

CONTEMPORARY
PHOTOGRAPHS

NEW YORK | 27 SEPTEMBER 2019



Sotheby's EST. 1744



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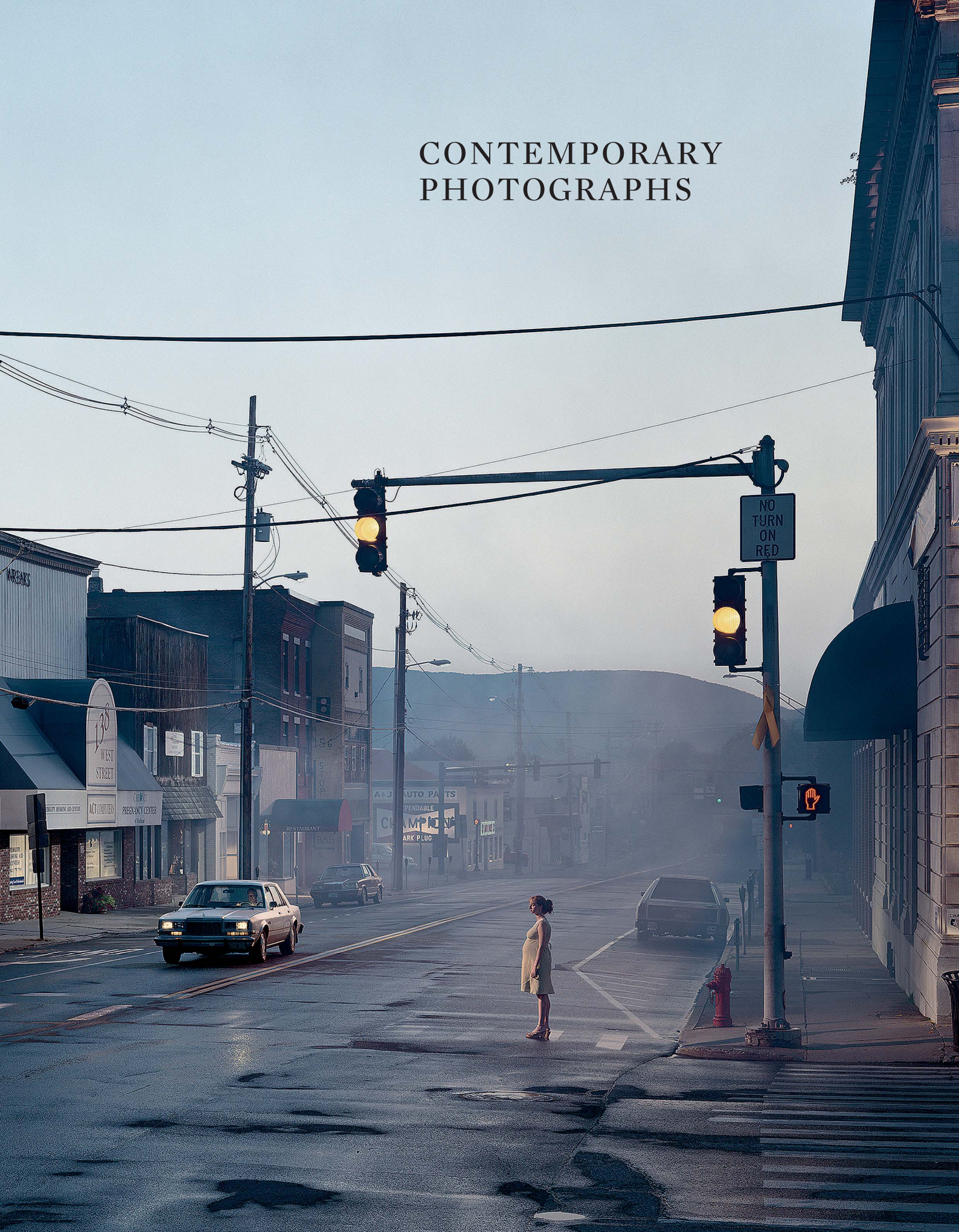
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LOT 32 (N10126)

CONTEMPORARY PHOTOGRAPHS





CONTEMPORARY PHOTOGRAPHS

**AUCTION IN NEW YORK
27 SEPTEMBER 2019
SALE N10126
10:00 AM**

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AND OPEN TO THE PUBLIC**

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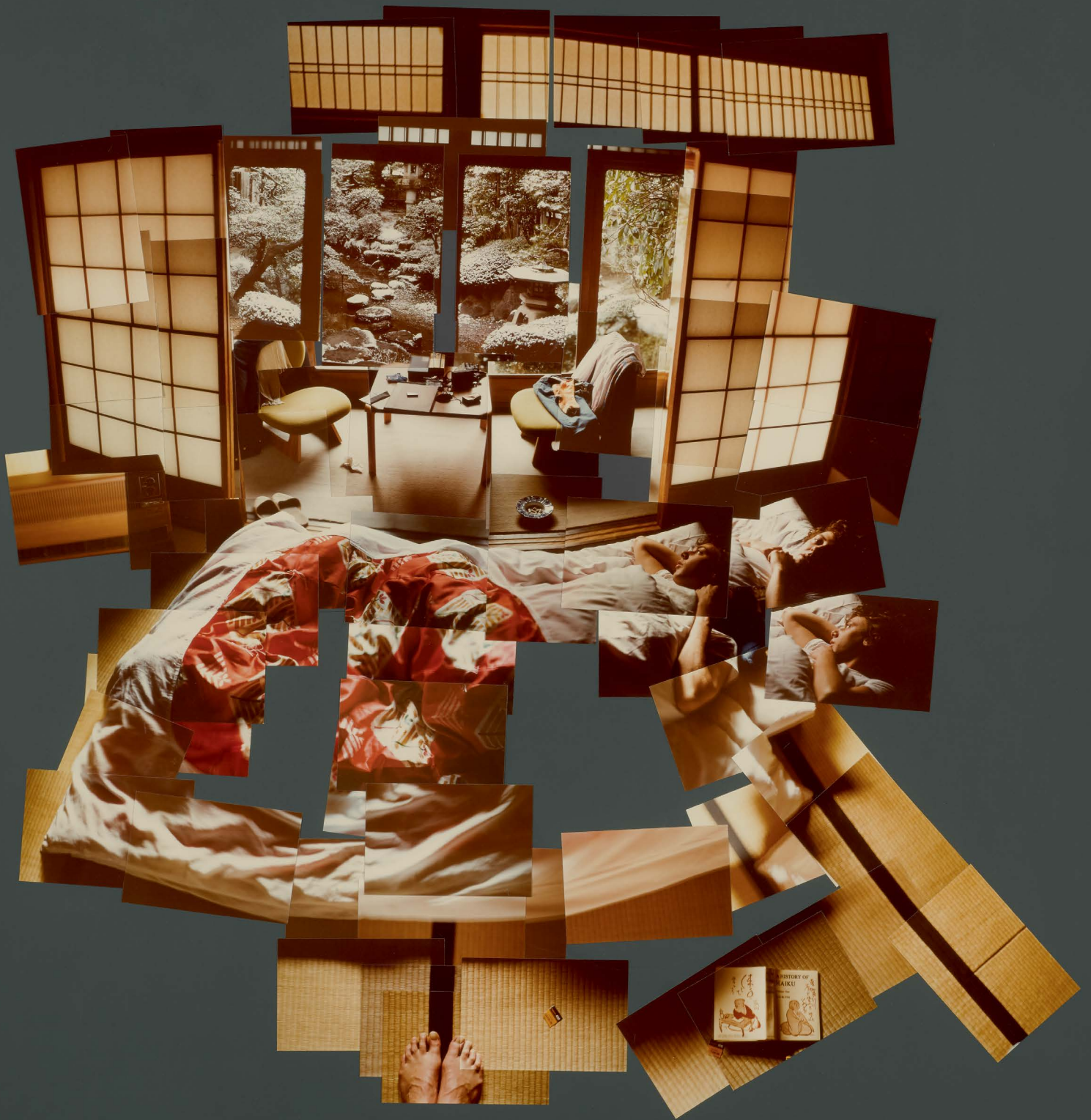
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gregory watching the snow fall Kyoto Feb 1983 #3 ferns walking

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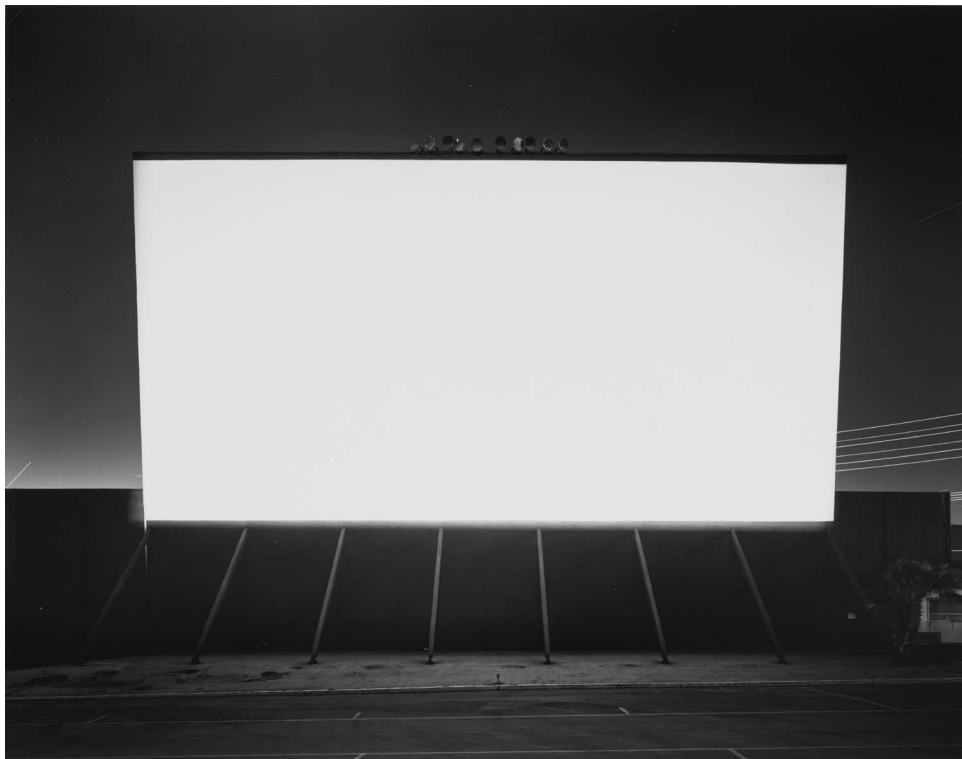
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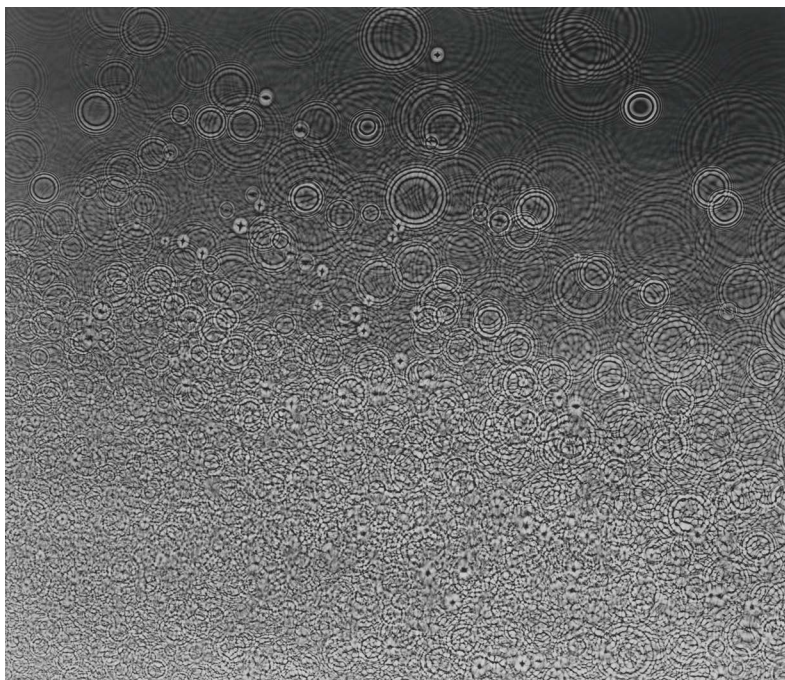
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1



2

1

HIROSHI SUGIMOTO

B. 1948

Simi Valley Drive-In, Simi Valley

title, edition '18/25,' and number '713'
blindstamped in the margin, mounted, signed in
pencil on the mount, framed, 1993
16¾ by 21¾ in. (42.5 by 54.3 cm.)

PROVENANCE

Sonnabend Gallery, New York, 2001

\$ 15,000-25,000

2

ADAM FUSS

B. 1961

Untitled

a unique object, photogram, signed in pencil
and annotated 'AF3192' in blue crayon on the
reverse, framed, 2002
29¼ by 33¼ in. (74.3 by 13.1 cm.)

\$ 10,000-15,000

3

CLIFFORD ROSS

B. 1952

Hurricane XXXV

flush-mounted to aluminum, the photographer's label, signed in ink, on the reverse, framed, 2008, no. 3 in an edition of 5 (*Hurricane Waves*, unpaginated)
Sheet 46 by 56¾ in. (116.8 by 144.1 cm.)

\$ 10,000-15,000



3

4

DOUG AITKEN

B. 1968

heightened

chromogenic print, flush-mounted to aluminum, framed, 303 Gallery, New York, and Galerie Eva Presenhuber labels on the reverse, 2006, no. 4 in an edition of 6
48 by 60 in. (121.9 by 152.4 cm.)

