz Gallery label on the reverse, 2002
22 $\frac{1}{2}$ by 17 $\frac{1}{4}$ in. (57.2 by 43.8 cm.)

PROVENANCE

Holden Luntz Gallery, Palm Beach, 2003

\$ 1,000-2,000

20



21

21

IRVING PENN

1917-2009

'Woman on the Beach, Smoking (Mary Jane Russell, Long Island, N. Y.)'

platinum-palladium print, flush-mounted to aluminum, signed, initialed, titled, dated, editioned '5/9,' and annotated in pencil and stamped on the reverse, framed, 1949, printed in 1990
10¾ by 10¾ in. (27.3 by 26.3 cm.)

PROVENANCE

Christie's London, 31 May 2007, Sale 7393, Lot 20

\$ 20,000-30,000



22

22

HERB RITTS

1952-2002

'Female Torso with Veil, Paradise Cove'

blindstamped in the margin, signed, titled, dated, and editioned 'AP 1/3' in pencil on the reverse, framed, 1984
17½ by 15 in. (44.4 by 38.1 cm.)

PROVENANCE

Christie's London, 31 May 2007, Sale 7393, Lot 91

LITERATURE

Herb Ritts: Work (Boston: Museum of Fine Arts, 1996),
unpaginated

\$ 10,000-15,000

23

RUTH BERNHARD

1905-2006

'Two Forms'

mounted, signed in pencil on the mount, signed, titled, and dated
in pencil and stamped on the reverse, framed, 1963, printed later
13½ by 10 in. (34.3 by 25.4 cm.)

PROVENANCE

John Stevenson Gallery, New York

LITERATURE

Ruth Bernhard - The Eternal Body: A Collection of Fifty Nudes
(San Francisco, 1986), pl. 25

Margaretta Mitchell, *Ruth Bernhard: Between Art and Life*
(San Francisco, 2002), p. 102

\$ 3,000-5,000

24

IRVING PENN

1917-2009

'Issey Miyake Design with Black Fan (New York)'

dye-transfer print, signed, titled, dated, and annotated in pencil
and stamped on the reverse, framed, 1987, printed in 1992,
one from an edition of 17 dye-transfer prints
22½ by 19¾ in. (56.2 by 40.1 cm.)

PROVENANCE

Private collection, Switzerland

Christie's New York, 27 April 2004, Sale 1367, Lot 327

LITERATURE

Irving Penn, *Issey Miyake* (New York, 1988) pl. 12

Irving Penn, *Passage: A Work Record* (New York, 1991), p. 268

Irving Penn and Midori Kitamura, *Irving Penn Regards the Work
of Issey Miyake: Photographs 1975-1998* (New York, 1999),
unpaginated

Midori Kitamura, *The Work of Issey Miyake* (Cologne, 2016), p. 154

\$ 15,000-25,000



23

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



24

'There is in Japanese a word, a-ūn. It describes a form of communication established when one person throws voiceless messages to another. I anticipated that our collaboration would have such sympathy. It would be our unspoken understanding. . . How happy these clothes seem, made alive again by his genius.'

ISSEY MIYAKE

29



25

ROBERT MAPPLETHORPE

1946-1989

Lisa Lyon

flush-mounted, the photographer's estate stamp, signed and dated by Michael Ward Stout, Executor, in ink and with title, date, and edition '9/10' in pencil and '[MAP] 1124' in ink on the reverse, framed, 1981
19 by 15¼ in. (48.3 by 38.7 cm.)

PROVENANCE

Xavier Hufkens, Brussels, 2003

LITERATURE

cf. Robert Mapplethorpe, *Lady, Lisa Lyon* (New York, 1983), pp. 74-9

\$ 10,000-15,000

HELMUT NEWTON

1920-2004

'Panoramic Nude - The School Teacher, Lake Como'

oversized, signed, titled, and dated in pencil on the reverse, flush-mounted to acrylic, framed, 1990, no. one in an edition of 3
60 by 20 in. (152.4 by 50.8 cm.)

PROVENANCE

Sotheby's New York, 17 October 2006, Sale 8227, Lot 228

LITERATURE

Helmut Newton: Archives de nuit (New York, 1993), pl. 42

Helmut Newton: Work (Cologne, 2000), p. 227

\$ 50,000-70,000



RICHARD AVEDON

1923-2004

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

large-format, flush-mounted to linen, signed and editioned '32/50' in pencil and with title, date, edition and copyright/ reproduction limitation stamps on the reverse, framed, 1955, printed later

51½ by 41 in. (130.8 by 101.1 cm.)

PROVENANCE

Fraenkel Gallery, San Francisco, 2004

LITERATURE

Harper's Bazaar, September 1955, p. 215

Avedon Photographs: 1947-1977 (New York, 1978), back cover and pl. 159

Richard Avedon: Evidence, 1944-1994 (New York: Whitney Museum of American Art, 1994), p. 53

Richard Avedon, *Woman in the Mirror* (New York, 2005), p. 37

Michael Juul Holm, ed., *Richard Avedon - Photographs 1946-2004* (Humblebæk: Louisiana Museum of Modern Art, 2007), p. 35

Carol Squiers, Vince Aletti, et al., *Avedon Fashion 1944-2000: The Definitive Collection* (New York: The International Center of Photography, 2009), p. 13 and 172-3

Nancy Hall-Duncan, *The History of Fashion Photography* (George Eastman House, 1979), p. 137

Helen Gee, *Photography of the Fifties: An American Perspective* (Tucson, 1984), p. 84

Keith F. Davis, *An American Century of Photographs from Dry-Plate to Digital* (The Hallmark Photographic Collection, 1999), p. 368

John P. O'Neill, *Model as Muse* (New York: The Metropolitan Museum of Art, 2009), p. 50

\$ 300,000-500,000

Richard Avedon's *Dovima with Elephants, Evening Dress by Dior, Cirque d'Hiver, Paris*, is a monument in the history of fashion and advertising photography. No other fashion photograph of the 20th century is as widely-recognized and no other image illustrates as fully Richard Avedon's profound gifts as a photographer of couture and of women.

