



Sotheby's EST. 1744

CONTEMPORARY
PHOTOGRAPHS

NEW YORK | 3 OCTOBER 2018



FRONT COVER
LOT 8 MENTAL PICTURE #65 (DETAIL) © WOLFGANG TILLMANS
BACK COVER
LOT 7 FULL CIRCLE (DETAIL) © SUSAN DERGES
THIS PAGE
LOT 48

CONTEMPORARY
PHOTOGRAPHS





CONTEMPORARY PHOTOGRAPHS

**AUCTION IN NEW YORK
3 OCTOBER 2018
SALE N09918
11:00 AM**

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THIS PAGE
LOT 67 (DETAIL)

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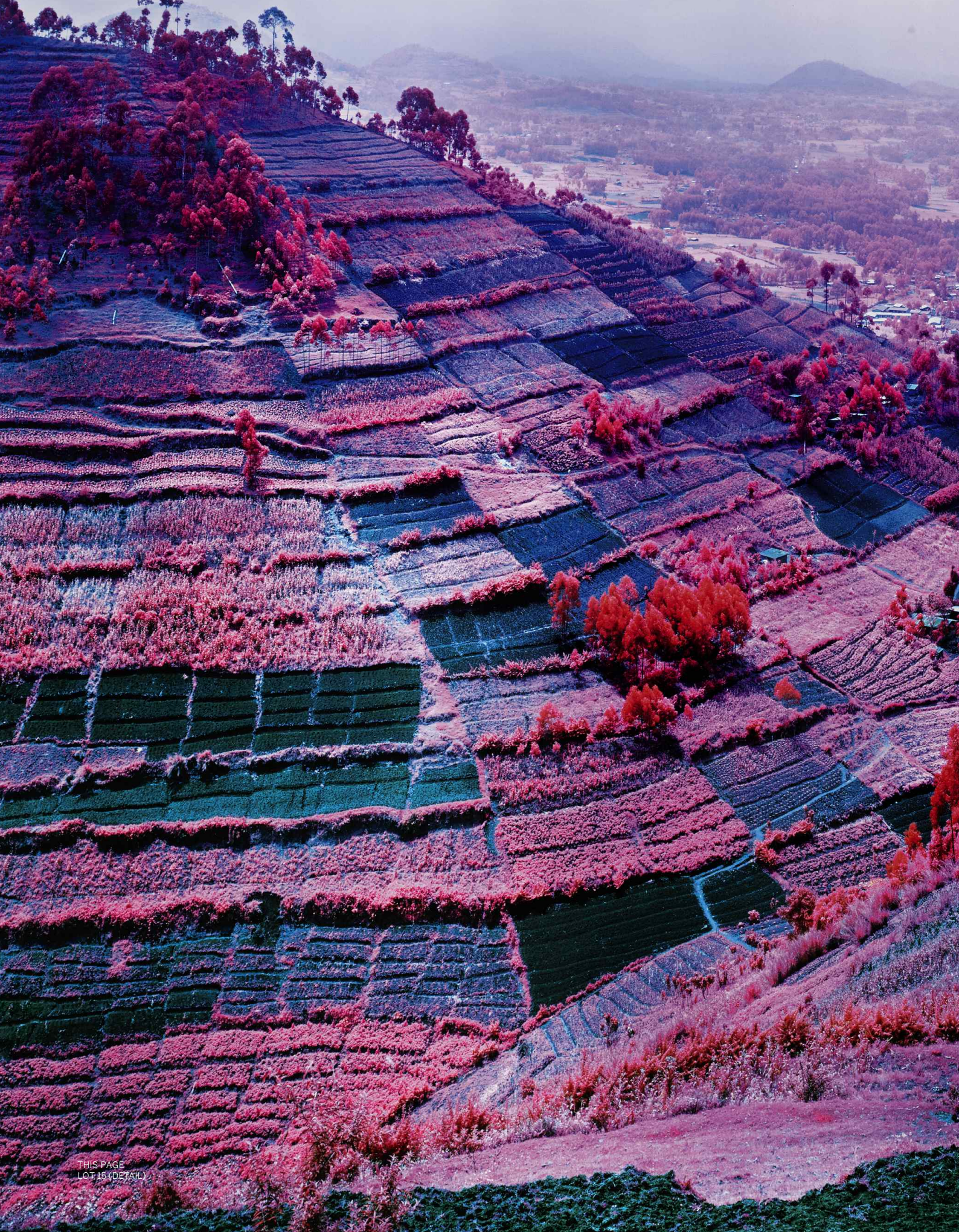
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An aerial photograph of a rural landscape, likely in a mountainous region. The terrain is characterized by terraced fields, some of which are planted with crops. A river or stream flows through the valley, and there are scattered buildings and trees. The overall scene is a mix of natural and agricultural elements.

CONTENTS

3
AUCTION INFORMATION

5
SPECIALISTS AND AUCTION ENQUIRIES

8
CONTEMPORARY PHOTOGRAPHS: LOTS 1–78

81
ABSENTEE BID FORM

83
CONDITIONS OF SALE

84
TERMS OF GUARANTEE
ADDITIONAL TERMS AND CONDITIONS FOR
LIVE ONLINE BIDDING

85
BUYING AT AUCTION

87
SELLING AT AUCTION

88
SOTHEBY'S SERVICES
INFORMATION ON SALES AND USE TAX
GLOSSARY OF TERMS

89
IMPORTANT NOTICES
ACKNOWLEDGEMENTS

90
INTERNATIONAL DEPARTMENTS

92
INDEX



1



2

1

PROPERTY OF VARIOUS OWNERS

**SANDY
SKOGLUND**

B. 1946

'The Wedding'

Cibachrome print, signed, titled, dated, and editioned '30/30' in ink on the image, mounted, framed, 1994
38³/₈ by 48³/₈ in. (97.5 by 122.9 cm.)

PROVENANCE

Espace d'art Yvonamor Palix, Paris, 2001

\$ 8,000-12,000

2

**SHARON
CORE**

B. 1965

Boston Creams

chromogenic print, front-mounted to acrylic, flush-mounted to aluminum, signed, dated, and editioned '7/25' in ink and with a Bellwether Gallery label on the reverse, 2004
16 by 18 in. (40.6 by 45.7 cm.)

PROVENANCE

Bellwether Gallery, New York

\$ 10,000-15,000



3

3

**VIK
MUNIZ**

B. 1961

**Portrait of Alice Liddell, after Lewis Carroll
(from *Rebus*)**

mural-sized chromogenic print, flush-mounted, the
photographer's studio label, signed and dated in ink, on
the reverse, framed, 2004, no. 5 in an edition of 6 plus 4
artist's proofs
96 by 69⁵/₈ in. (243.8 by 176.8 cm.)

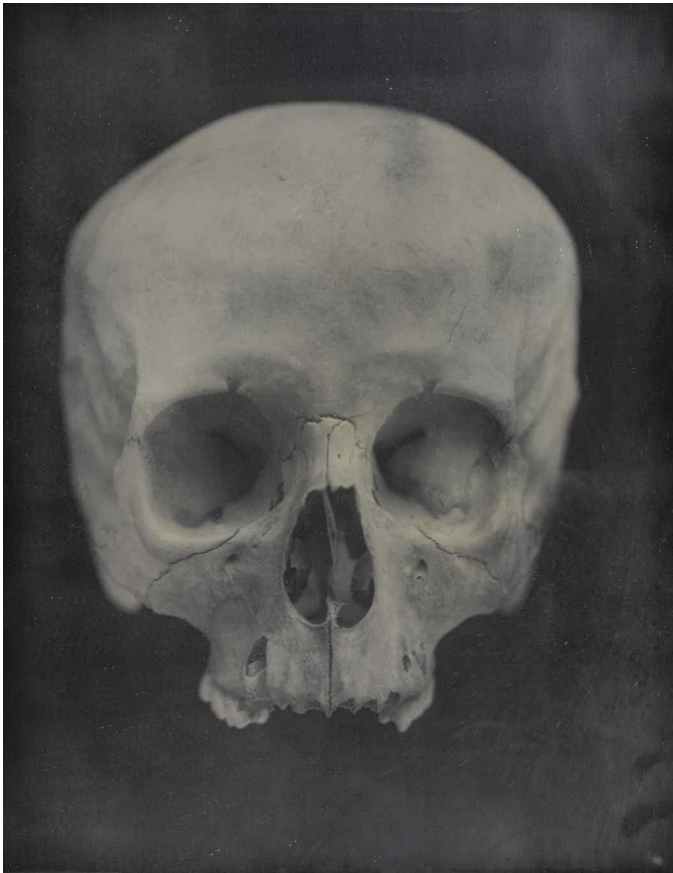
PROVENANCE

Galeria Fortes Vilaça, São Paulo, 2004

LITERATURE

Pedro Corrêa do Lago, ed., *Vik Muniz, Obra Completa,
1987-2009, Catalogue Raisonné* (Rio de Janeiro, 2009),
p. 510

\$ 25,000-35,000



4

4

**ADAM
FUSS**

B. 1961

Untitled (Skull)

daguerreotype, signed and numbered 'D66' in ink on the reverse, mounted in a custom Plexiglas box frame, 2005 (cf. Fundación Mapfre, p. 103)
14 by 11 in. (35.6 by 27.9 cm.)

\$ 6,000-9,000

5

**HIROSHI
SUGIMOTO**

B. 1948

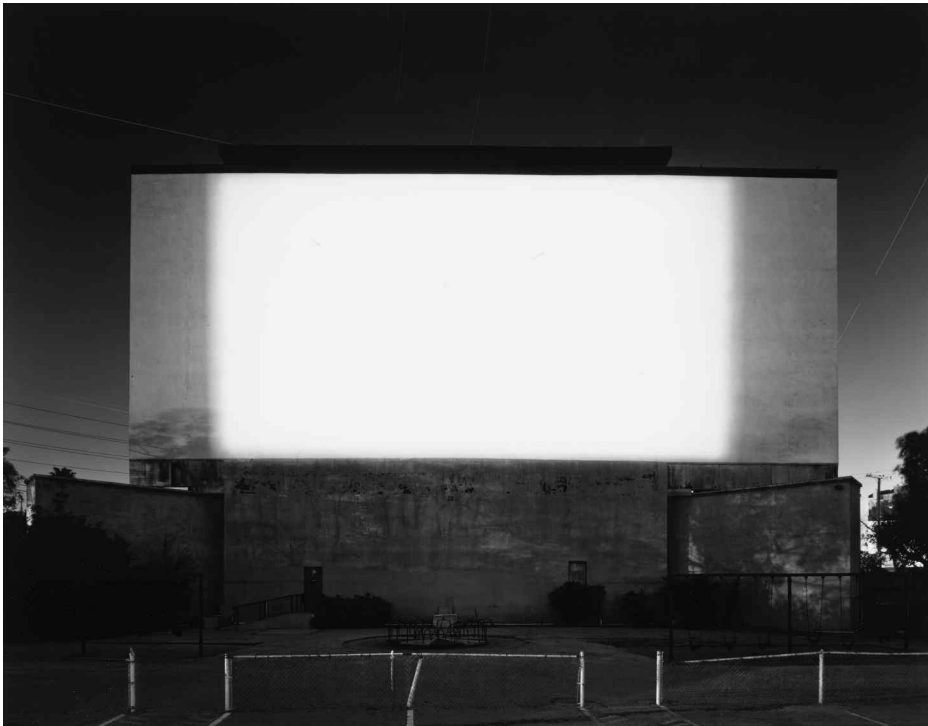
'Centinela Drive-In' (Los Angeles)

title, edition '3/25,' and number '707' blindstamped in the margin, mounted, signed, titled, dated, editioned '3/25,' numbered '707,' and annotated 'Los Angeles' in pencil on the mount, framed, an Angles Gallery label on the reverse, 1993
16 $\frac{5}{8}$ by 21 $\frac{1}{2}$ in. (42.2 by 54.6 cm.)

PROVENANCE

Angles Gallery, Santa Monica, 1996

\$ 15,000-25,000



5

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



6

6

ADAM
FUSS

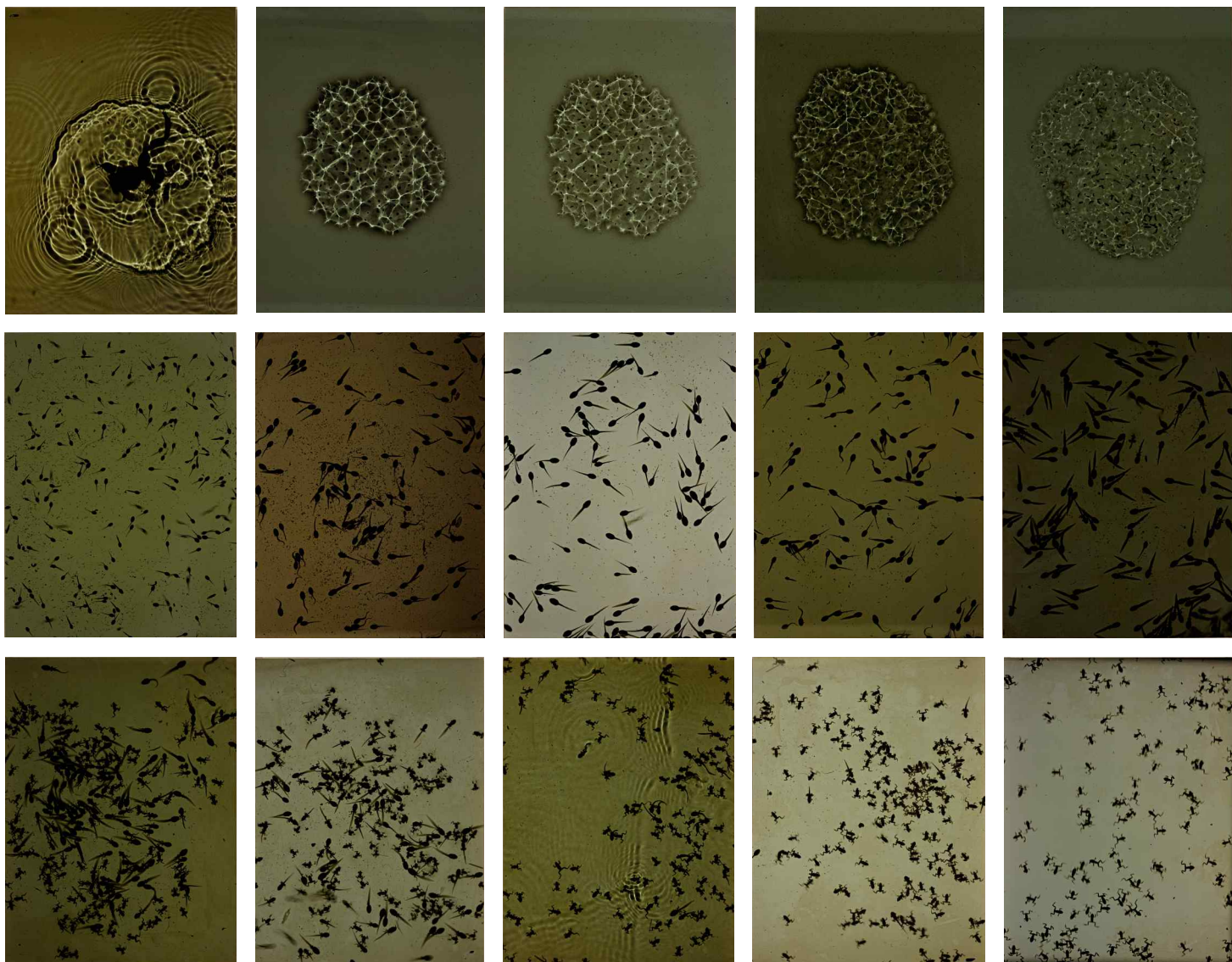
B. 1961

Smoke Swirl (from the series *My Ghost*)

a unique object, platinum photogram, signed, dated, and
numbered '812' in blue pencil on the reverse, framed,
1999

41 by 30 in. (104.1 by 76.2 cm.)