PROVENANCE

Galerie Eva Presenhuber, Zurich

Private collection

Christie's London, First Open Online, 6-20 February 2014, Sale 2619, Lot 60

Private collection

Christie's New York, First Open Online, 4-13 April 2017, Sale 14935, Lot 33

\$ 6,000-9,000



4



5



6

5

VERA LUTTER

B. 1960

San Marco, Venice, XXXVI: December 13, 2005

unique, mural-sized, mounted, framed, a Gagosian Gallery, New York, label on the reverse, 2005
56 by 93 in. (142.2 by 236.2 cm.)

\$ 15,000-25,000

6

ABELARDO MORELL

B. 1948

Camera Obscura: Boston's Old Custom House in Hotel Room, Boston, MA

signed, titled, dated, and editioned 'AP/3' in pencil on the reverse, 1999 (*Camera Obscura*, p. 29)
18½ by 22½ in. (46 by 57.2 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.



7

△ 7

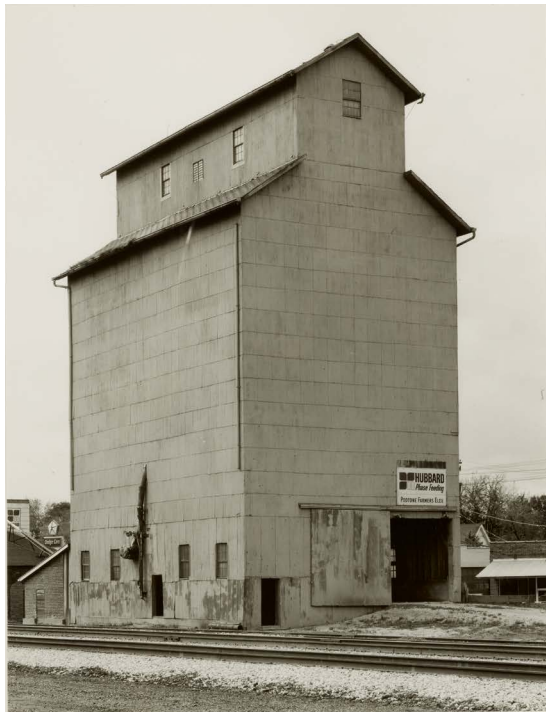
HIROSHI SUGIMOTO

B. 1948

Conceptual Forms 0025

mural-sized, flush-mounted to aluminum, framed, signed in ink on the photographer's studio label on the reverse, 2004, no. one in an edition of 5 (*Hiroshi Sugimoto*, p. 300)
58¾ by 47 in. (149.2 by 119.4 cm.)

\$ 30,000-50,000



8

BERND AND HILLA BECHER

1931-2007 and 1934-2015

'Grain Elevators, House Kind'

a sequence of 8 photographs, each ferrotyped, mounted, annotated 'BHB - 25,' and numbered sequentially, the first

titled and with hanging schematic in pencil on the reverse, each framed, 1982-87 (8)
Each approximately 16 by 12 in. (40.6 by 30.5 cm.)

PROVENANCE

Sonnabend Gallery, New York, 1986



8

LITERATURE

Bernd & Hilla Becher: Typologies (Cambridge, 2004), cat. no. 81 (nos. 2-7)

Bernd & Hilla Becher: Grain Elevators (Cambridge, 2006), cat. nos. 1, 3, 4, 6, 13, 14, 18

\$ 80,000-120,000

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



9

9

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
NEW YORK

BERND AND HILLA BECHER

1931-2007 and 1934-2015

'Blast Furnace Plant Duisberg- Bruckhaven, Ruhr, G (View from Outside)'

ferrotyped, signed, titled, dated, and editioned '1/5' in
pencil on the reverse, framed, a Sonnabend Gallery label
on the reverse, 1999

19¼ by 24 in. (48.9 by 61 cm.)

PROVENANCE

Sonnabend Gallery, New York, 2003

LITERATURE

Bernd & Hilla Becher: Coal Mines and Steel (Munich,
2010), cover and pl. 94

\$ 12,000-18,000

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



10

10

HIROSHI SUGIMOTO

B. 1948

Beacon Theater, New York

title, edition '13/25,' and number '269' blindstamped in the margin, mounted, signed in pencil on the mount, framed, 1979

16¾ by 21⅜ in. (42.5 by 54.3 cm.)

PROVENANCE

Alan Koppel Gallery, Chicago, 2001

\$ 15,000-25,000

11

HIROSHI SUGIMOTO

B. 1948

World Trade Center - Minoru Yamazaki

title, edition '5/25,' and number '006' blindstamped in the margin, mounted, signed in pencil on the mount, framed, a Sonnabend Gallery, New York, label on the reverse, 1997

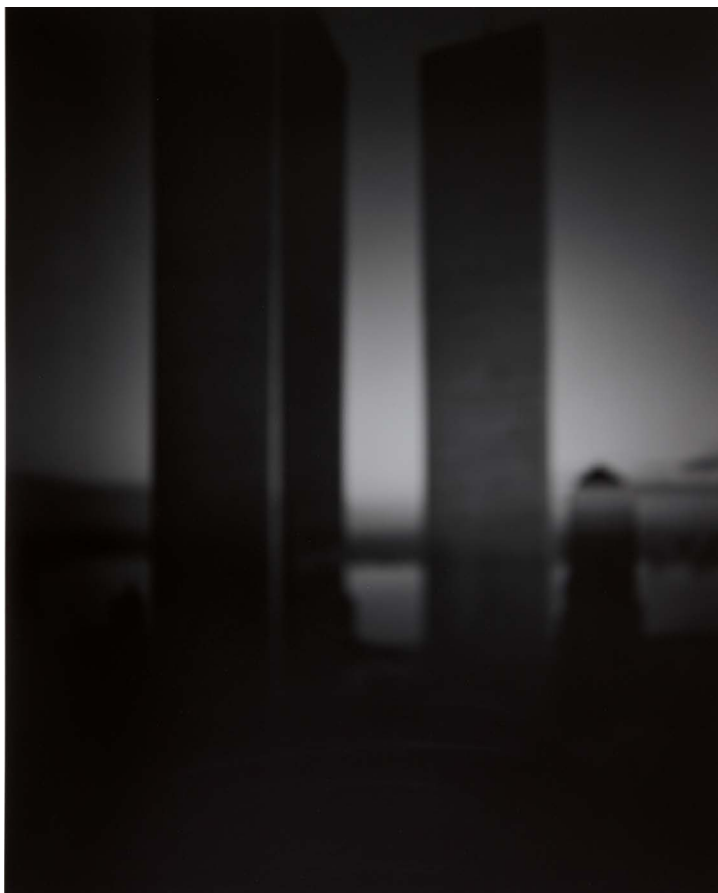
(*Hiroshi Sugimoto*, p. 205)
23 by 18⅝ in. (58.4 by 47.3 cm.)

PROVENANCE

Private collection, New York

Fraenkel Gallery, San Francisco, 2001

\$ 20,000-30,000



11

12

RICHARD MISRACH

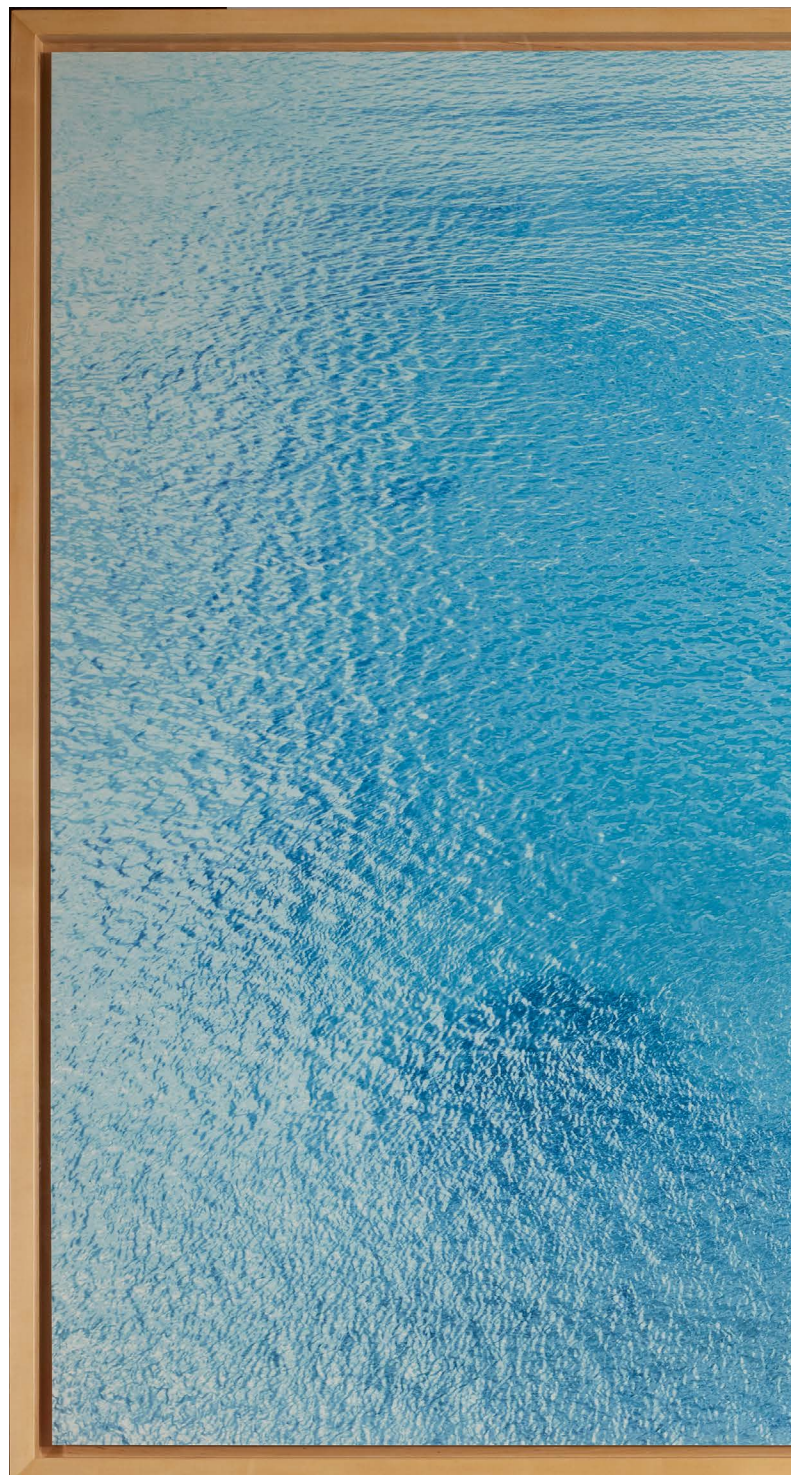
B. 1949

Untitled #833-02 (from *On the Beach*)

mural-sized chromogenic print, flush-mounted, framed, signed, dated, editioned '1/5,' and annotated in ink on a label and a Pace/MacGill Gallery, New York, label on the reverse, 2002

71 by 110 in. (180.3 by 279.4 cm.)

\$ 50,000-70,000





CINDY SHERMAN

B. 1954

Untitled Film Still #45

signed, titled '45,' dated, and editioned '4/10' in pencil on the reverse, framed, 1979
6½ by 9½ in. (16.5 by 24.1 cm.)

PROVENANCE

Sotheby's New York, 15 November 2000,
Sale 7551, Lot 173

LITERATURE

Rosalind Krauss, *Cindy Sherman: 1975-1993* (New York, 1993), p. 226

Amanda Cruz, Elizabeth A.T. Smith, and Amelia Jones, *Cindy Sherman: Retrospective* (Chicago: Museum of Contemporary Art; and Los Angeles: The Museum of Contemporary Art, 1997), pl. 40

Cindy Sherman: The Complete Untitled Film Stills (New York: The Museum of Modern Art, 2003), p. 119

Eva Respini, *Cindy Sherman* (New York: The Museum of Modern Art, 2012), p. 120

Explosive Photography (Nassau County Museum of Art, 2004), p. 33

\$ 120,000-180,000

Nearly forty years have passed since Cindy Sherman completed her ground-breaking series *Untitled Film Stills* (1977-1980), comprised of 70 images of the artist dressed in various female guises (see also Lot 71). Curator Amanda Cruz has declared, 'Those small black-and-white photographs of Sherman impersonating various female character types from old B movies and film noir spoke to a generation of baby boomer women who had grown up absorbing those glamorous images at home on their televisions, taking such portrayals as cues for their future' (*Cindy Sherman: Retrospective*, p. 1).

In the summer of 1977, Sherman saw a story board of photographs related to a commercial project in the studio of her friend David Salle: '... It was hard to figure out what was going on in any of them, they were totally ambiguous and I just loved that. This kind of imagery would solve my problem of trying to imply a story without involving other people, just suggesting them outside the frame. . . .' (*The Complete Untitled Film Stills*, p. 6). The deliberate open-endedness of each Sherman *Film Still* gestures toward a rough narrative outline, but never actually delivers a specific plot line. Sherman has admitted that she did not title these photographs since it would have ruined their ambiguity. Their 'untitled' status gives each viewer license to embrace

any allusion they may find in the pictures, be it flashbacks to scenes from mid-century movies or promotional film stills of celebrities.

