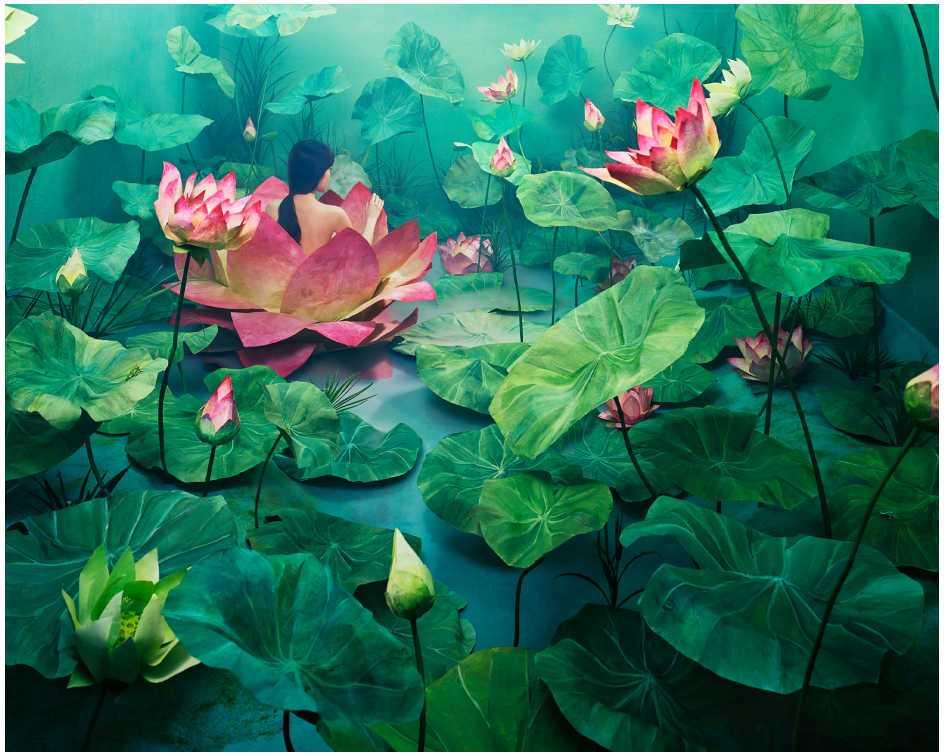
Photographs

London Auction / 19 May 2023 / 1pm BST

Sale Interest: 168 Lots



View Sale

Conditions of Sale

PHILLIPS

Photographs

London Auction / 19 May 2023 / 1pm BST

Sale Interest: 168 Lots

Auction & Viewing Location
Auction 19 May 2023
Session I, 1:00pm
Session II, 4:00pm
30 Berkeley Square, London, United Kingdom, W1J 6EX

Viewing
12 May - 19 May
Monday - Saturday 10:00am - 6:00pm
Sunday 12:00pm - 6:00pm

Sale Designation
When sending in written bids or making enquiries please refer to this sale as UK040123 or Photographs.

Absentee and Telephone Bids
tel +44 20 7318 4045
bidslondon@phillips.com

Photographs Department
Rachel Peart
Head of Department, London
RPeart@phillips.com

Yuka Yamaji
Head of Photographs, Europe
YYamaji@phillips.com

General Enquiries
+44 20 7318 4092

Photographs

London Auction / 19 May 2023 / 1pm BST

Sale Interest: 168 Lots



1

Ruud van Empel

Identity #1

Estimate £10,000 — 15,000



2

Gregory Crewdson

Untitled

Estimate £20,000 — 30,000



3

Gregory Crewdson

Untitled

Estimate £12,000 — 18,000



4

Sally Mann

Untitled from Antietam

Estimate £10,000 — 15,000



5

Hiroshi Sugimoto

Gulf of Bothnia, Hornslandet

Estimate £18,000 — 22,000



6

Ori Gersht

Virtual E01 from On Reflection

Estimate £20,000 — 30,000



7

Helmut Newton

Rue Aubriot, Paris

Estimate £20,000 — 30,000



8

Helmut Newton

Big Nude: Yuko, Camilla, Raquel...

Estimate £40,000 — 60,000



9

Peter Lindbergh

Kate Moss, Harper's Bazaar US...

Estimate £70,000 — 90,000



10

Zanele Muholi

Sindile II, Room 206 Fjord Hotel...