\$ 15,000-25,000



7

7

**SUSAN
DERGES**

B. 1955

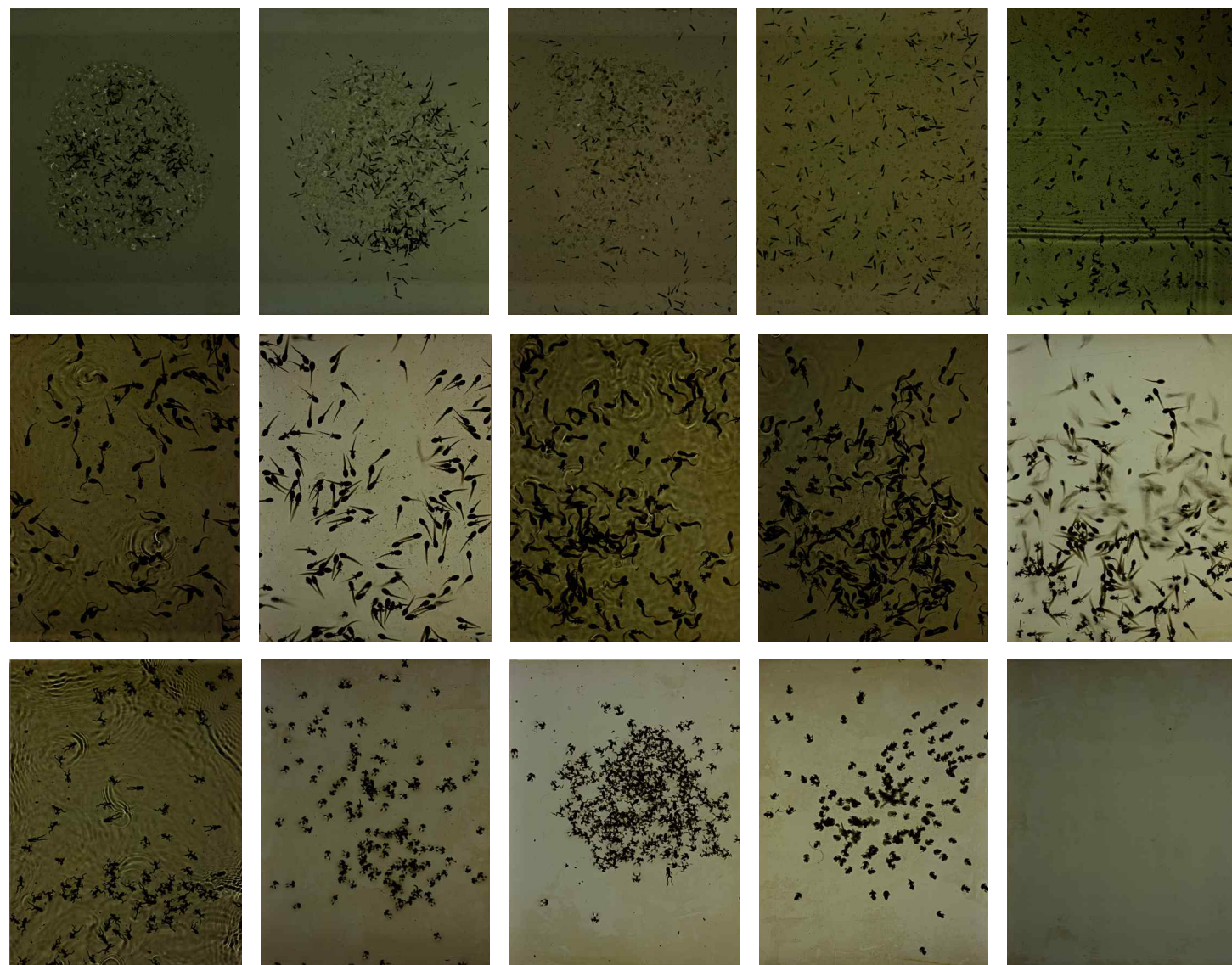
Selected Images from '*Full Circle*'

a series of 30 unique Cibachrome photograms, each laminated, flush-mounted to aluminum, numbered in red or black ink, 4 signed, titled, and dated in green ink, and one with a Fraenkel Gallery, San Francisco, label on the reverse, each framed, 1992 (30)
Each approximately 15¾ by 11⅞ in. (40 by 30.2 cm.)

EXHIBITED

London, The Photographers' Gallery, *Between Sun and Earth: Susan Derges: Full Circle & Garry Fabian Miller: Illumine*, January - February 1993

\$ 25,000-35,000



‘WATER HAS BEEN THE FOCUS OF MY photographic work for the past 27 years. I first became aware of the fragility and preciousness of this element when I lived in Japan in the early 1980s simultaneously with seeing its potential to operate as a metaphor for a holistic approach to the natural world that includes our creative participation. . . . *Full Circle* continues with the metaphor of a scientific gaze . . .’ (Artist’s Statement, 2008 Shortlist for Prix Pictet, *Water* category).

This series of 30 images depicts the evolution of frogspawn: from constellations of eggs, to tadpoles that

resemble music notes, to hatched micro froglets. *Full Circle* was Susan Derges’s first photogram series to explore the interaction between nature and art. Derges has lived in Dartmoor in Devon since the early 1990s and her natural surroundings have informed her work for the last three decades. Although *Full Circle* was made in her studio, it was out of doors that Derges first encountered the frogspawn and became interested in the shadows cast by the spawn on a pond bed.

The 30 photograms offered here represent the definitive set of images from *Full Circle*.

WOLFGANG TILLMANS

B. 1968

'mental picture #65'

a unique object, chromogenic photogram, signed, titled, dated, and annotated 'unique' in pencil on the reverse, framed, a Regen Projects label on the reverse, 2001
24 by 20 in. (61 by 50.8 cm.)

PROVENANCE

Regen Projects, Los Angeles, circa 2001

LITERATURE

Wolfgang Tillmans: If One Thing Matters, Everything Matters (London: Tate, 2003), p. 232 (this unique object)

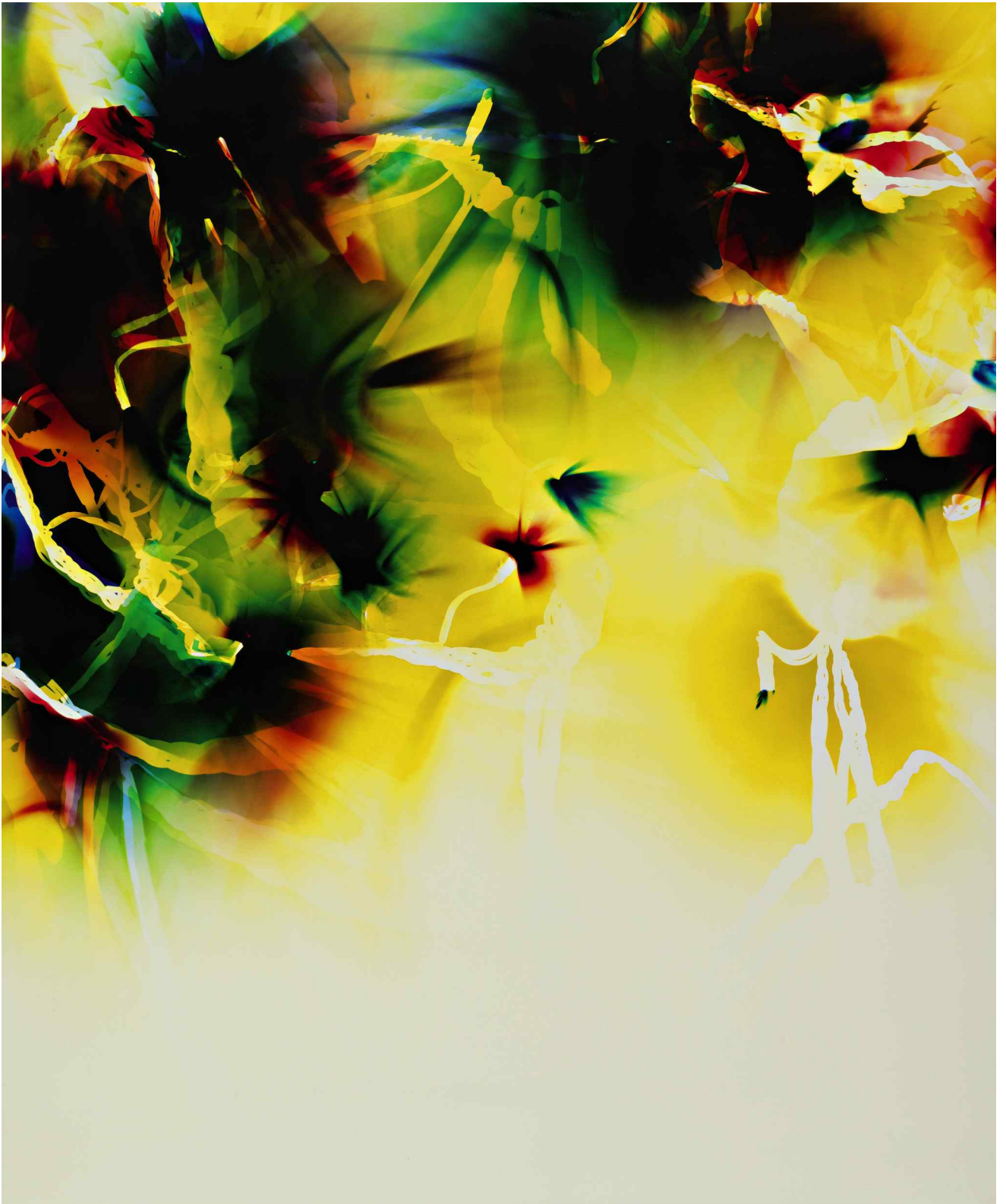
\$ 50,000-70,000

WOLFGANG TILLMANS HAS CONTINUOUSLY pushed the boundaries of what photography is and what it can be since the early 1980s. His large body of work defies categorization, from snapshot-like photographs of the drug-soaked Hamburg club culture that first propelled his career; to images published in vanguard magazines such as *i-D*; to quiet still life made in his studio and home. Although he affirms there are certain themes consistent throughout his work, the only distinctions Tillmans uses to describe his photographs are those made with a camera and those made without.

In the earliest period of his career, Tillmans experimented with enlarging and distorting his own photographs with a photocopier, delighted by the possibilities and level of chance involved. Subsequent cameraless works would be made by folding photographic paper in various ways (both before and after processing), running paper through a dirty processing machine, or applying chemicals to the paper. In the series *Mental Images*, Tillmans created vibrant images by placing colored string lights on the light sensitive photographic paper; here, the twisted wire and vividly glowing bulbs are clearly visible in several areas.

Tillmans' experimentations with various combinations of chemicals, light, and objects to create images without a camera associate him with not only giants of 19th and 20th century photographic history such as Man Ray and László Moholy-Nagy but also fellow contemporary photographers such as Adam Fuss (see Lot 6) and Susan Derges (see Lot 7). For Tillmans, the content of the image – the visual information – as well as the actual physical presence of the object itself are of equal importance. In this sense, the expressions of light on paper (luminograms) or the silhouette of articles placed over paper (photograms) become not just photographs but sculptural objects as well.

Although the human brain naturally struggles to find reason and narrative within an abstract image, Tillmans' intention is simply that color and shape be used as a mode of expression, devoid of agenda. In exhibition, Tillmans rejects hierarchy or attempts to rate one form or period of his works over the other. In this sense, the title of his 2003 Tate Britain retrospective 'If One Thing Matters, Everything Matters' seems particularly apt.





9

9

**DIDIER
MASSARD**

B. 1953

The Corals

Cibachrome print, flush-mounted, signed, titled, and dated in ink on the reverse, framed, a Julie Saul Gallery, New York, label on the reverse, 2004, no. 6 in an edition of 10 36¾ by 46¾ in. (93.3 by 118.7 cm.)

\$ 5,000-7,000

10

HIRO

B. 1930

'Beta Splendens, New York City'

large-format dye-transfer print, mounted, signed in pencil and with fingerprint in ink, title, copyright, reproduction rights, and numerical stamps on the reverse, framed, a Nassau County Museum of Art label on the reverse, 1984, one from an edition of 20 plus 2 artist's proofs 26½ by 37¾ in. (67.3 by 95.9 cm.)

PROVENANCE

Acquired from the photographer by Roy 'Halston' Frowick, circa 1985

By descent to the present owner

EXHIBITED

Roslyn, New York, Nassau County Museum of Art, *Halston Style*, March - July 2017

\$ 8,000-12,000



10

11

**DARREN
ALMOND**

B. 1971

Fullmoon@Arondine

chromogenic print, flush-mounted, framed, 2001, no. 2 in an edition of 5 47⅞ by 47⅞ in. (121 by 121 cm.)

PROVENANCE

Sotheby's London, 13 February 2014, Sale 14021, Lot 397

\$ 6,000-9,000



11



12

12

**DARREN
ALMOND**

B. 1971

Fullmoon Sesshu II

chromogenic print, flush-mounted to aluminum, signed in ink on the reverse, framed, a Matthew Marks Gallery, New York, label on the reverse, 2006, no. 5 in an edition of 5
47¾ by 47¾ in. (121.3 by 121.3 cm.)

\$ 6,000-9,000

13

**DARREN
ALMOND**

B. 1971

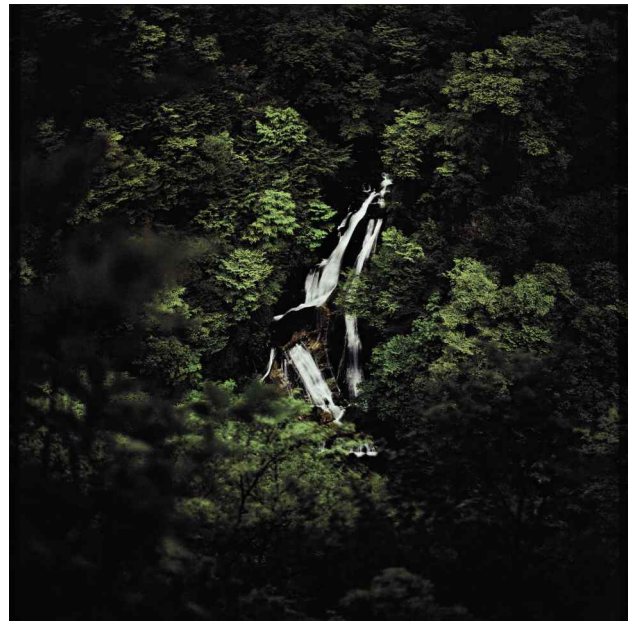
Fullmoon@Nikko

chromogenic print, flush-mounted to aluminum, signed in ink on the reverse, framed to the photographer's specifications, a Matthew Marks Gallery label on the reverse, 2006, no. 2 in an edition of 5
47¾ by 47¾ in. (121.3 by 121.3 cm.)

PROVENANCE

Matthew Marks Gallery, New York
Christie's Online, 20 September - 4 October
2013, Sale 3449, Lot 520

\$ 6,000-9,000



13

**THOMAS
RUFF**

B. 1958

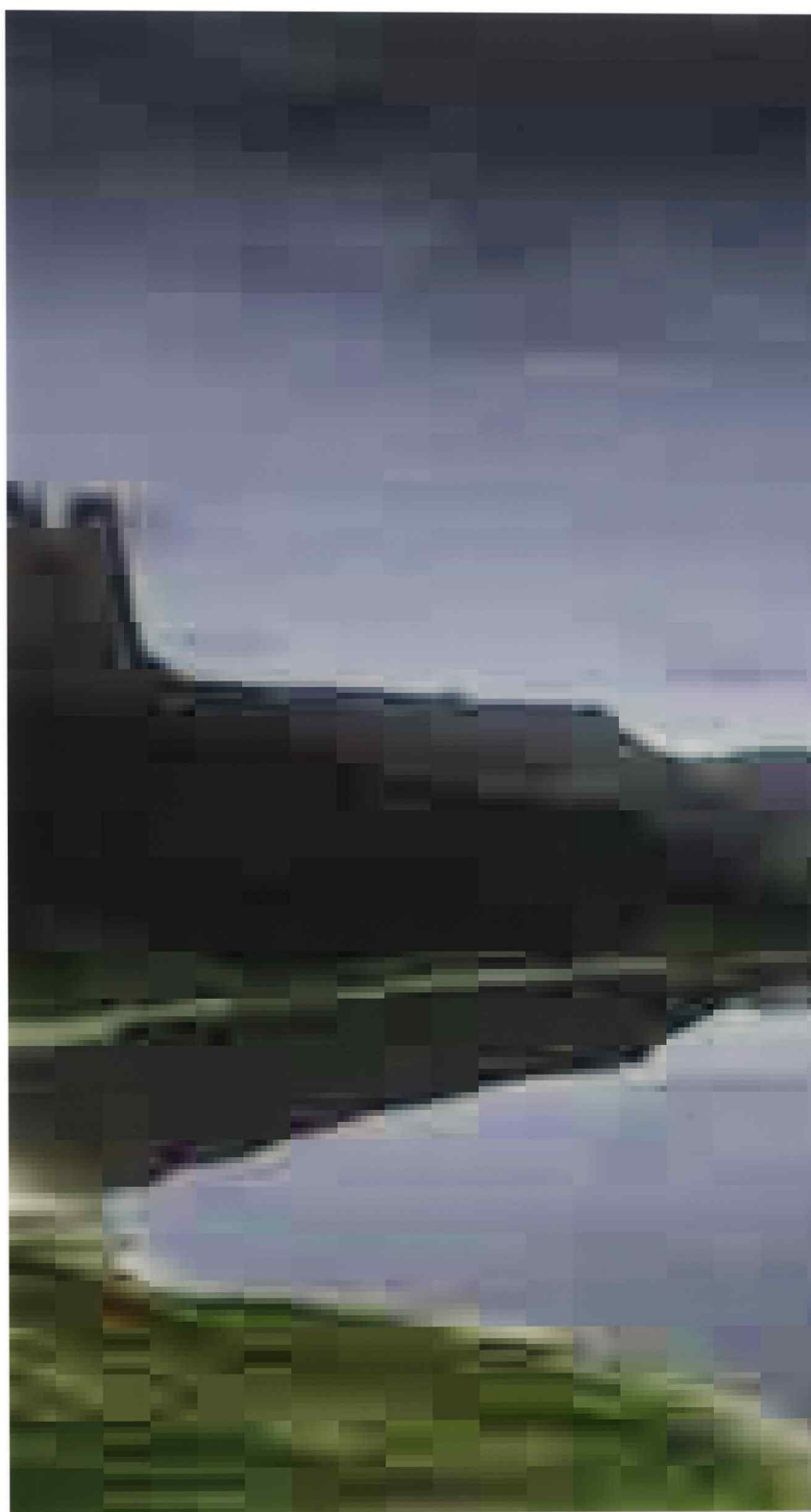
'ter 02' (jpeg)

mural-sized chromogenic print, Diasec-mounted, framed, signed, titled, dated, and editioned '2/3' in pencil on the reverse, 2006
64⁵/₈ by 94³/₄ in. (164.1 by 240.7 cm.)

