

Sotheby's EST. 1744

PHOTOGRAPHS

LONDON 17 MAY 2018



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PHOTOGRAPHS



PHOTOGRAPHS

AUCTION IN LONDON

17 MAY 2018

SALE L18780

3.30 PM

EXHIBITION

Saturday 12 May

12 noon-5 pm

Sunday 13 May

12 noon-5 pm

Monday 14 May

9 am-4.30 pm

Tuesday 15 May

9 am-4.30 pm

Wednesday 16 May

9 am-4.30 pm

Thursday 17 May

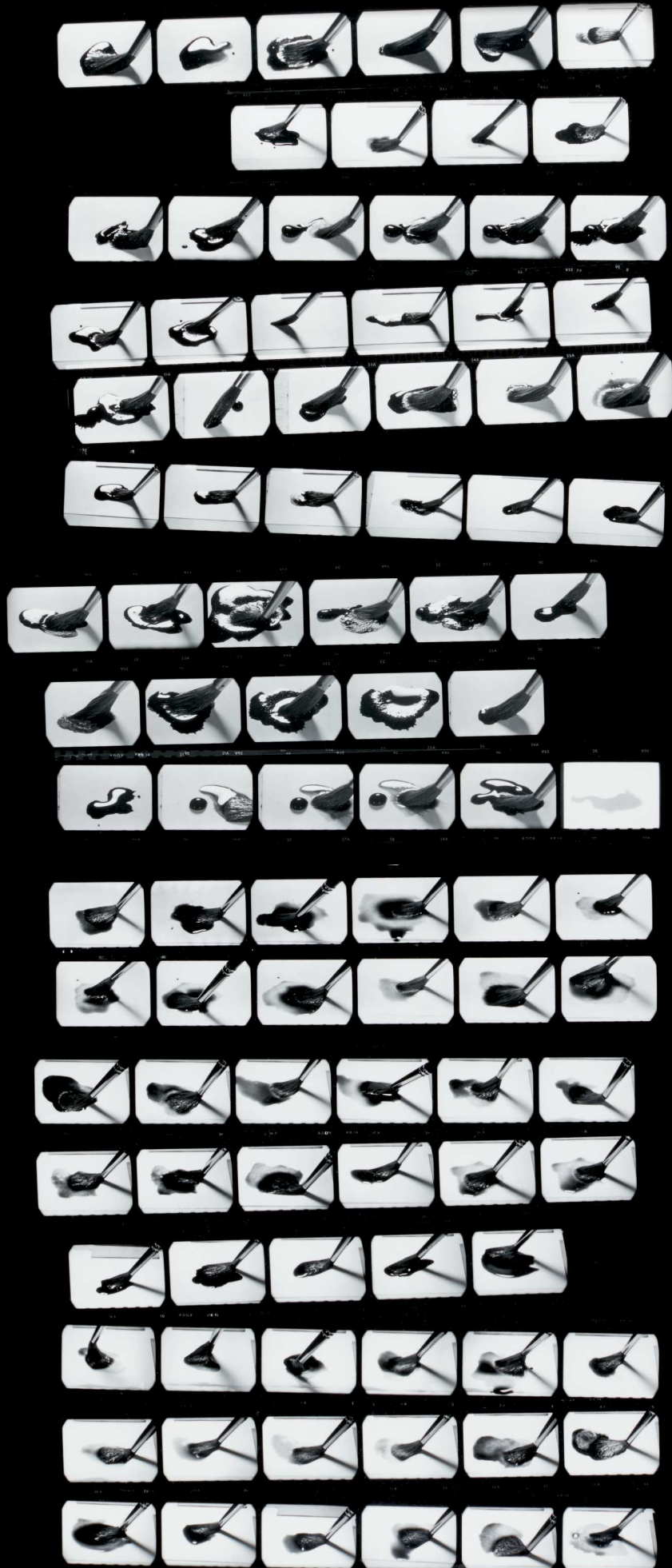
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1

1

HELMUT NEWTON

1920-2004

'Roselyne at Arcangues', 1975

Silver print, printed 1977. Signed, titled and dated in pencil in the photographer's stamp on the verso. Matted.

Image 34 x 23.1 cm (13¼ x 9 in.)
sheet 40.5 x 30.8 cm (15¾ x 12 in.)

PROVENANCE

Acquired directly from the artist
Private collection, France

LITERATURE

Helmut Newton, Helmut Newton, Sumo, édition Taschen, France, Angleterre, Allemagne, 1999, n.p.

Vogue, France, Nov 1975;

Helmut Newton, White Women, Schirmer Mosel, 1976;

Helmut Newton, SUMO, Tashen, 1999;

Helmut Newton, Pages from the Glossies, Scalo, 1998.

£ 7,000-9,000 € 8,000-10,300

2

HELMUT NEWTON

1920-2004

'Jenny Kapitan, Pension Dorian', Berlin, 1977

Silver print. Signed, titled, and dated in pen on verso. Matted and framed.

33 x 22 cm (13 x 8¾ in.)

PROVENANCE

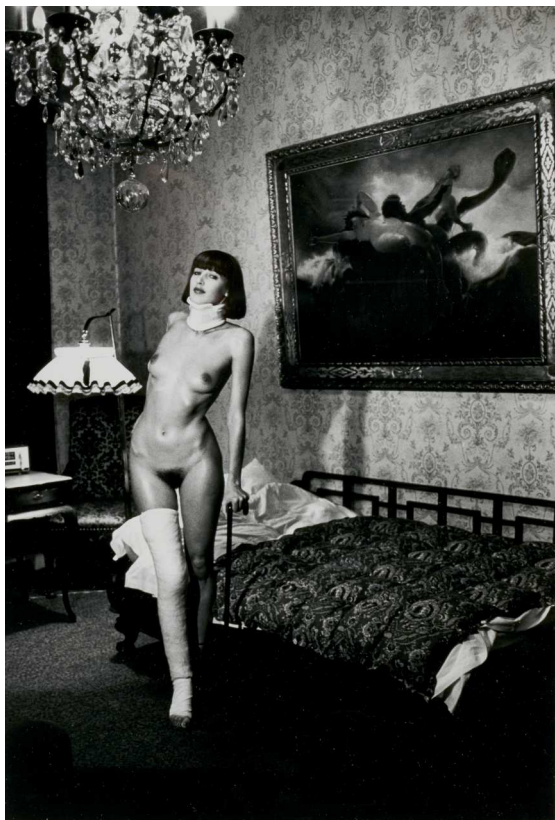
Private collection, USA

LITERATURE

Helmut Newton, Private Property, Munich, Schirmer/ Mosel, 2003, ill. pl. 5;

June Newton, Helmut Newton, Cologne, Taschen, 2009, ill. n. p.

± £ 7,000-10,000 € 8,000-11,500



2



3

3

HELMUT NEWTON

1920-2004

'Veruschka, Presidential Suite, Hotel
Méri­dien', Nice, 1975

Vintage ferrotyped silver print, printed 1976.
Signed, titled, dated in ink on the photographer's
stamp on the verso. Matted.

Image 23.3 x 33.9 cm (9¼ x 13¼ in.)
sheet 30.3 x 40 cm (11¾ x 15¾ in.)

£ 18,000-25,000 € 20,600-28,600

PROVENANCE

Acquired directly from the artist
Private collection, France

LITERATURE

*Helmut Newton, Helmut Newton, Sumo, édition
Taschen, France, Angleterre, Allemagne, 1999, n.p.*

Newton's iconic works from series such as *Big Nudes* or *Naked and Dressed* marked the pinnacle of his erotic-urban style, all underpinned with his heavily voyeuristic nature and technical prowess. This variant of the well-known 'Veruschka on the Terrace' is the image Newton chose to include in SUMO. There are very few known prints of this image.



4

4

HELMUT NEWTON

1920-2004

'Saddle I', Paris, 1976

Silver print, printed later. Signed, titled, dated and numbered 5/10 in pencil on the verso. Mounted and framed.

Image 38 x 56 cm (15 x 22 in.);
sheet 50 x 60.5 cm (49¾ x 23¾ in.)

PROVENANCE

Galerie Kaess Weiss, Stuttgart
Private collection, Germany

LITERATURE

Vogue Hommes, 1976
Heiting, *Helmut Newton: Work*, pp. 210-211
Newton, Private Property, pl. 24
Simon & Schuster, *Helmut Newton: Sleepless
Nights*, p. 64

£ 30,000-40,000 € 34,300-45,800



5

5

HELMUT NEWTON

1920-2004

'Mannequins reclining, Quai d'Orsay', Paris, 1977 (from Private Property Suite III)

Silver print, printed later. Signed and with the portfolio copyright stamp, annotations and numbered 10/75 in pencil on the verso. With two gallery labels affixed to the back of the mount. Mounted and framed.

Image 24.1 x 36 cm (9½ x 14¼ in.);
sheet 30.5 x 40 cm (11¾ x 15¾ in.)

PROVENANCE

Galerie Via Eight, Tokyo
Irving Galleries, Palm Beach
'Private Collection, Italy'

LITERATURE

Newton, *Sleepless Nights*, Quartet, 1978, p. 29;
Lamarque-Vadel, *Helmut Newton*, Editions du Regard, 1981, p.10;
Playboy: Helmut Newton, Chronicle, 2005, cover and pp. 117-123 (variants)

£ 10,000-15,000 € 11,500-17,200



6

6

FRANK HORVAT

b.1928

'Shoe and Eiffel Tower (A)', Paris, 1974

Pigment print, printed 2017. Signed and numbered 18/30 in black ink in the margin; signed, titled and dated in pencil on the verso. Image 34.5 x 51 cm (13½ x 20 in.); sheet 42 x 59.5 cm (16½ x 23½ in.)

PROVENANCE

Private collection, USA

± £ 3,000-5,000 € 3,450-5,800

7



7

ELLIOTT ERWITT

b. 1928

'California Kiss', Santa Monica, 1955

Oversized silver print, printed later. Signed in ink, printed title and date on an artist's label accompanying the work. Image 63 x 96 cm (24¾ x 37¾ in.); sheet 71 x 104 cm (28 x 41 in.)

PROVENANCE

Private collection, USA

LITERATURE

Phaidon, *Elliott Erwitt: Snaps*, p. 502
 teNeues, *Elliott Erwitt: Personal Best*, pp. 434-435
 High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 105

± £ 5,000-7,000 € 5,800-8,000

8



8

ELLIOTT ERWITT

b. 1928

'Felix, Gladys, and Rover', 1974

Silver print, printed later. Signed in black ink on recto; signed titled and dated in pencil on the verso. Mounted and framed. Image 37 x 55.5 cm (14½ x 21¾ in.); sheet 50.7 x 60.8 cm (20 x 24 in.)