Untitled Film Still #45 depicts a public space. 'Some of the women in the outdoor shots could be alone, or being watched or followed,' Sherman has explained. 'The shots I would choose were always the ones in-between the action. These women are on their way to wherever the action is (or to their doom). . . or have just come from a confrontation (or a tryst)' (*ibid.*, p. 8). Perhaps this pool scenario captures a starlet stalked by a paparazzo wielding a telephoto lens; or maybe an aspiring actress cools off in the pool of her Los Angeles apartment complex. In reality, the making of this image was simple and uncomplicated. Sherman shot *Untitled Film Still #45* during a family vacation in Arizona. While relaxing at a pool, she had given her camera to her niece to take some photographs of Sherman posing in the water. Rather than feeling too theatrical or fussy, the casualness of this *Film Still* makes it eerily believable.

Complete sets of Sherman's *Untitled Film Stills* are in the collections of The Museum of Modern Art and The Whitney Museum of American Art, both in New York. Each image is printed in an edition of 10 on 8-by-10 inch paper, a sheet size deliberately chosen by Sherman since it has the same dimensions as real-world film stills.

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





14

14

JOHN COPLANS

1920-2003

Selected Self-Portraits (Genitals)

a group of 4 platinum prints, each signed, dated, and editioned '1/10' in pencil in the margin, 1984 (4)

Various sizes to 4½ by 3½ in. (11.3 by 8.9 cm.)

These photographs are believed to be unique. According to The John Coplans Trust, they are the only platinum prints that Coplans ever made.

\$ 5,000-7,000



15

15

XAVIERA SIMMONS

B. 1974

Index Five, Composition Two

black and white pigment print, framed, 2013, no. one in an edition of 3; accompanied by a David Castillo Gallery label, signed in ink 49½ by 39½ in. (125.7 by 100.3 cm.)

PROVENANCE

David Castillo Gallery, Miami

\$ 10,000-15,000

16

ANA MENDIETA

1948-1985

Untitled: Silueta Series

dated and annotated 'Silueta Series, Oaxaca, Mexico' and 'carved claybed / Figure is lifesize' in pencil on the reverse, framed, an Alison Jacques Gallery label on the reverse, 1980 9¾ by 7⅞ in. (23.8 by 18.1 cm.)

PROVENANCE

Alison Jacques Gallery, London, 2012

\$ 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.





17

17

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

ROBERT PARKEHARRISON

B. 1968

'Oppenheimer's Garden'

oversized, on a wood box mount, signed, titled,
dated, and editioned '2/4' in pencil on a paper
label on the reverse, 1999
40½ by 46¾ in. (102.9 by 118.7 cm.)

\$ 6,000-9,000

18

game on PROPERTY FROM
THE COLLECTION
OF A PRIVATE AMERICAN

HIROSHI SUGIMOTO

B. 1948

Mountain Lion (#109)

signed, titled, dated, and editioned '4/25' in ink
on the reverse, framed, 1980 (*Hiroshi Sugimoto*,
p. 63)
14½ by 23¾ in. (36.8 by 59.1 cm.)

\$ 10,000-15,000

19

game on PROPERTY FROM
THE COLLECTION
OF A PRIVATE AMERICAN

HIROSHI SUGIMOTO

B. 1948

Cambrian Period

title, edition '10/25,' and number '113'
blindstamped in the margin, mounted, signed in
pencil on the mount, framed, a Fraenkel Gallery,
San Francisco, label on the reverse, 1992
15¼ by 23 in. (38.7 by 23 cm.)

\$ 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.



18



19

23



The air was cold. A casual passerby could have heard disconnected words spoken from the phonebooth: 1. forget 2. Twilight 3. darling. From the first syllable of each word a white vapour formed, the visual manifestation of her breath. This is not to imply that connecting words could not be heard by persons whose number she dialed. A train whistled in the night.



20

20

game on PROPERTY FROM THE COLLECTION OF FRANK BOGART

BILL BECKLEY

B. 1946

Deirdre's Lip

a unique sequence of 6 Cibachrome prints, each framed to the photographer's specifications, 1978, printed in 2015, one in an edition of one (6)

Various sizes to 21¼ by 90¼ in. (54 by 229.2 cm.)

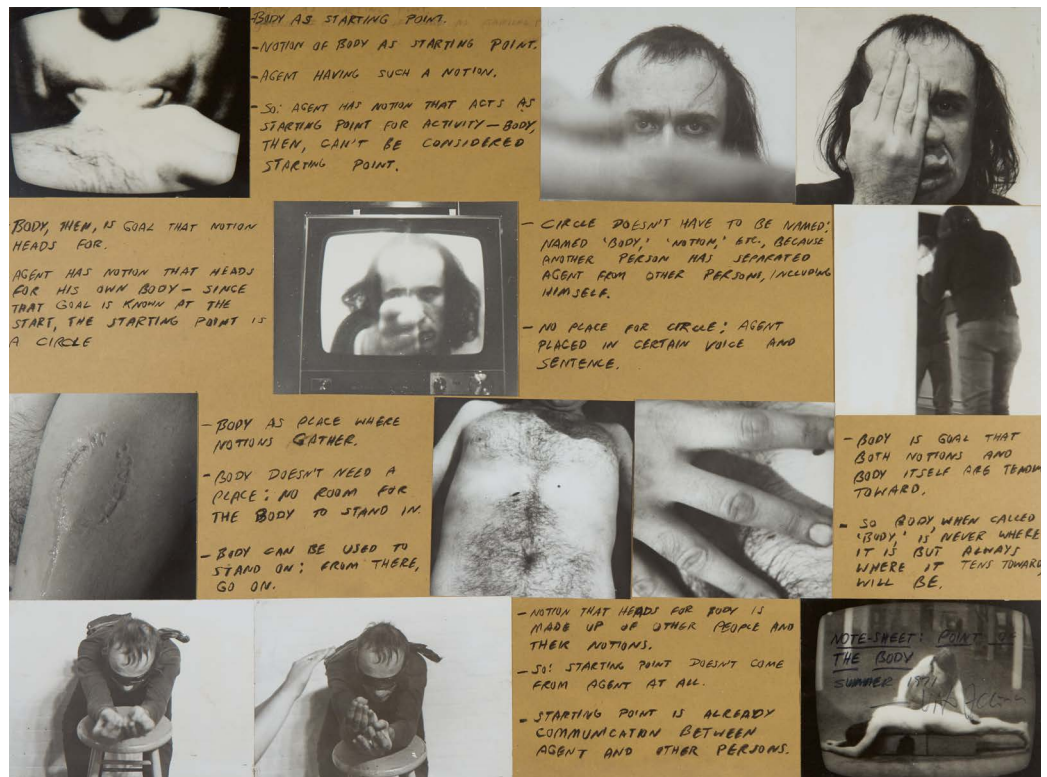
Overall 72 by 120½ in. (182 by 306 cm.)

PROVENANCE

Friedman Benda, New York, 2015

According to the photographer, *Deirdre's Lip*, conceived in 1977 '... is a culmination of my so-called Story or Narrative works of the late sixties. In 1969, I began writing texts and simultaneously imagined images to make works that were both image and text – neither one having precedent over the other. The images do not illustrate the text and the texts do not explain the images – or at least I hope they don't. They float together in undetermined space and function like a kiss. The Lip is fiction, not a documentation of an act performed elsewhere. ... A moral of the story, but not the only one: if you want a kiss, it's good to give some lip.'

\$ 5,000-7,000



21

21

VITO ACCONCI

1940-2017

'Note-Sheet for Point of the Body'

a unique object, a collage comprised of 11 gelatin silver prints, mounted together to cardboard, signed, titled, and dated in ink on the lower right photograph and extensively captioned in grease pencil on the mount, framed, 1971 (*Vito Acconci*, pp. 111 and 113) Overall 29 7/8 by 40 in. (75.9 by 101.6 cm.)

Vito Acconci's unique photo/text panels complement the artist's film, sound, and video recordings documenting his intense performances, videotaped actions, installations, and interventions that explore the self in space. These artworks not only provide didactic explanation of a performance, but also further expand Acconci's practice. In *Vito Acconci: Writings, Works, Projects*, Gloria Moure classifies several performances from 1969-71 under the heading 'Bodies I: The Body in Space.' These body-conscious works often feature Acconci nude as he performs actions that cause physical harm or discomfort to himself, undertakes strenuous exercises, or warps and bends his own body. A graduate of the Iowa Writers Workshop, Acconci also suffused his performative artwork with textual instructions that read like poetry: 'Body as place where notions gather. / Body doesn't need a place: no room for the body to stand in. / Body can be used to stand on: from there, go on.'

This 1971 'note-sheet' includes images from Acconci's actions during the period. The print of a bite-mark is from the photographed activity *Trademarks* (September 1970). Acconci's instructions for the piece read: 'Sitting naked on the floor, and biting myself: Biting as many parst [sic] of my body as my mouth can reach. Printers' [sic] ink is applied to each bite; bite-prints are stamped, like finger-prints.' Two photographs are from *Passes* (1971), a videotaped action wherein Acconci extends his arm forward, passing his hand up and down, back and forth, in front of his face. He gradually reduces the space between his hand and face, until his hand pushes into his skin.

Similar collaged works, such as *Following Piece* (1969) and *Notes on Movement* (1972), are both in the collection of The Museum of Modern Art, New York. Both are arranged in similar configurations to the present work, with gelatin silver prints mounted to heavy board and black ink inscriptions.

\$ 35,000-50,000



22

22



THOMAS RUFF

B. 1958

Nudes pei 01

chromogenic print, front-mounted to acrylic, flush-mounted to aluminum, framed, signed, dated, and editioned '1/5' on the photographer's label on the reverse, 2001 44½ by 42½ in. (113 by 108 cm.)

PROVENANCE

Phillips de Pury & Company London, 29 February 2008, Sale 10208, Lot 333

LITERATURE

Matthias Winzen, ed., *Thomas Ruff: Fotografien 1979 - heute* (Cologne, 2001), p. 240, cat. no. NUD 078
 Michel Houellebecq, *Thomas Ruff: Nudes* (Munich, 2003), p. 137

\$ 18,000-25,000

23

KATY GRANNAN

B. 1969

Nicole, Sunnydale Avenue (II)

archival pigment print, mounted to acrylic, a Greenberg Van Doren Gallery, New York, label, signed and dated '11.2007' in ink, on the reverse, framed, 2006, no. 4 in an edition of 6 plus 2 artist's proofs 39¾ by 49¾ in. (101 by 126.4 cm.)

\$ 10,000-15,000



23

24

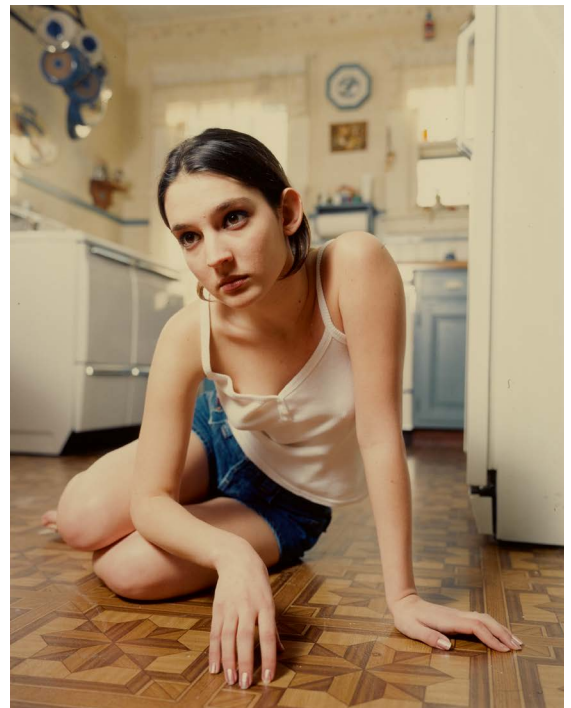
KATY GRANNAN

B. 1969

Untitled (from *Poughkeepsie Journal*)

chromogenic print, mounted, framed, Runyon Fine Arts, Dallas, and Lawrence Rubin Greenberg Van Doren Fine Art, New York, labels, signed and dated '2000' in ink, on the reverse, 1998, no. 4 in an edition of 6
45 by 35½ in. (114.3 by 90.2 cm.)

\$ 5,000-7,000



24

27



25



26

25

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

PHILIP-LORCA DICORCIA

B. 1951

Eddie Anderson, 21 years old;
Houston, Texas; \$20

chromogenic print, signed, dated, and editioned
'13/20' in ink on the reverse, framed, 1991,
printed in 1993 (Galassi, p. 71)
26¼ by 38¼ in. (66.7 by 97.2 cm.)

\$ 15,000-25,000

26

ALEC SOTH

B. 1969

08zL0107 (from *Broken Manual*)

archival pigment print, flush-mounted, framed,
2008, no. 6 in an edition of 7
70 by 56 in. (177.8 by 142.2 cm.)

PROVENANCE

Loock Galerie, Berlin, 2015

\$ 8,000-12,000



27

27

PROPERTY FROM THE ESTATE OF PATRICK MCCARTHY

PHILIP-LORCA DICORCIA

B. 1951

London

chromogenic print, signed in ink on the reverse, framed, 1995
25⁷/₈ by 37¹/₂ in. (65.7 by 95.3 cm.)

PROVENANCE

Gift of the photographer to Patrick McCarthy, former chairman and editorial director of *W* magazine and *Women's Wear Daily*
By descent to the present owner

\$ 7,000-10,000

28

CHARLIE WHITE

B. 1972

Naked Boy Sitting Down, Looking Towards Camera (from *Self Portrait*)

chromogenic print, mounted, framed, 2014, no. one in an edition of 5; accompanied by the photographer's label, signed in ink (2)
40¹/₂ by 40¹/₂ in. (102.1 by 102.1 cm.)