PROVENANCE

MAI 36 Galerie, Zurich

\$ 30,000-50,000







15

15

RICHARD MOSSE

B. 1980

Here Come the Warm Jets, North Kivu, Eastern Congo

digital chromogenic print, mounted, a Jack Shainman
Gallery, New York, label, signed in ink, on the reverse,
framed, 2012, no. one in an edition of 5 plus one artist's
proof

39³/₈ by 49³/₈ in. (100 by 125.4 cm.)

\$ 20,000-30,000

IRISH PHOTOGRAPHER RICHARD MOSSE made this image with Kodak Aerochrome, a discontinued infrared film once used by the U. S. Air Force for aerial military reconnaissance, rendering the vegetal landscape in intense and surreal red, pink, and purple hues. Taken above the frontier between Rwanda and the Democratic Republic of the Congo, this area has played host to numerous conflicts between warring rebel groups responsible for the deaths of over 5 million people since 1998, most from preventable diseases due to collapse of infrastructure. Regarding his use of the military film, Mosse commented that 'Using a part of a weapon to figure the refugee crisis is a deeply ambivalent and political task, and building a new language around that weapon – one of compassion and disorientation, one that allows the viewer to see these events through an unfamiliar and alienating technology – is a deeply political gesture' (quoted in 'Richard Mosse – Incoming,' *The British Journal of Photography Online*, 15 February 2017).

The titles of Mosse's photographs often allude to pop songs by artists as diverse as Leonard Cohen ('First We Take Manhattan') and The Pixies ('Wave of Mutilation'). The present photograph, titled 'Here Come the Warm Jets,' references Brian Eno's debut solo album released in 1974.



16

16

RUUD
VAN
EMPEL

B. 1958

'World #37'

archival pigment print, Diasec-mounted, signed, titled,
dated, and editioned '12/13' in ink on the photographer's
label on the reverse, 2017

33 by 46 $\frac{5}{8}$ in. (83.8 by 118.4 cm.)

\$ 25,000-35,000



17

17

**SAM
TAYLOR-JOHNSON**

B. 1967

Soliloquy IV

a mural-sized diptych of chromogenic prints, each mounted, framed, one with a Jay Joplin, London, label on the reverse, 1998, no. one in an edition of 6 (*Sam Taylor-Wood*, Fondazione Prada, 1998, p. 295) (2) 69 by 98 in. (175.3 by 248.9 cm.) and 13 by 98 in. (33 by 248.9 cm.)
Overall 87³/₈ by 101¹/₄ in. (221.9 by 257.2 cm.)

\$ 20,000-30,000

18

**ANGELA
STRASSHEIM**

B. 1969

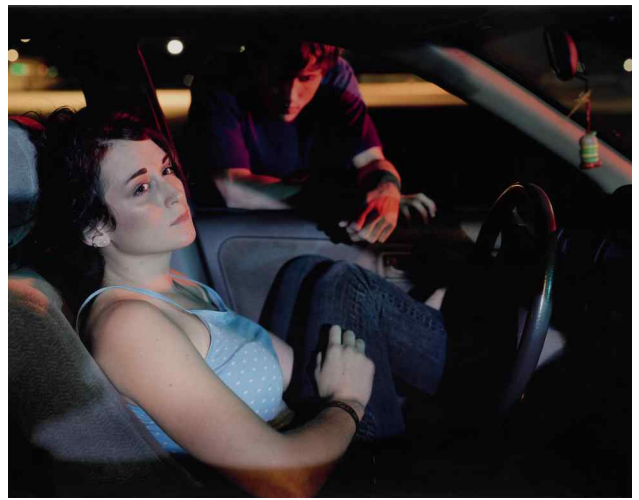
Untitled (The Spanking)

chromogenic print, mounted, a Marvelli Gallery, New York, label, signed in ink, on the reverse, framed, 2006, no. one in an edition of 8
27³/₄ by 35¹/₄ in. (70.5 by 89.5 cm.)

\$ 5,000-7,000



18



19

19

**ANGELA
STRASSHEIM**

B. 1969

Untitled (Breaking Up)

chromogenic print, mounted, a Marvelli Gallery, New York, label, signed in ink, on the reverse, framed, 2006, no. one in an edition of 8
27¾ by 35¼ in. (70.5 by 89.5 cm.)

\$ 5,000-7,000

20

**TOM
HUNTER**

B. 1965

The Glass of Wine

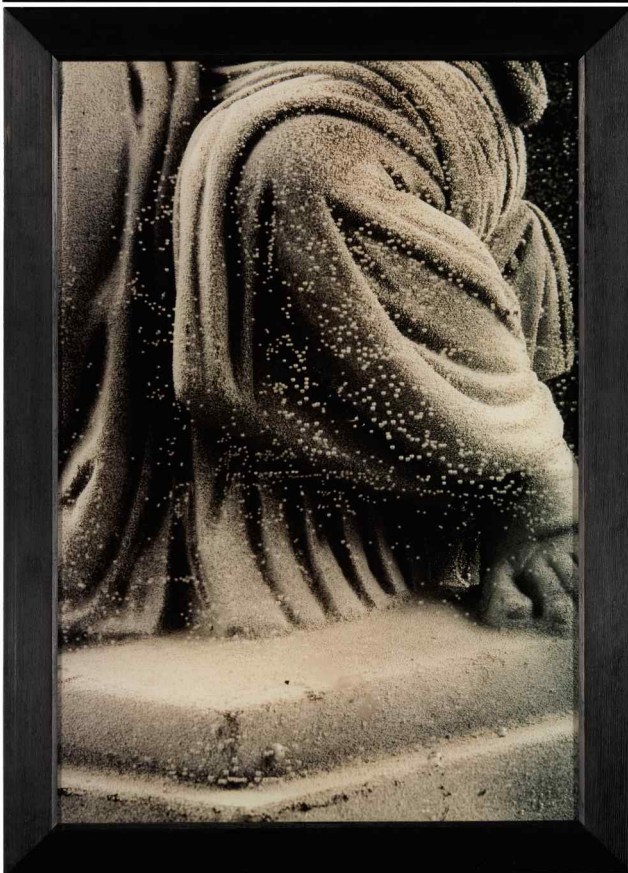
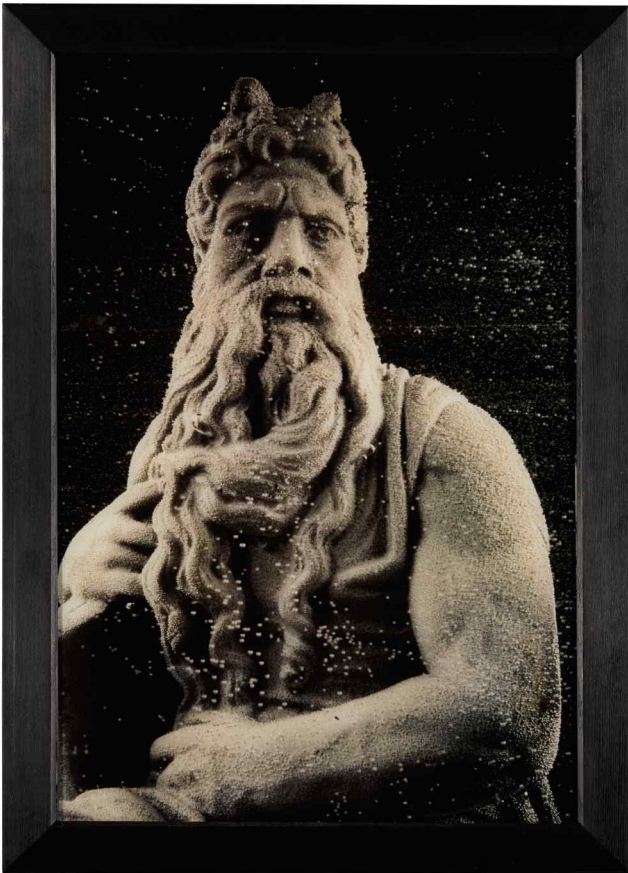
Cibachrome print, flush-mounted, framed, signed, titled, dated, and editioned '2/5' in ink on a Jay Jopling, London, label and with a White Cube Gallery, London, label on the reverse, 1997

60 by 48 in. (152.4 by 121.9 cm.)

\$ 8,000-12,000



20



21

21

ANDRES SERRANO

B. 1950

'Grey Moses'

a diptych of Cibachrome prints, each front-mounted to acrylic, signed, titled, editioned '10/10,' and numbered sequentially in pencil on the reverse, framed, a Stux Gallery, New York, label on the reverse, 1990 (2)
Each 40 by 27 1/2 in. (101.6 by 69.9 cm.)
Overall 90 by 32 1/2 in. (228.6 by 82.6 cm.)

PROVENANCE

Sotheby's New York, 13 November 2002, Sale 7843, Lot 487

\$ 25,000-35,000

22

HIROSHI SUGIMOTO

B. 1948

Anne of Cleves

mural-sized, flush-mounted, framed, the photographer's studio label, signed in silver ink, and with a Sonnabend Gallery, New York, label on the reverse, 1999, no. 2 in an edition of 5 (*Hiroshi Sugimoto*, p. 227; *Sugimoto: Portraits*, p. 87)
58 1/2 by 46 7/8 in. (148.6 by 119.1 cm.)

\$ 50,000-70,000

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



**CHUCK
CLOSE**

B. 1940

Kate Moss

a group of 6 digital pigment prints, comprising 3 diptychs of *Nudes* and 3 *Portraits* after 9 original daguerreotypes, each signed, dated, and editioned 'P. P. II/III' in pencil in the margin, framed, 2003, printed in 2005 (in 6 frames) Various sizes to overall 18½ by 11¾ in. (47 by 29.8 cm.)

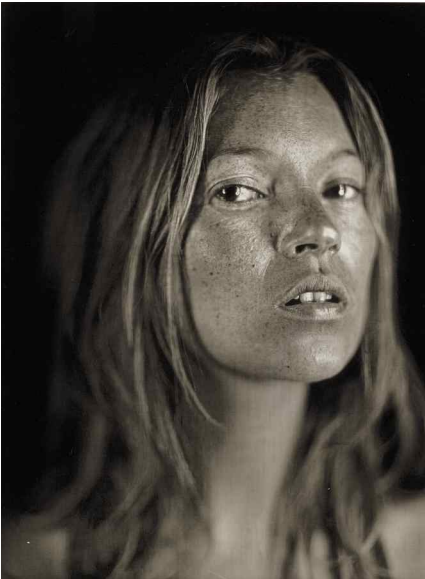
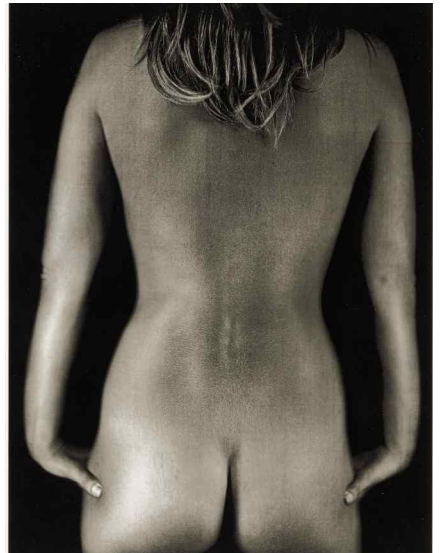
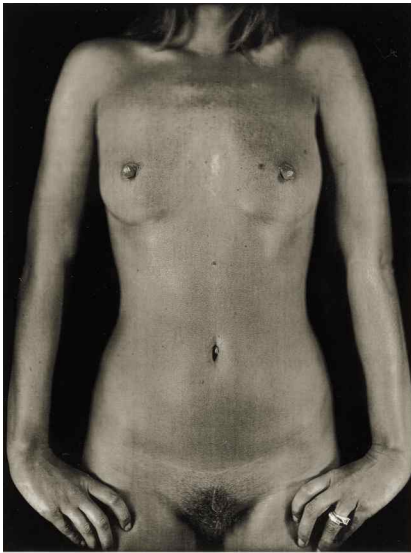
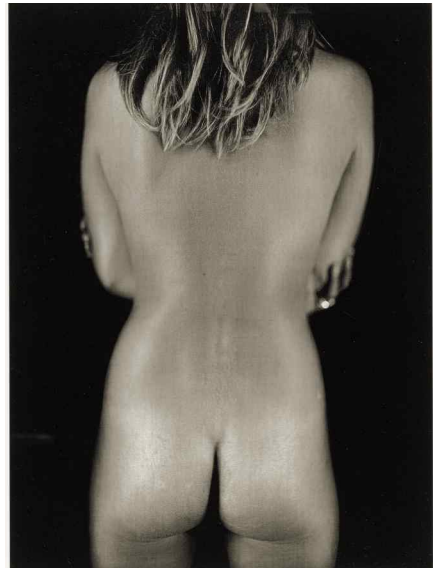
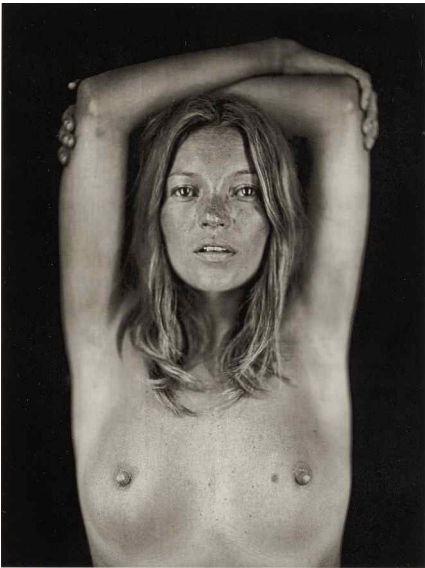
LITERATURE

'The Kate Moss Portfolio,' *W*, September 2003, Vol. 32, Issue 9, pp. 415-19, 421

\$ 70,000-100,000

FOR ITS SEPTEMBER 2003 ISSUE, *W*. magazine commissioned artists Richard Prince, Takashi Murakami, Lisa Yuskavage, and Chuck Close, among others, to portray legendary British supermodel Kate Moss in their own unique style. Close chose to work within the delicate parameters of the daguerreotype. At first, he resisted the inclination to focus on Moss's famous face, instead producing diptychs of only her nude torso. It wasn't until Moss dressed at the end of their 5-hour session that Close began to photograph her natural, makeup-less face and tousled hair. This session resulted in the images presented here, detailed, unfiltered, and unretouched.

Of the daguerreotype's tendency to accentuate contrasts in skin pigmentation, Close said, 'any flaws on one's complexion are exaggerated wildly' (Julie L. Belcove, 'All About Kate,' *W*., September 2003, p. 453). Moss understood the nature of the daguerreotype. She said to Close, 'I've had enough pretty pictures made of me.' It is after these daguerreotypes that the present enlarged digital pigment prints were made.



MICHAEL DWECK

LOTS 24-25

IN 2003, SOTHEBY'S PRESENTED A large exhibition of photographs by Michael Dweck, the first such event for the photographer and the first time Sotheby's hosted an exhibition dedicated to a living photographer. The Sotheby's exhibition showcased Dweck's major body of work celebrating the local fishing and surfing subculture of Montauk, New York. Dweck's profound affection for the Ditch Plains community and his adept technical skill led to the publication of his first monograph, *The End: Montauk, N. Y.*, long since out of print.

Over the intervening years, Dweck has exhibited his photographs worldwide and continues to investigate subcultures throughout the United States and

beyond. Recent bodies of work include *Habana Libre*, an exploration of Cuba's bohemian artists and privileged elite, and *Mermaids*, a series of underwater nudes (see Lot 25). His latest project, an investigation into the last stock car racetrack in Riverhead, New York, culminated in 'The Last Race,' a film which premiered at Sundance in the spring of 2018 and will open nationwide this fall.

Fifteen years after the first exhibition, Sotheby's is pleased to again present the photographs of Michael Dweck. A small retrospective selling exhibition will be on view concurrent with the *Contemporary Photographs* presale exhibition.