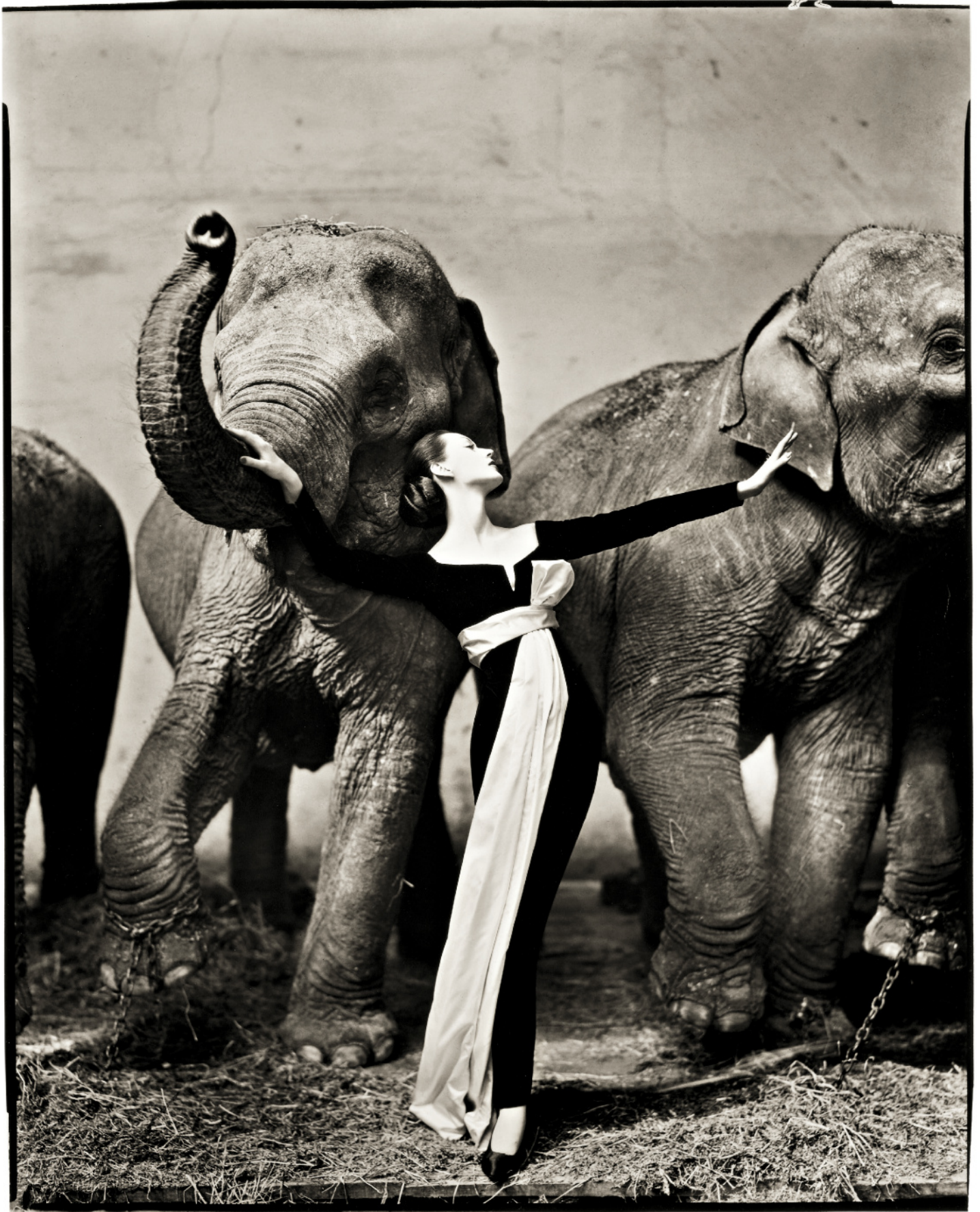
In 1955, 32-year-old Richard Avedon was sent by Carmel Snow, the Editor-in-Chief of *Harper's Bazaar*, to Paris to photograph the fall couture collections. A series of 15 photographs by the young photographer were selected to illustrate 'Carmel Snow's Paris Report,' published in the magazine's September 1955 issue (pp. 204-17). The most famous photograph from this series is *Dovima with Elephants*, which received a full page illustration.

Of the 1955 couture collection, Snow wrote, 'Dior's Sinuous Evening Line is marked high, like an Empire silhouette, then flows supplely against the figure, narrowing as it goes . . . Dior puts long, tight sleeves on his *grand décolleté* dresses. Here, sleeved to the wrists: his black velvet sheath, sashed high under the bosom with a great streamer of white satin' (*Harper's Bazaar*, September 1955, p. 214). The dress Snow described – modeled in the present photograph by Dovima – was the first to be designed by Christian Dior's 19-year-old protégé and eventual successor, Yves Saint Laurent.

Hailed by Richard Avedon as 'the most remarkable and unconventional beauty of her time,' Dovima was the quintessential model of the 1950s, representing the rarified elegance of the period with her lithe figure, long limbs, wide-set eyes, and clever Mona Lisa smile. Born Dorothy Virginia Margaret Juba in Queens, New York, Dovima was discovered on the streets of Manhattan in 1949. She quickly became one of the highest paid models of her period, later nicknamed 'The Dollar a Minute Girl' by commanding \$60 an hour. Although she posed for many notable photographers, including Irving Penn, Horst P. Horst, and Erwin Blumenfeld, it was her relationship with Avedon that was strongest and it was his portraiture that solidified her reputation for eternity. Of Avedon, Dovima said 'We became like mental Siamese twins, with me knowing what he wanted before he explained it. He asked me to do extraordinary things, but I always knew I was going to be part of a great picture.'

The brilliant juxtaposition of the classically elegant Dovima with the towering rough forms of elephants is as revolutionary today as when it was first published in 1955. With this photograph, Avedon set a standard for inventiveness in fashion photography that has not been surpassed in the intervening years.