PROVENANCE

Loock Gallery, Berlin

\$ 5,000-7,000



28

29



29

29

ELAD LASSRY

B. 1977

Angela Ledgerwood

chromogenic print, framed to the photographer's specifications in a brown lacquer frame, a David Kordansky Gallery label on the reverse, 2009, no. 3 in an edition of 5
Overall 14½ by 11½ in. (36.8 by 29.2 cm.)

PROVENANCE

David Kordansky Gallery, Los Angeles

\$ 5,000-7,000

30

CATHERINE OPIE

B. 1961

Divinity Fudge

chromogenic print, flush-mounted, framed, a Regen Projects label, signed in ink, on the reverse, 1997, no. 3 in an edition of 8 plus 2 artist's proofs
60 by 30 in. (152.4 by 76.2 cm.)

PROVENANCE

Regen Projects, Los Angeles

Private collection

Christie's London, Post-War and Contemporary Art, 17 April 2013, Sale 8647, Lot 222

\$ 15,000-20,000



30



31

31

ELAD LASSRY

B. 1977

Selected Images

a group of 4 chromogenic prints, comprising *Shoes, Ropes; Tomatillos: Stripes and Boards;* and *Tomatoes, Lucero Organic Farms*, each framed to the photographer's specifications, David Kordansky Gallery labels on the reverse, 2007-12, each one in an edition of 5 (*Shoes, Ropes: Elad Lassry*, p. 13; and *Tomatillos: Elad Lassry*, p. 54) (4)

Various sizes to 14½ by 11½ in. (36.8 by 29.2 cm.) or the reverse

PROVENANCE

David Kordansky Gallery, Los Angeles

Elad Lassry considers each of his photographic objects to be 'something that's suspended between a sculpture and an image.' The four works offered here date from Lassry's breakthrough moment in the late 2000s and early 2010s when he began to place lacquered frames in conversation with photographic images. Lassry appropriated images from

vintage magazines and film archives or took his own photographs that he imbued with a commercial, advertisement-like aesthetic, and usually printed them on standard 11-by-14-inch paper.

\$ 10,000-15,000



32

32

GREGORY CREWDSON

B. 1962

Untitled

digital pigment print, front-mounted to acrylic, flush-mounted, a Luhring Augustine label, signed in ink, on the reverse, framed, 2003, printed later, no. 2 in an edition of 6
56½ by 87½ in. (143.5 by 222.3 cm.)

PROVENANCE

Luhring Augustine, New York, 2005

EXHIBITED

New York, Luhring Augustine. *Gregory Crewdson: Beneath the Roses*, May - June 2005

LITERATURE

Stephen Berg, ed., *Gregory Crewdson: 1985 - 2005* (Berlin, 2005), pl. 64

Gregory Crewdson: Beneath the Roses (New York, 2008), pl. 1

\$ 30,000-50,000



33

33

GREGORY CREWDSON

B. 1962

Untitled

digital pigment print, front-mounted to acrylic, flush-mounted, a Luhring Augustine label, signed in ink, on the reverse, framed, 2004, printed later, no. one in an edition of 6
56¼ by 87¼ in. (142.9 by 221.6 cm.)

PROVENANCE

Luhring Augustine, New York, 2005

EXHIBITED

New York, Luhring Augustine, *Gregory Crewdson: Beneath the Roses*, May - June 2005

LITERATURE

Stephen Berg, ed., *Gregory Crewdson: 1985-2005* (Berlin, 2005), pl. 76

Gregory Crewdson: Beneath the Roses (New York, 2008), pl. 12

\$ 30,000-50,000



34

34

MASSIMO VITALI

B. 1944

Viareggio (Air Show)

dye coupler print, front-mounted to acrylic,
flush-mounted, 1995, no. one in an edition of 9
47¼ by 59 in. (125.1 by 149.9 cm.)

PROVENANCE

Marianne Boesky Gallery, New York

\$ 15,000-25,000



35

35

THOMAS RUFF

B. 1958

w.h.s. 10

chromogenic print, front-mounted to acrylic,
signed, titled, dated, and editioned '1/5' on the
reverse, framed, 2001
59¼ by 83 in. (150.5 by 210.8 cm.)

PROVENANCE

Christie's New York, 16 November 2006, Sale
1727, Lot 526

LITERATURE

Matthias Winzen, ed., *Thomas Ruff: Fotografien
1979 - heute* (Cologne, 2001), p. 246, cat. no.
LMV 79

\$ 15,000-25,000

35



36

36

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

JAN GROOVER

1943-2012

Untitled

large-format chromogenic print, signed,
dated, and editioned '1/5' in ink in the margin,
mounted to aluminum, framed, a Robert Miller
Gallery label on the reverse, 1988
27¼ by 34½ in. (69.2 by 87.3 cm.)

PROVENANCE

Robert Miller Gallery, New York

\$ 5,000-7,000

△ 37

JAMES CASEBERE

B. 1953

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

dye destruction print, laminated, flush-mounted
to aluminum, the photographer's studio label,
signed in ink, and a Bernier/Eliades Gallery label
on the reverse, 1998, no. 3 in an edition of 5 plus
2 artist's proofs
60 by 47⅞ in. (152.4 by 121.6 cm.)

PROVENANCE

Bernier/Eliades Gallery, Athens, 1999

\$ 7,000-10,000



37

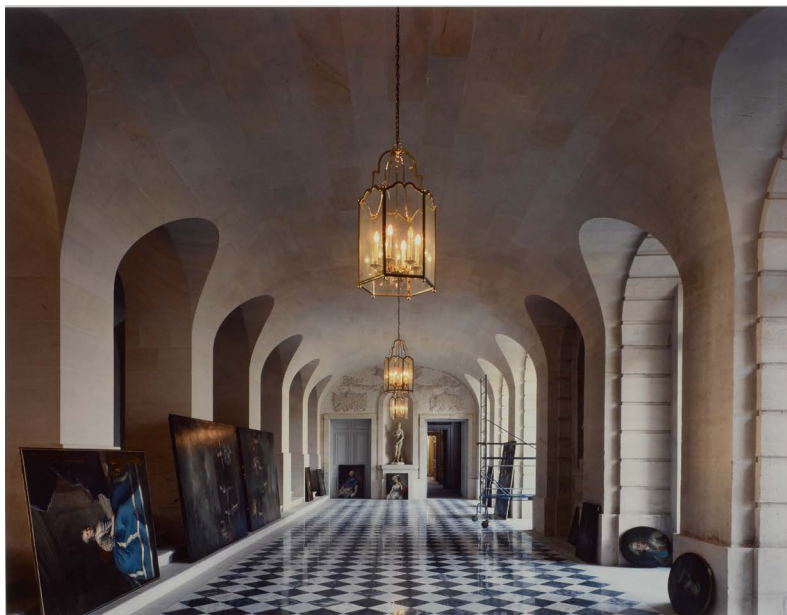
ROBERT POLIDORI

B. 1951

Galerie Basse, (51) CCE.01.041,
Corps Central-R.d.C., Château de
Versailles, France

archival pigment print, mounted, a Rose Gallery,
Santa Monica, label, signed in ink, on the
reverse, framed, 1986, printed later, no. 10 in an
edition of 10 (*Parcours Muséologique Revisité*,
Vol. I, p. 55)
33 by 43 in. (83.8 by 109.2 cm.)

\$ 20,000-30,000



38

39

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, TEXAS

ABELARDO MORELL

B. 1948

Camera Obscura: Santa Maria
della Salute Inside Palazzo
Bedroom, Venice, Italy

large-format archival pigment print, flush-
mounted to aluminum, signed, titled, dated, and
editioned '4/6' in ink on a label on the reverse,
framed, 2006 (*Abelardo Morell: The Universe
Next Door*, pl. 79)
37¾ by 29¾ in. (95.9 by 75.6 cm.)

\$ 6,000-9,000



39



40

40

ANNIE LEIBOVITZ

B. 1949

'Keith Haring, New York'

Cibachrome print, mounted, signed, titled, dated, and
editioned '39/40' in ink in the margin, framed, 1986
9¾ by 12 in. (24.8 by 30.5 cm.)

LITERATURE

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

Annie Leibovitz At Work (New York, 2008), unpaginated

\$ 15,000-25,000



41

41

DAVID HOCKNEY

B. 1937

'Gregory Watching The Snow Fall, Kyoto'

collage of chromogenic prints, mounted to gray board, signed, titled, dated, and editioned '#3' in white ink on the mount, framed, Gimpel-Hanover and Galerie André Emmerich labels on the reverse, 1983, no. 3 in an edition of 20

Overall 46 by 43¼ in. (116.8 by 109.9 cm.)

PROVENANCE

Galerie André Emmerich and Gimpel-Hanover, Zurich, 1983

Private collection

Christie's London, 1 December 1988, Sale 3962, Lot 831

LITERATURE

Mark Haworth-Booth, *Hockney's Photographs* (London, 1983), p. 29

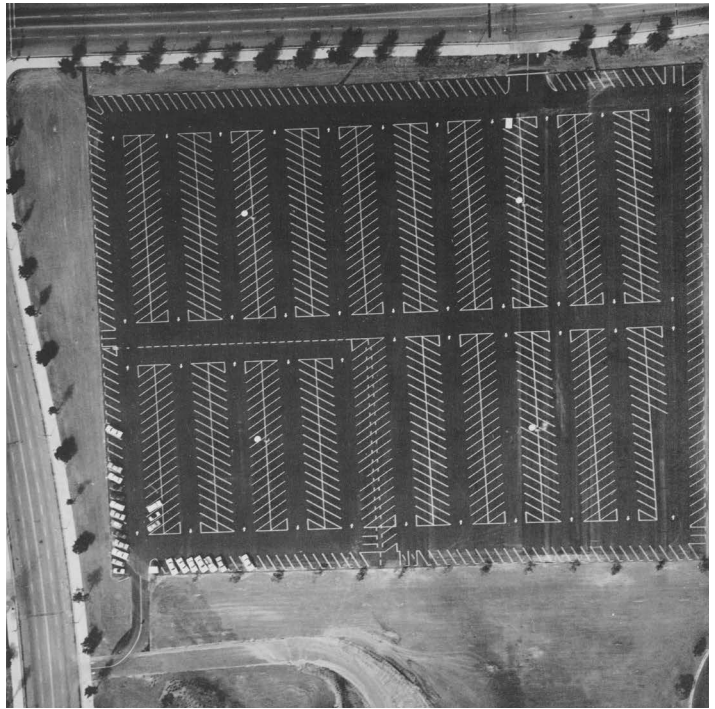
Lawrence Weschler, *Cameraworks: David Hockney* (New York, 1984), pl. 107

David Hockney and Mark Haworth-Booth, *Photographs by David Hockney* (Washington, D. C., 1986), p. 20