24

MICHAEL DWECK

B. 1957

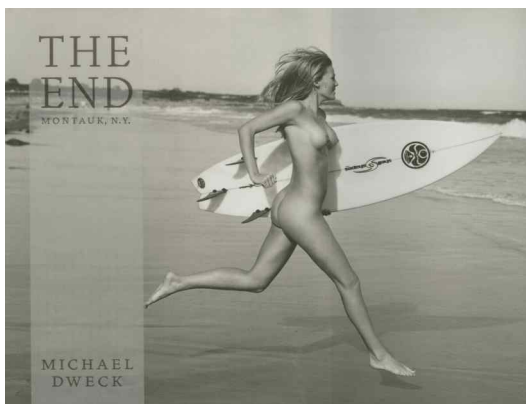
Sonya, Poles (Montauk)

mural-sized, flush-mounted, signed, titled, dated, and editioned 'AP-3' in ink on the reverse, framed, 2002, printed in 2010
54 by 43 in. (137.2 by 109.2 cm.)

LITERATURE

Michael Dweck, *The End: Montauk, N. Y.*
(New York, 2015), cover and unpaginated

\$ 50,000-70,000



Cover of *The End: Montauk, N. Y.*, Ditch Plains Press, 2015



Michael Dweck, *The End*, Sotheby's New York, 2003



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

MICHAEL DWECK

B. 1957

The Duke's Mermaid (from *Sculptural Forms*)

archival pigment print on silk, mounted to polyester foam, the whole coated with fiberglass and resin, signed, titled, dated, and editioned '10/10' in ink on the reverse and with custom aluminum hanging brackets, 2015, fabricated in 2018
78 by 21 by 2½ in. (198.1 by 53.3 by 6.4 cm.)

LITERATURE

cf. Michael Dweck, *Mermaids* (New York, 2008), unpaginated

IN 2015, MICHAEL DWECK BEGAN experimenting with the creation of handcrafted surfboard-shaped objects featuring his photographs of graceful silhouetted swimming figures. The fabrication of these photographic sculptures is extremely labor intensive. First, his image is printed in archival pigments on silk and wrapped around a sculpted polyester foam shape. The object is then coated with fiberglass and 7 layers of high-gloss resin. Dweck's photographs from this series are named after surfing legends; the title of the present work, 'The Duke's Mermaid,' refers to native Hawaiian surfer and Olympic swimmer Duke Kahanamoku, who is widely credited with popularizing surfing.

\$ 40,000-60,000



26

**HIROSHI
SUGIMOTO**

B. 1948

'Bay of Sagami, Atami'

title, date, edition '4/25,' and number '486'
blindstamped in the margin, mounted,
signed in pencil on the mount, framed, a
Sonnabend Gallery, New York, label on the
reverse, 1997
16 $\frac{5}{8}$ by 21 $\frac{3}{8}$ in. (42.2 by 54.3 cm.)

\$ 20,000-30,000



26

27

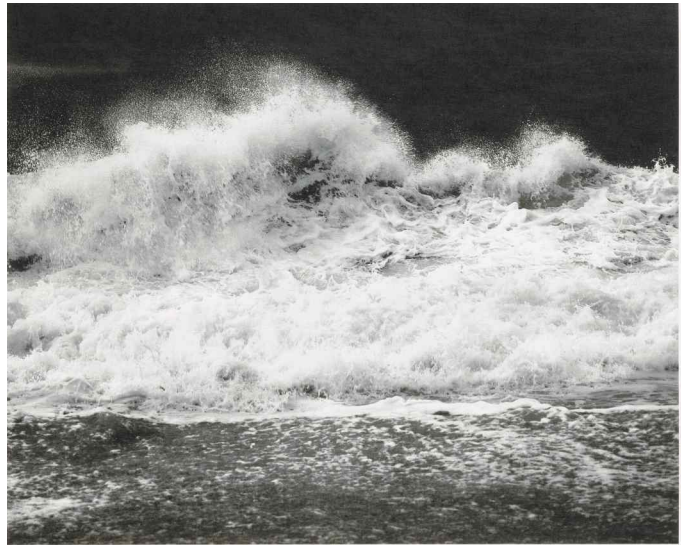
**CLIFFORD
ROSS**

B. 1952

Hurricane XVII

archival pigment print, mounted, framed,
the photographer's studio label, signed in
ink, and with a Sonnabend Gallery, New York,
label on the reverse, 2000, printed in 2001,
no. 9 in an edition of 12 (*Hurricane Waves*,
unpaginated)
15 $\frac{1}{2}$ by 19 $\frac{1}{4}$ in. (39.4 by 48.9 cm.)

\$ 6,000-9,000



27

28

**NOBUYOSHI
ARAKI**

B. 1940

Untitled

time-stamped "'94 7 28' in the negative,
signed in pencil on the reverse, framed, 1994
38 $\frac{7}{8}$ by 58 $\frac{1}{8}$ in. (98.7 by 147.6 cm.)

PROVENANCE

Galerie Chantal Crousel, Paris

\$ 7,000-10,000



28

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

31



29

29

**RICHARD
MISRACH**

B. 1949

Untitled #892-03 (from *On the Beach*)

mural-sized chromogenic print, flush-mounted, framed,
signed, dated, editioned '1/5,' and numbered '#892-03'
in ink on a label on the reverse, 2003
56¾ by 118¾ in. (144.1 by 301.6 cm.)

PROVENANCE

Fraenkel Gallery, San Francisco, 2006

LITERATURE

Richard Misrach: On the Beach (New York, 2007), cover

\$ 50,000-70,000





30

**MASSIMO
VITALI**

B. 1944

Amadores

a triptych of mural-sized chromogenic prints, each
Diassec-mounted, an Artcore (Fabrice Marcolini), Toronto,
label on the reverse, 2004, no. 2 in an edition of 6 (3)
Each 58 by 74½ in. (147.3 by 189.2 cm.)
Overall 71 by 86⅝ in. (180.3 by 220 cm.)

PROVENANCE

Christie's New York, 27 September 2016, Sale 13394,
Lot 589

\$ 30,000-50,000



30



31

31

**JIMMY
DE
SANA**

1950-1990

Selected Images (from *Suburban*)

a group of 3 Cibachrome prints, comprising *Pool*, *Marker Cones*, and *Cardboard*, each with the photographer's trust stamp, signed and copyrighted '97' by Laurie Simmons, Executor, in ink, and with title, date, and edition '2/12' in ink on the reverse, framed, 1980-87, printed later (3)
Each approximately 13 by 19½ in. (33 by 49.5 cm.) or the reverse

PROVENANCE

Pat Hearn Gallery, New York, 1997

A KEY FIGURE OF THE EAST VILLAGE

scene in the 1970s and 1980s alongside friends Laurie Simmons, James Casebere (see Lot 39) and Cindy Sherman, Jimmy De Sana is best known for his brightly colored, erotic photographs that are saturated with the gritty, boundary-pushing spirit of New York of that era. His first book, *Submission* (1980), featured black and white images of BDSM scenes and an introduction by William S. Burroughs. It is widely considered to be one of the most important photographic publications of the period. The present images, from his *Suburban* series, feature nude models in staged suburban environments bathed in theatrical gel lighting. De Sana's sensational scenes demand a reexamination of commodity culture and 'normative' sexuality.

\$ 5,000-7,000



32

32

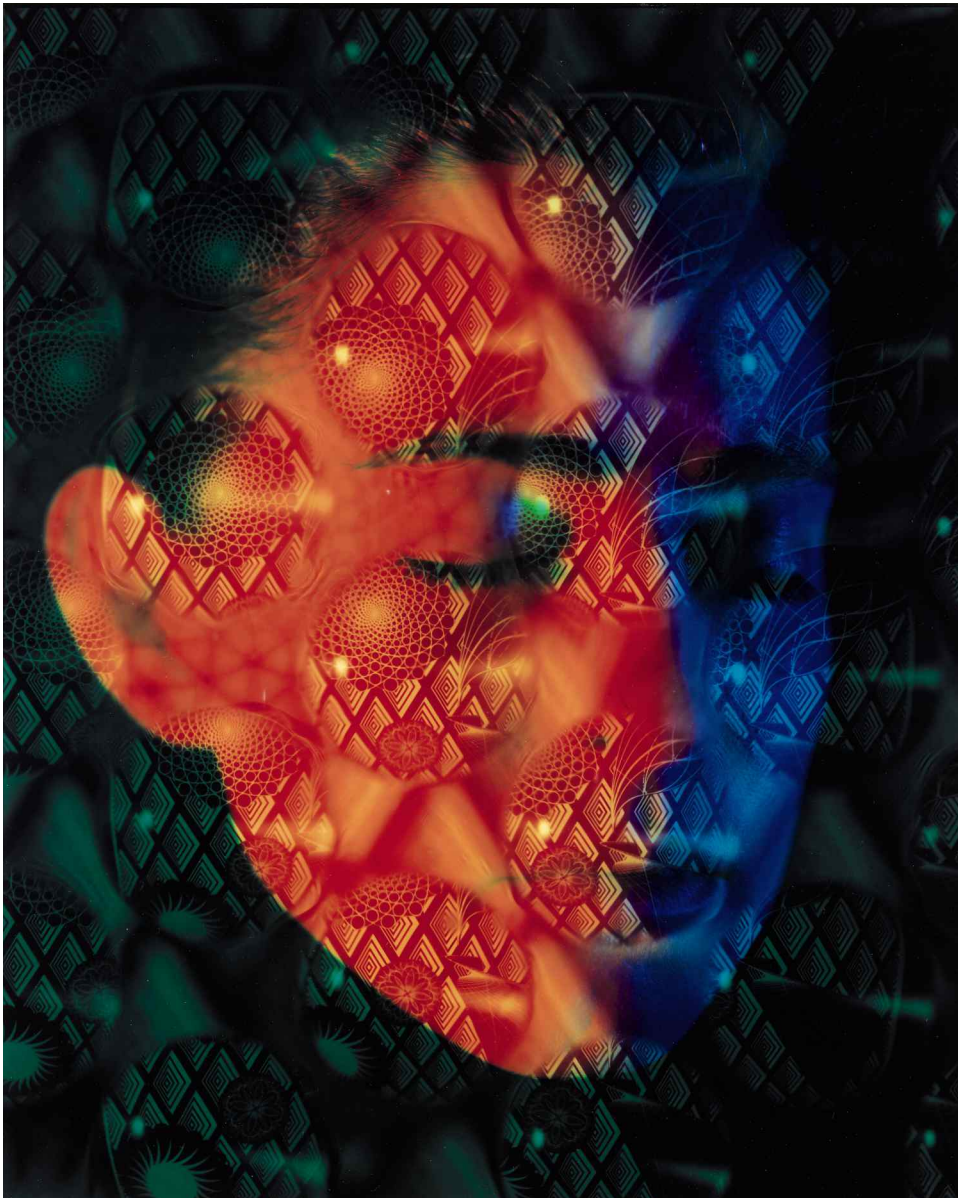
**GUY
BOURDIN**

1928-1991

French Vogue, May 1977

chromogenic print, flush-mounted to acrylic, a stamped label, signed and editioned 'no. 3/18' in ink by Samuel Bourdin, the photographer's son, and a Pace/MacGill Gallery, New York, label on the reverse, framed, 1977, printed later
24 by 36 in. (61 by 91.4 cm.)

\$ 15,000-25,000



33

33

**ELLEN
CAREY**

B. 1952

'Untitled'

unique large-format Polaroid Polacolor print, signed, titled, and dated in pencil on the reverse, framed, 1987
24¼ by 21 in. (61.6 by 53.3 cm.)

\$ 3,000-5,000

34

**ROBERT
HEINECKEN**

1931-2006

Surrealism on T. V.

a unique object, 3 Cibachrome prints, each signed, captioned, and dated in pencil on the reverse, framed together with offset lithograph mats depicting a television set, a Rhona Hoffman Gallery label on the reverse, 1986
Overall 38¾ by 8½ in. (98.4 by 21.6 cm.)

PROVENANCE

Rhona Hoffman Gallery, Chicago, 2012

\$ 5,000-7,000

38

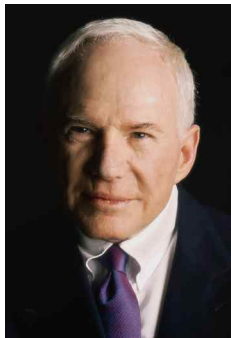
SOTHEBY'S



THE HISTORY OF NOW

THE COLLECTION OF DAVID TEIGER

SOLD TO BENEFIT TEIGER FOUNDATION FOR THE SUPPORT OF CONTEMPORARY ART



DISTINGUISHED BY HIS REMARKABLE GENEROSITY, unfailing politeness and meticulous eye, David Teiger was one of the Twenty-First Century's greatest patrons and collectors. Driven by a desire for inspiration and buttressed by meticulous research, Teiger built a collection that perfectly captures the zeitgeist of the art world from the 1990s through the 2000s. Defining excellence in a wide variety of collecting categories, Teiger insistently pursued the best of type. He surrounded himself with artists and dealers, but most importantly museum curators, and would take advice from all quarters, relentlessly searching for the best works available, but ultimately with confidence in his own judgement.

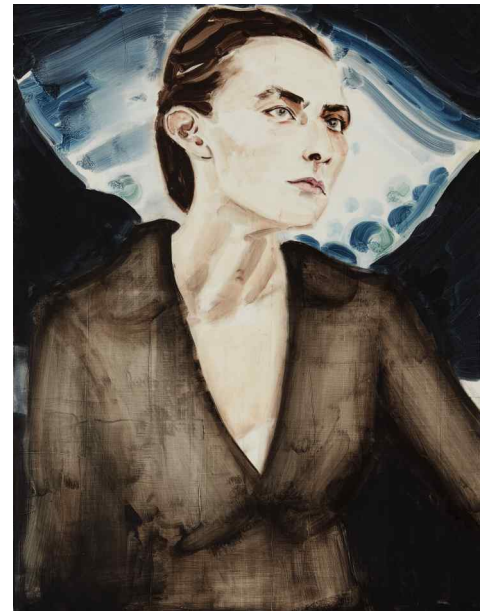
Amassed over the course of twenty years, the David Teiger Collection is wide ranging in its scope, comprising a spectacular array of Contemporary artworks, from paintings and works on paper to photographs and prints and one of the greatest collections of American Folk Art in private hands. Famously particular, each purchase would necessitate an extraordinary depth of research, often including multiple studio visits. As he remarked in an interview with his friend Alanna Heiss, the then director of MoMA PS1, in 2005, "you can never get enough information," while friends and those who worked with him spoke of his relentless pursuit of perfection.

The result of this exacting approach was that Teiger developed a remarkably discerning and prescient eye, leading him to patronize a number of hugely influential Contemporary artists at the start of their careers, including Mark Grotjahn, Kai Althoff, Chris Ofili and Glenn Brown. This patronage would have been hugely important to them, not only financially, but in terms of the confidence it would have given them to know that their work was going to a very astute collector. As Alanna Heiss put it to Teiger himself, "you are very respected and loved by artists... [they] love to know that they are in your collection."

Works were loaned whenever possible, donations were consistently made to acquisition funds and curatorial initiatives, and many works were donated to a number of museums, most notably The Museum of Modern Art in New York, but also the Solomon R. Guggenheim Museum, the Hammer Museum, The Museum of Contemporary Art Los Angeles, and the Whitney Museum of American Art, among others.

This fascination with artistic institutions was in large part owing to the immense respect that Teiger had for curators, to whom he attributed the power to narrate and determine the story of an artist or movement. He considered the vision of curators to be of paramount importance, and saw it as his duty to ensure that they had all the tools necessary to realize their aims. Duly, a principle objective of the Teiger Foundation, which will be the recipient of all funds generated by the sale of the collection, is to continue Teiger's initiatives in this direction.

Presented over the following pages are the first works from this legendary collection to come to market, a tightly curated grouping of photographs which showcases the acuity of Teiger's eye. Works by contemporary photographers such as Roe Ethridge, Catherine Opie and Nate Lowman join iconic nude portraits by Helmut Newton and Robert Mapplethorpe, photographers whose nuanced representations of sexuality have immense ramifications today. Eleven photographs will be offered on 3 October across both the Photographs and Contemporary Photographs auctions.



Elizabeth Peyton, *Georgia O'Keeffe (After Stieglitz 1918)*, 2006
To be offered in *Contemporary Art Evening Sale*, Sotheby's New York, November 2018



John Currin, *Friends*, 1998
To be offered in *Contemporary Art Day Sale*, Sotheby's London, 6 October 2018



Helmut Newton, *Big Nude Raquel*, 1993
To be offered in *Photographs*, Sotheby's New York, 3 October 2018



35

○ 35

JEMIMA STEHLI

B. 1961

'Chair'

mural-sized, signed, titled, dated '97/98,' and editioned '3/3' in ink on the reverse, framed, 1997-98
 53½ by 91¼ in. (135.9 by 231.8 cm.)