Estimate £18,000 — 22,000



11
Tania Franco Klein
Toaster, (Self-portrait) from Our...
Estimate £15,000 — 25,000



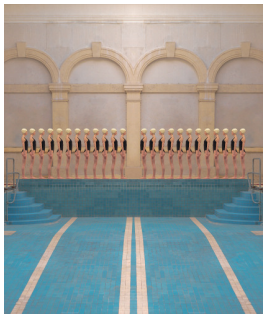
12
JeeYoung Lee
Resurrection from Stage of Mind
Estimate £10,000 — 15,000



13
Rala Choi
A woman lying on the sofa
Estimate £10,000 — 15,000



14
Byung-Hun Min
MG247
Estimate £12,000 — 18,000



15
Maria Svarbova
Grössling City Bath
Estimate £12,000 — 18,000



16
Amanda Means
Light Bulb (008BYs)
Estimate £10,000 — 15,000



17
Reine Paradis
L'Envol from Jungle
Estimate £12,000 — 18,000



18
Jung Lee
Heart
Estimate £15,000 — 25,000



19
Markus Brunetti
Paris, Cathédrale Notre-Dame f...
Estimate £25,000 — 35,000



20
Jungjin Lee
Wind 04-54
Estimate £25,000 — 35,000

21

This lot is no longer available.



22

Diane Arbus

A widow in her bedroom, N.Y.C.

Estimate £25,000 — 35,000



23

Diane Arbus

Elizabeth Taylor look-alike recli...

Estimate £20,000 — 30,000



24

Diane Arbus

Puerto Rican woman with a bea...

Estimate £8,000 — 12,000



25

Diane Arbus

A woman passing on the street, ...

Estimate £6,000 — 8,000

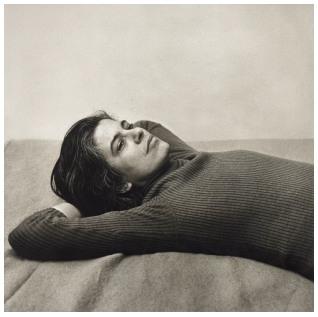


26

Diane Arbus

Woman with eyeliner, N.Y.C.

Estimate £6,000 — 8,000



27

Peter Hujar

Susan Sontag

Estimate £12,000 — 18,000



28

Weegee

Coney Island

Estimate £18,000 — 22,000



29

William Klein

Atom Bomb Sky, New York

Estimate £15,000 — 25,000



30

Robert Adams

Colorado Springs, Colorado

Estimate £12,000 — 18,000



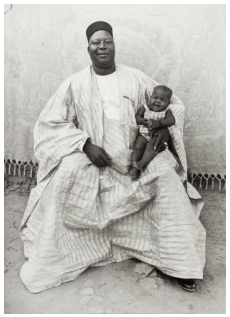
31
William Eggleston
Outskirts of Morton, Mississippi...
Estimate £18,000 — 22,000



32
William Eggleston
Tallahatchie County, Mississippi
Estimate £12,000 — 18,000



33
Joel Sternfeld
McLean, Virginia, December
Estimate £15,000 — 20,000



34
Seydou Keïta
Untitled (Father and daughter, ...
Estimate £18,000 — 22,000



35
Irving Penn
Cuzco Children, Peru
Estimate £15,000 — 25,000



36
Sally Mann
Holding Virginia
Estimate £8,000 — 12,000



37
Philip-Lorca diCorcia
Heads #23
Estimate £6,000 — 8,000



38
Philip-Lorca diCorcia
Michael Jenson, 19 years old, Da...
Estimate £6,000 — 8,000



39
Philip-Lorca diCorcia
Tokyo
Estimate £5,000 — 7,000



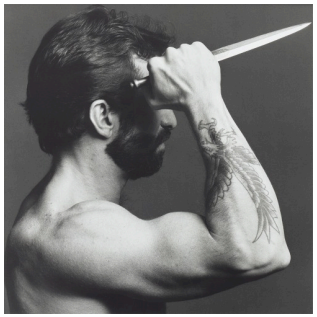
40
Philip-Lorca diCorcia
Heads #24
Estimate £4,000 — 6,000