PROVENANCE

Atlas Gallery, London
 Private collection, UK

£ 3,000-5,000 € 3,450-5,800

JEANLOUP SIEFF

b.1933

'Chapeau du Maître Akio Hirata', 1992

Silver print. Signed and dated in pencil with the title and artist's credit line in facsimile on the verso.

Image 21 x 21 cm (8¼ x 8¼ in.);
sheet 23 x 23 cm (9 x 9 in.)

PROVENANCE

Private collection, Belgium

⊕ £ 2,000-3,000 € 2,300-3,450



9

ROBERT DOISNEAU

1912 - 1994

'La Dame Indignée', The Romi Gallery, Paris, 1947

Vintage silver print. Annotated 15997 in pencil and with annotations in red pencil by an unknown hand on the verso. With the gallery label affixed bearing information about the work in facsimile affixed to the back of the frame. Matted and framed.

39 x 30 cm (15¼ x 11¾ in.)

PROVENANCE

Hamiltons Gallery, London
Private collection, UK

LITERATURE

Ollier, *Doisneau, Paris*, Gingko Press, Spain, 1998,
unpaginated

⊕ £ 2,000-3,000 € 2,300-3,450



10



11

11

BILL BRANDT

1904 - 1983

'London', 1952

Silver print, printed 1969. Signed in black ink in the margin. Mounted and framed.

Image 34.5 x 29.5 cm (13½ x 11½ in.)
sheet 38.5 x 30.5 cm (15¼ x 12 in.)

PROVENANCE

Alan Klotz Gallery, New York
Private collection, UK

LITERATURE

Bill Jay and Nigel Warburton, *Brandt: The Photography of Bill Brandt*, H.N. Abrams, New York, 1999, cover and pl. 242, p. 266.
Nigel Warburton, *Brandt: Icons, The Bill Brandt Archive*, London, 2004, inside cover and n.p.
Exhibition catalogue, *Bill Brandt, Shadow & Light*, The Museum of Modern Art, New York, 2013, p. 163.

Please visit the online catalogue at www.sothebys.com for additional literature.

After the war Brandt sought out to document the human body in a surreal and abstract manner, heavily influenced by his mentor, Man Ray. This stage of his work culminated in the publishing of *Perspective of Nudes* in 1961. The book includes this beautiful photograph, *London 1952*, which has become one of his most famous nudes and later became the poster image for his V&A Retrospective exhibition in 2004.

⊕ £ 8,000-12,000 € 9,200-13,800



12

12

ALBERT WATSON

b. 1942

'Kate Moss in Torn Veil', Marrakech, 1993

Pigment print. Signed, titled, dated and numbered 12/25 in black ink on a label accompanying the work. Matted and framed.

Image 61 x 45.5 cm (24 x 18 in.);
sheet 91.5 x 61 cm (36 x 24 in.)

PROVENANCE

Hamburg Kennedy Photographs, New York
Private collection, UK

⊕ £ 5,000-7,000 € 5,800-8,000

SARAH MOON

b. 1941

'Yael Raich', 1997

Toned silver print. Signed, titled, dated and numbered 15/20 in pencil on the verso. Matted. Image 40.5 x 34 cm (16 x 13½ cm); sheet 50 x 41 cm (19¾ x 16 in.)

PROVENANCE

Private collection, Belgium

† ⊕ £ 5,000-7,000 € 5,800-8,000

HERB RITTS

1952-2002

'Duo II', Los Angeles, 1990

Silver print. Signed, titled, dated and numbered 11/25 in pencil on the verso. With the artist's copyright blind stamp on the recto. Mounted and framed.

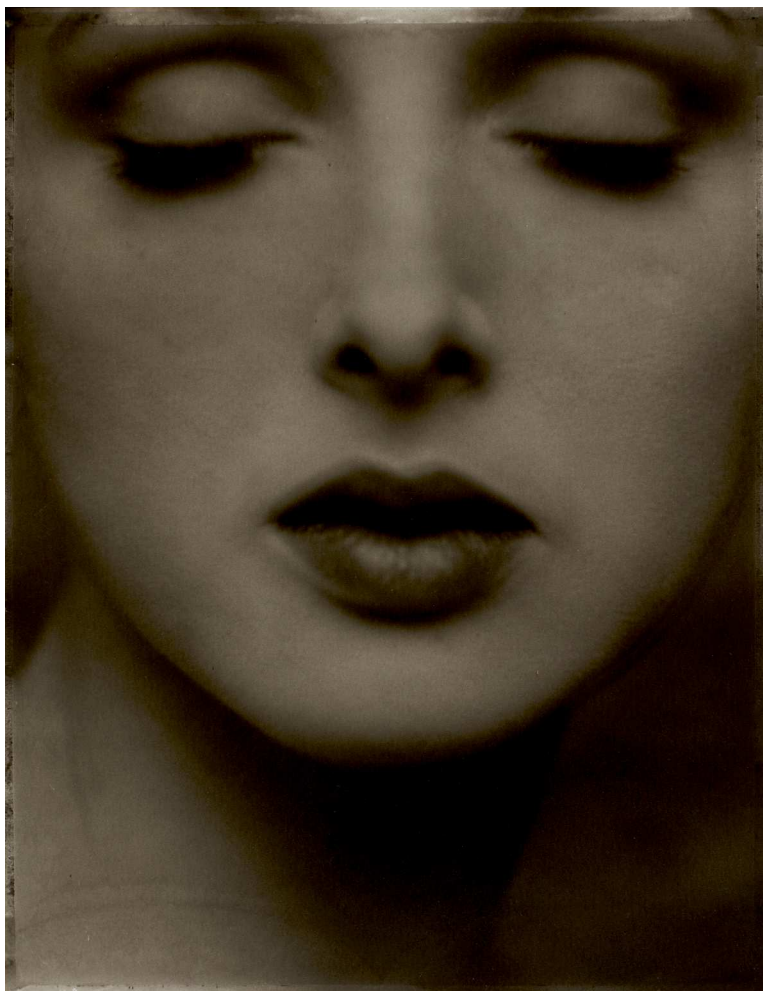
Image 37 x 48.3 cm (14½ x 19 in.); sheet 46 x 58 cm (18 x 22¾ in.)

PROVENANCE

Christie's South Kensington, *Photographs*, 6 June 2007, Lot 633

Private collection, UK

£ 3,000-5,000 € 3,450-5,800



13



14



15

15

PETER LINDBERGH

b. 1944

'Comme des Garçons', 1984

Platinum-palladium print. Signed and numbered
8/10 in pencil on the verso. Matted and framed.
Image 37.3 x 49.8 cm (14½ x 19½ in.);
sheet 49.5 x 61 cm (19½ x 24 in.)

PROVENANCE

Private collection, Germany
Sotheby's, Paris, *Photographs*, 14 November
2014, Lot 114

⊕ £ 7,000-10,000 € 8,000-11,500

"I was trying to photograph them in a different way, but nobody seemed to care back then... I wanted to move away from the rather formal, perfectly styled woman who was very artificial. I was more concerned about a more outspoken, adventurous woman in control of her life and not too concerned about her social status emancipated by masculine protection."

PETER LINDBERGH



16

16

HELMUT NEWTON

1920-2004

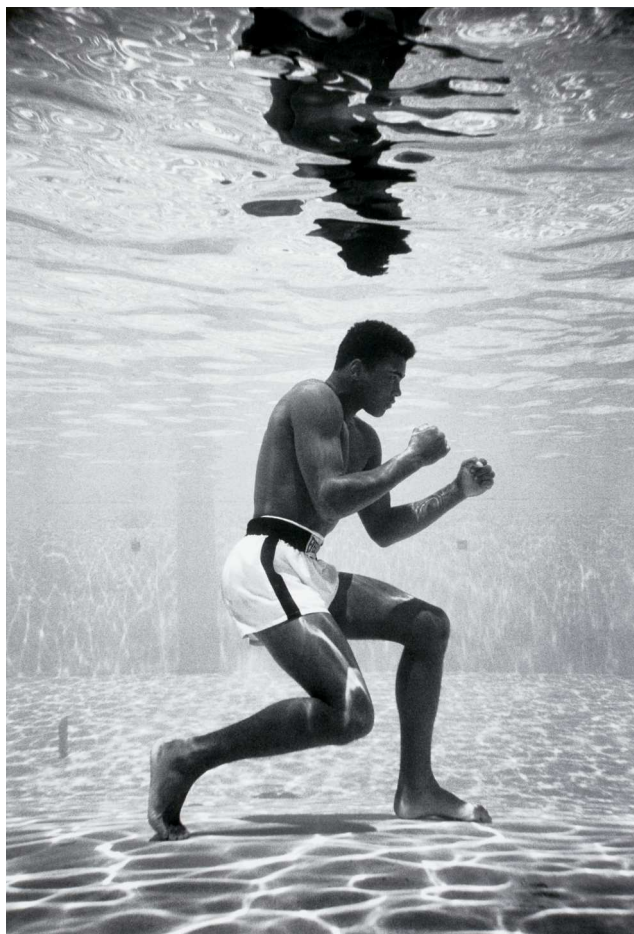
'Woman with Horse', Burbank, 1987

Silver print. Signed, titled, dated and numbered
3/10 in pencil on the verso. Matted and framed.
Image 44 x 58.4 cm (17¼ x 23 in.);
sheet 50.5 x 60.3 cm (19¾ x 23¾ in.)

PROVENANCE

Galerie Kaess Weiss, Stuttgart
Private collection, Germany

£ 10,000-15,000 € 11,500-17,200



17

FLIP SCHULKE

1930-2008

'Ali Underwater', 1961

Group of four silver prints, printed later. The largest print with the artist's archive blindstamp on the recto, and signed and numbered 1/99 in pencil by Gary Truman and Donna Schulke in the artist's archive stamp on the verso. Three smaller prints signed in pencil with the artist's copyright stamp affixed to the verso.

Image 48.3 x 33.5 cm (19 x 13¼ in.), and 21 x 31.7 cm (8¼ x 12½ in.)

Sheet 41 x 40.5 cm (20 x 16 in.), and 28 x 35.5 cm (11 x 14 in.)

PROVENANCE

Keith de Lellis Gallery, New York
Private collection, USA

Please visit the online catalogue at www.sothebys.com to view images of the additional three works in this lot.

± £ 6,000-8,000 € 6,900-9,200

TERRY O'NEILL

b. 1938

'Frank Sinatra on the Boardwalk', Miami, 1968

Unique mural sized silver print, printed later and flush-mounted to board. Signed in black ink on the recto. Accompanied by a signed certificate of authenticity. Framed.

Sheet 122 x 183 cm (48 x 72 in.);
frame 137.5 x 198.5 5/4 x 78¼ in.)

PROVENANCE

Alon Zakaim Fine Art, London
Private collection, UK

This unique work was printed before the creation of the limited edition of 50+10AP.