PROVENANCE

Richard Salmon Gallery, London, 1999

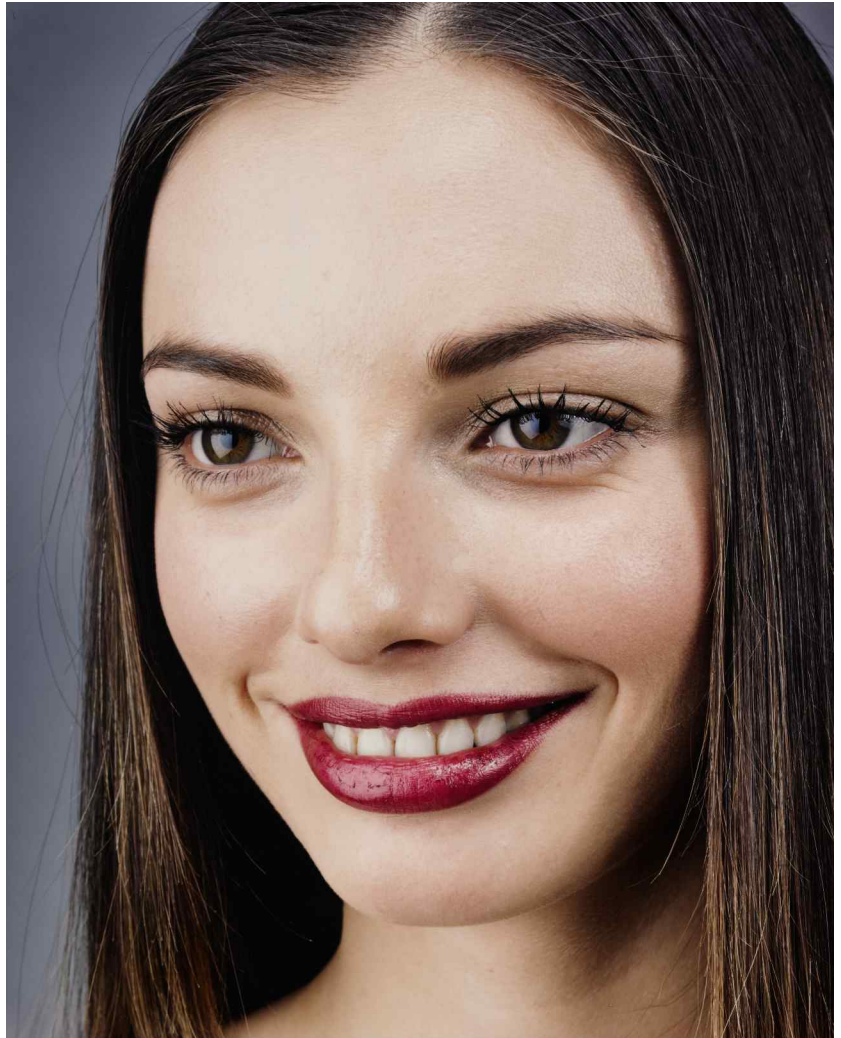
WHEN BRITISH POP ARTIST ALLEN JONES first showed a trio of sculptures, *Table*, *Chair*, and *Hat Stand* in 1970, he sparked a wave of public outrage. The realistic sculptures were Jones' interpretations of forniphilia, or a form of sexual objectification in which a person is used as an item of furniture. Although some see the sculptures as emblematic of the spirit of the 1960s, they continue to spark heated debate today. Jemima Stehli reworked Jones' sculpture 18 years later, positioning herself as the mannequin. By using her own body in her work, Stehli's photograph speaks to complicated issues of power and control, objectification and fetishization of the female form, voyeurism, and the roles of the artist and viewer.

\$ 6,000-9,000



Chair, 1969, Allen Jones (B. 1937)

©Tate, London 2018



36

○ 36

**ROE
ETHRIDGE**

B. 1969

'Ford Model Kathryn Neale'

chromogenic print, laminated, flush-mounted, signed, titled, dated, and editioned '1/5' in pencil on the reverse, 1999
29¾ by 23¾ in. (75.6 by 60.3 cm.)

PROVENANCE

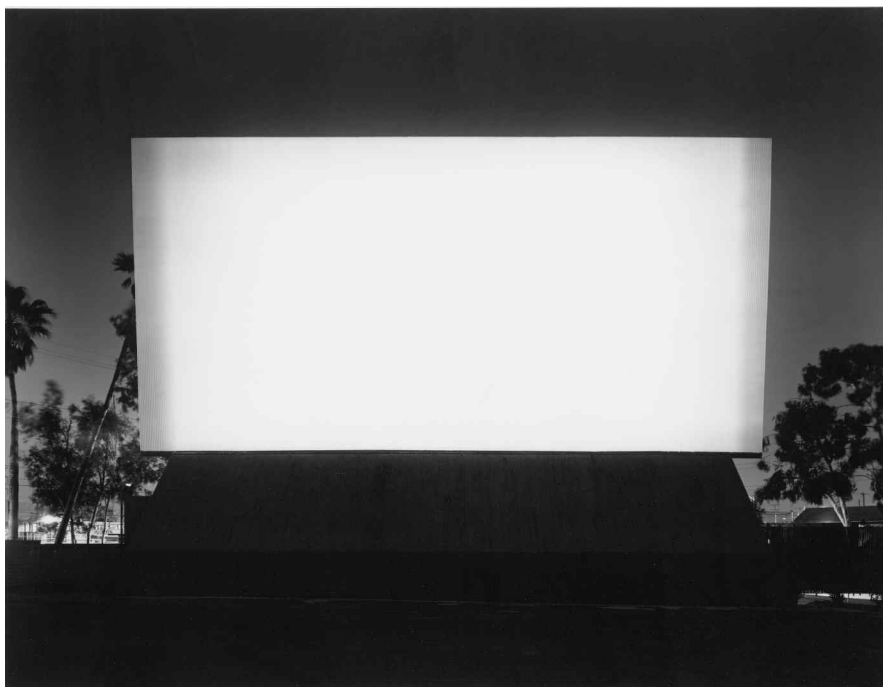
Acquired from the photographer, New York, 2000

\$ 8,000-12,000

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

THE
HISTORY
OF
NOW

THE COLLECTION OF DAVID TEIGER



37



38

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

○ 37

**HIROSHI
SUGIMOTO**

B. 1948

'Fiesta Drive-In, Pico Rivera'

title, edition '3/25,' and number '724'
blindstamped in the margin, mounted,
signed in pencil on the mount, framed, a Jay
Jopling, London, label on the reverse, 1993
16 $\frac{5}{8}$ by 21 $\frac{1}{2}$ in. (42.2 by 54.6 cm.)

PROVENANCE

White Cube, London, 1999

\$ 15,000-25,000

○ 38

**NATE
LOWMAN**

B. 1979

Alexis

digital chromogenic print, flush-mounted,
framed, 2005, artist's proof one of 2
46 by 68 $\frac{1}{2}$ in. (117 by 174 cm.)

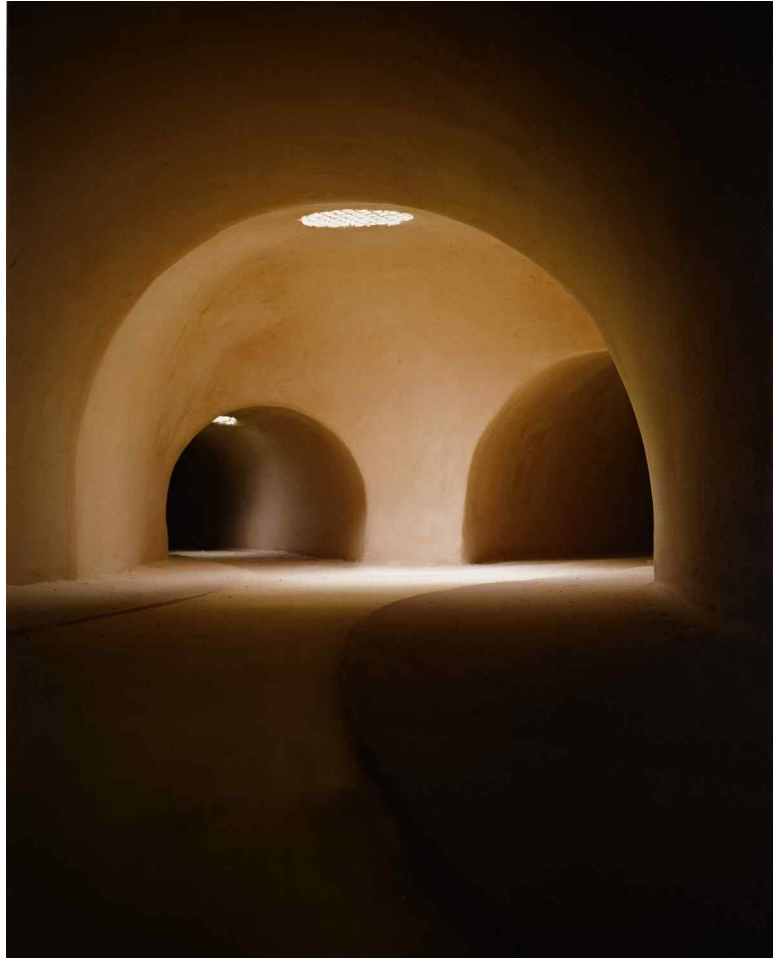
PROVENANCE

Maccarone, New York, 2005

EXHIBITED

Waltham, Massachusetts, Rose Art Museum,
Brandeis University, "Post" and After:
Contemporary Art, September - December
2005

\$ 5,000-7,000



39

○ 39

**JAMES
CASEBERE**

B. 1953

**Two Tunnels from the Right
(Vertical)**

chromogenic print, laminated, flush-
mounted to aluminum, a Bernier/Eliades
Gallery label on the reverse, 1998, no. 3 in an
edition of 5
60 by 47 $\frac{7}{8}$ in. (152.4 by 121.6 cm.)

PROVENANCE

Bernier/Eliades Gallery, Athens, 1999

\$ 15,000-25,000

THE
HISTORY
OF **NOW**
THE COLLECTION OF DAVID TEIGER



40

○ 40

**CATHERINE
OPIE**

B. 1961

'Untitled #5 (Icehouses)'

chromogenic print, flush-mounted, signed,
titled, dated, and editioned '2/5' in ink on the
reverse, framed, a Regen Projects label on
the reverse, 2001
50 by 40 in. (127 by 101.6 cm.)

PROVENANCE

Regen Projects, Los Angeles
Private collection, New York
Regen Projects, Los Angeles, 2007

\$ 20,000-30,000



41

○ 41

**CATHERINE
OPIE**

B. 1961

'Untitled #6 (Icehouses)'

chromogenic print, flush-mounted, signed, titled, dated, and editioned '3/5' in ink on the reverse, framed, Gorney Bravin + Lee and Regen Projects labels on the reverse, 2001
50 by 40 in. (127 by 101.6 cm.)

PROVENANCE

Regen Projects, Los Angeles
Private collection, New York
Gorney Bravin + Lee, New York
Regen Projects, Los Angeles, 2007

\$ 20,000-30,000



42



44



43

42

PROPERTY OF VARIOUS OWNERS

**ROBERT
POLIDORI**

B. 1951

La Meridienne, Bed of Marie-Antoinette,
Château de Versailles

oversized chromogenic print, flush-mounted to aluminum, framed,
signed in ink on a Nicholas Metivier Gallery label on the reverse,
2007, no. 5 in an edition of 10
51½ by 41¾ in. (130.8 by 106 cm.)

PROVENANCE

Nicholas Metivier Gallery, Toronto, 2008

\$ 10,000-15,000

□ 43

**MICHAEL
EASTMAN**

B. 1947

'Red Bathroom' (Havana)

oversized chromogenic print, signed, titled, dated, and
editioned '6/15' in ink in the margin, a studio label, initialed,
titled, dated, and editioned in ink, on the reverse, framed, 2002
36¾ by 29¼ in. (92.1 by 74 cm.)

\$ 8,000-12,000

44

ROE
ETHRIDGE

B. 1969

Kitchen Table (from *Rockaway*)

chromogenic print, mounted, framed, an Andrew Kreps Gallery label, signed in ink, on the reverse, 2006, no. 5 in an edition of 5 plus 2 artist's proofs
37¼ by 29⅞ in. (94.6 by 74 cm.)

PROVENANCE

Andrew Kreps Gallery, New York

\$ 6,000-9,000

45

CANDIDA
HÖFER

B. 1944

Universitätsbibliothek Oslo IX

large-format chromogenic print, mounted, signed in ink and with the photographer's label on the reverse, framed, a Sonnabend Gallery label on the reverse, 2000, no. 6 in an edition of 6
46⅜ by 46½ in. (117.8 by 118.1 cm.)

PROVENANCE

Sonnabend Gallery, New York

\$ 10,000-15,000

46

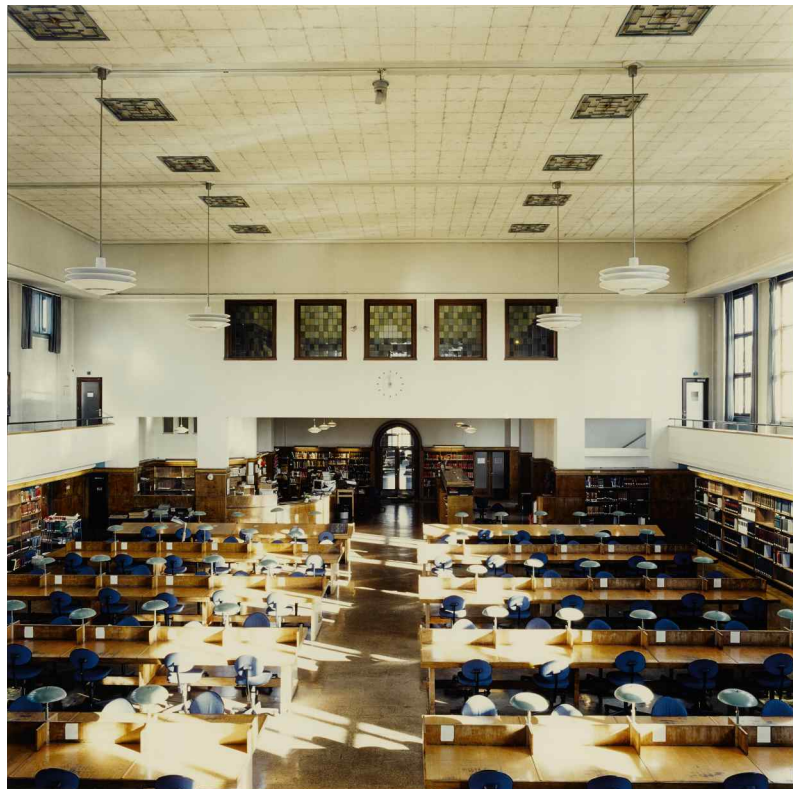
CANDIDA
HÖFER

B. 1944

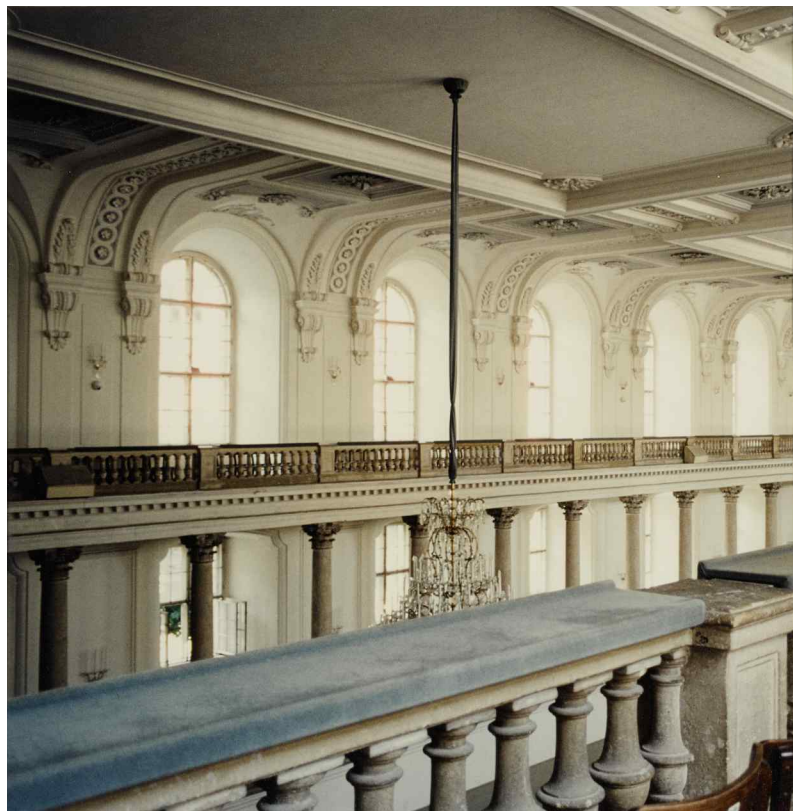
'Spanische Hofreitschule Wien III'

chromogenic print, signed, titled, dated, and editioned '2/6' in pencil on the reverse, framed, the photographer's label on the reverse, 1995
14¼ by 14¼ in. (36.2 by 36.2 cm.)