41
Nan Goldin
At the bar: Toon, Cee, and So, B...
Estimate £5,000 — 7,000



42
Nan Goldin
Joey and Andres in the Hotel As...
Estimate £5,000 — 7,000



43
Robert Mapplethorpe
Frank Diaz
Estimate £5,000 — 7,000



44
Diane Arbus
Mia Villiers-Farrow on a Bed
Estimate £4,000 — 6,000



45
Lee Friedlander
New York City
Estimate £1,500 — 2,500



46
William Klein
Dana Happening, Tokyo
Estimate £7,000 — 9,000



47
Ishiuchi Miyako
Yokosuka Story #5
Estimate £7,000 — 9,000



48
Ishiuchi Miyako
Yokosuka Story #15
Estimate £6,000 — 8,000



49
Robert Mapplethorpe
Thomas
Estimate £12,000 — 18,000



50
André Gelpke
Sylt from Fluchtgedanken
Estimate £7,000 — 9,000



51
Robert Adams
South from the South Jetty, Clat...
Estimate £7,000 — 9,000



52
Irving Penn
Fish Bones on a Plate, New York
Estimate £10,000 — 15,000



53
Irving Penn
Still Life with Shoe
Estimate £8,000 — 12,000



54
Joel Meyerowitz
Camel Coats, New York City
Estimate £7,000 — 9,000



55
Nan Goldin
Self Portrait in Hotel Baur au La...
Estimate £6,000 — 8,000



56
Nan Goldin
Aurèle Caressing Joana's Teeth, ...
Estimate £5,000 — 7,000



57
Nan Goldin
Kathleen at the Bowery Bar, NYC
Estimate £5,000 — 7,000



58
Sally Mann
Last Light
Estimate £8,000 — 12,000



59
Sally Mann
Crossed Braids
Estimate £6,000 — 8,000



60
Tomoko Sawada
School Days
Estimate £10,000 — 15,000



61
Zanele Muholi
Sifikile, Nuoro, Italy from Somny...
Estimate £12,000 — 18,000



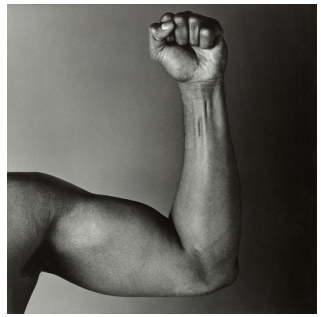
62
Zanele Muholi
Zazi I, ISGM, Boston
Estimate £10,000 — 15,000



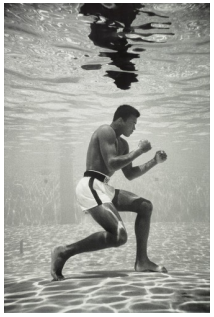
63
Zanele Muholi
Bukhosi I, Parktown from Somn...
Estimate £7,000 — 9,000



64
Chris Smith
Ali and The Beatles
Estimate £15,000 — 20,000



65
John Stewart
Ali Fist, Chicago
Estimate £12,000 — 18,000



66
Flip Schulke
Ali Underwater
Estimate £9,000 — 12,000



67
Annie Leibovitz
Queen Elizabeth II, Buckingham...
Estimate £12,000 — 18,000



68
Steven Klein
Kate in Red
Estimate £8,000 — 12,000

69
This lot is no longer available.



70
Horst P. Horst
Mainbocher Corset, Paris
Estimate £15,000 — 20,000



71
William Klein
Maquillage Backstage, Paris
Estimate £7,000 — 9,000



72
Melvin Sokolsky
Saint Germain, Paris
Estimate £5,000 — 7,000



73
William Klein
Smoke + Veil, Paris (Vogue)
Estimate £4,000 — 6,000



74
Jeanloup Sieff
Sur un Lit
Estimate £4,000 — 6,000



75
Judy Dater
Imogen and Twinka at Yosemite
Estimate £3,000 — 5,000



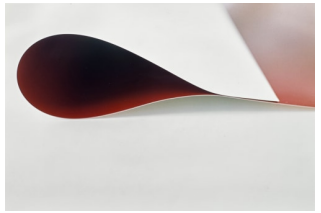
76
Vik Muniz
The Poppy Field at Argenteuil, a...
Estimate £20,000 — 30,000



77
Pieter Hugo
Mallam Mantari Lamal with Ma...
Estimate £20,000 — 30,000



78
John Baldessari
Raised Eyebrows/Furrowed For...
Estimate £15,000 — 25,000



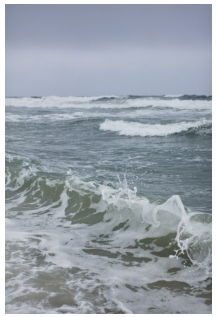
79
Wolfgang Tillmans
paper drop (red)
Estimate £10,000 — 15,000



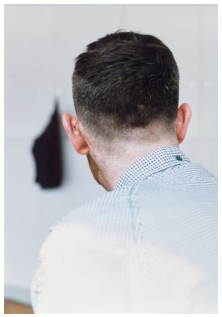
80
Wolfgang Tillmans
still life, Lucca
Estimate £10,000 — 15,000