⊕ W £ 12,000-18,000 € 13,800-20,600



18

ANDY WARHOL

1928 - 1987

'Self-Portrait (Andy Warhol with film camera taken during the heyday of his Factory films)', 1977

Vintage silver print. With the artist's copyright stamp on the verso. Matted.
18.1 x 13.1 cm (7¼ x 5¼ in.)

PROVENANCE

Galerie Bruno Bishofberger, Zurich
Private collection, UK

£ 2,000-3,000 € 2,300-3,450



19

EVE ARNOLD

1912-2012

'The Cast and Crew of the The Misfits at the Casino', Reno, 1960

Mural sized silver print, printed later. Signed in black ink and pencil, and numbered 43/49 in pencil on a gallery label bearing information about the work in facsimile affixed to the back of the frame. Matted and framed.
105 x 155 cm (41 x 61 in.)

PROVENANCE

Halcyon Fine Art, London
Private collection, UK

W £ 6,000-8,000 € 6,900-9,200



20



21

21

JOSEPH SZABO

b. 1944

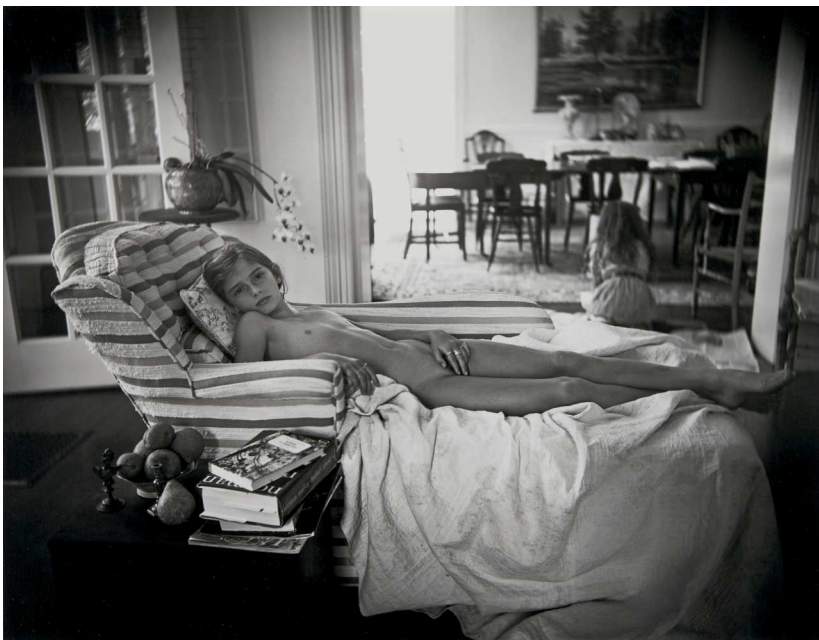
'Priscilla', 1969

Silver print, printed later. Signed, titled, numbered 3/5 in black ink in the margin. Signed, dated, titled and numbered in pencil on the verso. With a gallery label bearing information about the work in an unknown hand affixed to the back of the frame. Matted and framed. Image 57 x 86.5 cm (22½ x 34 in.); sheet 73 x 99 cm (28¾ x 39 in.)

PROVENANCE

Michael Hoppen Gallery, London
Private collection, UK

£ 6,000-8,000 € 6,900-9,200



22

22

SALLY MANN

b.1951

'Venus after School', 1992

Silver print. Signed, titled, dated and numbered 14/25 in pencil on the verso. Matted and framed. Sheet 20.4 x 25.6 cm (8 x 10 in.)

PROVENANCE

Kaare Berntsen Gallery, Oslo
Private Collection, Sweden

± £ 3,000-5,000 € 3,450-5,800



23

23

HENRI CARTIER-BRESSON

1908 - 2004

'Rue Mouffetard', Paris, 1954

Silver print printed probably 1970's. Signed in ink and photographer's blind stamp in the lower margin. Mounted to passe-partout and framed. 35 x 23.5 cm (13¾ x 9¼ in.)

PROVENANCE

Robert Klein Gallery, London
Private Collection, France

LITERATURE

Yves Bonnefoy, *Henri Cartier-Bresson Photographer*, Paris, Delpoy, 1979, pl. 140.

Peter Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, London, Thames and Hudson, pl. 65.

Peter Galassi, *Henri Cartier-Bresson, The Modern Century*, New York, the Museum of Modern Art, pl. 65.

Jean-Pierre Montier, *Henri Cartier-Bresson and The Artless Art*, Paris, Flammarion, 1995, ill. p. 157.

⊕ £ 15,000-25,000 € 17,200-28,600



24



24

RICHARD AVEDON

1923 - 2004

'Avedon/Paris', 1978

Portfolio with 11 silver prints, printed 1978. Each signed and numbered 60/75 in pencil and with the portfolio, copyright and individual title stamps on the reverse. Together with the printed plate list/colophon, within a wrapper as issued, signed and numbered 60/75 in pencil on the front, and the individual wrappers numbered sequentially 1 to 11 in pencil. Self-published, New York, 1978. With the original linen clamshell box with the photographer's name printed in red. Each print individually mounted and framed. Each print approx. 36.2 x 45.7 cm (14¼ x 18 in.) or the reverse.

Box 54.5 x 43 x 3.5 cm (21½ x 17 x 1 ⅜ in.)

£ 150,000-200,000 € 172,000-229,000

PROVENANCE

Christie's Paris, *Photographies provent de la Fondation Richard Avedon*, 20 November 2010, Lot 17
Private collection, UK

LITERATURE

Fraenkel Gallery, *Richard Avedon: Made in France*, n.p.
Shanahan, *Evidence 1944-1994: Richard Avedon*, pp. 38, 48, 50-51, 129, 135

This portfolio, *Avedon/Paris*, was put together in 1978 to celebrate his retrospective exhibition at The Metropolitan Museum of Art, New York. The eleven images included, all taken in Paris between 1947 and 1957, are brilliant examples of the work the American photographer executed to elevate fashion photography into an art standpoint. The women portrayed in these photographs showcase the effortless glamour and playfulness that Avedon imagined for his models. He gave them evidence of being human, the urban woman, constantly on the go in a luxurious and sophisticated environment. As stated in his obituary published by *The New York Times*, "his fashion and portrait photographs helped define America's image of style, beauty and culture for the last half-century".



“I hate cameras. They interfere, they’re always in the way. I wish: if I could work with my eyes alone.”

RICHARD AVEDON



25

25

IRVING PENN

1917-2009

'Rag and Bones', London, 1950

Platinum-palladium print, printed 1976. Signed, initialed, titled, dated, numbered 25/32 and P1130 in pencil, with the Penn/Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

Image 42 x 33 cm (16½ x 13 in.);
sheet 57 x 45.5 cm (22½ x 18 in).

PROVENANCE

Hamiltons Gallery, London
Private collection, UK

LITERATURE

Irving Penn, *Passage*, Alfred A. Knopf/Callaway, New York, 1991, p. 98.
Exhibition catalogue, *Irving Penn: Platinum Prints*, National Gallery of Art, Washington D.C., 2005, cat. no. 31.
Virginia A. Heckert and Anne Lacoste, *Irving Penn: Small Trades*, The J. Paul Getty Museum, Los Angeles, 2009, pl. 200.

These four beautiful platinum prints belong to Penn's series *Small Trades*, which he began photographing in 1950 in Paris, London and New York. He sought to document trades which would eventually disappear and as a result this body of work stands as a historical piece of the mid-20th century. The portraits were executed in the same simple manner his fashion works were conducted. Penn welcomed to his atelier the subjects, who had previously been scouted by his assistant, and captured them in their full work attire accompanied by tools of their occupation.

£ 40,000-60,000 € 45,800-69,000



26

26

IRVING PENN

1917-2009

'Deep Sea Diver', New York 1951

Platinum-palladium print, printed 1980 and flush-mounted to aluminium. Signed, initialed, titled, dated, numbered 38/38 and 338 in pencil, with the Penn/Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

Image 48 x 37 cm (19 x 14½ in.);
sheet 60.5 x 51 cm (23¾ x 20 in.)

PROVENANCE

Hamiltons Gallery, London
Private collection, UK

LITERATURE

Irving Penn, Small Trades, J. Paul Getty Museum,
2009, pl. 64

£ 25,000-35,000 € 28,600-40,000



27

27

IRVING PENN

1917-2009

'Train Coach Waiter', New York, 1951

Platinum-palladium print, printed 1967. Signed, initialed, titled, dated, numbered 6/20 and P61 in pencil, with the Penn/Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

Image 49.5 x 38 cm (19½ x 15 in.); sheet 57 x 46 cm (22½ x 18 in.)

PROVENANCE

Hamiltons Gallery, London
Private collection, UK

LITERATURE

Irving Penn, *Moments preserved : eight essays in photographs and words*, 1960, reproduced page 167.

Virginia A. Heckert and Anne Lacoste, *Irving Penn Small Trades*, J. Paul Getty Museum, 2009, reproduced on fullpage pl. 75.

£ 25,000-35,000 € 28,600-40,000



28

28

IRVING PENN

1917-2009

'Motorcycle Policeman', New York, 1951

Platinum-palladium print, printed 1976. Signed, initialed, titled, dated, numbered 13/23 and P1419 in pencil, with the Penn/Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

Image 50 x 36.5 cm (19³/₄ x 14³/₄ in.); sheet 57 x 45.5 cm (22¹/₂ x 18 in).

PROVENANCE

Hamiltons Gallery, London
Private collection, UK

LITERATURE

Irving Penn, *Moments preserved : eight essays in photographs and words*, 1960, illustrated fullpage p. 178.

Irving Penn, *Passage: A work record*, 1991, illustrated fullpage p. 117.

Virginia A. Heckert and Anne Lacoste, *Irving Penn Small Trades*, J. Paul Getty Museum, 2009, illustrated fullpage pl. 87

£ 25,000-35,000 € 28,600-40,000

SAUL LEITER

1923 - 2013

'Shopper' 1953

Chromogenic print, printed later. Signed and with annotations in an unknown hand in black ink on the verso. Matted.

Image 34 x 22.5 cm (13½ x 8¾ in.);
sheet 35.5 x 28 cm (14 x 11 in.)

PROVENANCE

Howard Greenberg Gallery, New York
Private collection, Belgium

£ 8,000-12,000 € 9,200-13,800

SAUL LEITER

1923 - 2013

'Phone Call', 1957

Chromogenic print, printed later. Signed and with annotations in an unknown hand in black ink on the verso. Matted.

Image 23 x 34.5 cm 9 x 13½ in.);
sheet 28 x 35.5 cm (11 x 14 in.)

PROVENANCE

Howard Greenberg Gallery, New York
Private collection, Belgium

Saul Leiter was an early pioneer of colour photography, embracing the medium two decades before other photographers such as Stephen Shore or William Eggleston. His Kodachrome slides framed the busy streets of New York in an abstract and poetic manner. His photography is heavily influenced by painting, a discipline he also excelled at. Unlike some of his contemporaries, Leiter was interested in the emphasis on surface, spatial ambiguity and visual layering.