\$ 5,000-7,000



45



46



47

**FRANK
THIEL**

B. 1966

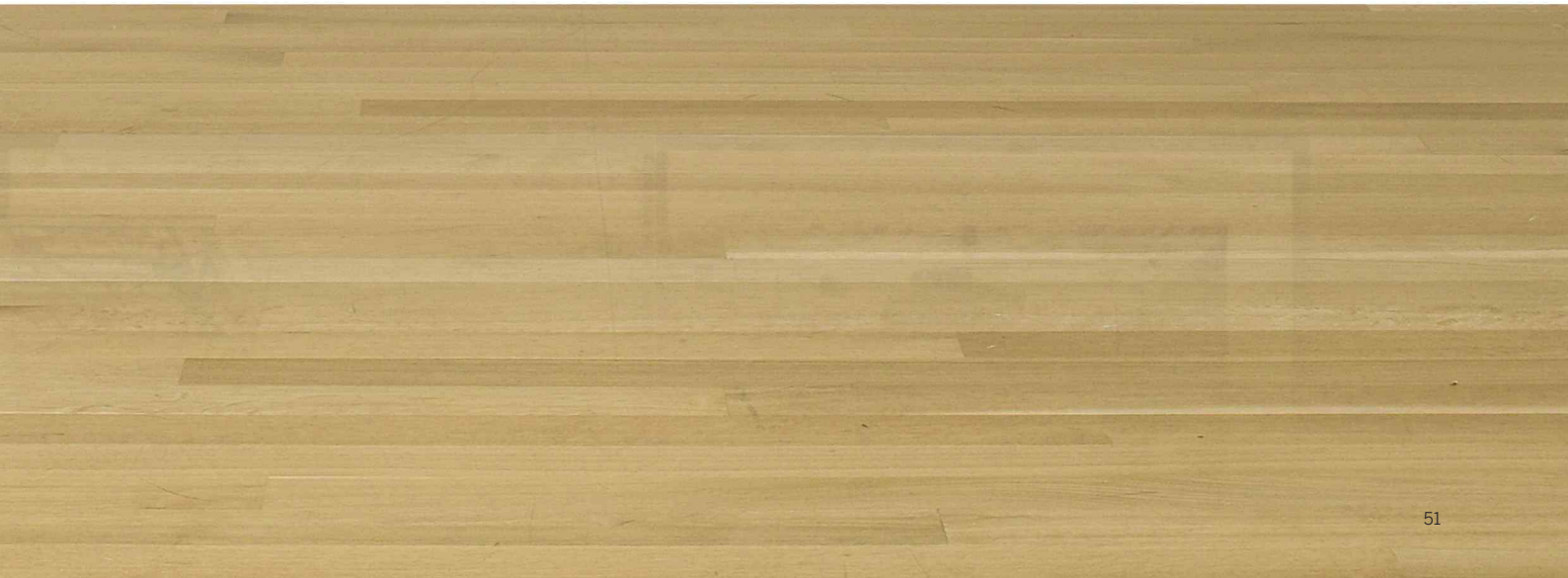
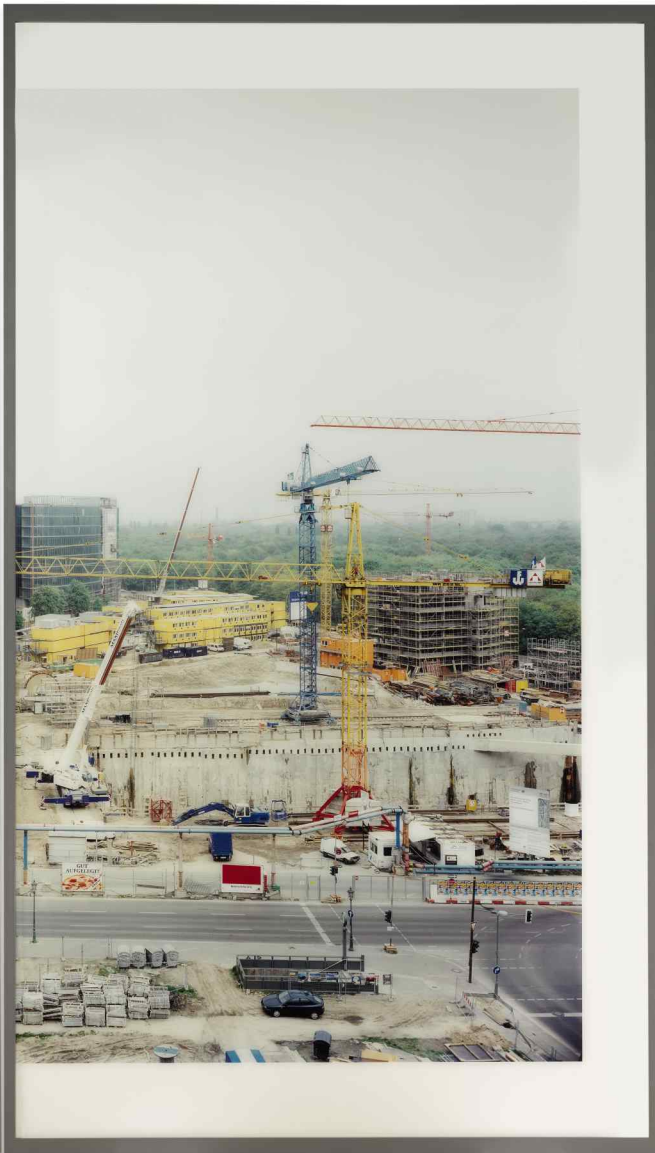
PROVENANCE

Sean Kelly Gallery, New York

\$ 30,000-50,000

'Stadt 7/12 (Berlin)'

a mural comprised of 4 chromogenic prints, each front-mounted to acrylic, framed, signed, titled, dated, editioned '02/08,' sequentially lettered, annotated, and with sequence map in ink and a Sean Kelly Gallery/Projects label on the reverse, 1999, printed in 2001 (4)
Image overall 95½ by 233½ in. (242.6 by 593.1 cm.)
Framed overall 113 by 258 in. (287 by 655.3 cm.)





48

**ANDREAS
GURSKY**

B. 1955

'Gardasee' (Lake Garda, Panorama)

chromogenic print, flush-mounted to acrylic, signed, titled, dated '1986/93,' and editioned '2/5' in ink on the reverse, framed, signed and dated 'produziert Mai '94' on the wood stretcher, 1986-93
15½ by 47 in. (38.4 by 119.4 cm.)

PROVENANCE

Phillips de Pury & Luxembourg, New York, 15 April 2002, Sale 863, Lot 49

LITERATURE

Marie Luise Syring, *Andreas Gursky: Photographs from 1984 to the Present* (Munich, 1998), p. 76

Martin Hentschel, *Andreas Gursky: Werke/Works 80-08* (Ostfildern, 2008), pp. 112-3

\$ 80,000-120,000



48

'SINCE 1992 I HAVE CONSCIOUSLY MADE use of the possibilities offered by electronic picture processing, so as to emphasize formal elements that will enhance the picture, or, for example, to apply a picture concept that in real terms of perspective would be impossible to realize' (Andreas Gursky cited in, Lynne Cooke, 'Andreas Gursky: Visionary (Per)versions,' *Andreas Gursky – Photographs from 1984 to the Present*, 1998, p. 14).

Andreas Gursky's arresting panorama *Gardasee* represents a pivotal moment in the artist's career marking the photographer's transition from his straight landscape photography made with a large-format camera to the large-scale, digitally-altered imagery of his mature oeuvre. A precursor to Gursky's iconic *Rhine I* and *II* (1996 and 1999), *Los Angeles* (1998), and *James Bond Island* (2007), *Gardasee* is an important early example in the artist's dramatic landscape pantheon.

While the negatives for this image were made in 1986, when Gursky made several three-frame city views, it was not until 1993, after he had begun to alter his pictures in the computer, that the present sweeping panoramic view was realized (see Peter Galassi, *Andreas Gursky*, The Museum of Modern Art, 2001,

pp. 25, 37, and 43 for further discussion). Since the dawn of photography in the 19th century, artists have used material and darkroom techniques to manipulate their images. Modern digital technology, however, allows Gursky not only to seamlessly join negatives, as in the case of *Gardasee*, but also to combine multiple perspectives and to add (or eliminate) details that otherwise would be impossible to capture in one frame.

Bordering Lombardy, Veneto, and Trentino-Alto Adige, Lake Garda is a popular holiday destination in northern Italy. Its name derives from the Gothic *warda* or 'observing.' Gursky's detailed panorama indeed benefits from and calls for careful observation. It at first seems almost a minimalist composition, with the central horizon bisecting the composition, and with the mountains symmetrically positioned on each side of the picture. A closer look, however, reveals an incredible depth of field with innumerable windsurfers dotting the horizon, the whole rendered in impossibly crystalline detail. This interplay of minimalist structure on the macro level and micro attention to detail would become a key compositional tool for Gursky, and *Gardasee* offers prescient insight into this pivotal period for the artist.



49

49

**THOMAS
RUFF**

B. 1958

'5 II' (Haus Nr. 5 II)

mural-sized chromogenic print, front-mounted to acrylic, signed, titled, dated, and editioned '3/4' in pencil on the reverse, framed, a Mai 36 Galerie, Zurich, label on the reverse, 1989

70 by 53 in. (177.8 by 134.6 cm.)

LITERATURE

Matthias Winzen, *Thomas Ruff: 1979 to the Present* (New York, 2003), p. 192

\$ 15,000-20,000



50

50

**THOMAS
RUFF**

B. 1958

'm.d.p.n. 01'

mural-sized chromogenic print, Diasec-mounted, framed,
signed, titled, dated, and editioned '1/5' in pencil on the
reverse, 2002

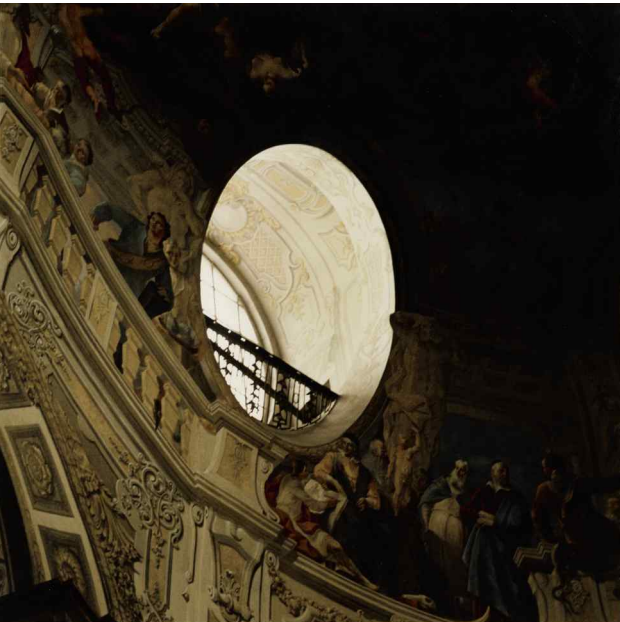
59 by 92 in. (149.9 by 233.7 cm.)

PROVENANCE

Galleria Lia Rumma, Milan and Naples, 2006

\$ 20,000-30,000

55



51

51

JAN
DIBBETS

B. 1941

Selected Images from *Ten Windows*

2 chromogenic prints, comprising *Soissons* and *Wein*, each signed, editioned '24/40,' and numbered in ink in the margin, framed, a Barbara Mathes Gallery label on the reverse, 1989-90 (2)
Each 20½ by 20½ in. (52.1 by 52.1 cm.)

PROVENANCE

Barbara Mathes Gallery, New York

\$ 3,000-5,000



52



53



54

52

**WOLFGANG
TILLMANS**

B. 1968

'Balcony'

chromogenic print, signed, titled, dated, editioned '4/10 +1,' and annotated in pencil on the reverse, framed, a Galería Juana de Aizpuru, Madrid, label on the reverse, 2003, printed in 2004
16 by 10⁵/₈ in. (40.6 by 27 cm.)

\$ 6,000-9,000

53

**NAOYA
HATAKEYAMA**

B. 1958

River Series #3

chromogenic print, flush-mounted to aluminum, framed, 1993-94, no. 8 in an edition of 15
21¹/₄ by 10¹/₂ in. (54 by 26.7 cm.)

PROVENANCE

Taka Ishii, Tokyo, 2008

\$ 5,000-7,000

54

**WOLFGANG
TILLMANS**

B. 1968

'icefisher'

chromogenic print, signed, titled, dated, editioned '2/3 + 1,' and annotated in pencil on the reverse, framed to the photographer's specifications, 1996, printed in 1999
16 by 24 in. (40.6 by 61 cm.)

LITERATURE

Wolfgang Tillmans: If One Thing Matters, Everything Matters (London: Tate, 2003), p. 114

PROVENANCE

Regen Projects, Los Angeles

\$ 15,000-25,000

**VIK
MUNIZ**

B. 1961

**Saut Dans le Vide, after Yves Klein (from
Pictures of Chocolate)**

a mural-sized diptych of chromogenic prints, each mounted, framed, one with the photographer's studio label, signed and dated in ink, on the reverse, 1998, artist's proof 2 of 3 (2)
Each 43 by 54¼ in. (109.2 by 137.8 cm.)
Overall 95¾ by 118 in. (243.2 by 299.7 cm.)

PROVENANCE

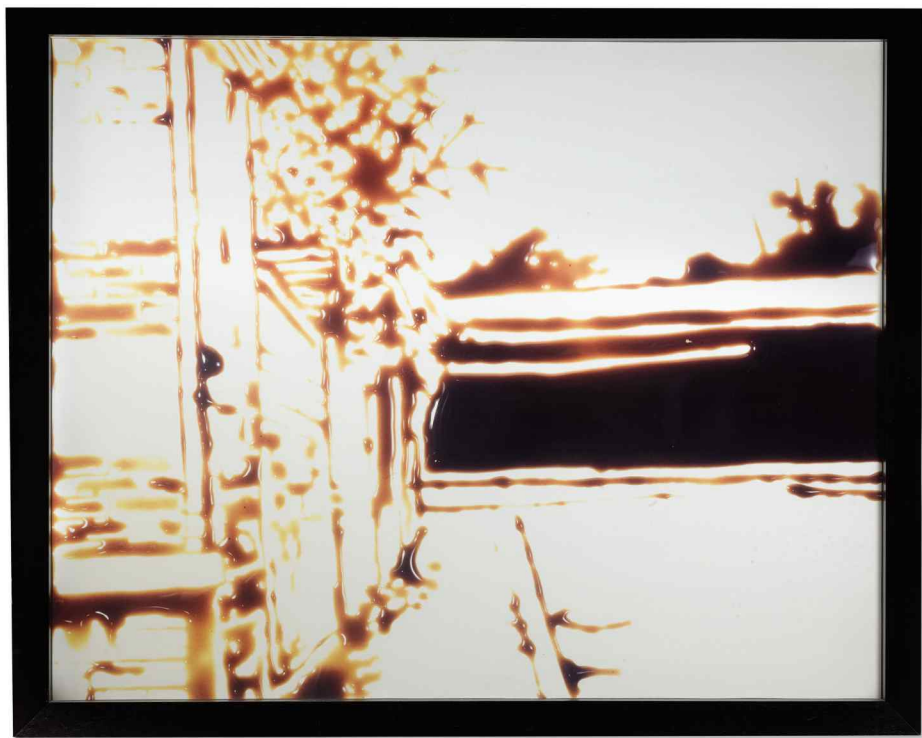
Galeria Camargo Vilaça, São Paulo, 1999
Christie's New York, 26 May 2016, Sale 12166, Lot 239

LITERATURE

Vik Muniz (Paris: Centre national de la photographie, 1999), p. 70
James Elkins, Moacir dos Anjos & Shelley Rice, *Vik Muniz: Obra Incompleta* (Rio de Janeiro, 2004), pl. 185
Pedro Corrêa do Lago, ed., *Vik Muniz, Obra Completa, 1987-2009, Catalogue Raisonné* (Rio de Janeiro, 2009), p. 245
\$ 25,000-35,000



"Leap Into the Void, Fontenay-aux-Roses, France, October 23 1960."
Artistic action by Yves Klein © The Estate of Yves Klein c/o ADAGP, Paris 2018
Collaboration Harry Shunk and János Kender © J. Paul Getty Trust.
Getty Research Institute, Los Angeles (2014.R.20)





56

56

**PIERRE
KELLER**

B. 1945

Keith Haring and Andy Warhol

chromogenic print, framed, signed, dated, inscribed 'For Keith with Love,' and annotated 'N. Y. C.' in ink and with the photographer's credit/studio stamp on the reverse, 1985

47 by 47 in. (119.4 by 119.4 cm.)