\$ 35,000-50,000

T H I R T Y F O U R
P A R K I N G
L O T S

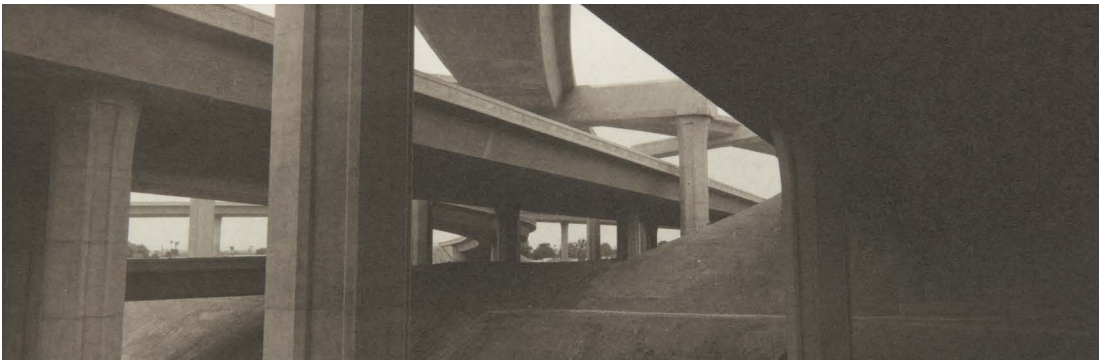
42



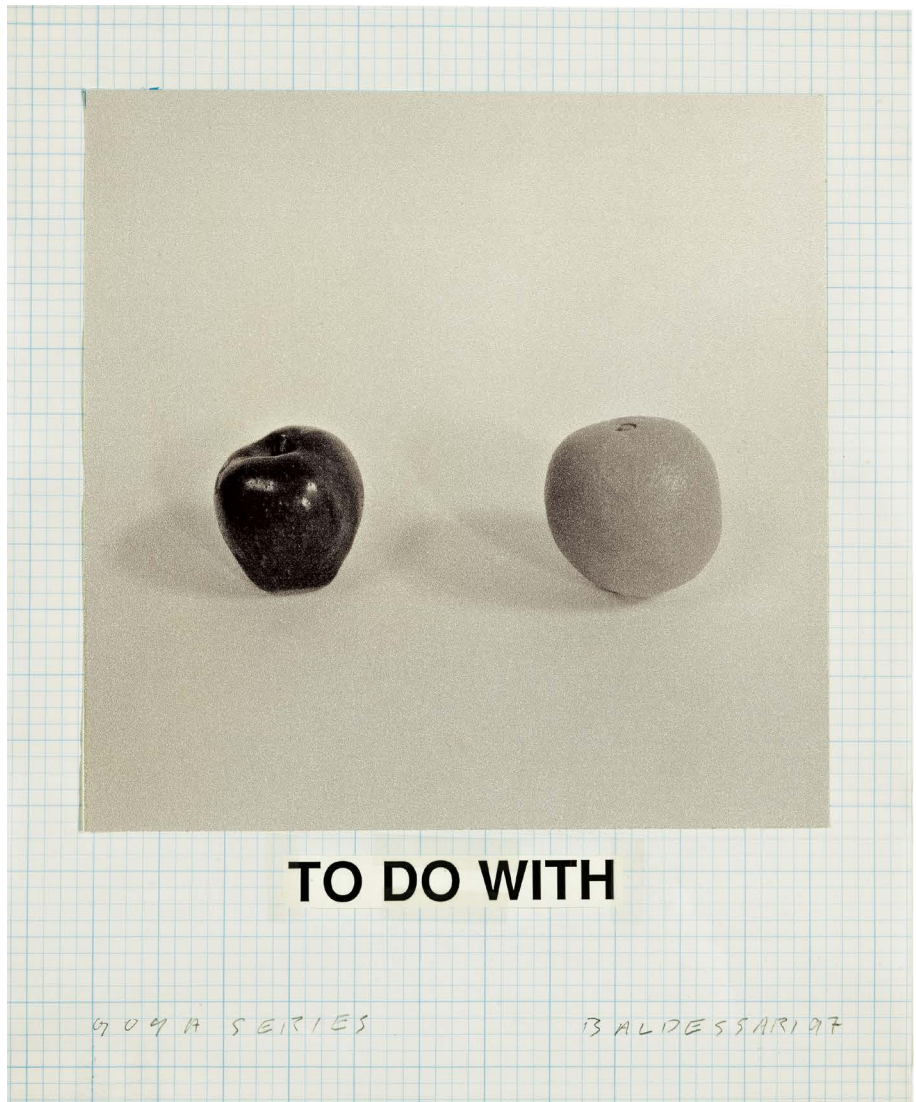
42



43



43



44

42

ED RUSCHA

B. 1937

Thirtyfour Parking Lots in Los Angeles

(Self-published, 1967, the first edition of 2,413 unsigned and unnumbered copies). Offset lithographed 8vo, printed wrappers, with glassine dust jacket as issued (Engberg B5) 10 by 8 in. (25.4 by 20.3 cm.)

\$ 1,500-2,500

43

CATHERINE OPIE

B. 1961

Selected Images (from Freeways)

2 platinum prints, comprising *Untitled #3* and *Untitled #10*, each signed, titled, dated, and editioned '4/5' in pencil on the reverse, framed, a Regen Projects, Los Angeles, label on the reverse, 1993 (*Catherine Opie*, unpaginated) (2) Each 2¼ by 6¾ in. (5.7 by 17.1 cm.)

\$ 6,000-9,000

44

JOHN BALDESSARI

B. 1931

Study for Goya Series: To Do With

a unique object, gelatin silver print mounted to graph paper with collaged printed text and tape, signed, dated '97,' and partially titled in pencil on the mount, the whole mounted again to board, framed, a Margo Leavin Gallery label on the reverse, 1997 Overall 17 by 14 in. (43.2 by 35.6 cm.)

PROVENANCE

Margo Leavin Gallery, Los Angeles, 2006

EXHIBITED

Los Angeles, Margo Leavin Gallery, *John Baldessari: Goya Series*, April - May 1997

\$ 12,000-18,000



45



46

45

ANDRES SERRANO

B. 1950

'Plastic Blood'

mural-sized Cibachrome print, front-mounted to acrylic, signed, titled, dated, and editioned '1/4' in pencil on the reverse, framed to the photographer's specifications, a Weston Gallery label on the reverse, 1989
40 by 60 in. (101.6 by 152.4 cm.)

PROVENANCE

Weston Gallery, Carmel

\$ 12,000-18,000

All Things Beautiful

PROPERTY FROM
AN AMERICAN
PRIVATE COLLECTION

46

ANDRES SERRANO

B. 1950

'Cleveland Indians (Steven Buffalohead, Ponce, Algonquin)'

mural-sized Cibachrome print, front-mounted to acrylic, signed, titled, and editioned '1/3' in ink on the reverse, framed, Paula Cooper Gallery, New York, and Artcore Gallery, Toronto, labels on the reverse, 1996
59½ by 49 in. (151.1 by 124.5 cm.)

\$ 4,000-6,000



47

47

CINDY SHERMAN

B. 1954

Untitled

chromogenic print, signed, dated, and editioned '2/6' in ink on the reverse, framed, a Metro Pictures label on the reverse, 2000
36 by 24 in. (91.4 by 61 cm.)

PROVENANCE

Metro Pictures, New York

Private collection

Phillips London, 5 December 2018, Sale 10818, Lot 204

\$ 30,000-50,000



48

48

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

MARCO BREUER

B. 1966

'Untitled (Alc.)'

a unique object, burned gelatin silver print,
signed, titled, and dated in pencil on the
reverse, framed, a Clifford Smith Gallery,
Boston, label on the reverse, 1999
18 by 14 in. (45.7 by 35.6 cm.)

\$ 5,000-7,000

49

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

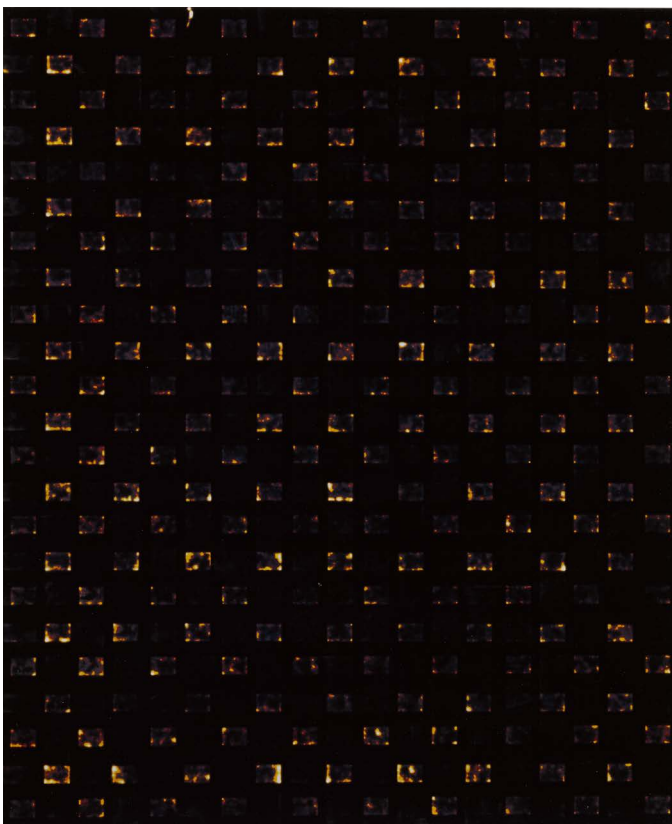
MARCO BREUER

B. 1966

'Untitled (c-116)'

a unique object, sanded chromogenic print,
signed, titled, and dated in pencil on the
reverse, framed, a Clifford Smith Gallery,
Boston, label on the reverse, 2003
23½ by 19¼ in. (59.7 by 48.9 cm.)

\$ 5,000-7,000



49

50

WOLFGANG TILLMANS

B. 1968

Silver 143

mural-sized chromogenic print, flush-
mounted to Dibond aluminum, framed
to the photographer's specifications, the
photographer's label, signed and editioned
'1/1+1' in pencil, on the reverse, 2013
90 by 67½ in. (228.6 by 171.5 cm.)

PROVENANCE

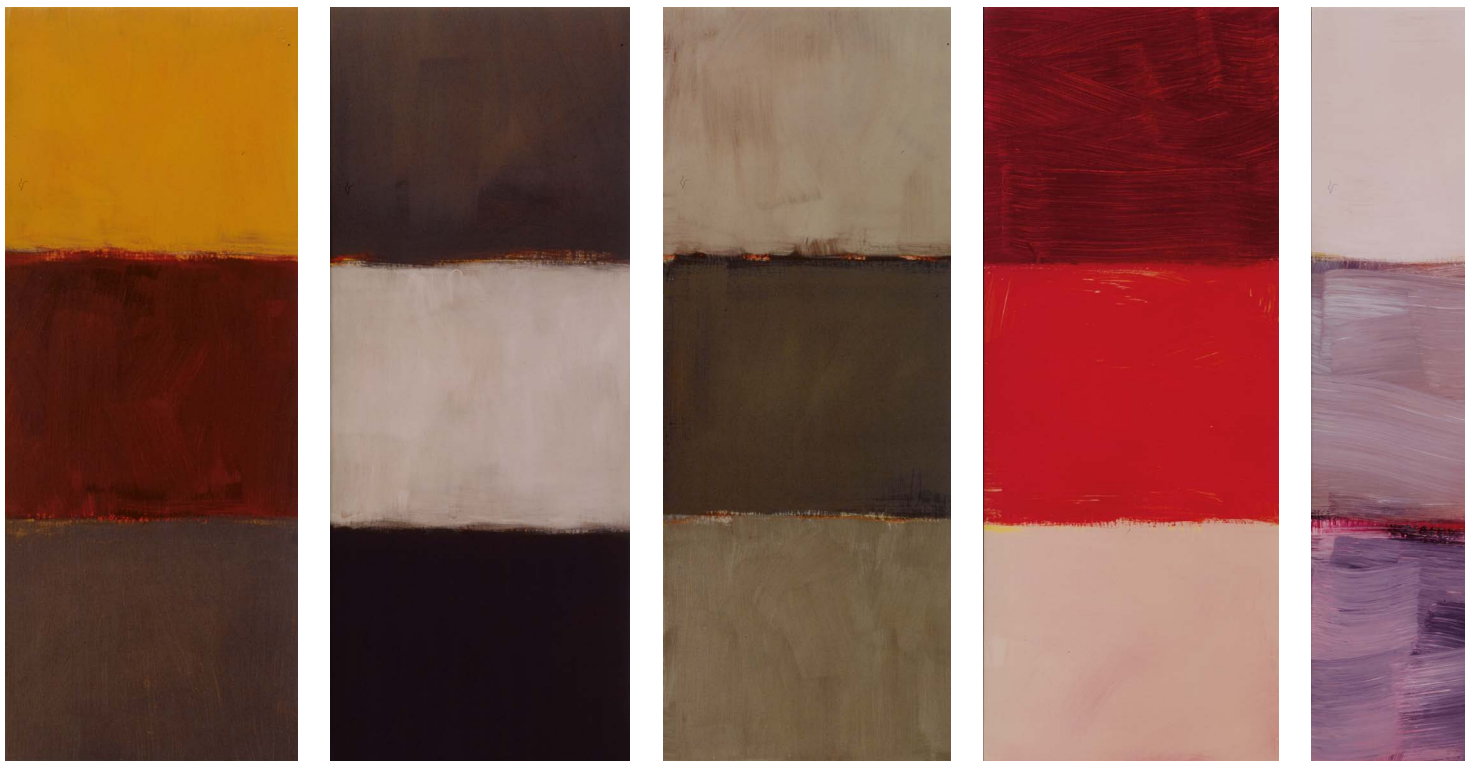
Galerie Buchholz, New York

LITERATURE

cf. Theodora Vischer, ed., *Wolfgang Tillmans*
(Basel: Fondation Beyeler, 2017), p. 157
cf. Chris Dercon, Helen Sainsbury, and
Wolfgang Tillmans, eds., *Wolfgang Tillmans*
2017 (London: Tate Modern, 2017), pp. 142-3

\$ 50,000-70,000





CALIFORNIA
STRAIGHT
AHEAD

PROPERTY FROM THE
COLLECTION OF
DR. DAVID SANDERS &
PROF. JESSE DUKEMINIER

51

SEAN SCULLY

B. 1945

'Towers'

a suite of 9 Cibachrome prints, each front-mounted to acrylic and flush-mounted to aluminum, titled, numbered sequentially, and annotated, and the last signed, dated, and editioned '2/10' in ink, and with L. A. Louver labels on the reverse, 2003, no. 2 in an edition of 10 (9)
Each 35½ by 13¾ in. (90.2 by 34.9 cm.)

PROVENANCE

L. A. Louver, Venice, California, 2004

\$ 10,000-15,000





52

52

MITCH EPSTEIN

B. 1952

Amos Coal Power Plant, Raymond City, West Virginia (from *American Power*)

mural-sized chromogenic print, mounted, framed, a Sikkema Jenkins & Co., New York, label on the reverse, 2004, no. 4 in an edition of 4
70 by 92 in. (177.8 by 233.7 cm.)

LITERATURE

Mitch Epstein, *American Power* (Göttingen, 2009), pl. 1

These two photographs, two of the most widely reproduced images from Mitch Epstein's *American Power* series, reveal the complexities of the American relationship with power production and how Big Energy influences our communities and individual spaces. Coming out of the documentary tradition, Epstein's five-year undertaking sheds light on our unwavering reliance on natural resources. By photographing the massive production structures that exist near homes and communities, he wittily reveals our interactions (or lack thereof) with those giant, ever-active engines that provide us with the power we often take for granted.

\$ 30,000-50,000



53

53

MITCH EPSTEIN

B. 1952

Poca High School and Amos Coal
Power Plant, West Virginia (from
American Power)

mural-sized chromogenic print, mounted,
framed, a Sikkema Jenkins & Co., New York,
label on the reverse, 2004, no. one in an edition
of 4

70 by 92 in. (177.8 by 233.7 cm.)