81
Erwin Olaf
Hope Portraits Portfolio
Estimate £10,000 — 15,000



82
Wolfgang Tillmans
Kleine Welle
Estimate £6,000 — 8,000



83
Wolfgang Tillmans
haircut
Estimate £4,000 — 6,000



84
Wolfgang Tillmans
Weed
Estimate £3,000 — 5,000



85
Alex Prager
Virginia
Estimate £6,000 — 8,000



86
Paul Hodgson
Botanist
Estimate £6,000 — 8,000



87
Annie Leibovitz
Glenda, San Francisco
Estimate £2,000 — 3,000



88
Guido Mocafico
Bothrops Alternatus
Estimate £7,000 — 9,000



89
Ben Cauchi
Untitled
Estimate £2,000 — 3,000



90
Yto Barrada
Iris et Ronces, Tanger
Estimate £2,500 — 3,500



91
Henri Cartier-Bresson
Rue Mouffetard, Paris
Estimate £12,000 — 18,000



92
Henri Cartier-Bresson
Behind the Gare Saint-Lazare, P...
Estimate £8,000 — 12,000



93
Henri Cartier-Bresson
Queen Charlotte's Ball, London
Estimate £8,000 — 12,000



94
Tina Modotti
Untitled (Protest Rally)
Estimate £10,000 — 15,000



95
Brett Weston
Dunes
Estimate £6,000 — 8,000



96
Lisette Model
Newspaperman, Paris
Estimate £5,000 — 7,000



97
Henri Cartier-Bresson
Trafalgar Square on the Day of t...
Estimate £6,000 — 8,000



98
Henri Cartier-Bresson
On the Banks of the Marne
Estimate £4,000 — 6,000



99
Henri Cartier-Bresson
Construction of the Beijing Univ...
Estimate £4,000 — 6,000



100
Elliott Erwitt
Photographs
Estimate £7,000 — 9,000



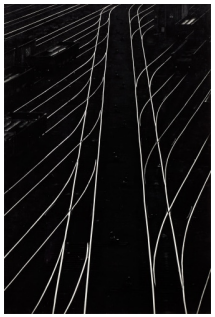
101
Seydou Keïta
Untitled (Two women and a girl ...
Estimate £5,000 — 7,000



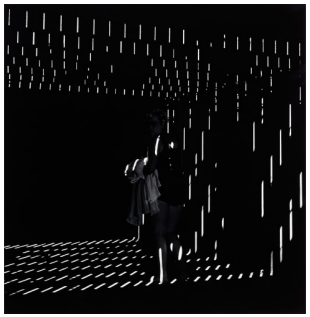
102
Malick Sidibé
Selected Images
Estimate £5,000 — 7,000



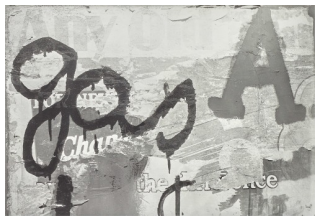
103
Aaron Siskind
Jerome, Arizona 21
Estimate £5,000 — 7,000



104
W. Eugene Smith
Railroad Tracks, Pittsburgh
Estimate £3,000 — 5,000



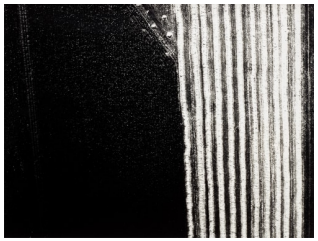
105
Ray K. Metzker
Atlantic City
Estimate £3,000 — 5,000



106
Walker Evans
Roadside Gas Sign
Estimate £2,000 — 3,000



107
Margaret Bourke-White
Aerial View Of Single Family Ho...
Estimate £2,000 — 3,000



108
Mario Giacomelli
Untitled from Presa di coscienza...
Estimate £1,200 — 1,800



109
Garry Winogrand
Untitled from Women Are Beaut...
Estimate £2,000 — 3,000



110
Garry Winogrand
Untitled from Women Are Beaut...
Estimate £2,000 — 3,000



111
Garry Winogrand
San Marcos, Texas
Estimate £3,000 — 5,000



112
Marc Riboud
Selected Images
Estimate £3,000 — 5,000



113
Louis Stettner
Brooklyn Promenade
Estimate £3,000 — 5,000



114
Terry O'Neill
The Rolling Stones
Estimate £3,000 — 5,000



115
Nick Brandt
Lion Before Storm I, Masaai Mara
Estimate £20,000 — 30,000



116
Nick Brandt
Cheetah and Cubs Lying on Roc...
Estimate £20,000 — 30,000



117
Nick Brandt
Lionesses Readying to Hunt, Ma...
Estimate £10,000 — 15,000



118
Peter Beard
Giraffes in Mirage on the Taru D...
Estimate £8,000 — 12,000



119
Peter Beard
Agnes of El Molo Bay, Loyangal...
Estimate £4,000 — 6,000



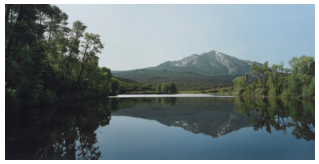
120
Peter Beard
Ode to the Peace Corpse, Alia B...
Estimate £3,000 — 5,000