PROVENANCE

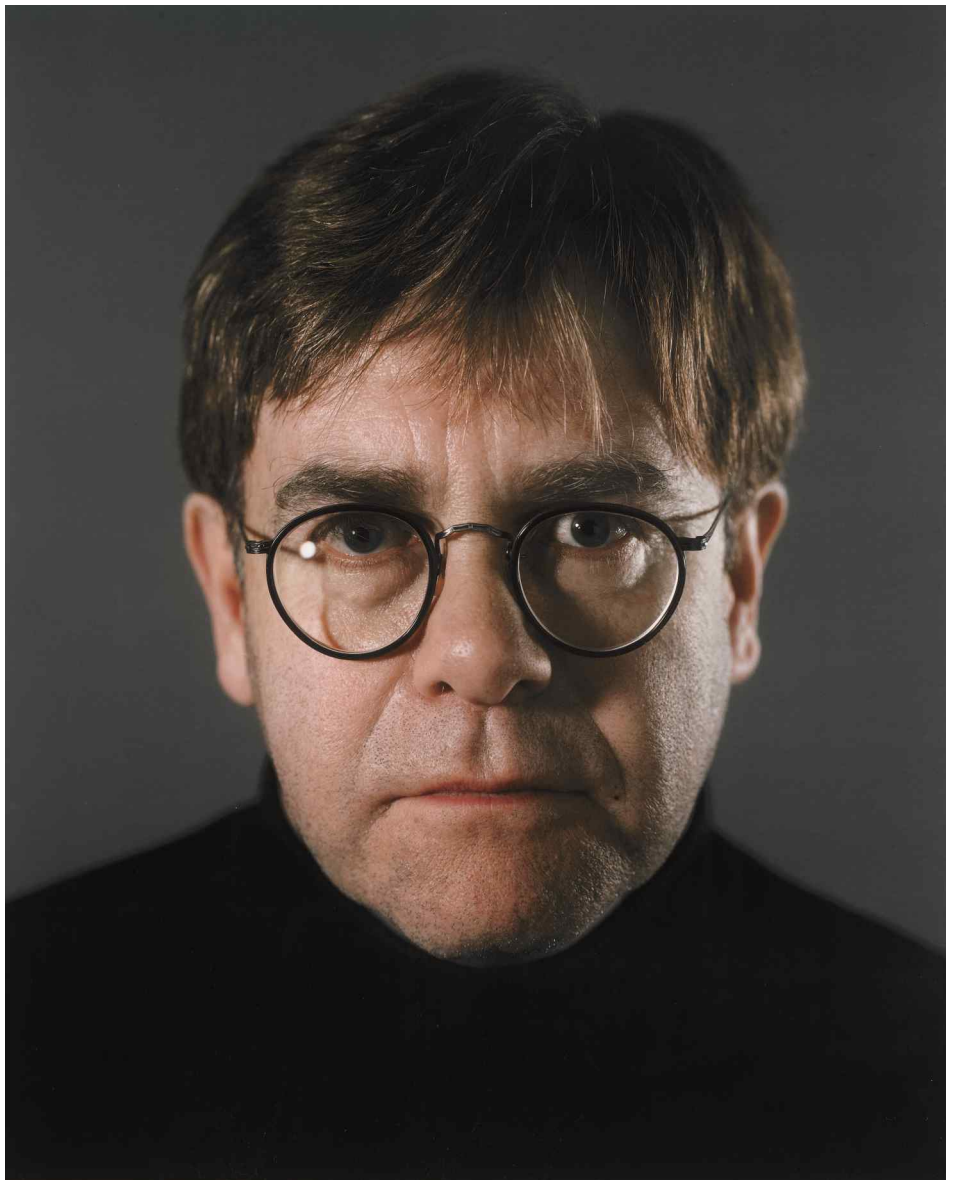
Collection of Keith Haring, New York

Acquired from the above

\$ 4,000-6,000



As illustrated in 'Keith Haring: The Legacy Lives On,' Metropolitan Home, September 1990, Vol. 22, No. 9, p. 100



57

57

**CHUCK
CLOSE**

B. 1940

Elton

mural-sized digital pigment print, signed, dated, and
editioned 'P. P.' in pencil in the margin, framed, 2000
(*Chorus of Light*, cover)
39½ by 31½ in. (100.3 by 80 cm.)

\$ 10,000-15,000

SINCE THE LATE 1960s, WHEN CLOSE ABANDONED abstract work, photography has been intrinsic to his process. What began as a photographic experiment and led to a useful artist's tool culminates here as an impressive mural-sized portrait of Sir Elton John. A print of the image is in the sitter's collection and served as the cover illustration for his exhibition catalogue *Chorus of Light: Photographs from the Sir Elton John Collection*. Of this portrait, John said, 'I wanted it to be as honest as possible. And it is. It's me.'

In the fall of 2018, John will kick off his *Farewell Yellow Brick Road Tour*, a three year, 300-concert tour marking his retirement from performing.



58

58

**VIK
MUNIZ**

B. 1961

Small Change (from *Monads*)

large-format Cibachrome print, mounted, framed, the photographer's studio label, signed and dated in ink on the reverse, 2003, one of 4 artist's proofs in addition to the numbered edition of 6 (*Catalogue Raisonné*, p. 499) 42½ by 42½ in. (107 by 107 cm.)

PROVENANCE

Elba Benitez Gallery, Madrid

\$ 15,000-20,000

59

**DAVID
LEVINTHAL**

B. 1949

Untitled (from *Wild West*)

large-format Polaroid Polacolor print, signed, dated, and editioned '7/10' in ink in the margin, mounted, framed, 1994 (*The Wild West*, cover, unpaginated) 24¼ by 20⅞ in. (61.6 by 53 cm.)

\$ 5,000-7,000

60

**VARIOUS
PHOTOGRAPHERS**

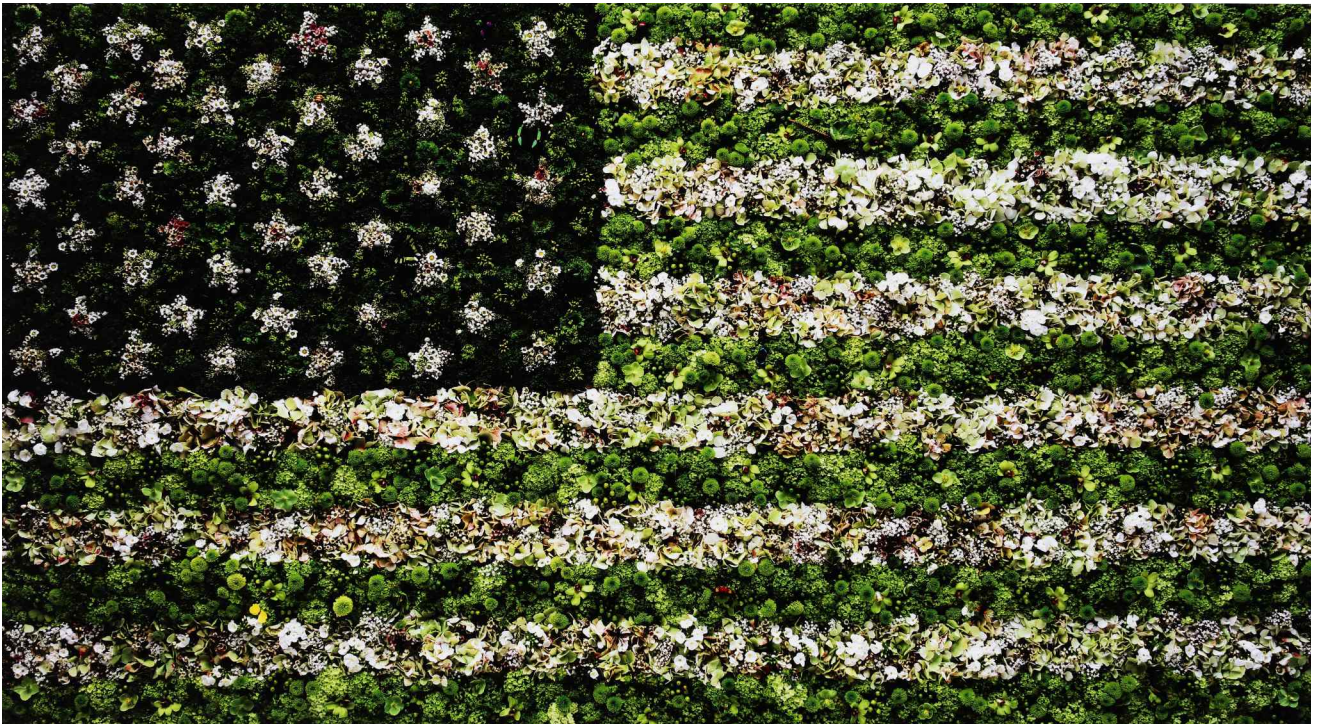
**America: Now + Here, Photography
Portfolio**

(New York: America: Now and Here, 2009, an edition of 100), a portfolio of 13 chromogenic prints by Eric Fischl, Laurie Simmons, Vik Muniz, Andres Serrano, and others, each signed, dated, and editioned '37/100' in ink in the margin or on the reverse, 1995-2009, printed in 2009; together with the colophon/plate list, editioned '37/100' in ink, and introduction by E. L. Doctorow, signed in ink. Folio, black cloth clamshell box with printed label Various sizes to 20 by 24 in. (50.8 by 61 cm.)

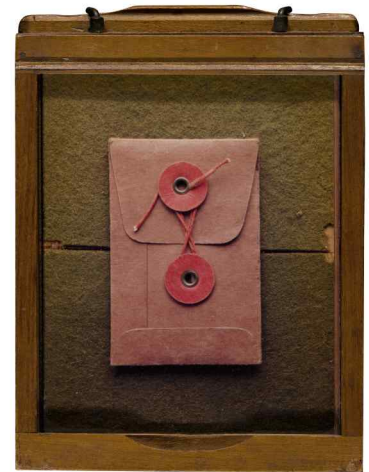
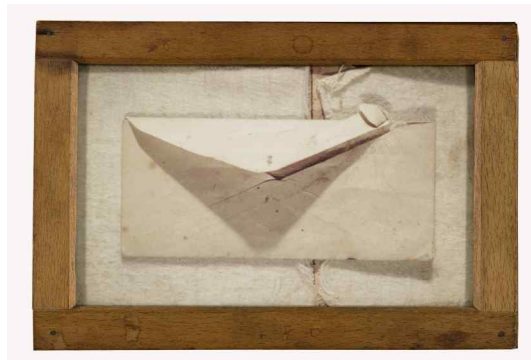
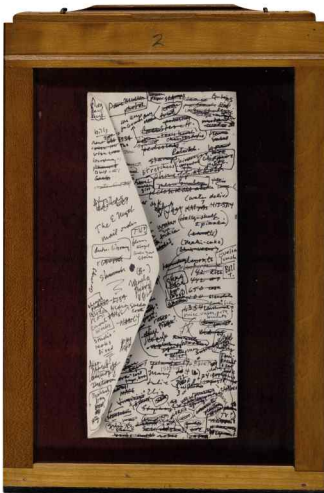
\$ 10,000-15,000



59



60



61

61

ANDREW BUSH

B. 1956

Untitled (Selected Envelopes)

a group of 3 chromogenic prints, each encased to the photographer's specifications in an antique wooden view plate holder or printing frame, 2 signed, dated, editioned '3/15,' and numbered '#59' or '#161' in ink on the reverse, 1994-95, each one from an edition of 15 (3)

Various sizes overall to 12³/₄ by 8³/₄ in. (32.4 by 22.2 cm.)

PROVENANCE

Julie Saul Gallery, New York, 1996

'I WANTED TO DRAW ATTENTION TO the expectations that develop from our preconceptions surrounding the shape in which a message is delivered. The envelopes are framed in contact printing frames, a photographic tool for producing the latent image on a piece of paper. The device or frame itself is an object with spring clasps that allow it to be opened and closed. I

wanted the subject of the photograph, the envelope, to extend it's meaning into the object, the frame that held it, thereby making the photo into an object' (interview with the photographer, 'Andrew Bush: Eye on the Road,' *Musée Magazine*, 2015, No. 11, p. 57).

\$ 3,000-5,000

63



62

62

**GABRIEL
OROZCO**

B. 1962

'Owl'

Cibachrome print, signed, titled, dated, and
editioned '32/40' in pencil on the reverse,
framed, 1993

8 by 12 in. (20.3 by 30.5 cm.)

PROVENANCE

Marian Goodman Gallery, New York, 1994

\$ 10,000-15,000



63

63

KUDZANAI CHIURAI

B. 1981

Revelations V

archival pigment print, signed and editioned '6/10' in pencil in the margin, flush-mounted, framed, 2011, no. 6 in an edition of 10 plus 2 artist's proofs
39 $\frac{3}{8}$ by 59 in. (100.8 by 149.9 cm.)

\$ 6,000-8,000

64

RINEKE DIJKSTRA

B. 1959

Tamalé, Ghana

chromogenic print, framed, signed and dated in ink on a label on the reverse, 1996, printed in 2002, no. 7 in an edition of 15
15 $\frac{1}{4}$ by 11 $\frac{3}{4}$ in. (38.7 by 29.8 cm.)

\$ 7,000-10,000



64

CHRISTOPHER WILLIAMS

B. 1956

Selected Images from *Angola to Vietnam**

a group of 5 photographs and one offset print on magazine page, comprising *Indonesia #14*, *Lebanon #15*, *Namibia #17*, *Angola #1*, *Sri Lanka #23*, and *Brasil*, each signed, titled, dated, editioned, and numbered in pencil on the reverse, framed, 1989, each one from the edition of 5 plus 3 artist's proofs (6)
Various sizes to 13½ by 10¼ in. (34.3 by 26 cm.) or the reverse

PROVENANCE

Galerie Crousel Robelin, March 1990

LITERATURE

Christopher Williams, *Angola to Vietnam** (Gent, 1989), pls. 1, 14, 15, 17, 23, and 28

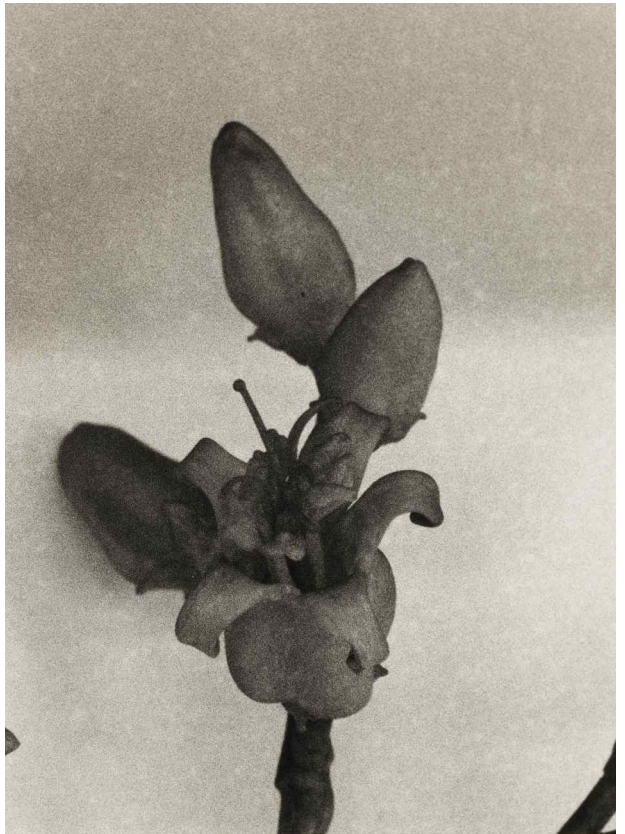
\$ 25,000-35,000

REPRODUCTION AND APPROPRIATION HAVE LONG been central to the art of Christopher Williams, who studied in the 1970s at the California Institute of the Arts under pioneering conceptual artist John Baldessari. For his 1989 series *Angola to Vietnam**, Williams photographed selected flower replicas from the Harvard Botanical Museum's Ware Collection of Blaschka Glass Models. At first glance, Williams' photographs are evocative of Karl Blossfeldt's micro-photography of the early 20th century. Unlike Blossfeldt's faithful enlargements of buds, leaves, and flowers which were intended as tools for students of art and design, Williams' photographs are replicas of replicas and their taxonomic classification is not by botanical genus but rather by country of origin.

In *Angola to Vietnam**, each of Williams's 'specimens' are titled after countries where political disappearances in 1985 were detailed in 'Disappeared! Technique of Terror' (Commission on International Humanitarian Issues, 1986). *Brasil*, an unmodified *Elle* magazine cover and the 28th image in the series, is perhaps the greatest representation of Williams's penchant for appropriation and a precursor to his images of the 2000s that cleverly blur the line between fine art and advertising imagery.



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





66

66

MARINA ABRAMOVIĆ

B. 1946

Rhythm 5

a diptych comprised of a gelatin silver print and a letterpress text panel, each framed, a Sean Kelly Gallery label on the reverse, 1974, printed in 1994, no. 11 in an edition of 16 plus 3 artist's proofs (2)

Photograph 22½ by 32¼ in. (57.2 by 81.9 cm.)
Text panel 9½ by 6½ in. (24.1 by 16.5 cm.)

PROVENANCE

Sean Kelly Gallery, New York, 2005

LITERATURE

Chrissie Iles, *Marina Abramović: objects performance video sound* (Oxford: Museum of Modern Art, 1995), p. 13

Olga M. Viso, *Ana Mendieta: Earth, Body, Sculpture and Performance 1972-1985* (Washington, D. C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 2004), p. 74

The accompanying text panel reads

'Rhythm 5

I construct a five point star (the construction is made of wood and wood shavings soaked in 100 litres of petrol).