LITERATURE

Mitch Epstein, *American Power* (Göttingen,
2009), pl. 2

\$ 30,000-50,000



54

54

ROBERT POLIDORI

B. 1951

Mercaderes 265-267, Habana Vieja, No. 1

chromogenic print, flush-mounted to Plexiglas, a Pace/MacGill Gallery label, signed in ink, on the reverse, framed, 1997, no. one in an edition of 10 (*Havana*, p. 94)
32 by 42 in. (81.3 by 106.7 cm.)

PROVENANCE

Pace/MacGill Gallery, New York

\$ 6,000-9,000



55

55

ROBERT POLIDORI

B. 1951

Mercaderes 265-267, Habana Vieja, No. 2

chromogenic print, flush-mounted to Plexiglas, a Pace/MacGill Gallery label, signed in ink, on the reverse, framed, 1997, no. one in an edition of 10 (*Havana*, p. 95)
32 by 42 in. (81.3 by 106.7 cm.)

PROVENANCE

Pace/MacGill Gallery, New York

\$ 6,000-9,000



56

56

ROBERT MAPPLETHORPE

1946-1989

Selected Polaroids

2 unique Polaroid Polapan prints, comprising *Untitled (Telephone)* and *Untitled (Bed)*, each framed, with gallery labels and the first with a Whitney Museum of American Art label, on the reverse, circa 1973-74 (*Telephone: Polaroids*, pl. 17, this print; and *Bed: Polaroids*, pl. 61); each accompanied by a Robert Mapplethorpe Foundation Certificate of Authenticity, signed by Michael Ward Stout (4)
Untitled (Telephone): 2⁷/₈ by 3³/₄ in. (7.3 by 9.5 cm.)
Untitled (Bed): 3¹/₂ by 4¹/₂ in. (8.9 by 11.4 cm.)

PROVENANCE

Untitled (Telephone): Sean Kelly Gallery, New York, 2008

Untitled (Bed): Alison Jacques Gallery, London, 2008

EXHIBITED

Untitled (Telephone):

New York, Whitney Museum of American Art, *Polaroids: Mapplethorpe*, May - September 2008, and traveling thereafter to 3 locations through 2010

\$ 6,000-9,000



56



57

57

ROBERT RAUSCHENBERG

1925-2008

North Carolina (from *The Bleacher Series*)

unique bleached Polaroid Polapan print, mounted to aluminum, signed and dated in silver ink on the mount, framed to the artist's specifications, a *Selections 6* exhibition label on the reverse, 1991
21½ by 26 in. (53.9 by 66 cm.)

PROVENANCE

Collection of the Polaroid Corporation
Sotheby's New York, *Photographs from the Polaroid Collection*, 22 June 2010, Sale 8649, Lot 195

EXHIBITED

Cologne, Photokina, *Selections 6: Works from the Polaroid Collection*, September 1992, and traveling to 16 other venues through 1999

\$ 50,000-70,000

The present work illustrates Rauschenberg's inventive approach to photography, specifically Polaroids, and his desire to expand the typical boundaries of the camera. In 1988, Rauschenberg was invited to work with Polaroid's massive 20-by-24-inch camera, which was brought to his studio in Florida; *The Bleacher* series had its genesis in his first encounter with this special camera. The large sheets of Polapan film Rauschenberg used during these sessions required, like Polaroid's smaller consumer-market black-and-white film, a coating after development that arrested the action of the developing agent and created a hard protective surface for the print. Curious about what would happen if this coating were not applied or only selectively applied, Rauschenberg asked Polaroid technician John Reuter what the results would be. Reuter advised that the uncoated areas would become effectively bleached. Rauschenberg subsequently experimented with selectively coating his prints and leaving them in the sun to hasten the results of his treatment. Frustrated that this did not yield an immediate or sufficient change in the appearance of his photographs, Rauschenberg devised a wholly new strategy: using a paintbrush, he selectively applied bleach to the surface of the prints. This inventive method had the effect of altering the appearance of certain areas, creating a multi-layered image that operates as both a literal depiction of its subject and an abstract riff upon it.

51



58

JAMES WELLING

B. 1951

Selected Images from *Flowers*
(#005, #008, #009)

a group of 3 chromogenic prints, each mounted
to acrylic, framed, Donald Young Gallery,
Chicago, and David Zwirner, New York, labels
on the reverse, 2005, each no. 4 in an edition
of 5 (3)

Each 34 by 27 in. (86.4 by 68.6 cm.)

\$ 20,000-30,000

58



59

59

gameon PROGRAMME ON
THE COLLECTION
OF RYAN BRANT

ANDREAS GURSKY

B. 1955

Ohne Titel II (Untitled II)

Cibachrome print, flush-mounted to acrylic,
framed, 1993, no. one in an edition of 6
55 by 69¾ in. (139.7 by 177.2 cm.)

PROVENANCE

Phillips de Pury & Company New York,
14 March 2006, Lot 304

LITERATURE

Rudolf Schmitz, *Andreas Gursky: Fotografien
1984 - 1993* (Amsterdam, 1994), p. 81

Fiona Bradley, ed., *Andreas Gursky: Images*
(London, 1995), p. 29

Marie-Luise Syring, ed., *Andreas Gursky:
Photographs From 1984 to the Present*
(Munich, 1998), p. 30

Peter Galassi, ed., *Andreas Gursky* (New York:
The Museum of Modern Art, 2001), p. 136,
no. 39

\$ 20,000-30,000



60

60

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
TEXAS

ALYSON SHOTZ

B. 1964

A Momentary Configuration of Matter #4

mural-sized Lambda print, front-mounted and flush-mounted to acrylic, signed, dated '2007,' and editioned '1/3' in ink on the reverse, framed, a Derek Eller Gallery, New York, label on the reverse, 2006, printed in 2007
45 by 77½ in. (114.3 by 196.9 cm.)

\$ 5,000-7,000



61

61

STEVEN MEISEL

B. 1954

Untitled XIII (from *Four Days in L. A., the Versace Pictures*)

chromogenic print, flush-mounted to foamcore, framed,
2000, no. 2 in an edition of 6
47½ by 58¾ in. (120.7 by 149.2 cm.)

PROVENANCE

Christie's Paris, 12 November 2011, Sale 1062, Lot 128

\$ 12,000-18,000

62

MARILYN MINTER

B. 1948

Streak

chromogenic print, front-mounted to acrylic and flush-
mounted to aluminum, 2010, no. 5 in an edition of 5;
accompanied by a signed label (2)
39¾ by 28⅝ in. (101 by 72.7 cm.)

PROVENANCE

Regen Projects, Los Angeles, 2010

\$ 15,000-25,000



62



63



64

63

ZHANG HUAN

B. 1965

'To Raise the Water Level in a Fishpond'

chromogenic print, framed, signed, titled, dated, editioned 'PP,' and annotated 'Beijing' in Chinese in ink on a label on the reverse, 1997, printer's proof in addition to the edition of 15 27 by 40¼ in. (68.6 by 102.3 cm.)

PROVENANCE

Acquired from the photographer

\$ 8,000-12,000

64

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, TEXAS

RUUD VAN EMPEL

B. 1958

'World #3'

Cibachrome print, front-mounted to acrylic and flush-mounted to aluminum, the photographer's label, signed, titled, dated, and editioned 'A. P. 2/2' in ink, and a Stefan Stux Gallery, New York, label on the reverse, 2005 (*Ruud van Empel: Photoworks 1995-2010*, p. 66) 33 by 23½ in. (83.8 by 59.7 cm.)

PROVENANCE

Phillips de Pury & Company New York, 17 October 2007, Sale 40307, Lot 219

\$ 10,000-15,000



65

65

RUUD VAN EMPEL

B. 1958

'World #37'

archival pigment print, front-mounted to acrylic, flush-mounted to aluminum, the photographer's label, signed, titled, dated, and editioned '8/13' in ink, on the reverse, 2017

33 by 46⁵/₈ in. (83.8 by 118.4 cm.)

\$ 25,000-35,000



66

66

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
TEXAS

RUUD VAN EMPEL

B. 1958

'Moon #1'

Cibachrome print, front-mounted to acrylic, flush-mounted to aluminum, the photographer's label, signed, titled, dated, and editioned 'HC' in ink, a Stefan Stux Gallery, New York, label on the reverse, 2005 (*Ruud van Empel: Photoworks 1995-2010*, p. 64)
33 by 23½ in. (83.8 by 59.7 cm.)

\$ 7,000-10,000

67

PETER BEARD

B. 1938

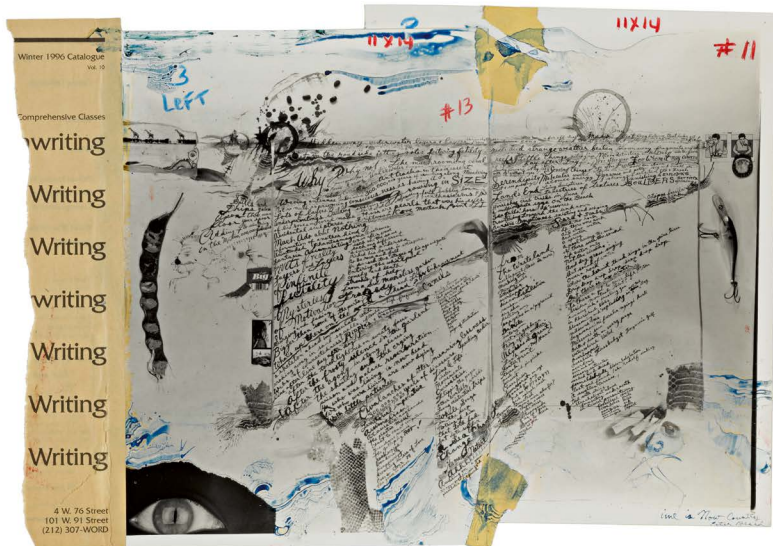
'Time is Now Country'

a unique object, signed and titled in blue ink, a collage of 2 gelatin silver prints and a catalogue fragment illustrated with blood, inks, and grease pencil on the image, framed, circa 1996
Overall 10½ by 14½ in. (26.6 by 36.8 cm.)

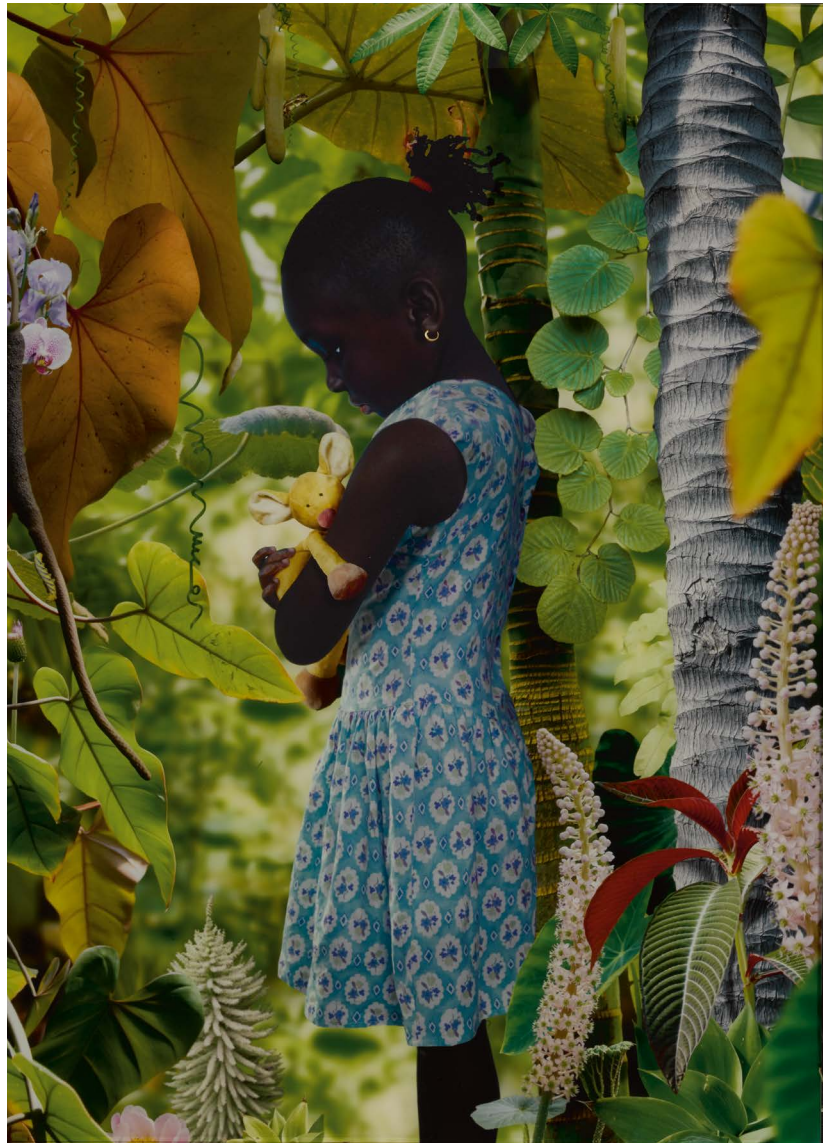
PROVENANCE

The Time is Always Now, New York, circa 2000

\$ 5,000-7,000



67



68

68

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
TEXAS

RUUD VAN EMPEL

B. 1958

'World #4'

Cibachrome print, front-mounted to acrylic, flush-mounted
to aluminum, the photographer's label, signed, titled,
dated, and editioned 'Ed 9 / no 3' in ink, 2005 (*Ruud van
Empel: Photoworks 1995-2010*, p. 67)

33 by 23½ in. (83.8 by 59.7 cm.)