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



The Hirsch collection includes some of the most recognizable and important photographs by Diane Arbus. When selecting images for her only portfolio, *A Box of Ten Photographs* (1970), Arbus chose *A Jewish Giant at Home with His Parents in the Bronx, N. Y.* (Lot 28), *Identical Twins, Roselle, New Jersey* (Lot 32), *Mexican Dwarf in his Hotel Room, N. Y. C.* (Lot 30), and *Boy in Straw Hat Waiting to March in a Pro-War Parade, N. Y. C.* (Lot 31) to be featured as representative of her achievement in photography. These four photographs were also chosen the following year by Philip Leder for feature in the seminal May 1971 issue of *Artforum*. The photographs by Diane Arbus in the Hirsch collection encapsulate the major themes in Arbus's work: her fascinations with aberrance, conformity, family and identity.

28

DIANE ARBUS

1923-1971

'A Jewish Giant at Home with His Parents in the Bronx, N. Y.'

a plate from *A Box of Ten Photographs* (New York, 1970), signed, titled, dated, and numbered '33/50' by Doon Arbus, the photographer's daughter, in ink and with the portfolio and Arbus Estate reproduction rights stamps on the reverse, framed, a Fraenkel Gallery, San Francisco, and exhibition labels on the reverse, 1970, printed in the early 1970s by Neil Selkirk 15 $\frac{1}{8}$ by 15 $\frac{1}{8}$ in. (38.4 by 38.4 cm.)

PROVENANCE

Christie's New York, 17 October 2006, Sale 1713, Lot 45

EXHIBITED

San Diego, Museum of Photographic Arts, *Only Skin Deep: Changing Visions of the American Self*, October - December 2005

Palm Beach, Norton Museum of Art, *Stare: The Pleasure of the Intensely Familiar and the Strangely Unexpected*, December 2010 - March 2011

NSU Art Museum Fort Lauderdale, *Diane Arbus*, November 2012 - June 2013

LITERATURE

'Five Photographs by Diane Arbus,' *Artforum*, May 1971, p. 65

Diane Arbus (Aperture, 1972), unpaginated

Photography/Venice '79 (New York, 1979), p. 341

Diane Arbus: Revelations (New York, 2003), pp. 209 and 300-1

By the time Arbus made *A Jewish Giant at Home with his Parents in the Bronx, N. Y.*, she had known Eddie Carmel (1935-1972) for a decade, having first photographed him in 1960 at Hubert's Dime Museum and Flea Circus in Times Square. He worked for Ringling Brothers and Barnum & Bailey Circus from 1961 to 1968, where he was 'The Tallest Man on Earth' and 'The World's Greatest Giant,' erroneously billed at over 9 feet tall and weighing more than 500 pounds. Carmel was somewhat famous, having appeared in B-movies, such as *The Brain that Wouldn't Die* (1962) and *50,000 B.C. (Before Clothes)* (1963), and recorded two 45rpm singles: *The Happy Giant* and *The Good Monster*.

Born Oded Ha-Carmeili in Tel Aviv to American-immigrant parents, Carmel's gigantism began affecting his growth in his teens, caused by acromegaly, a glandular disorder. By 1970, the condition had caused an extreme curvature in his spine and he required the canes visible in Arbus's photograph to stand. While Arbus was initially drawn to Carmel by his abnormality, her photograph moves past this fact to focus on family, his humanity, and the difficult reality of his situation. Deteriorating health forced Carmel to live with his parents, whose lives in turn were limited by the responsibility of caring for their son. The strained relationship between Carmel and his father, who did not approve of his Circus work, is painfully apparent in Arbus's photograph. With its insertion of ordinary persons trapped in an extraordinary situation, this image illustrates Arbus's unique talent for creating meaningful photographs from unlikely characters.

\$ 50,000-70,000

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





29

29

DIANE ARBUS

1923-1971

'Topless Dancer in her Dressing Room, San Francisco, Cal.'

signed, titled, dated, and editioned '55/75' by Doon Arbus, the photographer's daughter, in ink and with the 'A Diane Arbus Photograph' and reproduction rights stamp on the reverse, framed, exhibition labels on the reverse, 1968, printed posthumously by Neil Selkirk 14½ by 14½ in. (36.8 by 36.8 cm.)

PROVENANCE

Fraenkel Gallery, San Francisco, 2005

EXHIBITED

Palm Beach, Norton Museum of Art, *Stare: The Pleasure of the Intensely Familiar and the Strangely Unexpected*, December 2010 - March 2011

NSU Art Museum Fort Lauderdale, *Diane Arbus*, November 2012 - June 2013

NSU Art Museum Fort Lauderdale, *Women's World: Contemporary Views of Women By Women*, June - October 2013