I light the star.

I walk around the star.

I cut my hair and throw the bushes into each end of the star.

I cut my finger nails and throw them into each end of the star.

I cut my toe nails and throw them into each end of the star.

I enter the empty space in the star and lie down.

Duration: 1 ½ hours

1974

Student Culture Center
Belgrade'

THROUGHOUT MARINA ABRAMOVIĆ'S long career, she has repeatedly subjected her body to arduous conditions for her performances. During *Rhythm 5*, the lack of oxygen at the center of the blaze caused her to lose consciousness and her clothes to catch fire. She was rescued by a member of her audience who realized that this was not part of the performance. Abramović's family and cultural history has long influenced her performances: a Yugoslavian native, her parents fought in favor of the communist party during World War II, while her grandparents' generation were devout members of the Orthodox Church and vehemently opposed communism. This deeply ingrained familial conflict fueled her *Rhythms* (1973-74) series, and the five-pointed communist star plays a central role in *Rhythm 5*.

\$ 20,000-30,000

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



67

67

**CARRIE MAE
WEEMS**

B. 1953

Untitled (Woman Playing Solitaire from
Kitchen Table Series)

flush-mounted, signed, dated, and editioned '2/5' in
pencil on the reverse, framed, P. P. O. W., New York, and
Linda Cathcart Gallery, Santa Monica, labels on the
reverse, 1990
27 $\frac{1}{8}$ by 27 $\frac{1}{8}$ in. (68.9 by 68.9 cm.)

LITERATURE

Andrea Kirsh and Susan Fisher Sterling, *Carrie Mae
Weems* (Washington, D. C.: The National Museum of
Women in the Arts, 1993), pl. 37

Carrie Mae Weems: To Be Continued (Roanoke, Virginia,
2005), pp. 56-7

\$ 50,000-70,000



68

68

ANA MENDIETA

1948-1985

Untitled (Body Tracks)

a suite of 5 chromogenic prints, each stamped 'Ana Mendieta Raquel Mendieta Harrington Administratrix of The Estate,' and with edition '8/10' and sequential lettering 'GPO651-A-E' in ink on the reverse, framed together, a Galerie Lelong label on the reverse, 1974, printed by the estate in 1998 (cf. *Ana Mendieta: Earth, Body, Sculpture, and Performance*, pp. 210-1) Each 9½ by 6¾ in. (24.1 by 16.2 cm.) Overall 18½ by 46¼ in. (47 by 117.5 cm.)

PROVENANCE

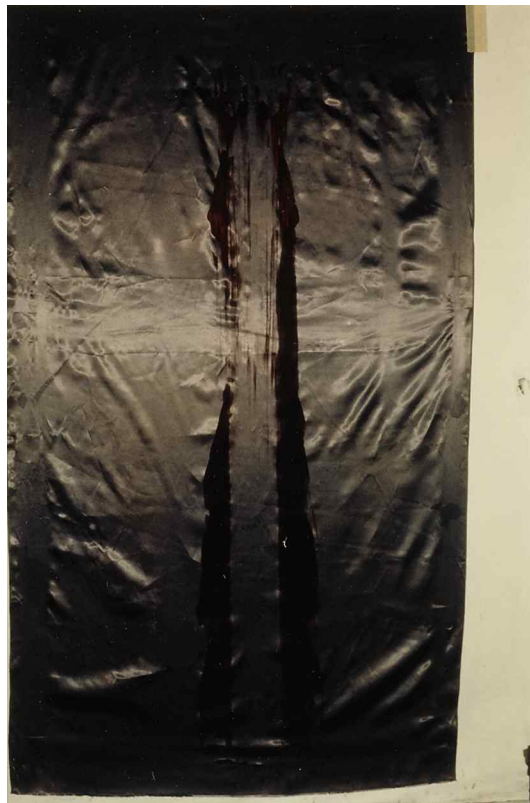
Galerie Lelong, New York, 2003

\$ 20,000-30,000

IN BODY TRACKS, CUBAN ARTIST ANA MENDIETA presses and drags her blood or paint-soaked hands and forearms downward, creating dramatic, distinct recordings of the movement of her body on blank fabric, paper, or wall. While Mendieta's *Body Tracks* performances are inherently ephemeral, there exist both film recordings as well as the actual paper or fabric painted with her 'tracks' to serve as physical documentations of the action.

Conducted from the mid-1970s until her untimely death in 1985, Mendieta's powerful performances have strong feminist undertones. Her works stand in striking contrast to a 1960 performance by Yves Klein, wherein he directed several nude women as 'living paintbrushes' to paint his patented color, 'Klein Blue,' on huge sheets of paper. By soaking her hands and arms in blood and paint, Mendieta's performance challenges Klein's 'Anthropometry' painting by mark-making with her own body and of her own accord.

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



69

**VITO
ACCONCI**

1940-2017

'Applications'

ferrotyped, 2 film stills printed on one sheet, initialed,
titled, and dated in ink, 1970; accompanied by typed
performance instructions (2)

Overall 8¾ by 6¾ in. (22.2 by 16.2 cm.)

PROVENANCE

Deborah Bell Photographs, New York

\$ 5,000-7,000



69



70

70

**PHILIP-LORCA
DICORCIA**

B. 1951

New York

chromogenic print, flush-mounted, signed in pencil on the reverse, framed, 1993 (MoMA, p. 43)

27½ by 37½ in. (69.9 by 95.3 cm.)

\$ 8,000-12,000

71

**JOEL
STERNFELD**

B. 1944

A Woman with Her Artwork,
Portland, Maine

large-format chromogenic print, mounted, framed, signed in ink on the photographer's label and with a Pace/MacGill Gallery label on the reverse, 1992, no. 4 in an edition of 7
36½ by 45½ in. (91.8 by 115.6 cm.)

PROVENANCE

Pace/MacGill Gallery, New York, *circa* 2001

\$ 7,000-10,000

72

**PHILIP-LORCA
DICORCIA**

B. 1951

Head #3

mural-sized chromogenic print, flush-mounted to Plexiglas, signed in ink and with Pace/MacGill Gallery, New York, and Gagosian Gallery, London, labels on the reverse, framed, 2000, one from an edition of 10

47½ by 59½ in. (120.7 by 151.1 cm.)

\$ 10,000-15,000



71



72

73

**NIKKI
S.
LEE**

B. 1970

Selected Photographs

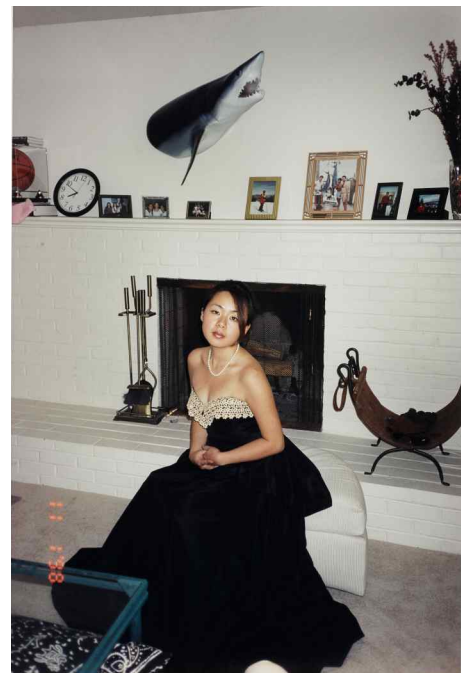
a group of 3 chromogenic prints, comprising *The Ohio Project* (8), *The Seniors Project* (14), and *The Yuppie Project* (2), each flush-mounted, signed, titled, dated, and editioned in pencil on the reverse, framed, a Leslie Tonkonow Artworks + Projects label on the reverse, 1998-99, each one from an edition of 5 (*Nikki S. Lee: Projects*, pp. 49, 59, and 62) (3)

Each 23½ by 15¾ in. (59.7 by 40 cm.)

PROVENANCE

Tonkonow Gallery, New York, 2001-02

\$ 6,000-9,000



73

**LOTHAR
BAUMGARTEN**

B. 1944

'Kulturgebäude'

a sequence of 3 photographs, each signed, titled, dated '77/85,' and sequentially numbered '11A,' '11B,' and '11C' in pencil on the reverse, matted, one with lithographed title on the mat, each framed, Marian Goodman Gallery stamps, numbered in ink, on the reverse, 1977-85 (3)
Each approximately 15 by 22½ in. (38.1 by 57.2 cm.)

PROVENANCE

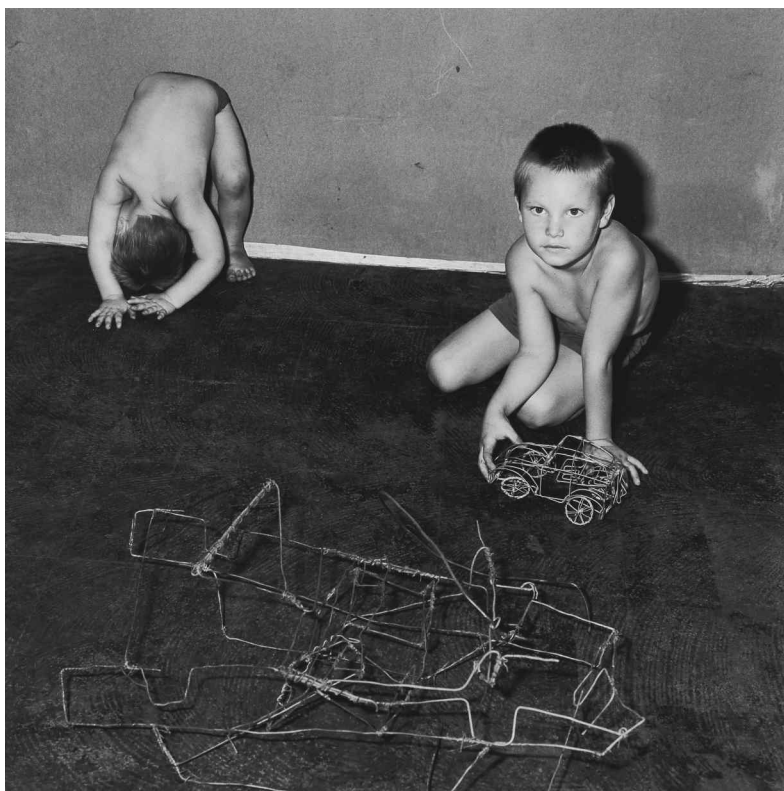
Marian Goodman Gallery, New York

\$ 10,000-15,000



74

74



75

**ROGER
BALLEN**

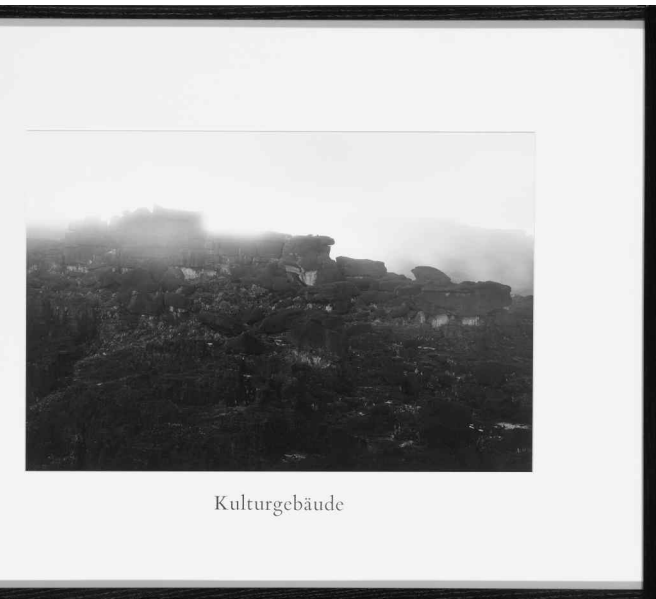
B. 1950

'Untitled' (Children with Wire Car)

selenium-toned, signed, titled, dated, editioned '6/35,' and annotated in pencil on the reverse, 2000, printed in 2001
14¼ by 14¼ in. (36.2 by 36.2 cm.)

\$ 4,000-6,000

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



Kulturgebäude



74

76

ANDY WARHOL

1928-1987

Untitled (Con Edison Power Station)

a unique object, a composition of 4
photographs stitched together, signed and
dated '87' in ink and with the artist's 'THE
FACTORY new york. WaRhoL' stamp on the
reverse, framed, 1987
Overall 21 by 27½ in. (53.3 by 69.9 cm.)

PROVENANCE

Collection of Ultra Violet, Paris, acquired
directly from the artist
Galerie Beaubourg, Paris
Private collection, Montreal, 1987
Delahunty Fine Art, London, 2015

\$ 15,000-25,000



76



77



78

77

**OLAFUR
ELIASSON**

B. 1967

Untitled (Iceland Series)

unique chromogenic print, mounted, framed,
signed in ink on a Tanya Bonakdar Gallery
label on the reverse, 2000
23½ by 35 in. (57.7 by 88.9 cm.)

PROVENANCE

Tanya Bonakdar Gallery, New York, *circa*
2000

\$ 6,000-9,000

78

**WIM
WENDERS**

B. 1945

**At the Horizon: The Rocky
Mountains, Montana**

mural-sized chromogenic print, front-
mounted to acrylic, framed, Haunch of
Venison, London, and James Cohan Gallery
labels, each signed in ink, on the reverse,
2000, no. 6 in an edition of 6
Image 53 by 160½ in. (134.6 by 407.7 cm.)
Overall 72 by 178 in. (182.9 by 452.1 cm.)

PROVENANCE

James Cohan Gallery, New York

\$ 12,000-18,000

END OF SALE

77



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

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

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

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

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

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

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

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale

of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing

successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

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

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

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

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

15. Limitation of Liability In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

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

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

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

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

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

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

governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

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

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

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

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser

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

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

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

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

auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

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

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

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

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

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

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss

of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

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

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

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

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

BUYING AT AUCTION

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

1. SYMBOL KEY

Reserves

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

Guaranteed Property

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

Property in which Sotheby's has an Ownership Interest

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

Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires

the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

Interested Parties

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

Restricted Materials

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

Monumental

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

Premium Lot

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

2. BEFORE THE AUCTION

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

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

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

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

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

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

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

3. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

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

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

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

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

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined

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

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

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

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

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

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

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

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

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

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

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

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

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

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same

Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

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

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

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not

guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

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

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

SOTHEBY'S SERVICES

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

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

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

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

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

Why Sotheby's Collects Sales Tax

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

Where Sotheby's Collects Sales Tax

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

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

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel

Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

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

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

Restoration and Other Services

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

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

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

GLOSSARY OF TERMS

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

GLOSSARY FOR PHOTOGRAPHS

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

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

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

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

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

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

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsolading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

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

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

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18-27 September 2018

PHOTOGRAPHS

3 October 2018
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PHOTOGRAPHIES

9 November 2018
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PHOTOGRAPHS FROM A DISTINGUISHED EUROPEAN COLLECTION

9 November 2018
Paris

FASHION PHOTOGRAPHS ONLINE

27 November - 7 December 2018

PHOTOGRAPHS

2 April 2019
New York

PHOTOGRAPHS

17 May 2019
London

INDEX

Abramović, Marina	66	Opie, Catherine	40, 54
Acconci, Vito	69	Orozco, Gabriel	62
Almond, Darren	11, 12, 13		
Araki, Nobuyoshi	28	Polidori, Robert	42
Ballen, Roger	75	Ross, Clifford	27
Baumgarten, Lothar	74	Ruff, Thomas	14, 49, 50
Bourdin, Guy	32		
Bush, Andrew	61	Serrano, Andres	20
		Skoglund, Sandy	1
Carey, Ellen	33	Stehli, Jemima	35
Casebere, James	39	Sternfeld, Joel	71
Chiurai, Kudzanai	63	Strasheim, Angela	18, 19
Close, Chuck	23, 57	Sugimoto, Hiroshi	5, 22, 26, 37
Core, Sharon	2		
		Taylor-Johnson, Sam	17
De Sana, Jimmy	31	Thiel, Frank	47
Derges, Susan	7	Tillmans, Wolfgang	8, 41, 52
diCorcia, Philip-Lorca	70, 72		
Dibbets, Jan	51	Various Photographers	60
Dijkstra, Rineke	64	Vitali, Massimo	30
Dweck, Michael	24, 25		
		Warhol, Andy	76
Eastman, Michael	43	Weems, Carrie Mae	67
Eliasson, Olafur	77	Wenders, Wim	78
Ethridge, Roe	36, 44	Williams, Christopher	65
Fuss, Adam	4, 6	van Empel, Ruud	16
Gursky, Andreas	48		
Hatakeyama, Naoya	53		
Heinecken, Robert	34		
Hiro	10		
Hunter, Tom	21		
Höfer, Candida	45, 46		
Keller, Pierre	56		
Lee, Nikki S.	73		
Levinthal, David	59		
Lowman, Nate	38		
Massard, Didier	9		
Mendieta, Ana	68		
Misrach, Richard	29		
Mosse, Richard	15		
Muniz, Vik	3, 55, 58		

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