£ 8,000-12,000 € 9,200-13,800

"I do not regret the time spent in search of new technology, or studying early methods and solutions, opening up for myself something personal. For me, the final goal is the print."

BORIS SAVELEV



29



30

WILLIAM EGGLESTON

b.1939

'William Faulkner's House', 1982

Vintage chromogenic print. Titled and dated in pencil on the mount. Signed and annotated *Rowan Oak Oxford Miss.* and *For Lucia To Elsa, Happy Birthday and love, Lucia* in ball point pen on the verso. Matted and framed.
Image 15.2 x 22.4 cm (6 x 8¾ in.);
sheet 20 x 25 cm (8 x 9¾ in.)

PROVENANCE

Sotheby's London, *Photographs*, 20 May 2010, Lot 101

Private collection, UK

In 1976, the Museum of Modern Art held a ground-breaking exhibition. A one man show titled *'William Eggleston's Guide'*, which established the photographer as the pioneer of colour photography. Until this point, this type of photography had been largely excluded from the museum circuit, side-lined as amateur.

£ 4,000-6,000 € 4,600-6,900



31

BORIS SAVELEV

b.1947

'The Bridge', Sarataft, 1985

Silver print, printed later. Signed, titled, dated and numbered 1/3 in pencil on the verso. Matted and framed.

Image 31.5 x 46.5 cm (12¼ x 18¼ in.);
sheet 40.6 x 50.5 cm (16 x 19¾ in.)

PROVENANCE

Michael Hoppen Gallery, London
Private collection, UK

£ 2,000-3,000 € 2,300-3,450



32

BORIS SAVELEV

b.1947

'Speaking Lady', Moscow, 1988

Mult-layered pigment print on gesso coated aluminium, printed in 2010. Signed and numbered 2/3 in black ink on a Factum Arte label, and with a gallery label affixed to the reverse of the mount.
80 x 120 cm (31½ x 47 ¼ in.)

PROVENANCE

Michael Hoppen Gallery, London
Private collection, UK

£ 4,000-6,000 € 4,600-6,900



33



34

34

MARC RIBOUD

1923-2016

'Un rassemblement des photographes', Karuizawa, Japan, 1958

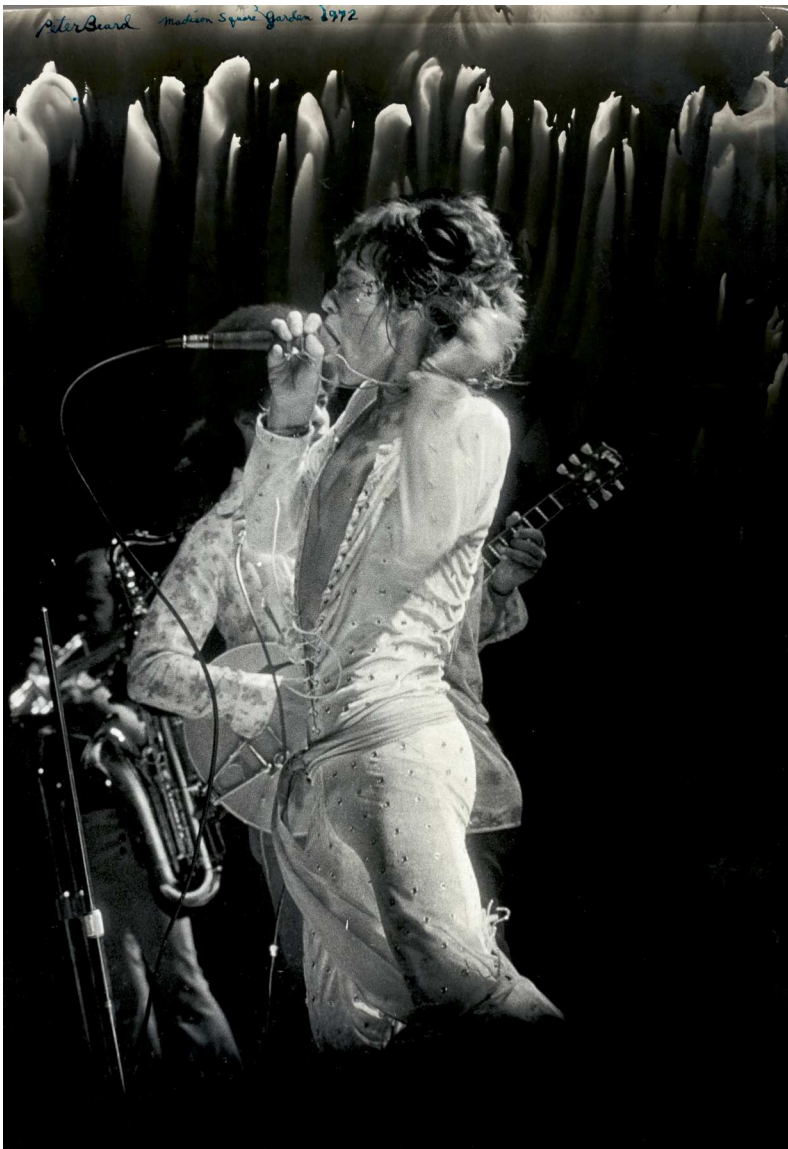
Silver print, printed later. Signed, dated, annotated *Japon*, and with a dedication '*Pour Michel qui est entouré de beaucoup plus de photographes! avec ma fidèle amitié*' in black ink in the lower margin. Matted.

Image 20 x 30 cm (7¾ x 11¾ in.);
Sheet 30.5 x 40 cm (12 x 15¾ in.)

PROVENANCE

Private collection, Belgium

⊕ £ 3,000-5,000 € 3,450-5,800



35

35

PETER BEARD

b. 1938

'Madison Square Garden', 1972

Unique silver print. Signed, titled and dated in ink on the recto, and annotated '*greetings and regards, Peter (Beard) Box 603 Montauk*' in ink below the artist's hand print in ink on the verso. Matted with perspex and framed.
49 x 34 cm (19¼ x 13½ in.)

PROVENANCE

Directly from the Artist
Private collection, USA

‡ ⊕ £ 20,000-30,000 € 22,900-34,300



36

36

DIANE ARBUS

1923 - 1971

'Woman with a Briefcase and Pocketbook', NYC, 1962

Vintage silver print. Signed by Doon Arbus and with the succession number in black in on the verso. With the stamps 'a diane arbus print', 'doon arbus adminisitrator' and the succession copyright stamp dated 1980 in black ink in the succession stamp. With the gallery label bearing information about the work in facsimile and a San Francisco Museum of Modern Art loan label affixed to the back of the frame. Matted and framed.

Image 23 x 23 cm (9.1 x 9.1 in.);
sheet 35.5 x 28 cm (14 x 11½ in.)

PROVENANCE

The Estate of Diane Arbus
Rober Miller Gallery, New York
Private Collection, Ireland

EXHIBITED

San Francisco Museum of Modern Art, *Diane Arbus Revelations*, 25 October 2003 - 8 February 2004

LITERATURE

Diane Arbus. Revelations, the San Francisco Museum of Modern Art, 2003
Random House, 2003, ill. p. 163

Arbus' dark vision created some of the most powerful photographic portraits ever made. However, she has always been subject to criticism as many argued her work had an unavoidable degree of objectification by using marginalised people as a way of creating a dramatic composition and strong reaction in the viewer.

£ 20,000-30,000 € 22,900-34,300



37

37

FRANCESCA WOODMAN

1958 - 1981

'Untitled' (from the Swan Song series),
Providence, Rhode Island, 1978

Chromogenic print, printed later by her estate, flush-mounted to aluminum. With a gallery label bearing information about the work in facsimile affixed to the back of the mount. Edition 1/10. Framed.
107.4 x 119.9 cm (42¼ x 47 in.)

PROVENANCE

Victoria Miro Gallery, London
Private collection, UK

The meaning of Francesca Woodman's work has always been subject of debate. Some argue her main theme was feminism, exploring the way women were forced to conceal and disguise their true selves through her self-portraiture. Others classify her as a Surrealist photographer, drawing similarities with artists such as Man Ray or Hans Bellmer. However, what can clearly be understood through her work is her deep understanding of the medium as a tool for self exploration. In spite of her short career due to her untimely death in 1981 at the age of 22, she produced over 800 untitled prints. Woodman's photographs are full of ambiguities and a feeling of disconnection from her time. The spaces she chose to shoot in and the props in her work refer back to an earlier era, almost portraying herself as an outsider from the world she was living in.

£ 10,000-15,000 € 11,500-17,200



38

38

HELENA ALMEIDA

b. 1934

'Desenho', 2012

Silver print, flush-mounted to board. Signed, titled, dated and numbered 2/6 in black ink on the recto. With a gallery label bearing information about the work in facsimile affixed to the back of the frame.
70 x 90 cm (27½ x 35½ in.)

PROVENANCE

Richard Saltoun, London
Private collection, UK

⊕ £ 12,000-15,000 € 13,800-17,200



39

39

HELENA ALMEIDA

b. 1934

'Le Secret', 1976

Four vintage silver prints, two prints with horse hair and two prints with black ink. Signed and dated in black ink on one print. With a gallery label bearing information about the work in facsimile affixed to the back of each frame. Each individually mounted and framed in a perspex box. Each work 21 x 29.5 cm (8½ x 11½ in.);

PROVENANCE

Richard Saltoun, London
Private collection, UK

Almeida turned to photography in 1969 when she decided three-dimensional paintings were not enough to truly convey her message. The camera allowed her to reimagine herself as a sculpture through performance art, framing it and then adding painterly elements onto it which successfully enabled her idea of self-representation. The Portuguese artist maintains that her images are not self-portraits; rather, she uses her body as an object which carries a number of kinetic actions. "But it's not me. It's as though I were another person."

⊕ £ 50,000-70,000 € 57,500-80,000



40

SANJA IVEKOVIC

b. 1949

'Inaugurazione alla Tommaseo', 1977-78

Vintage silver print and tape recording, affixed to mount. Signed and dated in black pen on the mount, and numbered 8 on the tape. Framed. Sheet 24 x 18 cm (9½ x 7 in.); mount 60 x 34 cm (23½ x 13¼ in)

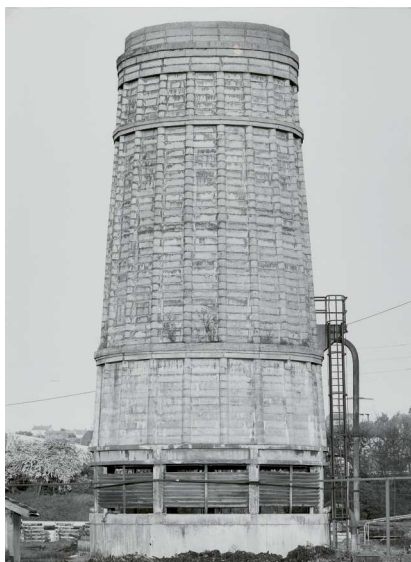
PROVENANCE

Richard Saltoun Gallery, London
Private collection, UK

⊕ £ 5,000-7,000 € 5,800-8,000



41



41

BERND AND HILLA BECHER

1959-2015

'Kühltürme' (Cooling Towers) (2 works), 1965-67

Two silver prints, each signed and dated in black ink by Bernd Becher in the lower right corner. With the artist's copyright stamp on the verso. Mounted and framed.