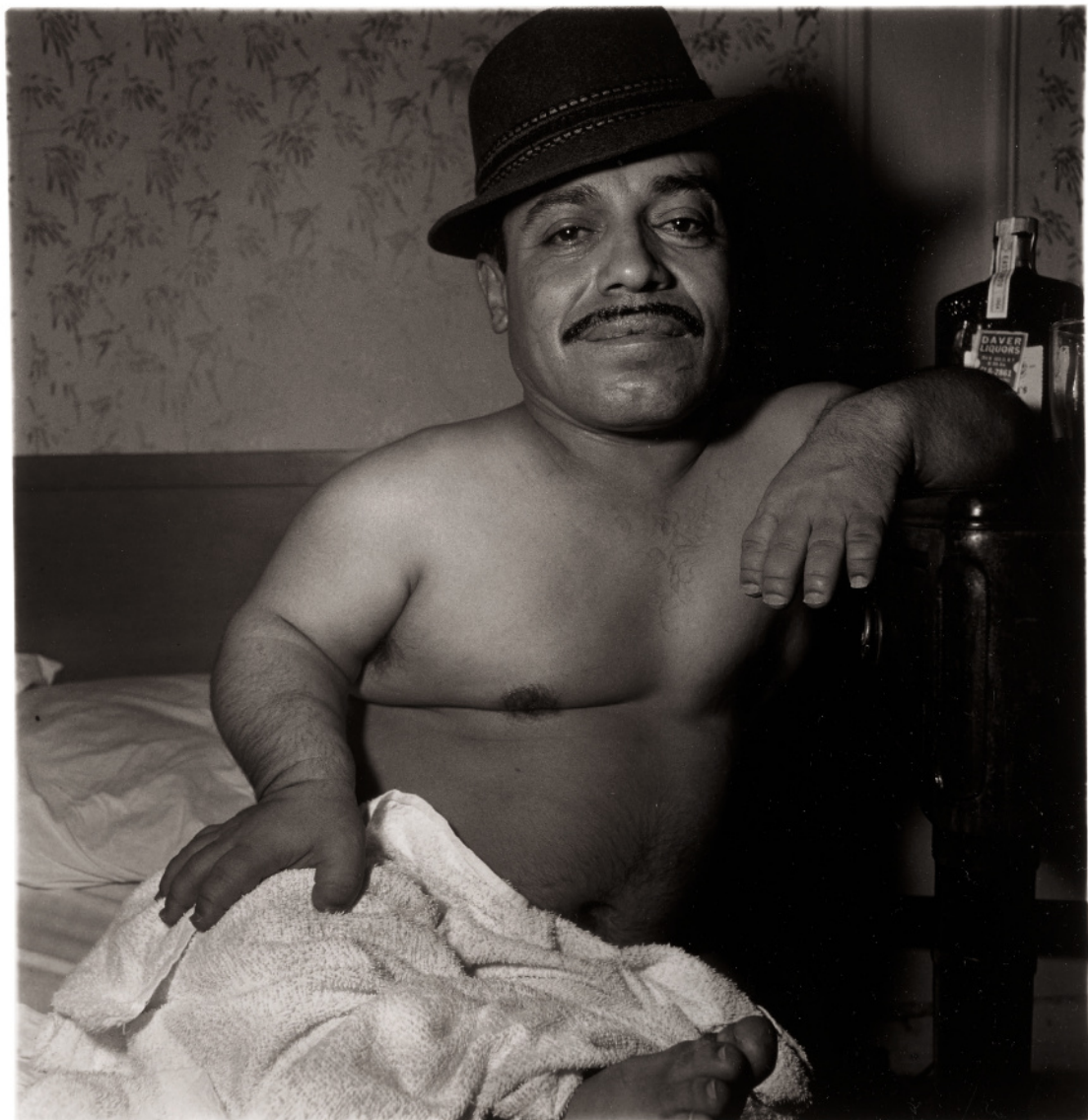
LITERATURE

Diane Arbus (Aperture, 1972), unpaginated

Diane Arbus: Revelations (New York, 2003), p. 257

\$ 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.



30

30

DIANE ARBUS

1923-1971

'Mexican Dwarf in his Hotel Room,
N. Y. C.'

a plate from *A Box of Ten Photographs* (New York, 1970), signed, titled, dated, and editioned '40/50' by Doon Arbus, the photographer's daughter, in ink and with the portfolio and Arbus Estate reproduction rights stamps on the reverse, framed, 1970, printed in the early 1970s by Neil Selkirk
15 by 14½ in. (38.1 by 36.8 cm.)

PROVENANCE

Fraenkel Gallery, San Francisco, 2006

EXHIBITED

Palm Beach, Norton Museum of Art, *Stare: The Pleasure of the Intensely Familiar and the Strangely Unexpected*, December 2010 - March 2011

NSU Art Museum Fort Lauderdale, *Diane Arbus*, November 2012 - June 2013

LITERATURE

'Five Photographs by Diane Arbus,' *Artforum*, May 1971, p. 68
Diane Arbus (Aperture, 1972), unpaginated
Diane Arbus: Revelations (New York, 2003), p. 66

\$ 20,000-30,000

'For me the subject of the picture is always more important than the picture. And more complicated. . . I really think what it is, is what it's about. I mean it has to be of something. And what it's of is always more remarkable than what it is.'

DIANE ARBUS



31

31

DIANE ARBUS

1923-1971

'Boy in Straw Hat Waiting to March in a Pro-War Parade, N. Y. C.'

the 'A Diane Arbus Photograph' label, signed, titled, and dated by Doon Arbus, the photographer's daughter, in ink and with a reproduction rights stamp on the reverse, framed, exhibition labels on the reverse, 1967, printed posthumously in 1973 by Neil Selkirk, one from a projected edition of 75 10¼ by 10 in. (26 by 25.4 cm.)

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

PROVENANCE

Carole Thompson, Tennessee

Private collection

Phillips de Pury & Company New York, 6 October 2005, Sale 40205, Lot 1

EXHIBITED

Palm Beach, Norton Museum of Art, *Stare: The Pleasure of the Intensely Familiar and the Strangely Unexpected*, December 2010 - March 2011

NSU Art Museum Fort Lauderdale, *Diane Arbus*, November 2012 - June 2013

LITERATURE

Artforum, May 1971, cover

Diane Arbus (Aperture, 1972), unpaginated

Diane Arbus: Revelations (New York, 2003), pp. 87 and 188

John Szarkowski, *Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art* (New York, 1973), p. 207

Peter Galassi, *American Photography 1890-1965 from The Museum of Modern Art* (New York, 1995), p. 237

\$ 20,000-30,000



32

32

DIANE ARBUS

1923-1971

'Identical Twins, Roselle, N. J.'

signed by Doon Arbus, the photographer's daughter, title and date '1963' in ink, and with the 'A Diane Arbus Photograph' and reproduction rights stamps on the reverse, framed, exhibition labels on the reverse, 1967, printed posthumously by Neil Selkirk
10¼ by 10¼ in. (26 by 26 cm.)