121
Peter Beard
Lion Kill, Ol Loitokitok, Tanganyi...
Estimate £3,000 — 5,000



122
Nick Brandt
Baboons in Profile, Amboseli
Estimate £4,000 — 6,000



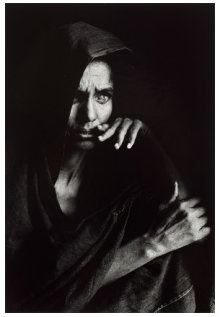
123
Clifford Ross
Mountain III
Estimate £7,000 — 9,000



124
Sebastião Salgado
Coal Mining, Dhanbad, India
Estimate £4,000 — 6,000



125
Sebastião Salgado
Mali
Estimate £4,000 — 6,000



126
Sebastião Salgado
Blind Woman, Mali
Estimate £4,000 — 6,000



127
Sebastião Salgado
Tigray, Ethiopia
Estimate £4,000 — 6,000



128
Stuart Franklin
Tiananmen Square, Beijing
Estimate £4,000 — 6,000



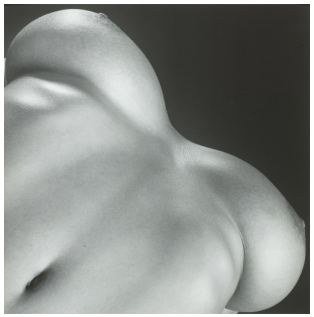
129
Robert Capa
D-Day Landing, Omaha Beach, ...
Estimate £1,000 — 2,000



130
Helmut Newton
Sie Kommen, Naked, Paris
Estimate £40,000 — 60,000



131
Mert & Marcus
Missy Running
Estimate £30,000 — 50,000



132
Robert Mapplethorpe
Lisa Marie / Breasts
Estimate £20,000 — 30,000



133
Robert Mapplethorpe
Lisa Lyon
Estimate £10,000 — 15,000



134
Robert Mapplethorpe
Lisa Lyon
Estimate £10,000 — 15,000



135
Robert Mapplethorpe
Flower
Estimate £10,000 — 15,000



136
Robert Mapplethorpe
Irises
Estimate £15,000 — 25,000



137
Irving Penn
Dior Fur Scarf (Jean Patchett), ...
Estimate £30,000 — 50,000



138
Richard Avedon
Dovima with Elephants, Evening...
Estimate £100,000 — 150,000



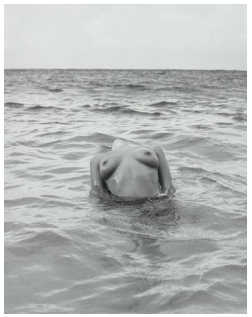
139
Mario Testino
Kate Moss, Los Angeles, Harper...
Estimate £20,000 — 30,000



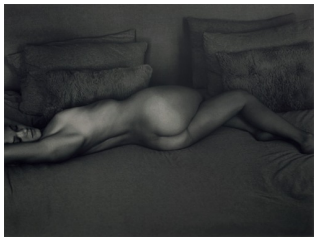
140
Sante D'Orazio
Cindy Crawford, The Argyle Hot...
Estimate £12,000 — 18,000



141
Ellen von Unwerth
Claudia Schiffer for Guess, Moro...
Estimate £10,000 — 15,000



142
Herb Ritts
Floating Torso, St. Barthelemy
Estimate £10,000 — 15,000



143
Mario Sorrenti
Léa Seydoux
Estimate £10,000 — 15,000



144
Herb Ritts
Cindy Crawford - Blonde, Malibu
Estimate £8,000 — 12,000



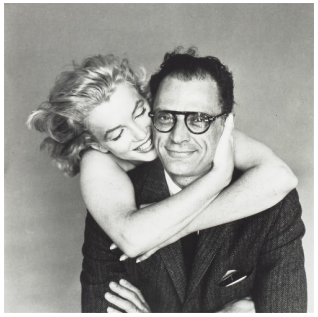
145
Michael Halsband
Andy Warhol + Jean-Michel Bas...
Estimate £20,000 — 30,000