Each sheet approx. 40 x 30 cm (15¾ x 11¾ in.)

PROVENANCE

Acquired directly from the Artists, circa 1968
Sotheby's, London, *Contemporary Art, Evening*, 23 June 2004, lot 18

LITERATURE

Bernd & Hilla Becher: Typologien Industrieller Bauten, Schirmer/Mosel, 2003, pls. 20, 23
Bernd & Hilla Becher: Basic Forms of Industrial Buildings, Thames & Hudson, 2005, p. 33
S. Lange, *Bernd and Hilla Becher: Life and Work*, MIT, 2007, p. 163, pl. 4

⊕ £ 15,000-20,000 € 17,200-22,900

IRVING PENN

1917-2009

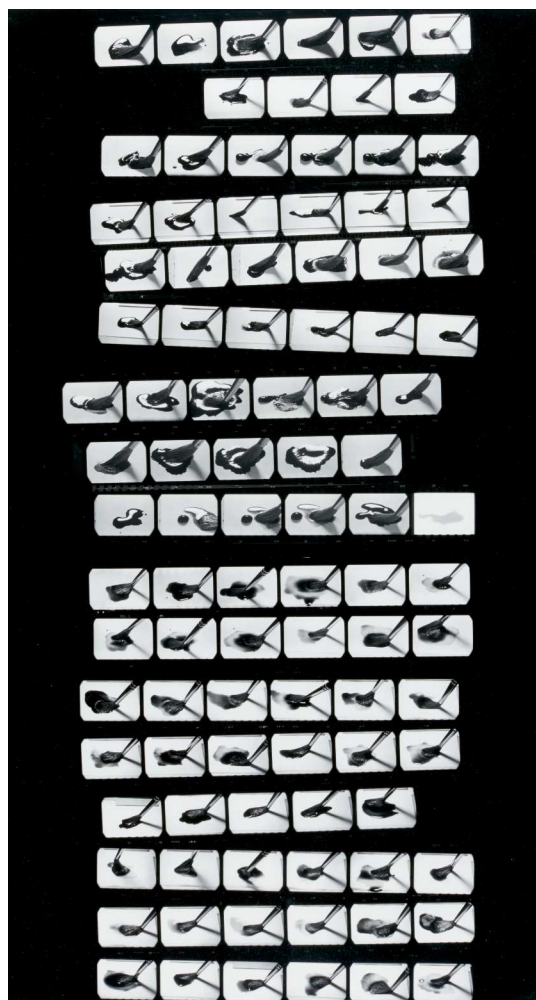
'Wet Brushes', New York, April 13th
1955

Selenium-toned silver print, printed 1995. Signed, initialed, titled, dated and annotated in pencil with the artist's copyright stamp on the verso. One from an edition of no more than 8 signed silver prints. With a gallery label bearing information about the work in facsimile affixed to the back of the frame. Matted and framed.
60.5 x 34.5 cm (23¾ x 13½ in.)

PROVENANCE

Hamilton's Gallery, London
Private collection, UK

£ 7,000-10,000 € 8,000-11,500



42

HIROSHI SUGIMOTO

b.1948

'MIT Chapel', 2000

Silver print, flush-mounted to card. Signed in pencil on the card recto, and embossed 2/25 982 in the lower margin. Mounted and framed.
Image 58.5 x 47 cm (23 x 18½ in.);
sheet 60.2 x 49 cm (23¾ x 19¼ in.)

PROVENANCE

Kaare Berntsen Gallery, Oslo
Private collection, Sweden

± £ 5,000-7,000 € 5,800-8,000



43



44

IDRIS KHAN

b. 1978

'Black Horizon', 2010

Bromide print mounted to aluminium. Signed, dated and numbered 5/6 in ink on the reverse of the mount. Matted and framed.

Image 58.5 x 58.5 cm (23 x 23 in.);
sheet 62 x 62 cm (24½ x 24½ in.)

PROVENANCE

Yvon Lambert, Paris
Private collection, Ireland

⊕ £ 10,000-15,000 € 11,500-17,200



45

ANTONY CAIRNS

b. 1980

'LDN023', 2011-2012

Silver print, printed directly on to aluminium in 2013. Accompanied by a signed certificate of authenticity with information about the work in facsimile. Edition 2/5.

50 x 75 cm (19¾ x 29½ in.)

PROVENANCE

Roman Road, London
Private collection, UK

Antony Cairns' work is heavily influenced by London, his city of birth which he thoroughly documents. His photography is very much rooted in the medium's traditional fashion; shooting in black and white film, printing his work manually and experimenting with alternative methods and processes.

⊕ £ 3,000-5,000 € 3,450-5,800

DÉSIRÉE DOLRON

b. 1963

'Brigitte, Xteriors IV', 2007

Chromogenic print, diasec mounted. Signed, titled, dated and numbered 3/8 in black felt tip pen on the back of the mount.
163 x 124.5 cm (64 1/4 x 49 in.)

PROVENANCE

Acquired directly from the artist by the present owner.

LITERATURE

Désirée Dolron, Warnsveld, Terra Lannoo / Hague, Hague Museum of Photography, 2005, cover and ill. p. 103 ;
Mark Haworth-Booth, *Désirée Dolron : exaltation, gaze, xteriors*, Paris, Ed. Xavier Barral, 2006, ill. p. 103.

⊕ W £ 30,000-50,000 € 34,300-57,500



46

HIROSHI SUGIMOTO

b.1948

'Bay of Sagami', Atami, 1997

Silver gelatin print, flush-mounted to card. Signed in pencil on the mount, and blind stamped with the titled, date, number 5/25 and negative number 500 in the margin. With a gallery label and an exhibition label affixed to the back of the frame.

Image 42 x 54 cm (16 1/2 x 21 1/4 in.);
sheet 47.5 x 60 cm (18 3/4 x 23 1/2 in.)

PROVENANCE

Christie's London, *Post-War & Contemporary Art*,
23 June 2006, Lot 295
Kerlin Gallery, Dublin
Repetto Gallery, London
Private collection, Belgium

EXHIBITED

Peggy Guggenheim Collection, *Temi & Variazioni*.
L'Impero della Luce, 1 February - 14 April 2014

£ 15,000-25,000 € 17,200-28,600



47



48

48

ANDRÉS SERRANO

b. 1950

'Pieta II', 1989

Cibachrome print, face-mounted to Plexiglas. Signed, titled and annotated A 1296 in black pen on a label, and with a gallery label bearing information about the work in facsimile affixed to the back of the frame. Edition 2/4. Framed. 100 x 150 cm (39¼ x 59 in.)

PROVENANCE

Stux Gallery, New York
Galleria Antoine Candau, Paris
Private collection, Italy

W £ 30,000-50,000 € 34,300-57,500

49

RUUD VAN EMPEL

b. 1958

'Theatre #7', 2012

Dye-destruction print, face-mounted to Plexiglas and flush-mounted to aluminium. Signed, titled, dated and numbered 3/7 in black pen on the artist's label affixed to the back of the mount. 100 x 300 cm (39¼ x 118 in.)

PROVENANCE

Flatland Gallery, Amsterdam
Private collection, The Netherlands

⊕ W £ 30,000-50,000 € 34,300-57,500

“When I start making my works I like to construct things. I like to create my own reality.”

RUUD VAN EMPEL



49



50

50

WILLIAM EGGLESTON

b.1939

'Untitled' (Woman Walking on Sidewalk), Las Vegas NV (from Dust Bells II), circa 1965-98

Dye transfer print, printed 2004. Signed in black ink in the margin, dated and numbered 8/15 in black ink in the artist's credit/copyright stamp on the verso.

Image 45 x 30.5 cm (17¾ x 11¾ in.);
sheet 50.5 x 40 cm (19¾ x 15¾ in.)

PROVENANCE

Cheim & Read, New York
Private collection, UK

This image, *Woman Walking on Sidewalk*, from his 'Dust Bells, Volume II' portfolio is a clear example of how Eggleston found his subject matter in his native everyday environment. Behind the apparent banality of the moment, the image reveals a strong and instinctive sense of colour and form in its composition. Behind a deceptive casualness, his work describes life in general and treats every moment with equal importance. Objects, spaces and everything in between, speak to him in a code which he then immortalises. As a result, Eggleston's work has changed the way we look at the world by appreciating the beauty in the so-called banal.

‡ £ 18,000-25,000 € 20,600-28,600



51

51

NOBUYOSHI ARAKI

b.1940

'Untitled' (Watermelon on Rooftop),
from the series Colourscapes, 1991

Chromogenic print, printed later, flush-mounted to aluminum. Signed in gold pen in the lower margin, and accompanied by a signed certificate of authenticity. Framed.

Image 125 x 100 cm (49¼ x 39¼ in.)
sheet 137 x 110 cm (54 x 43¼ in.)

PROVENANCE

Acquired directly from the artist
Private collection, USA

± £ 20,000-30,000 € 22,900-34,200

52

DAVID LACHAPPELLE

b.1963

'Sarah Jessica Parker, Sex and the
Subway', New York, 1999

Chromogenic print, flush-mounted to aluminium. Signed in black pen on the artist's studio label bearing information about the work in facsimile, and with a gallery label affixed to the back of the frame. Edition 1/7. Framed.

61 x 101.5 cm (24 x 40 in.)