PROVENANCE

Sotheby's New York, 11 October 2005, Sale 8115, Lot 171

EXHIBITED

Palm Beach, Norton Museum of Art, *Stare: The Pleasure of the Intensely Familiar and the Strangely Unexpected*, December 2010 - March 2011

NSU Art Museum Fort Lauderdale, *Diane Arbus*, November 2012 - June 2013

LITERATURE

'Five Photographs by Diane Arbus,' *Artforum*, May 1971, p. 69

Diane Arbus (Aperture, 1972), cover and unpaginated

Diane Arbus: Revelations (New York, 2003), pp. 182, 265, and 270-1

New Photography USA (London: Photographers Gallery, 1972), unpaginated

Sarah Greenough, et al., *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography* (Washington, D. C.: National Gallery of Art and The Art Institute of Chicago, 1989), pl. 359

Chorus of Light: Photographs from The Sir Elton John Collection (Atlanta: High Museum of Art, 2000), p. 86

Weston Naef, *Photographers of Genius at the Getty* (Los Angeles: The J. Paul Getty Museum, 2004), pl. 115

Presumed Innocence: Photographic Perspectives of Children (Lincoln: The DeCordova Museum and Sculpture Park, 2008), pl. 51

\$ 40,000-60,000

DIANE ARBUS

1923-1971

'Child with a Toy Hand Grenade in Central Park, N. Y. C.'

signed, titled, dated, and editioned '72/75' by Doon Arbus, the photographer's daughter, in ink and with the 'A Diane Arbus Photograph' and reproduction rights stamp on the reverse, framed, exhibition labels on the reverse, 1962, printed posthumously by Neil Selkirk
14¾ by 15 in. (27.5 by 38 cm.)

PROVENANCE

Witkin Gallery, New York, 1976

Private collection

Sotheby's New York, 11 October 2005, Sale 8115, Lot 180

EXHIBITED

NSU Art Museum Fort Lauderdale, *Diane Arbus*, November 2012 - June 2013

Palm Beach, Norton Museum of Art, *Masterpiece of the Month*, May - June 2014

LITERATURE

Diane Arbus (Aperture, 1972), unpaginated

Diane Arbus: Revelations (New York, 2003), pp. 104-5, 164, and 208

Diane Arbus: In the Beginning (New York: The Metropolitan Museum of Art, 2016), p. 257

James L. Enyeart, *Language of Light: A Survey of the Photography Collection of the University of Kansas Museum of Art* (Lawrence, 1974), pl. 8

The Graham Nash Collection (Los Angeles, 1978), p. 30

Photography/Venice '79 (New York, 1979), p. 336

Alfred Appel, Jr., *Signs of Life* (New York, 1983), p. 84

Jonathan Green, *American Photography: A Critical History 1945 to the Present* (New York, 1984), p. 119

Peter Turner, ed., *American Images: Photography 1945-1980* (London: Barbican Art Gallery, 1985), p. 154

Peter Galassi, *American Photography 1890-1965 from The Museum of Modern Art* (New York, 1995), p. 243

\$ 70,000-100,000

The photograph offered here, with its unforgettable, grenade-clutching boy, was taken by Arbus in New York's Central Park in the spring or summer months of 1962. It was around this time that Arbus stopped using her 35mm cameras in favor of a 2 ¼ twin-lens Rolleiflex. Among the first of Arbus's images made with the Rolleiflex, its characteristic square format would become her signature style in the years to come.

Arbus's best images demonstrate the photographer's uncanny ability to interact and empathize with her sitters, and in this photograph Arbus has entered the complex and brilliant world of the child with a vengeance. This iconic photograph was one of several negatives Arbus made of the same young boy mugging for the camera. Its subject was seven year-old Colin Wood, whose privileged upbringing on the Upper East Side was offset by his parents' impending divorce. Arbus's pick from the contact sheet, translated into the large-format photograph offered here, is the most interesting, perverse, and emotionally resonant of the images from that sitting: the child as anarchist, fed up with the things and people around him, ready to lob his five-and-dime grenade and escape.

'Giving a camera to Diane is like putting a live grenade in the hands of a child.'

NORMAN MAILER

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





34

34

HARRY BENSON

B. 1929

'The Beatles, Paris' (Pillow Fight)

mural-sized enlarged contact sheet, signed, titled, dated, and editioned '6/40' in ink on the image, flush-mounted, framed, a Holden Luntz Gallery label on the reverse, 1964, printed later
Overall 43 by 44¾ in. (109.2 by 113.7 cm.)

PROVENANCE

Holden Luntz Gallery, Palm Beach, 2005

LITERATURE

People: Photographs by Harry Benson (San Francisco, 1991), back cover

\$ 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.



35

35

ANNIE LEIBOVITZ

B. 1949

'Keith Haring, New York'

platinum print, signed, titled, dated, and editioned 'proof print'
in pencil on the reverse, framed, 1986, printed later
18 $\frac{7}{8}$ by 23 $\frac{1}{4}$ in. (48 by 59.1 cm.)

PROVENANCE

Collection of James Danziger
Christie's London, *Photographs from the Collection of James Danziger*, 18 May 2005, Sale 7177, Lot 147

LITERATURE

Annie Leibovitz: Photographs, 1970-1990 (Washington, D. C.:
The National Portrait Gallery, 1991), pp. 162-3

\$ 30,000-50,000



36

36

PETER BEARD

B. 1938

'Photo Lesson on the S. S. Caroline, Skorprios, Greece, July 1972' (Jacqueline Kennedy Onassis)

a unique object, signed, titled, dated, and annotated in red and black inks, partial handprint and drawing in blood and inks in the image, and with collage elements, framed, a Fahey/Klein Gallery label and facsimile of the Peter Beard studio stamp on the reverse, 1972, printed in 2004
14¼ by 23⅞ in. (36.2 by 60.6 cm.)

PROVENANCE

Fahey/Klein Gallery, Los Angeles, 2005
Private collection
Sotheby's New York, 13 April 2010, Sale 8624, Lot 203

LITERATURE

cf. Nejma Beard and David Fahey, eds., *Peter Beard* (Taschen, 2008), unpaginated

\$ 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.