146
Irving Penn
Steinberg in Nose Mask, New Yo...
Estimate £10,000 — 15,000



147
Richard Avedon
Henry Moore, Sculptor, Much H...
Estimate £8,000 — 12,000



148
Richard Avedon
Marilyn Monroe and Arthur Mill...
Estimate £10,000 — 15,000



149
David Bailey
Catherine Deneuve, Flamingo
Estimate £10,000 — 15,000



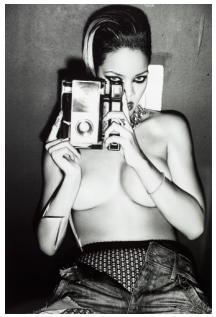
150
Terry O'Neill
Faye Dunaway, Hollywood
Estimate £10,000 — 15,000



151
Robert Mapplethorpe
Deborah Harry
Estimate £10,000 — 15,000



152
Brian Duffy
David Bowie
Estimate £7,000 — 9,000



153
Ellen von Unwerth
Your Turn, Rihanna
Estimate £6,000 — 8,000



154
Terry O'Neill
Brigitte Bardot, Spain
Estimate £6,000 — 8,000



155
Terry O'Neill
Raquel Welch on the Cross
Estimate £6,000 — 8,000



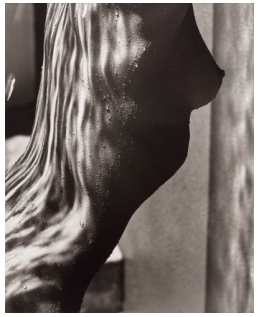
156
Jerry Schatzberg
Faye Dunaway
Estimate £10,000 — 15,000



157
Helmut Newton
Diving Tower, Old Beach Hotel, ...
Estimate £7,000 — 9,000



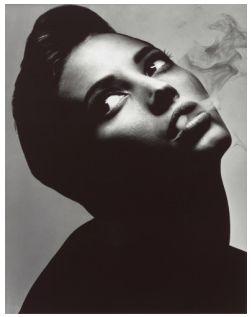
158
Helmut Newton
Cyberwoman 1-7
Estimate £7,000 — 9,000



159
Herb Ritts
Female Torso Detail, Hollywood
Estimate £6,000 — 8,000



160
Patrick Demarchelier
Cindy, New York
Estimate £7,000 — 9,000



161
Albert Watson
Christy Turlington, New York City
Estimate £4,000 — 6,000



162
Dennis Stock
Audrey Hepburn during the filmi...
Estimate £4,000 — 6,000



163
David Bailey
John and Paul
Estimate £6,000 — 8,000



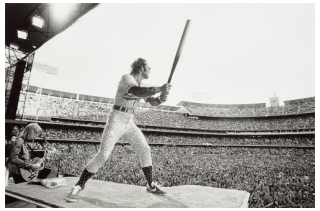
164
David Bailey
John and Paul
Estimate £6,000 — 8,000



165
David Bailey
The Kray Brothers
Estimate £4,000 — 6,000



166
William Claxton
Chet Baker (at the piano), Holly...
Estimate £4,000 — 6,000



167
Terry O'Neill
Elton John Performing at Dodge...
Estimate £4,000 — 6,000



168
Terry O'Neill
Elton John Performing at Dodge...
Estimate £4,000 — 6,000



1

Ruud van Empel

Identity #1

2014
Archival pigment print, mounted.
82.5 x 58.5 cm (32 1/2 x 23 in.)
Signed, titled, dated and numbered 2/10 in ink on an artist label affixed to the reverse of the mount.

Estimate
£10,000 — 15,000 ♠

Go to Lot

1

Ruud van Empel

Provenance
Beetles+Huxley, London, 2015



2

Gregory Crewdson

Untitled

1998
Archival pigment print, printed 2023, mounted.
Image: 120.5 x 151 cm (47 1/2 x 59 1/2 in.)
Frame: 136 x 166 cm (53 1/2 x 65 3/8 in.)
Signed in ink, printed title, date and number AP1 on an artist label affixed to the reverse of the frame. One from an edition of 10 + 3 APs.

Estimate
£20,000 — 30,000 ‡

Go to Lot

2

Gregory Crewdson

Provenance
Luhring Augustine, New York

Literature
G. Crewdson, *Dream of Life*, U. De Salamanca, 2000, p. 15, 111
R. Moody, *Twilight: Photographs by Gregory Crewdson*, New York: Abrams, 2002, pl. 5
S. Berg, *Gregory Crewdson: 1985-2005*, Ostfildern: Hatje Cantz, 2005, pl. 41



3

Gregory Crewdson

Untitled

2001
Chromogenic print, mounted.
Image: 120.5 x 151 cm (47 1/2 x 59 1/2 in.)
Frame: 136 x 166 cm (53 1/2 x 65 3/8 in.)
Signed in ink, printed title, date and number AP 1/3 on a gallery label affixed to the reverse of the mount. One from an edition of 10 + 3 APs.