PROVENANCE

Phillips de Pury & Company New York, 17 October 2007,
Sale 40307, Lot 220

\$ 10,000-15,000

59



69

RYAN MCGINLEY

B. 1977

Whirling Swirl 2

unique collage of chromogenic prints, mounted, framed, 2011

Approximately 10½ by 40½ in. (26.7 by 102.9 cm.)

PROVENANCE

Team (gallery, inc.), New York, 2012

\$ 20,000-30,000

70

**ELENA SEREBRYAKOVA AND
GALINA BLEIKH**

Active 21st Century

'Happy New World'

mural-sized chromogenic print, front-mounted to acrylic, flush-mounted to aluminum, signed, titled, and dated in ink on the reverse, 2013

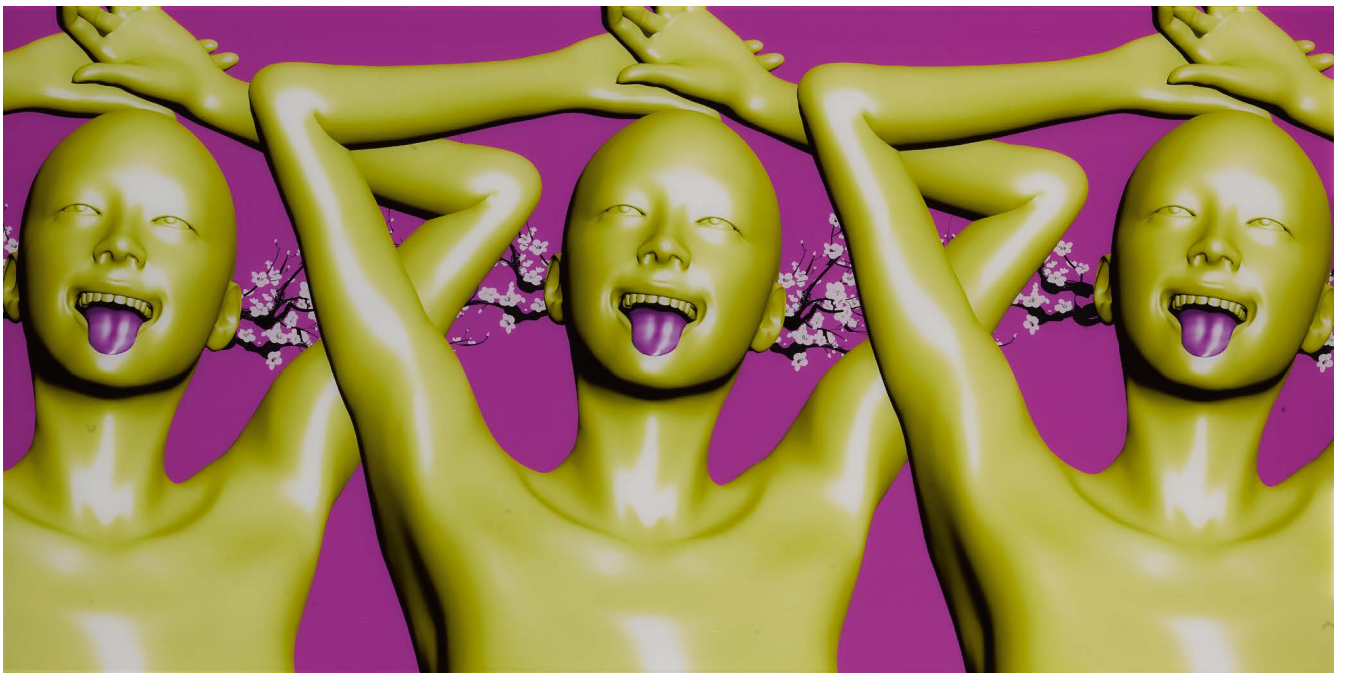
41⅞ by 82⅞ in. (105.7 by 209.9 cm.)

Since 2010 Elena Serebryakova and Galina Bleikh have worked collaboratively to create futuristic, digitally composed photographs and video art. Because they live in different countries, they communicate via Skype to discuss their work. 'Our common art project is a futurological forecast that is meant to answer the question of how human consciousness will change in the near future,' the artists have explained. The series *Happy New World* parodies the concept of utopia based on the idea of collective happiness, which the artists believe 'ultimately leads to collective idiocy.'

\$ 5,000-7,000



69



70

CINDY SHERMAN

B. 1954

Untitled Film Still #10

signed, titled '#10,' dated, and editioned '3/10' in pencil on the reverse, framed, 1978
7⅞ by 9½ in. (18.7 by 24.1 cm.)

PROVENANCE

Metro Pictures, New York, 1987

Private collection

Sotheby's New York, 7 October 1998, Sale 7194, Lot 466

LITERATURE

Peter Schjeldahl and Lisa Phillips, *Cindy Sherman* (New York, 1987), pl. 9

Arthur Danto, *Untitled Film Stills* (New York, 1990), pl. 9

Rosalind Krauss, *Cindy Sherman 1975-1993* (New York, 1993), p. 49

Zdenek Felix and Martin Schwander, eds., *Cindy Sherman: Photographic Work, 1975-1995* (Munich, 1995), pl. 23

Amanda Cruz, Elizabeth A.T. Smith, and Amelia Jones, *Cindy Sherman: Retrospective* (Chicago: Museum of Contemporary Art; and Los Angeles: The Museum of Contemporary Art, 1997), pl. 10

Gunilla Knape, ed., *The Hasselblad Award 1999: Cindy Sherman* (Göteborg, 1999), p. 45

Cindy Sherman: The Complete Untitled Film Stills (New York: The Museum of Modern Art, 2003), p. 27

Eva Respini, *Cindy Sherman* (New York: The Museum of Modern Art, 2012), p. 114

Peter Galassi, *Pleasures and Terrors of Domestic Comfort* (New York: The Museum of Modern Art, 1991), p. 33

Explosive Photography (Nassau County Museum of Art, 2004), p. 34

\$ 120,000-180,000

Each of Cindy Sherman's *Untitled Film Stills* gains weight when considered in the context of the entire series of seventy images (see also Lot 13). Made over the course of three years (1977-1980), these black-and-white photographs are Sherman's most well-known and celebrated body of work and firmly established her artistic practice of using her own body as the main element in the expanding corpus of portraits she continues to make.

Critic Arthur Danto has deduced that the success of real-world film stills rests on their ability '... to arouse enough prurient curiosity in the passerby to justify spending money and time in seeing the film to which the still points.' (*Untitled Film Stills*, p. 8) Sherman's chameleon-like images of female archetypes and characters captured in the *Film Stills* continue to intrigue successive generations because each image does not tell us a story; rather, it sets a stage that we can activate and populate however we desire.

The making of the *Film Stills* was highly practical and always dependent on the places and backdrops available to Sherman. Until 1979, all of the interiors were shot in her own studio / apartment, which was located at John and South Streets in New York City. None of the *Film Stills* are about Sherman as a specific individual. In no sense was she devising self-portraits; instead, the process of finding costumes and props was all about not being herself. She has compared shooting the *Film Stills* to the perennial childhood activity of playing dress-up.

Sherman crafted one of her most powerful interior scenes in *Untitled Film Still #10*. She has noted, 'Some of the photographs are meant to be a solitary woman and some are meant to allude to another person outside the frame' (*The Complete Untitled Film Stills*, p. 8). Wearing a hairstyle reminiscent of a Dorothy Hamill wedge cut, the heroine might be a working girl at the end of a rough day, caught just moments after her groceries have toppled to the floor. Maybe she's someone's girlfriend trying to prepare a nice dinner before her guy walks in the door. Perhaps she's a struggling actress living on scrambled eggs and Campbell's soup. None of these scenarios is right or wrong, but the essence is the same: a young woman is caught off guard by someone standing just outside the frame. Regardless of the narrative, the viewer is intrigued and unsettled by what will happen next.

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





72

72

ROBERT HEINECKEN

1931-2006

'Recto/Verso'

(Berkeley: Landweber/Artists, 1989, a total edition of 60), a portfolio of 12 Cibachrome prints, each signed, titled, dated, editioned '6/50,' and numbered sequentially in pencil on the reverse, matted as issued and framed, with text on vellum interleaving, numbered sequentially, 1988; together with letterpress title/plate list/colophon, editioned '6/50' in pencil; accompanied by *Are You Rea* (Los Angeles: Self-published, 1968), a portfolio of 25 lithographs; together with the colophon, signed and editioned '406/500' in ink, and preface by Alex Sweetman. Folio, white-and-red-lettered black linen portfolio
Various sizes to 10¾ by 9 in. (27.3 by 22.9 cm.) or the reverse

LITERATURE

Robert Heinecken, *Recto/Verso* (Portland, 2006) (the complete set reproduced)

This portfolio, containing *Recto/Verso* (1989) and *Are You Rea* (1968), encapsulates Heinecken's masterful approach to manipulating advertising imagery. Each print was made by contact printing the two sides of a magazine page over one another to create a kaleidoscopic image permeated by female body parts, cosmetic products, fashion logos, and blocks of text. The resulting photographs superimpose these streams of information to create a visually forceful social commentary on the superficial underpinnings of media culture.

\$ 30,000-50,000



73

73

RICHARD PRINCE

B. 1949

Untitled (Couple)

chromogenic print, signed, dated, and editioned '8/10' in ink on the reverse, framed, a Barbara Gladstone Gallery label on the reverse, 1977-79

15¾ by 23¼ in. (40 by 59.1 cm.)

PROVENANCE

Barbara Gladstone Gallery, New York

Lambert Art Collection, Geneva

Phillips de Pury & Company New York, *Veronica's Revenge: Contemporary Photography from the Lambert Art Collection*, 9 November 2004, Sale 10804, Lot 89

\$ 40,000-60,000



74

74

KARLHEINZ WEINBERGER

1921-2006

Untitled (Rebel Youth)

chromogenic print, the photographer's signature stamp, with date, edition '5/5,' and annotations in ink, on the reverse, 1961, printed later
15¾ by 10½ in. (40 by 26.7 cm.)

\$ 7,000-10,000

□ 75

DOUGLAS GORDON

B. 1966

Staying Home (18.22) and Going Out (21.22)

a diptych of unique SX-70 Polaroid prints, each with the photographer's embossed credit on the image, framed together, a Gagosian Gallery label on the reverse, 2005
Each 2⅞ by 3⅞ in. (7.3 by 9.2 cm.)

PROVENANCE

Gagosian Gallery, New York, 2006

\$ 3,000-5,000



75

76

ANNIE LEIBOVITZ

B. 1949

The Rolling Stones, Philadelphia

mural-sized archival pigment print, with edition '5/10' in pencil on the reverse, 1975, printed in 2010; accompanied by the photographer's 'The Master Set' label, signed in ink (2)
36⅞ by 52⅞ in. (91.8 by 134.3 cm.)

LITERATURE

Photographs: Annie Leibovitz, 1970-1990 (New York, 1991), pp. 84-5

Annie Leibovitz: Photographs Portfolio 1968-1997 (Germany, 1999), pp. 48-9

Annie Leibovitz At Work (New York, 2008), unpaginated

\$ 10,000-15,000



75



76

77

HARRY GORDON

1930-2007

'Poster Dress' (Bob Dylan)

screenprinted tissue, wood pulp, and rayon mesh dress with a velcro fastener at the upper right strap, with printed 'POSTER® DRESS' label inside center back neckline, 1967
Approximately 33 by 24 in. (83.8 by 61 cm.)