37

ROBERT MAPPLETHORPE

1946-1989

Andy Warhol

flush-mounted, the photographer's estate stamp, signed and dated by Michael Ward Stout, Executor, and with title, date, edition '10/10,' and '[MAP] 1883' in ink on the reverse, framed, 1986
23¼ by 19¼ in. (59 by 48.9 cm.)

PROVENANCE

Xavier Hufkens, Brussels, 2003

LITERATURE

Mapplethorpe (New York, 1992), p. 137

\$ 20,000-30,000

'I was in art school when pop art was the rage. I was in academic art training at the time, and I wasn't following the trends; I was doing my thing. But since I come out of that time, the Warhol influence is there.'

ROBERT MAPPLETHORPE



IRVING PENN

1917-2009

'Picasso (B) Cannes'

platinum-palladium print, flush-mounted to aluminum, signed, initialed, titled, dated, editioned '25/47,' and annotated in pencil and stamped on the reverse, framed, 1957, printed in 1985

18⁵/₈ by 18⁵/₈ in. (47.3 by 47.3 cm.)

PROVENANCE

Christie's London, 31 May 2007, Sale 7393, Lot 25

LITERATURE

Sarah Greenough, *Irving Penn: Platinum Prints* (Washington, D. C.: National Gallery of Art, 2005), pl. 37

Maria Morris Hambourg and Jeff Rosenheim, *Irving Penn: Centennial* (New York: Metropolitan Museum of Art, 2017), pl. 130

\$ 70,000-100,000

'A great presence, deeply aware of his own image, he peered silently at the reflection of his head in the camera's lens, occasionally altering the attitude.'

IRVING PENN



38



39

39

NEIL LEIFER

B. 1942

Muhammad Ali vs. Cleveland Williams,
Houston, Texas

digital chromogenic print, signed and editioned '115/350' in ink
in the margin, framed, 1966, printed later
19½ by 19¾ in. (49.5 by 49.2 cm.)

PROVENANCE

Monroe Gallery, Santa Fe, 2004

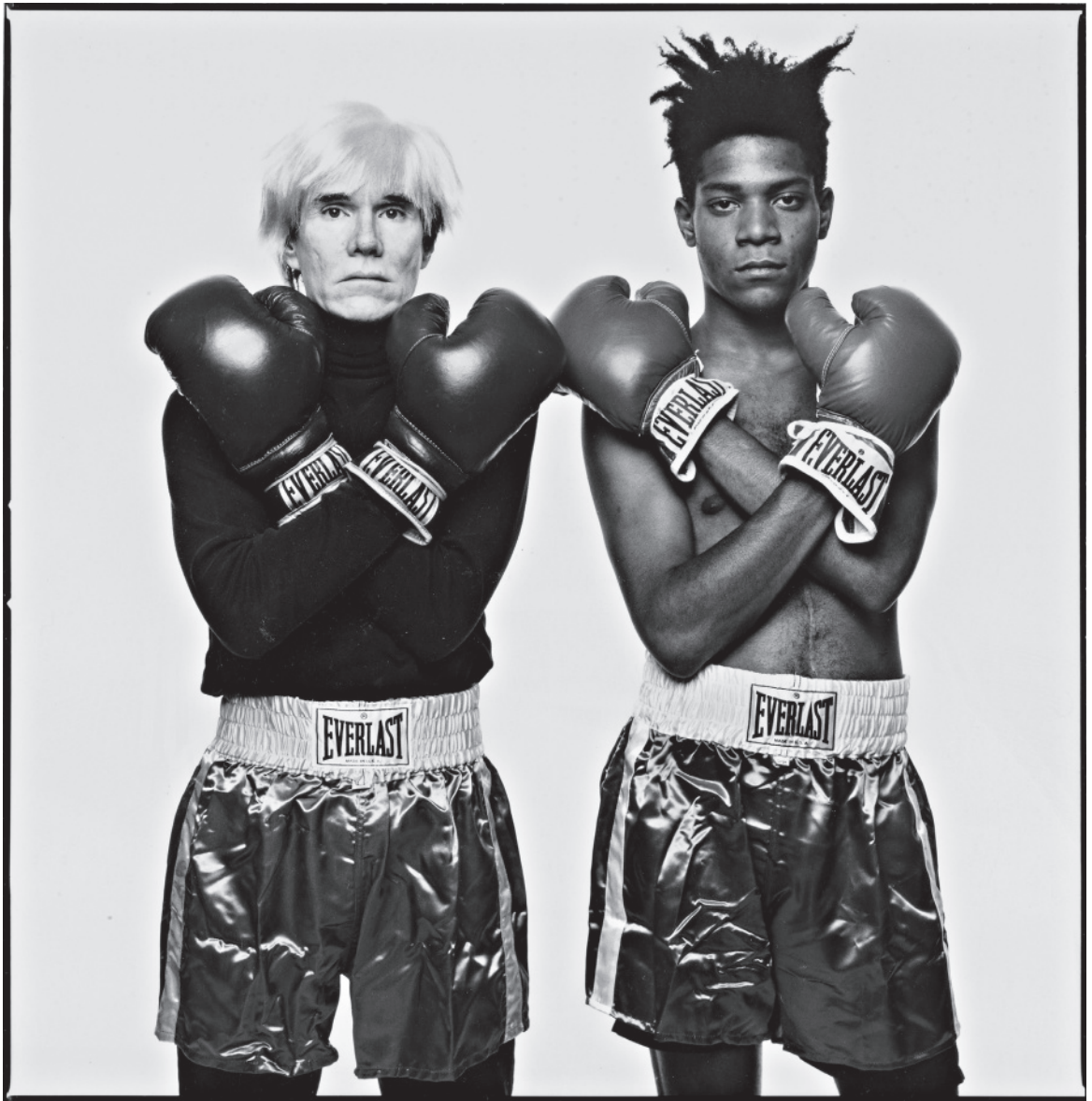
LITERATURE

The Best of Leifer (New York, 2001), p. 143

Neil Leifer: Relentless (Austin: University of Texas, 2016), p. 80

\$ 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.