Estimate
£12,000 — 18,000 ‡

Go to Lot

3

Gregory Crewdson

Provenance
Luhring Augustine, New York

Literature
R. Moody, *Twilight: Photographs by Gregory Crewdson*, New York: Abrams, 2002, pl. 10
S. Berg, *Gregory Crewdson: 1985-2005*, Ostfildern: Hatje Cantz, 2005, pl. 44



4

Sally Mann

Untitled from Antietam

2000
Gelatin silver print.
96.5 x 122.6 cm (37 7/8 x 48 1/4 in.)
Printed title, date and number 3/5 on a gallery label affixed to the reverse of the frame.

Estimate
£10,000 — 15,000

Go to Lot

4

Sally Mann

Provenance
Edwynn Houk Gallery, New York
Phillips, London, 16 May 2009, lot 24



5

Hiroshi Sugimoto

Gulf of Bothnia, Hornslandet

1996
Gelatin silver print, mounted.
42 x 54 cm (16 1/2 x 21 1/4 in.)
Signed in pencil on the mount; blindstamp title, date and number '20/25, 438' in the margin.

Estimate
£18,000 — 22,000

Go to Lot

5

Hiroshi Sugimoto

Provenance
Sonnabend Gallery, New York
Christie's, New York, 17-18 October 2006, lot 51



6

Ori Gersht

Virtual E01 from On Reflection

2014
Chromogenic print, mounted.
Image: 200 x 180 cm (78 3/4 x 70 7/8 in.)
Frame: 203 x 184 cm (79 7/8 x 72 1/2 in.)
Signed in ink, printed title, date and number 1/6 on a Certificate of Authenticity accompanying the work.

Estimate
£20,000 — 30,000 ♠

Go to Lot

6

Ori Gersht

"My work with photography is very much about resisting the passage of time; it's an attempt to hold on to something that is slipping away." —Ori Gersht

---

Provenance
Directly from the artist
CRG Gallery, New York, 2014



PROPERTY FROM A PRIVATE COLLECTION, LONDON

7

Helmut Newton

Rue Aubriot, Paris

1975
Gelatin silver print on ferrotyped paper.
Image: 29.6 x 20.5 cm (11 5/8 x 8 1/8 in.)
Sheet: 36.9 x 27 cm (14 1/2 x 10 5/8 in.)
Signed, inscribed 'For Pattie – memories of Rue Aubriot –' in ink in the margin; annotated 'Photographed in front of 4, Rue Aubriot Paris, one night during the Collection Aug. 1975 St. Laurent suit, Paulette hat' in ink and 'Paris, France' copyright credit and reproduction limitation stamps on the verso.

Estimate
£20,000 — 30,000

Go to Lot

7

Helmut Newton

"I started doing a lot of fashion pictures at night in Paris. . . Night gives a very mysterious quality to a woman in the street. I love that." —Helmut Newton

When shooting for the September 1975 *Vogue Paris* article 'Haute Couture, 1975-1976', Helmut Newton (1920-2004) also captured the iteration of *Rue Aubriot* offered here for his personal portfolio. In this street scene, we are confronted by two quintessential Newton subjects: a striking woman, subverting gender stereotypes in a sophisticated Yves Saint Laurent tuxedo, and a powerful nude woman, wearing polished heels and a stylish Paulette hat. They command the Parisian street at night with an alluring and fantastical sensuality while projecting a calmly dominant and elegant air. Newton's distinct style of eroticism is emphasised in the present lot by the high-gloss finish of the ferrotyped paper, which was his preferred way of presenting his photographs at the early stage of his career. In the wake of 1930s photo-journalistic printing techniques, his use of the ferrotyping process pinpoints the real-time theatrics of photographing on the streets of Paris, intensifying deep blacks to create raw contrasts akin to the practices of paparazzi.

Here, Rue Aubriot of Paris's Marais district, known as a beacon for prostitution at this time, is reclaimed as a space for female power and dominance. 'A woman does not spend her life sitting or standing in front of a seamless white paper background,' Newton once claimed. 'I prefer to take my camera out into the street, into public and private places.' With his former home at 4 Rue Aubriot acting as the backdrop, this image can be read as representative of his life in Paris. Another reference to his personal life is the dedication to his close friend Patricia 'Pattie' Faure, a photographer turned art dealer, citing memories of their crossed paths in Paris.