PROVENANCE

Halcyon Gallery, London
Private collection, UK

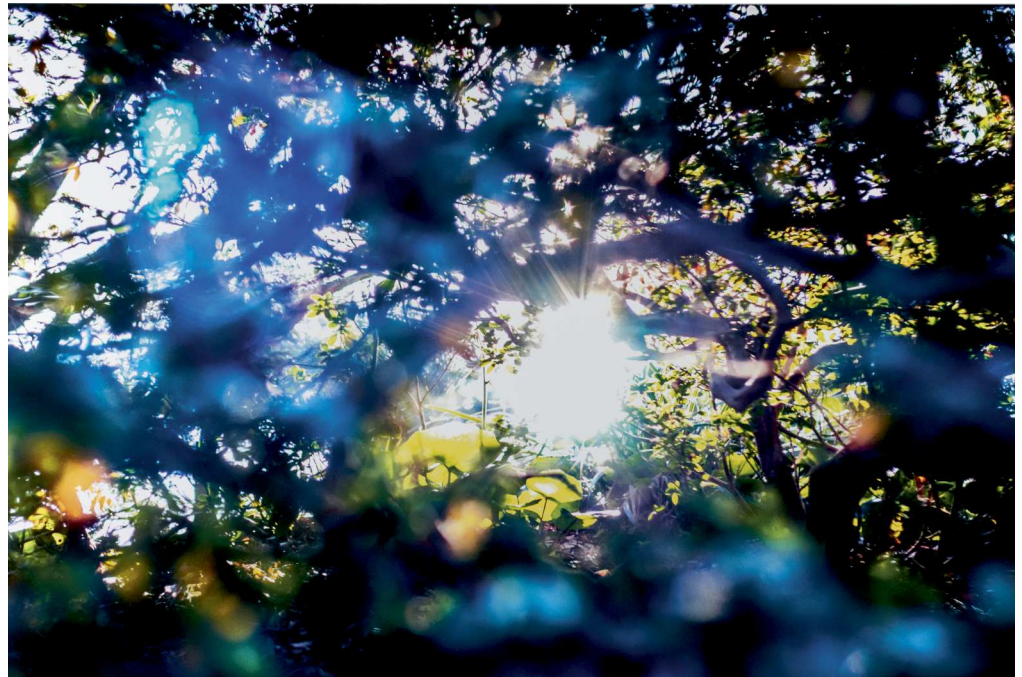
£ 10,000-15,000 € 11,500-17,200



52



53



54

53

CHRIS LEVINE

b. 1960

'Equanimous (3)', 2014

Unique chromogenic print with hand applied Swarovski crystals. Signed in black ink with the artist's blind stamp in the lower margin. Accompanied by a certificate of authenticity. Mounted and framed.
50 x 100 cm (19¾ x 39½ in.)

PROVENANCE

Acquired directly from the artist by the present owner

⊕ £ 10,000-15,000 € 11,500-17,200

54

YOSUKE TAKEDA

b. 1982

'81112', 2012

Chromogenic print, flush-mounted to aluminium. Signed in pencil on a gallery label bearing information about the work in facsimile affixed to the back of the mount. Edition 2/6.
Image 59 x 89 cm (23¼ x 35 in.);
sheet 67.5 x 98 cm (26½ x 38½ in.)

£ 6,000-8,000 € 6,900-9,200

PROVENANCE

Taka Ishii Gallery, Tokyo
Private collection, Belgium

Takeda's concern is first and foremost with light and how through the textures it produces he creates his chaotic and poetic images. Although his work lies purely within the photographic medium, his images often evoke traits seen in other disciplines such as the two-dimensionality of abstract painting. As a result, his photographs project a surreal ambience detached from the everyday street scenarios.



55

55

NOBUYOSHI ARAKI

b. 1940

'Yakusa', 1994

Chromogenic print, printed 2017 and flush-mounted to aluminium. Signed in black ink on the reverse of the mount, and with a gallery label bearing information about the work in facsimile affixed to the back of the frame.
38.5 x 57.9 cm (15 x 23 in.)

PROVENANCE

ZEIT-Foto, Tokyo
Private collection, France

Araki constantly challenges the limits of censorship and social mores in his native country of Japan. His work captures the essence of personal relationships in explicit contexts, dealing with themes such as sex, death and the transitory nature of life. Growing up in a red light district in Tokyo, it is no wonder that women and the city are such recurrent motifs in his work. Although his portrayal of females is highly controversial, some of his past work featuring his wife proves a strong degree of sentimentality which does not disappear in his later works, but shifts in its visual representation.

£ 18,000-25,000 € 20,600-28,600



56

56

SOHEI NISHINO

b. 1982

'Diorama Map, New York', 2006

Pigment print, printed 2009, flush-mounted to aluminium. Signed in black pen on an artist's label, and with a gallery label bearing information about the work in an unknown hand affixed to the back of the frame. Edition 2/5.

Image 171 x 133.5 cm (67¼ x 52½ in.);
frame 181 x 143 cm (71¼ x 56¼ in.)

† W £ 15,000-20,000 € 17,200-22,900

PROVENANCE

Michael Hoppen Gallery, London
Acquired from the above by the present owner in 2009, UK Collection

EXHIBITED

London, Saatchi Gallery, *Out Of Focus: Photography*, September - November 2012

Sohei Nishino began working on his *Diorama Map* series in 2004. As of 2018, he has created twenty maps of different cities around the world. This documentation of urban landscapes was a result of his interest in the understanding and

experiencing of a city. The dioramas are not to be taken as a true representation of the city plan, but rather an interpretation of it through a single individual's eyes. He walks tirelessly through the metropolis, film camera in hand, capturing fragmentary views which he then combines in accordance to his memories. He later arranges the analogue shots into a map that portrays all the singular aspects of the place, resulting in limited edition prints of each city, such as this *Diorama of New York*.



57

57

IRVING PENN

1917-2009

'Girl With Nose Disc', Cameroon,
1969

Platinum-palladium print, printed 1970 and flush-mounted to aluminum. Signed in pen, and signed, titled, dated, numbered 7/9 and 391 in pencil, with the Penn/Condé Nast copyright credit reproduction limitation and edition stamps on the verso. With gallery labels bearing information about the work in facsimile affixed to the back of the frame.

Image 49 x 58.3 cm (19¼ x 23 in.);
sheet 56 x 63 cm (22 x 24¾ in).

PROVENANCE

Pace MacGill Gallery, New York
Bernheimer Fine Art, Lucerne
Private collection, Switzerland

‡ £ 40,000-60,000 € 45,800-69,000



58

58

NOBUYOSHI ARAKI

b.1940

'Grand Diary of a Photo Maniac',
1994

Unique hand made silver prints in three panels,
printed 2013, flush-mounted to aluminium.
Signed in black ink on a label, and with a gallery
label bearing information about the work in
facsimile affixed to the back of the frame.
Image 201 x 302.2 cm (79 x 119 in.);
frame 213 x 315 cm (83¾ x 124 in.)

PROVENANCE

Michael Hoppen Gallery, London
Private collection, UK

W £ 45,000-65,000 € 51,500-74,500

“Don't you think it is necessary
to have a sense of brutality in
photography?”

NOBUYOSHI ARAKI



59

59

PETER BEARD

b. 1938

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

Silver print, printed later. Signed, titled, dated and annotated in white and black ink on the recto. Mounted and framed.

Sheet 39 x 58 cm (15¼ x 22¾ in.);
mount 56 x 71 cm (22 x 28 in.)

PROVENANCE

Fahey/Klein Gallery, Los Angeles
Phillips de Pury New York, *Photographs*, 4 April 2012, Lot 115
Private collection, UK

LITERATURE

Taschen, *Peter Beard*, pl. 228 for a variant

Beard's beautiful multilayered, mixed-media diaries and prints are extremely personal works which relate to important environmental issues for the industrialised world we live in. His most famous book, *The End Game*, 1965, was the product of his involvement with Kenya's Tsavo National Park, where he photographed the demise of elephants and Black Rhinos. This work launched his career and asserted his position as an artist and activist.

⊕ £ 30,000-50,000 € 34,300-57,000



60

60

DÉSIRÉE DOLRON

b. 1963

'Xteriors I', 2001-07

Chromogenic print, diasec mounted. Signed, titled, dated and numbered 5/8 in black felt tip pen on the back of the mount.
74 x 100 cm (29 x 39½ in.)

⊕ £ 50,000-70,000 € 57,500-80,000

PROVENANCE

Galerie Gabriel Rolt, Amsterdam
Private collection, Belgium

LITERATURE

Désirée Dolron, The Hague Museum of Photography, 2005, p. 109

This series, *Xteriors*, is based on a story Dolron wrote as a young girl. She constantly references classical masters in her photographs such as Vilhelm Hammershøi or Rembrandt. Dolron's interest in classical portraiture is especially clear when analysing the architecture, light and compositions of her work. The sitters in the work are an enigma for the viewer as they are difficult to contextualise. Their calmness and stillness derives from a feeling of timelessness that Dolron creates as a way to unsettle us in an effort to create her almost mystical characters.



61

SEBASTIÃO SALGADO

b.1944

'Kafue National Park, Zambia', 2010

Silver print. Signed, titled and dated in pencil on the verso.

Image 75 x 53.2 cm (29 1/2 x 21 in.);
sheet 89 x 60.1 cm (35 x 23 3/4 in.)

PROVENANCE

Peter Fetterman Gallery, Santa Monica
Private collection, UK

⊕ £ 8,000-12,000 € 9,200-13,800

62

SEBASTIÃO SALGADO

b.1944

'Churchgate Station, Western Railroad Line', Bombay, India, 1995

Silver print, printed later. Signed, titled *India* and dated in pencil on the verso. Matted and framed.
Image 53.5 x 81.3 cm (21 x 32 in.);
sheet 60 x 90 cm (23 1/2 x 35 1/2 in.)

PROVENANCE

Peter Fetterman Gallery, Los Angeles
Private collection, UK

LITERATURE

Aperture, Sebastião Salgado: Migrations: Humanity in Transition, p. 419

⊕ £ 10,000-15,000 € 11,500-17,200



62

63

EDWARD BURTYNSKY

b. 1955

'Oil Fields no. 19a & 19b', Belridge, California, 2003

Chromogenic print diptych, flush-mounted to board. Signed in black ink on a label bearing information about the work in facsimile affixed to the reverse of the mount, and with a gallery label affixed to the back of the frame. Edition 4/10. Framed.

Each image 66.5 x 86.5 cm (26 1/4 x 34 in.);
Frame 94.5 x 200 cm (37 1/4 x 79 1/4 in.)

PROVENANCE

Galerie Stefan Röpke, Cologne
Corporate collection, Switzerland

‡ W £ 8,000-12,000 € 9,200-13,800



63

EDWARD BURTYNSKY

b. 1955

'Shipyard #11', Qili Port, Zhejiang Province, China, 2005

Chromogenic print, flush-mounted to board.
Signed in ink black ink on a label bearing
information about the work in facsimile affixed to
the reverse of the mount. Edition 5/9. Framed.
Image 124.5 x 99 cm (49 x 39 in.);
sheet 147.5 x 122 cm (58 x 48 in.)