40

40

MICHAEL HALSBAND

B. 1956

'Jean-Michel Basquiat + Andy Warhol, N. Y. C.'

oversized, signed, titled, and dated in pencil on the reverse,
framed, 1985, printed later
19 $\frac{7}{8}$ by 19 $\frac{5}{8}$ in. (50.5 by 49.8 cm.)

PROVENANCE

Private collection

Phillips de Pury & Company New York, 13 May 2005, Sale
19205, Lot 373

Michael Halsband made this iconic photograph of Andy Warhol and Jean-Michel Basquiat in 1985 to promote the artists' collaborative exhibition 'Warhol – Basquiat Paintings' at Tony Shafrazi Gallery. Images from this series in which the artists are pictured either squared off or being knocked out were used for promotional posters for the exhibition and for the invitation to the opening, presented by Palladium.

\$ 15,000-25,000



41

41

JEAN-BAPTISTE HUYNH

B. 1966

'Ethiopie – Portrait VI'

signed, titled, dated, and editioned '3/7' on the reverse,
framed, a Holden Luntz Gallery label on the reverse, 2005
47 by 47 in. (120 by 120 cm.)

PROVENANCE

Holden Luntz Gallery, Palm Beach, 2007

\$ 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.

IRVING PENN

1917-2009

Man with Pink Face, New Guinea

platinum-palladium print, flush-mounted to aluminum, signed, titled, dated, editioned '13/49,' and annotated in pencil and stamped on the reverse, framed, 1970, printed in 1978
20¾ by 19⅞ in. (52.6 by 49.2 cm.)

PROVENANCE

Sotheby's New York, 22 April 2006, Sale 8189, Lot 190

LITERATURE

John Szarkowski, *Irving Penn* (New York: The Museum of Modern Art, 1984), pl. 112, variant
Irving Penn, *Passage: A Work Record* (New York, 1991), p. 192, illustrated in color
Colin Westerbeck, ed., *Irving Penn: A Career in Photography* (The Art Institute of Chicago, 1997), pl. 71
Sarah Greenough, *Irving Penn: Platinum Prints* (Washington, D. C.: The National Gallery of Art, 2005), pl. 52
Maria Morris Hambourg and Jeff Rosenheim, *Irving Penn: Centennial* (New York: Metropolitan Museum of Art, 2017), pl. 131, illustrated in color, and pl. 137

\$ 20,000-30,000



42

IRVING PENN

1917-2009

'Enga Warrior'

platinum-palladium print, flush-mounted to aluminum, signed, titled, dated, editioned '3/15,' and annotated in pencil and stamped on the reverse, 1970, printed in 1977
20¼ by 19⅞ in. (51.5 by 49.2 cm.)

PROVENANCE

Christie's London, 17 May 2006, Sale 7226, Lot 97

LITERATURE

John Szarkowski, *Irving Penn* (New York: The Museum of Modern Art, 1984), pl. 106
Irving Penn, *Passage: A Work Record* (New York, 1991), p. 191
cf. Sarah Greenough, *Irving Penn: Platinum Prints* (Washington, D. C.: The National Gallery of Art, 2005), pl. 57-8
Maria Morris Hambourg and Jeff Rosenheim, *Irving Penn: Centennial* (New York: Metropolitan Museum of Art, 2017), pl. 143

\$ 25,000-35,000



43

RUUD VAN EMPEL

B. 1958

'World # 26'

mural-sized Cibachrome print, Diasec-mounted, signed, titled, dated, and editioned '5/7' in ink on the photographer's label and a Stefan Stux Gallery, New York, label on the reverse, 2008
71 by 101½ in. (180.3 by 257.8 cm.)

LITERATURE

Ruud Van Empel: Photoworks 1995-2010 (Amsterdam, 2011), pl. 82

\$ 60,000-90,000

'Beauty has been a taboo in art for such a long time. . . To me, both nature and the innocence of children is something beautiful. Children are born innocent into a cruel and dangerous world. I wanted to do something with that idea.'

RUUD VAN EMPEL





PETER BEARD

B. 1938

'Hog Ranch Front Lawn, Night Feeder
(2:00 am) with Maureen Gallagher & Mbuno,
Feb. 1987'

a unique object, mural-sized, signed, titled, dated, annotated 'Peter Beard, Hog Ranch, Box 47616, Nairobi, Kenya,' and inscribed with a passage from Joseph Conrad by the photographer in black, white, and red inks on the image, and with drawings of insects and animals, blood, and collage elements: a box of matches; a leaf; a photo strip of 3 images of a baby mountain gorilla; half-tone reproductions of a red sweater, Peter Beard photographs of animals, and a self-portrait with a crocodile annotated 'I'll write whenever I can' by the photographer in ink, framed, 1987, printed and assembled in the 1990s
50³/₈ by 71³/₈ in. (128 by 181.3 cm.)

PROVENANCE

Sotheby's New York, 15 October 2007, Sale 8349, Lot 40

LITERATURE

Peter Beard: Fifty Years of Portraits (Santa Fe, 1999), p. 94

Nejma Beard and David Fahey, eds. *Peter Beard* (Taschen, 2008), unpaginated

Photofile, Peter Beard (New York, 2008), pl. 31

The present image, featuring the statuesque model Maureen Gallagher, was shot by Peter Beard at Hog Ranch in 1987. Since the 1960s, Hog Ranch has been the center and home base for much of Beard's life and his work in Kenya. Giraffes and wart hogs, amongst other animals, wander freely at all times of the day and night, and meandering giraffes are often found outside the tents at night.

For Beard, subject matter, rather than mastery of exposure or printing, is of primary importance, and he is the first to admit that technology is not his forte. The present masterpiece is evidence of his focus on subject and timing rather than equipment: Beard took this iconic image with a disposable camera. In the brief flash of the camera, Gallagher appears almost as if carved from marble, still and illuminated in the dark night. His major domo and tracker Mbuno stands in the shadows of the background to the left of the shot.