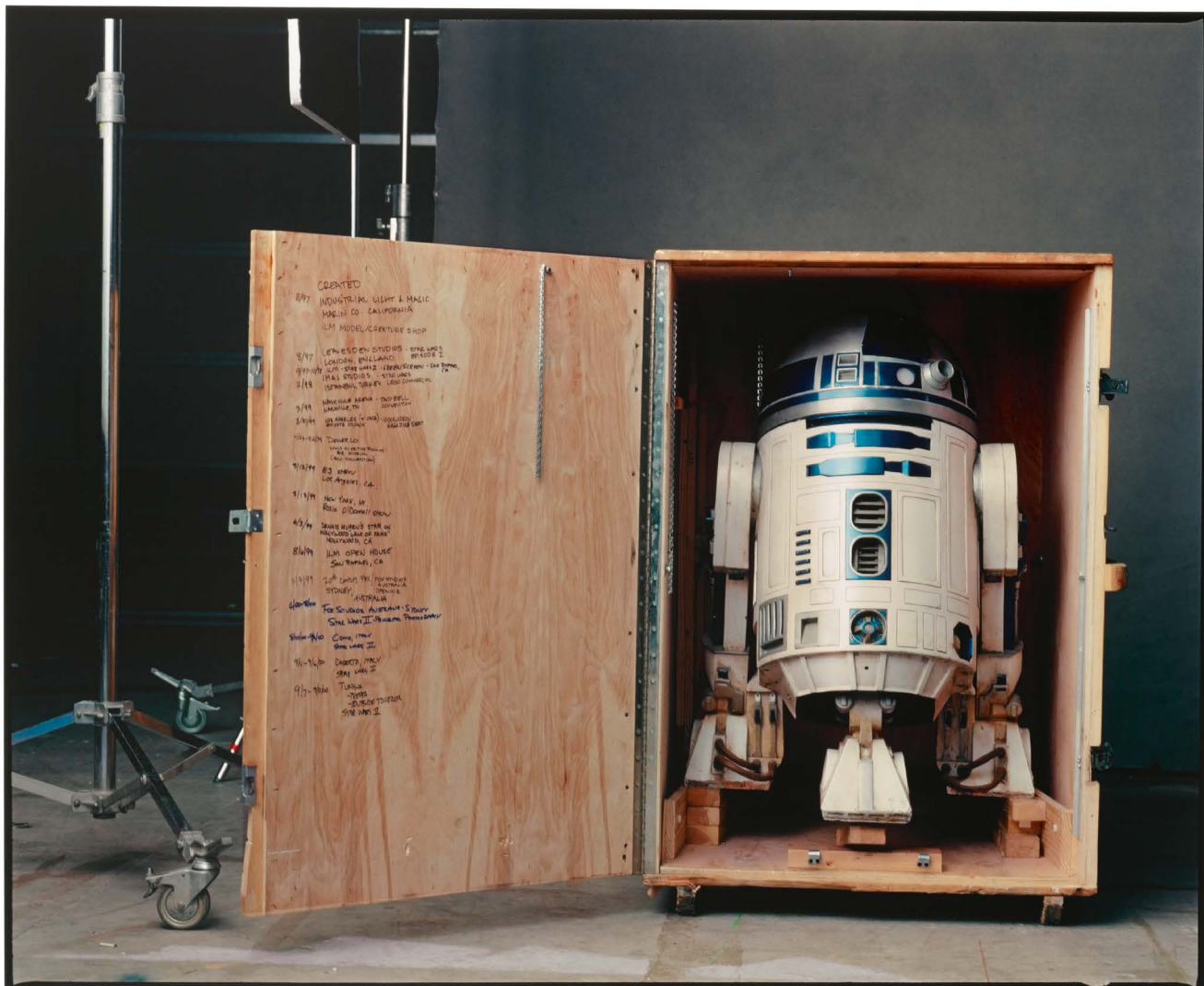
Issued at the height of the paper-clothing craze of the late 1960s, this wearable, disposable paper dress, designed in London by Harry Gordon, was originally marketed at just \$2.98. These fashion-forward dresses were packaged in sleeves with the following printed instructions: 'Wear'em, wash'em [...] Toughness is woven into the non-woven fabric for long, l-o-n-g wear, and should you tire (which is doubtful), just cut open all the seams and hang it on your wall as a poster—or cover pillows, use as curtains, tablecloth etc.' The paper dress fad was short-lived. Ill-fitting, easily-stained, and flammable, these garments were not as practical as they were fashionable.

\$ 1,500-2,500



77

67



78

78

ANNIE LEIBOVITZ

B. 1949

R2-D2, Pinewood Studios, London
 mural-sized archival pigment print, with edition
 '5/10' in pencil on the reverse, 2002, printed in
 2010; accompanied by the photographer's 'The
 Master Set' label, signed in ink (2)
 37 by 45½ in. (94 by 116 cm.)

LITERATURE

'Love In A Distant Galaxy,' *Vanity Fair*, March
 2002, pp. 200-1

*Annie Leibovitz, A Photographer's Life 1990-
 2005* (New York, 2006), unpaginated

Leibovitz's photograph of R2-D2 on the set
 of *Star Wars: Episode II, Attack of the Clones*,
 appeared in the June 2005 issue of *Vanity Fair*.
 Here, R2-D2 is shown within its shipping crate.
 A diary of the droid's landmark moments
 appears on the inside of the crate door,
 including its date of creation, various photo-
 shoots and television appearances, and filming
 locations.

\$ 15,000-25,000



79

79

ANNIE LEIBOVITZ

B. 1949

Scarlett Johansson, Los Angeles

mural-sized archival pigment print, with edition '5/10' in pencil on the reverse, 2004, printed in 2010; accompanied by the photographer's 'The Master Set' label, signed in ink (2)
36 $\frac{1}{8}$ by 58 $\frac{3}{8}$ in. (91.8 by 148.3 cm.)

LITERATURE

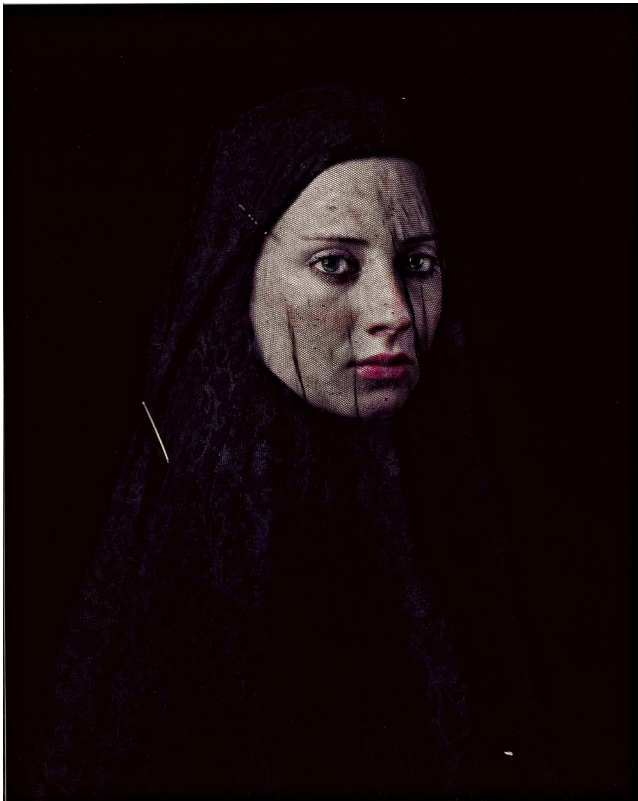
'Vanity Fair's The Best of The Best, 2004.'

Vanity Fair, January 2005, pp. 86-7

Annie Leibovitz, *A Photographer's Life 1990-2005* (New York, 2006), unpaginated

Annie Leibovitz, Portraits: 2005-2016 (New York, 2010), unpaginated

\$ 15,000-25,000



80



82



81

80

HENDRIK KERSTENS

B. 1956

Veil

chromogenic print, flush-mounted to aluminum,
2007, one from an edition of 6
24 $\frac{7}{8}$ by 19 $\frac{3}{4}$ in. (63.2 by 50.2 cm.)

\$ 8,000-12,000

81

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

ERWIN OLAF

B. 1959

'Paradise Portraits, Matt'

chromogenic print, mounted to aluminum,
signed, titled, dated, and editioned 'A. P. 1' in
ink on the reverse, framed, a Hamiltons Gallery,
London, label on the reverse, 2002
29 $\frac{1}{4}$ by 22 in. (74.3 by 55.9 cm.)

\$ 5,000-7,000



83

82

HENDRIK KERSTENS

B. 1956

Bag

chromogenic print, flush-mounted to aluminum, 2007, one from an edition of 6
24 $\frac{7}{8}$ by 19 $\frac{3}{4}$ in. (63.2 by 50.2 cm.)

\$ 8,000-12,000

83

RICHARD LEAROYD

B. 1966

Jasmijn in Black with Hands

unique mural-sized Ilfochrome print, flush-mounted to aluminum, framed to the photographer's specifications, signed in ink and with a Fraenkel Gallery, San Francisco, label on the reverse, 2009
67 $\frac{3}{4}$ by 48 in. (172.1 by 121.9 cm.)

\$ 30,000-50,000

71



84

84

ANNIE LEIBOVITZ

B.1949

Meryl Streep, New York City

mural-sized archival pigment print, with edition '5/10' in pencil on the reverse, 1981, printed in 2010; accompanied by the photographer's 'The Master Set' label, signed in ink (2)
38 by 37½ in. (96.5 by 95.3 cm.)

LITERATURE

Annie Leibovitz At Work (New York, 2008), unpaginated

Taken only three years after her debut in *The Deer Hunter*, this portrait of Meryl Streep appeared on the cover of the 15 October 1981 issue of *Rolling Stone*. She had her first leading role the same year in *The French Lieutenant's Woman*.

\$ 15,000-25,000



85

85

ANNIE LEIBOVITZ

B. 1949

'John Lennon and Yoko Ono'

large-format dye-transfer print, signed, titled, dated, editioned '2/10,' and annotated 'New York City' in ink in the margin, framed, 1980, printed in 1984
29¼ by 29¾ in. (74.3 by 75.6 cm.)

PROVENANCE

Sidney Janis Gallery, New York, 1984

LITERATURE

Photographs: Annie Leibovitz 1970-1990 (Milan, 1991), cover and pp. 114-5

Annie Leibovitz At Work (New York, 2008), unpaginated

\$ 30,000-50,000



86

86

PETER BEARD

B. 1938

'NYC From Nbi Filming the Dead Man's Wallet Book'

a unique object, signed, titled, and dated in white ink, extensively illustrated with blood and ink on the image, framed, 1986
9 7/8 by 12 5/8 in. (25.1 by 32.1 cm.)

PROVENANCE

The Time is Always Now, New York, circa 2000

\$ 5,000-7,000

87

PETER BEARD

B. 1938

'Large-Maned Lion at Cottar's Camp'

a unique object, signed, titled, dated, and annotated in white ink on the image, profusely illustrated with plant and animal imagery in inks and gouache in the margin, framed, 1984
Overall 24 3/4 by 32 1/2 in. (62.9 by 82.6 cm.)

PROVENANCE

The Peter Beard Studio

\$ 40,000-60,000

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



87

□ 88

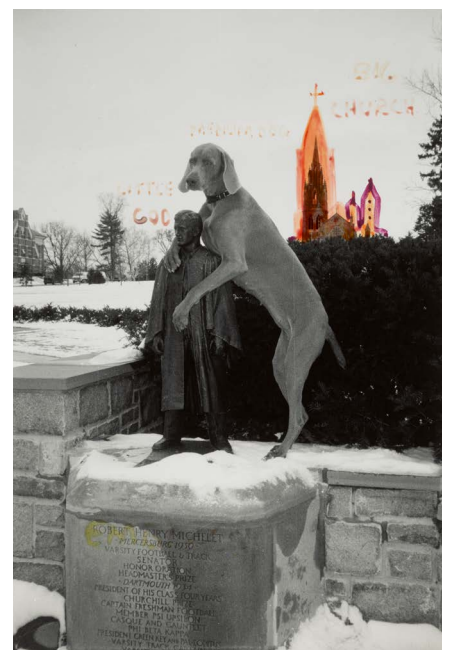
WILLIAM WEGMAN

B. 1943

'Embrace'

a unique object, illustrated and annotated with marker on the image, signed, titled, and dated in ink on the reverse, framed, a Pace/Wildenstein/MacGill, New York, label on the reverse, 1995
12 $\frac{7}{8}$ by 8 $\frac{5}{8}$ in. (32.7 by 21.9 cm.)

\$ 3,000-5,000



88

75



I shall stick to the aesthetic progression across the plain of the Giraffe
 and it will not be a kind of animal but a family of one by its own specific growth form
 It will be given size, the bones of a way, the perfectly pure form of a single of y

a goraffe is so much a lady that one upriser
 but remembers her as floating over the plains
 of morning mist in orange.

Robert Rauschenberg

(From Rauschenberg's best captures
 for the East of Africa) with one from the Giraffe
 Rauschenberg, Robert Rauschenberg, 1965, (Giraffe - Giraffe)

Her Beard

Giraffe in orange on the East coast, Kenya, June 1960, for one Africa

PETER BEARD

B. 1938

'Giraffes in Mirage on the Taru Desert, Kenya'

a unique object, signed, titled, dated, and extensively annotated in ink, with collaged photographs and profusely illustrated with paint and inks on the image and in the margins, framed, 1960, printed later (*End of the Game*, pp. 50-1)

50 by 71 in. (127 by 180.3 cm.)

PROVENANCE

The Time is Always Now, New York

Private collection, Paris

Private collection, New Jersey

\$ 100,000-200,000





90

90

DAVID YARROW

B. 1966

78 Degrees North, Svalbard, Norway

mural-sized archival pigment print, signed,
dated, and editioned '5/12' in ink in the margin,
mounted, framed, an Arthur Roger Gallery,
New Orleans, label on the reverse, 2017;
accompanied by a Certificate of Authenticity
from the photographer's studio (2)
Image 56 by 86 in. (142.2 by 218.4 cm.)
Frame 71 by 101½ in. (180.3 by 257.8 cm.)

This photograph is from the sold out edition
of 12.

\$ 30,000-50,000



91

91

DAVID YARROW

B. 1966

The Old Testament, Dinokeng,
South Africa

large-format archival pigment print, signed,
dated, and editioned 'A. P. 1' in ink in the
margin, mounted, framed, 2017; accompanied
by a Certificate of Authenticity from the
photographer's studio (2)

Image 36½ by 36½ in. (92.7 by 92.7 cm.)

Frame 52 by 52 in. (132.1 by 132.1 cm.)

This photograph is an artist's proof in addition
to the numbered edition of 12, all of which are
sold out.

\$ 20,000-30,000

END OF SALE

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Bonnie Morrison

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BW Parrot Pattern, 2012
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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 has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

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

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction,

Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

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

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

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

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

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

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

Online Bidding If you cannot attend the auction, it may be possible to bid online via BLDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BLDnow, 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 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 payments in the form of cash or cash equivalents.

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 (a) personal checks and (b) certified, banker's draft and cashier's checks drawn in US Dollars with a face amount of over \$10,000 (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.

Please note that 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 either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. As of October 1, 2019, Sotheby's is registered to collect sales tax in these additional states: Arizona, Kansas and Tennessee. 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.

IMPORTANT NOTICES

Property Collection All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue for collection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at www.sothebys.com/pickup.

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 Where applicable, 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 bills@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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