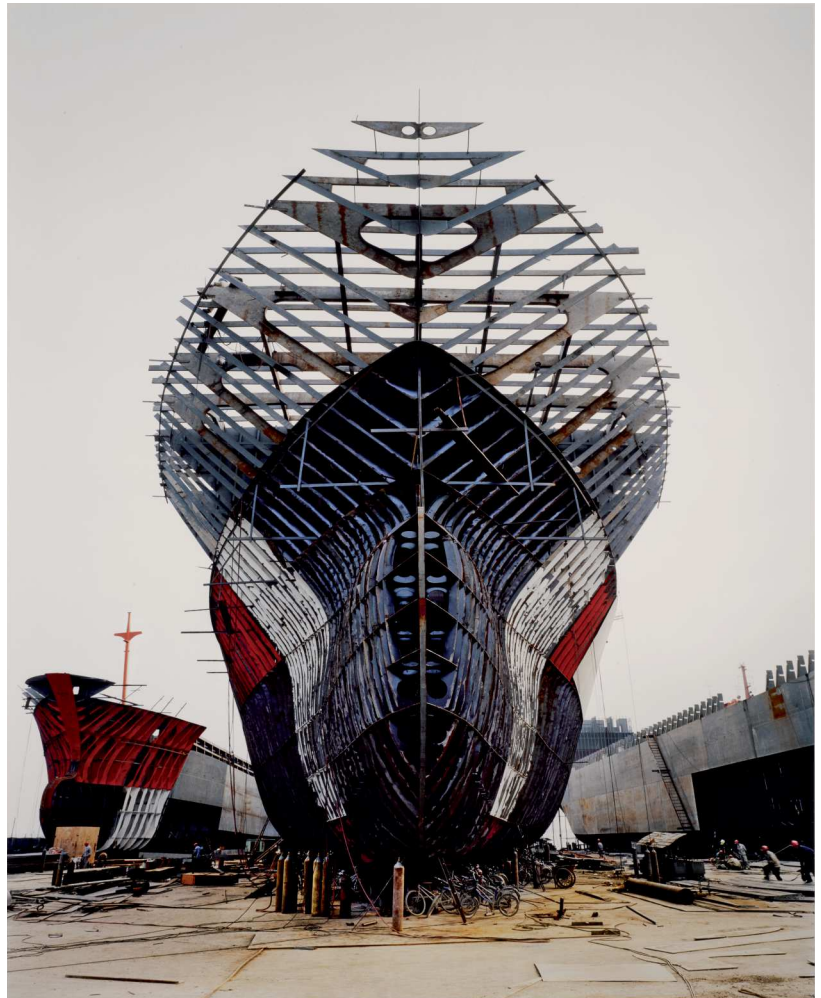
PROVENANCE

Phillips New York, *The Curious Collector:
Important Photographs from the Collection of Dr.
Anthony Terrana: Evening Session*, 2 April 2013,
Lot 25
Corporate collection, Switzerland

LITERATURE

Steidl, *Burtynsky-China*, p. 71

£ 12,000-18,000 € 13,800-20,600



64

NICK BRANDT

b. 1964

'Giraffes in Evening Light', Masai Mara, 2006

Pigment print. Signed, dated and numbered 6/25
in pencil in the margin. Mounted and framed.
Image 35 x 71 cm (13¾ x 28 in.);
sheet 52.5 x 77 cm (20¾ x 30¼ in.)

PROVENANCE

Atlas Gallery, London
Private collection, UK

"We are living through the antithesis of genesis
right now. All those billions of years to reach a
place of such wondrous diversity, and then in
just a few shockingly short years, an infinitesimal
pinprick of time, to annihilate that."

£ 3,000-5,000 € 3,450-5,800



65



66

66

STEVE MCCURRY

b. 1950

'Sharbat Gula, Afghan Girl',
Pakistan, 1984

Chromogenic print, printed 2011. Signed in black ink and with the photographer's studio label on the reverse. With a gallery label bearing information about the work in facsimile affixed to the back of the frame. Matted and framed.
Image 53.8 x 35.8 cm (21 x 14 in.);
sheet 60.6 x 49 cm (24 x 19¼ in.)

PROVENANCE

Chris Beetles Fine Photographs, London
Private collection, UK

LITERATURE

National Geographic Magazine, vol. 167, n°6, juin 1985, ill. couverture ;
Steve McCurry, *South Southeast*, London, Phaidon, 2000, ill. p. 137 ;
Steve McCurry, *Regards d'Orient*, Paris, Phaidon, 2006, ill. p. 28 ;
Steve McCurry, *100 photos de Steve McCurry pour la liberté de la presse*, Paris, Reporters sans frontières, 2012, ill. p. 13.
Steve McCurry, *Portraits*, Paris, Phaidon, 2013, ill. cover.

£ 8,000-12,000 € 9,200-13,800

67

EDWARD BURTYNSKY

b. 1955

'Railcuts no. 1, c.n. Track,' Skihist
Provincial Park, British Columbia,
2003

Chromogenic print, flush-mounted to board. Signed in black ink on a label bearing information about the work in facsimile and with an additional label bearing information about the work in facsimile affixed to the reverse of the mount. Edition 8/10. Framed.
Image 68 x 85.5 cm (26¾ x 33¾ in.);
sheet 85 x 103 cm (33½ x 40½ in.)

PROVENANCE

Robert Koch Gallery, San Francisco
Corporate collection, Switzerland

Burtynsky's images have a painterly abstract quality caused by the flatness of the photographs. This one-dimensional feeling is something he aims for as it represents, "the democratic distribution of light and space across the whole field". His projects such as *Oil*, *China* and *Quarries* emphasise the unsettling reality of how capitalism and our own commodification are affecting and exhausting the planet's resources.

± £ 7,000-10,000 € 8,000-11,400



67



68

68

NICK BRANDT

b. 1964

'Abandoned Ostrich Egg', Amboseli,
2007

Pigment print. Signed, dated and numbered 7/15
in the lower margin. Mounted and framed.
Image 109.5 x 96.3 cm (43 x 38 in.);

sheet 128.1 x 116 cm (50½ x 45¾ in.)

PROVENANCE

Bernheimer Fine Art, Lucerne
Private collection, Switzerland

£ 18,000-25,000 € 20,600-28,600

SHADI GHADIRIAN

b. 1974

'Like Everyday', 2001

Chromogenic print. Signed and numbered 7/10 in black ink. Mounted and framed.
Sheet 52 x 50.5 cm (20½ x 19¾ in.)

PROVENANCE

Private collection, UK

£ 3,000-5,000 € 3,450-5,800



69

ANJA NIEMI

b. 1976

'The Pool House', 2014

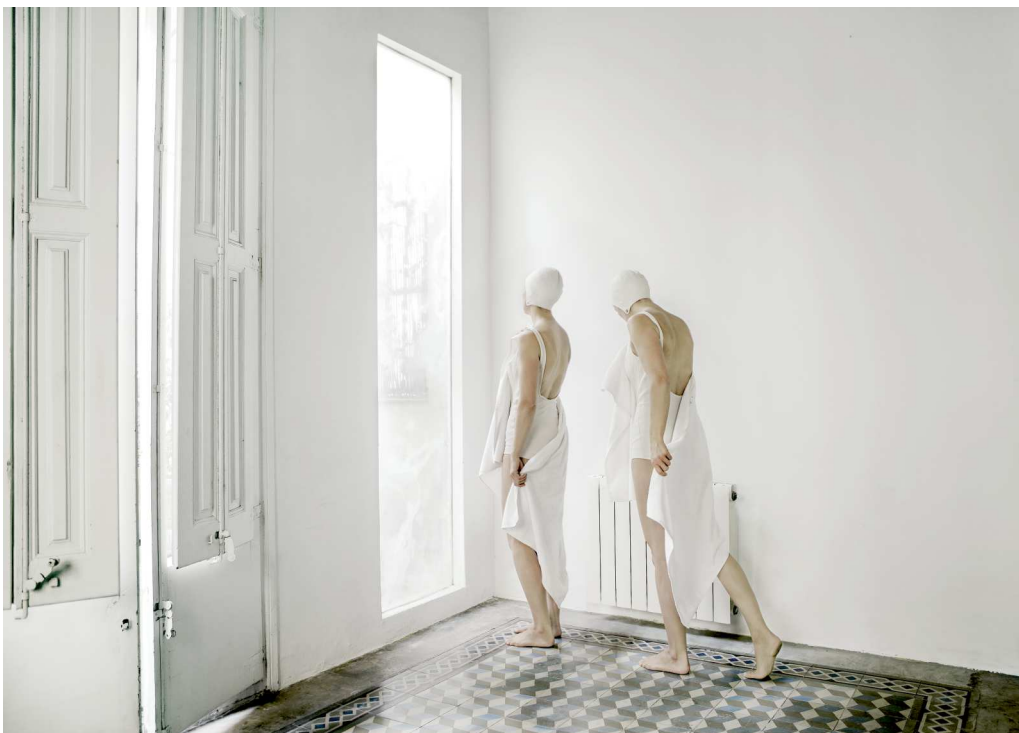
Chromogenic print, flush-mounted to aluminium. Signed, titled, dated and numbered 3/3 in ink on the photographer's credit label affixed to the reverse of the mount. Framed.
Image 70 x 100 cm (27½ x 39½ in.);
sheet 88 x 116 cm (34¾ x 45¾ in.)

PROVENANCE

The Little Black Gallery, London
Private collection, UK

During the whole process of creation Niemi works alone photographing, acting and building her characters. However, it is important to note that these are not self-portraits but rather, as she puts it, personas that disappear when no one is looking. It is a way of portraying one of today's most controversial dichotomies, who we are and how we want to be perceived. Niemi uses her characters as a way of escaping and achieving a balance between reality and fiction, always merging darkness with humour through the use of visual stories.

⊕ £ 5,000-7,000 € 5,800-8,000



70

MASSIMO VITALI

b.1944

'Giens Dog', 2000

Chromogenic print, diasec mounted. Signed, titled, dated and numbered 4/9 in black ink on the artist's label with the artist's blind stamp, affixed to the reverse of the mount. Sheet 178 x 223 cm (70 x 87¾ in.); image 150 x 196 cm (59 x 77¼ in.)