Peter Beard uses his photographs as a canvas to which he applies various mediums in order to create a narrative, always highlighting his concern for wildlife and environmental conservation. The present large-format work, with blood, extensive embellishment, handwritten quotes in various inks, drawings of animals and other collaged elements, creates an artwork with its own unique composition.

\$ 200,000-300,000



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





46

46

PETER BEARD

B. 1938

'Lake Rudolf Croc and Naomi Simms'

a unique object, toned, signed, titled, dated, and extensively annotated in ink and with collaged photographs on the image, flush-mounted, framed, a Peter Beard Studio label on the reverse, 1972, printed and assembled later
19 by 29 in. (48.3 by 73.4 cm.)

PROVENANCE

The Time is Always Now, New York
Private collection
Christie's London, 31 May 2007, Sale 7393, Lot 101

LITERATURE

Nejma Beard and David Fahey, eds. *Peter Beard* (Taschen, 2008), unpaginated

\$ 20,000-30,000



47

47

HELMUT NEWTON

1920-2004

“Nude in Seaweed” Saint Tropez’

large-format, signed, titled, and dated in pencil on the reverse, framed, 1981, no. one in an edition of 10
19¼ by 18⅞ in. (48.9 by 47.9 cm.)

PROVENANCE

Galerie Kicken, Cologne
Private collection, Europe

Phillips de Pury & Company New York, 14 October 2004,
Sale 40404, Lot 219

LITERATURE

Helmut Newton: Big Nudes (Munich, 1990), unpaginated
Helmut Newton: Aus dem photographischen Werk (Munich,
1994), pl. 75

\$ 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.

RAPHAEL MAZZUCCO

B. 1970

'From Grace She Will Fall'

a unique object, mural-sized digital print, titled, dated, and extensively annotated in white ink on the image and with bullets, broken glass, a dried rose, oil paint and ink, encased in resin, framed in driftwood to the artist's specifications, 2013
61½ by 91½ in. (156.2 by 232.4 cm.)

\$ 15,000-25,000







49

49

DAVID LACHAPELLE

B. 1963

'The Morning After, New York'

chromogenic print, signed, titled, dated, and editioned '6/30'
in ink on the reverse, framed, 1999
14½ by 23 in. (36.8 by 58.4 cm.)

PROVENANCE

Holden Luntz Gallery, Palm Beach, 2005

\$ 3,000-5,000

50

STEVEN MEISEL

B. 1954

Madonna Hitching (from Sex)

signed and dated '93' in pencil on the reverse, framed, 1992
22¼ by 17⅞ in. (56.5 by 45.4 cm.)

PROVENANCE

Phillips de Pury & Company New York, 17 September 2005,
Lot 281

LITERATURE

Madonna, *Sex* (New York, 1992), unpaginated

\$ 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.



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'I would hope my sense of humor is obvious in everything. I don't consider myself just a fashion photographer. It's more than that. I'm also a very funny person, and I have a good sense of humor. And I hope people see that.'

STEVEN MEISEL

ROBERT MAPPLETHORPE

1946-1989

Double Jack in the Pulpit

dye-transfer print, flush-mounted, the photographer's copyright stamp, signed and dated in ink, and with title, edition '5/7,' and '[MAP] DT 1880' in ink on the reverse, framed, 1988

22½ by 22¼ in. (57.1 by 56.5 cm.)

PROVENANCE

Christie's New York, 5 April 1995, Sale 8126, Lot 55

Collection of Joseph and Laverne Schieszler

Sotheby's New York, *Photographs from the Collection of Joseph and Laverne Schieszler*, 10 October 2005, Sale 8164, Lot 33

LITERATURE

Janet Kardon, *Robert Mapplethorpe: The Perfect Moment* (Philadelphia: The Institute of Contemporary Art, 1988), pl. 86

Robert Mapplethorpe: Flowers (Boston, 1990), pl. 46

John Ashbery, *Mapplethorpe Pistils* (New York, 1996), p. 138

Herbert Muschamp, *Mapplethorpe: The Complete Flowers* (New York, 2006), pl. 183

As an artist and a photographer, Mapplethorpe was, above all, a master of beauty. His attention to detail, his gifts for lighting and composition, and his exacting craftsmanship transformed each object before his camera into an idealized symbol. His flower images, such as the vibrant dye-transfer print of *Double Jack in the Pulpit* offered here, are the essence of 'the perfect moment' and have become the most enduring aspect of his work in the decades that have followed.

\$ 40,000-60,000

END OF SALE



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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 \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% 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. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss of or damage to the property ceases in accordance with this paragraph. 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 the aggregate liability of Sotheby's and the consignor 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.

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 Sale, 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, the Invaluable 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. 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 salesroom 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, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as 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 any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot

announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. 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 whatsoever 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:

Damarice Amao, Centre Georges Pompidou/Musée National d'Art Moderne, Paris; Nejma Beard, The Peter Beard Studio

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

Photography:

Bonnie Morrison

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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.

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

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FORTHCOMING AUCTIONS

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

PHOTOGRAPHS

17 May 2018
London

POSTWAR & CONTEMPORARY PHOTOGRAPHS

September 2018
New York

PHOTOGRAPHS

October 2018
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FRONT COVER

LOT 27 RICHARD AVEDON, *DOVIMA WITH ELEPHANTS, EVENING DRESS BY DIOR, CIRQUE D'HIVER, PARIS, AUGUST 1955*
© THE RICHARD AVEDON FOUNDATION

BACK COVER

LOT 51 ROBERT MAPPLETHORPE, *DOUBLE JACK IN THE PULPIT, 1988*
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INSIDE FRONT COVER

LOT 36 PETER BEARD, *PHOTO LESSON ON THE S. S. CAROLINE, SKORPIOS, GREECE, JULY 1972 (JACQUELINE KENNEDY ONASSIS)*



Sotheby's EST. 1744
Collectors gather here.