PROVENANCE

Galerie Serieuze Zaken, Amsterdam
Private collection, UK

⊕ W £ 10,000-15,000 € 11,500-17,200

DAVID YARROW

b. 1966

'78 Degrees North', Svalbard, Norway 2017

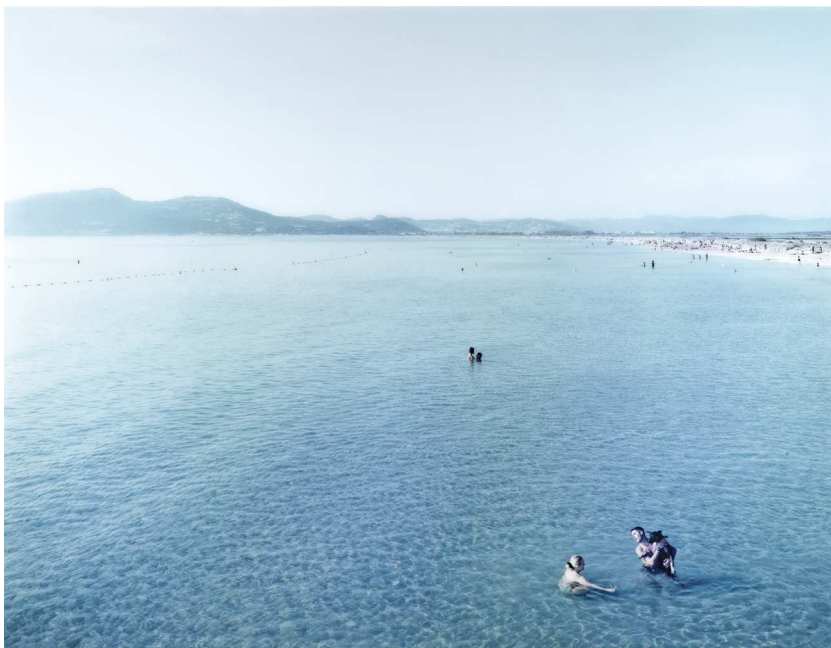
Pigment print, flush-mounted to aluminium. Signed, dated, and numbered 1/12 in black ink in the lower margin. With a certificate of authenticity

that accompanies the work. Mounted and framed. Image 94 x 144.8 cm (37 x 57 in.); frame 132 x 182.8 cm (52 x 72 in.)

PROVENANCE

Acquired directly from the artist by the present owner

⊕ W £ 18,000-25,000 € 20,600-28,600



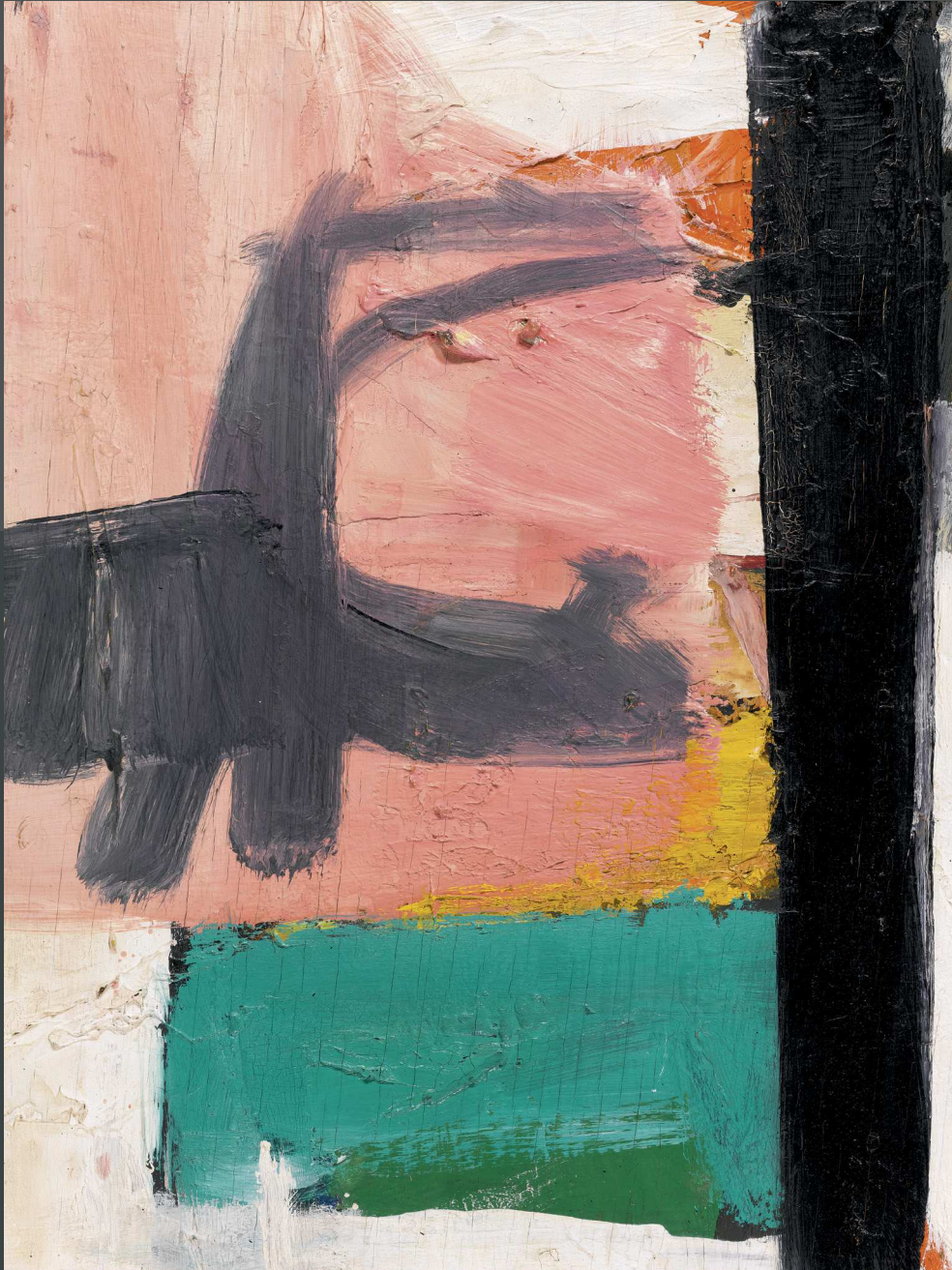
71



72

Sotheby's EST.
1744

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FRANZ KLINE
Untitled, 1957
Estimate £100,000–150,000

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Day Auction
London 27 June 2018

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RUUD VAN EMPEL
Dawn #2, 2008
Estimate €6,000–8,000



Photographs Online

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ENQUIRIES +33 1 5305 5226 JONAS.TEBIB@SOTHEBYS.COM

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ROLEX
A yellow gold chronograph wristwatch
with registers and bracelet
Ref 6265 Daytona circa 1987
Estimate CHF 70,000–90,000
Important Watches
Auction Geneva 13 May

Upcoming Watches Auctions 2018

Important Watches
Geneva 13 May

Important Watches
New York 24 May

Watches Online
18 – 25 June

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Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18780 | **Sale Title** PHOTOGRAPHS | **Sale Date** 17 MAY 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

| | | |
|---------------|--------------|-----------|
| TITLE | FIRST NAME | LAST NAME |
| COMPANY NAME | | |
| ADDRESS | | |
| | POSTAL CODE | COUNTRY |
| DAYTIME PHONE | MOBILE PHONE | FAX |
| EMAIL | | |

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

| LOT NUMBER | LOT DESCRIPTION | MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX) |
|------------|-----------------|---|
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

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

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

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

Payment

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 and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

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.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

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.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com.

as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding 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 consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and 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.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- 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 buyers 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 licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

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

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department

can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5 pm)
 Tel +44 (0)20 7293 5220
 Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
 EU LICENCE THRESHOLD: ZERO
 Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO
 Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO
 Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £12,305
 Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £12,305
 Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £41,018
 Paintings in oil or tempera

EU LICENCE THRESHOLD: £123,055
 Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £24,611
 Prints, Engravings, Drawings and Mosaics

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
 UK LICENCE THRESHOLD: £10,000
 Textiles (excluding carpets and tapestries)
 UK LICENCE THRESHOLD: £12,000
 British Historical Portraits
 UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ 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. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each 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-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)
 Royalty Rate

| | |
|----------------------------|-------|
| From 0 to 50,000 | 4% |
| From 50,000.01 to 200,000 | 3% |
| From 200,000.01 to 350,000 | 1% |
| From 350,000.01 to 500,000 | 0.5% |
| Exceeding 500,000 | 0.25% |

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● 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 Buyers 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 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

⌈ Monumental

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

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS AT BOOKS SALES

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing at Sotheby's book department sales. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol the property is free from VAT and Sotheby's will not charge VAT on either the hammer price or the buyer's premium.

2. PROPERTY WITH A # SYMBOL

Although these items are not free from VAT, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT in the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers from within the EU requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.)

3. PROPERTY WITH A † SYMBOL

These items are standard-rated and will be sold under the normal UK VAT rules. Both the hammer price and buyer's premium will be subject to VAT at the standard rate.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded. Sotheby's must always charge VAT on the buyer's premium for these lots and will neither cancel nor refund the VAT charged.

(VAT-registered buyers from other European Union (EU) countries may have the VAT on the hammer price cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

(All business buyers from outside the UK should refer to 'VAT Refunds from HM Revenue and Customs' for information on how to recover VAT incurred on the buyer's premium.)

4. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had a # symbol (see 'Property with a # symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal

VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. The buyer's premium will always attract VAT. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with a # symbol' above).

5. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the European Union (EU) to be sold at auction under temporary importation. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force at the date of collection from Sotheby's and not that in force at the date of sale.

These lots will be invoiced under the auctioneers margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment by applying to HM Revenue and Customs - see VAT refunds from HM Revenue and Customs.)

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme. Sotheby's will transfer all lots sold subject to Temporary Admission to its Custom warehouse immediately after sale.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere

in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

6. EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Sotheby's on exports made within three months of the sale date if strict conditions are met:

- the amount in lieu of VAT charged on buyer's premium for property sold under the margin scheme i.e. with a # symbol or a α symbol.
- the VAT on the hammer price for property sold under the normal VAT rules i.e. with a † symbol or a α symbol.
- the import VAT charged on the hammer price and VAT on the buyer's premium for property sold under temporary importation i.e. with a ‡ or a Ω symbol.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Sotheby's to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made. If a buyer later decides not to use Sotheby's shipping services a revised invoice will be raised charging VAT.

Where the buyer carries purchases from the EU personally or uses the services of another shipper, Sotheby's will charge the VAT amount due as a deposit and refund it if the lot has been exported within three months of the date of sale and the following conditions are met:

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under temporary importation (‡ or Ω symbols), Sotheby's is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue and Customs which show the property has been exported from the EU via the United Kingdom. It is essential for shippers acting on behalf of buyers to collect copies of the original import papers from our Shipping Department. HM Revenue and Customs insist that the correct Customs procedures are followed and Sotheby's will not be able to issue any refunds where the export documents do not exactly comply with their regulations. Property subject to temporary importation must be transferred to another Customs procedure immediately if any restoration or repair work is to be carried out.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a charge of £30 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary importation and the property is exported from the EU within three months of the date of sale.

- any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary importation († or Ω symbols) should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

7. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK and may be considered for

- VAT charged on buyer's premium on property sold under the normal VAT rules (i.e. with a † or α symbol) or
- import VAT charged on the hammer price and buyer's premium for lots sold under temporary importation (i.e. with a ‡ or Ω symbol).

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

8. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's

and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
 - (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London

W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer

of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that

the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or

damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer'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 offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not

assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. 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 the purposes listed above.

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 reasonable steps 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. 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 informa-

tion 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.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

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ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates: **Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

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Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

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Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
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This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

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(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

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IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded

£1 = €1.14

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and

announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

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