Provenance

Directly from the artist to Patricia Faure (1928-2008), American photographer turned art dealer
Los Angeles Modern Auctions, *Modern Art & Design*, 11 October 2015, lot 40

Literature

H. Newton, *White Women*, New York: Stonehill, 1976, p. 23
N. Hall-Duncan, *The History of Fashion Photography*, New York: Abrams, 1979, p. 207
Helmut Newton: Work, Cologne: Taschen, 2001, p. 95



8

Helmut Newton

Big Nude: Yuko, Camilla, Raquel, Una and Verina

1993
Complete set of five gelatin silver prints, printed 1994.
Each image: 46.5 x 37.3 cm (18 1/4 x 14 5/8 in.)
Each sheet: 49.6 x 40.3 cm (19 1/2 x 15 7/8 in.)
Each signed, titled, dated, numbered 5/15, annotated 'Nice' in pencil, 'Monte-Carlo' copyright credit, reproduction limitation and 'Galerie Sho Multiples, Tokyo' publisher's stamps on the verso. Each print is one from a sold-out edition of 15.

Estimate
£40,000 — 60,000 ‡

Go to Lot

Video: https://vimeo.com/822124353?share=copy

"It's without any artifice. It's just a woman standing there; she wears high heeled shoes, nothing else. It's almost like a passport photograph, but in the nude."
—Helmut Newton

This complete set of five *Big Nude*s – *Yuko, Camilla, Raquel, Una* and *Verina* – was published in 1994 by Galerie Sho and first exhibited at the Tokyo gallery from 3 May to 30 June in the same year. The selected images are part of the fourth and final series of *Big Nudes* Newton produced in 1993. Featuring women of different ethnicities and body types, these *Big Nudes* are some of his most inclusive works, encompassing a global outlook on women. What they have in common with his previous *Big Nude* series is that these women are fully confident and in control; they are unapologetic for all that they present before the camera.

In comparing the five images with their *Big Nude* counterparts with roman numerals, we have come upon the following findings. While *Verina* is the same image as *Big Nude XI*, *Camilla*, *Raquel* and *Una* are variants of *Big Nude XII*, *XV* and *XIV*, respectively. In terms of *Yuko*, she appears to only exist as part of the Galerie Sho set. This is only the second time a complete set is offered at auction, the last time being in 2014.

Provenance
Galerie Sho, Tokyo, 1994

Literature
Helmut Newton: Mes derniers nus, Paris: Galerie Vallois, 1994, pl. 7 (*Verina*)
Helmut Newton: Work, Cologne: Taschen, 2001, p. 175 (*Una*, variant)



PROPERTY FROM A PRIVATE FRENCH COLLECTION

9

Peter Lindbergh

Kate Moss, Harper's Bazaar USA, Long Island, New York

1994
Gelatin silver print, mounted.
Image: 148.5 x 118 cm (58 1/2 x 46 1/2 in.)
Frame: 184 x 153.5 cm (72 1/2 x 60 3/8 in.)
Signed in ink, printed title, date and number 1/3 on a Certificate of Authenticity affixed to the reverse of the frame.

This work is number 1 from the sold-out edition of 3 with one artist's proof held in the Peter Lindbergh Foundation.

Estimate
£70,000 — 90,000 ‡♠

Go to Lot

"What is strong about Peter's work is the humanity inherent in his photographs. What you notice is not just the models and the clothes, but the strength of the people themselves." —Rei Kawakubo, Comme des Garçons

Peter Lindbergh (1944-2019) is celebrated for his seemingly effortlessness and simplified aesthetic that radically changed the way in which fashion was presented on the printed page. In the supermodel boom of the 1980s and 90s, Lindbergh eschewed the heavy styling and excessive visual opulence that typified the era. Instead, his subjects were consistently depicted with minimal makeup and modest hairstyles, conveying looseness, confidence and a joyful naturalness. The artist's humanist approach to fashion photography results in emotive portraits rendered in his preferred language of black and white: 'Although humans see reality in colour, for me, black and white has always been connected to the image's deeper truth, to its most hidden meaning.'

Showcased as the lead image in the special feature 'A Star Is Born' in the December 1994 issue of *Harper's Bazaar*, Lindbergh's Moss as seen here is candid and relaxed with a strap of her pinafore dress loosely hanging off her arm. This enduring portrait perfectly encapsulates the accompanying description of Moss at this point in her career:

On these pages is a modern fairy tale retold for Christmas. It's about hard work, big breaks, transformation scenes, a love interest – and how the girl next door became a world-class cover girl. Welcome Kate Moss, starring in a fictionalized version of the story of her own life...

Why Kate? Because something in her face beams directly into the collective unconscious. You think you must know her from somewhere. You can imagine talking to her. She's gorgeous, but shrugs it off. She doesn't get done up...

The way she looks in a picture merges invisibly with the way she lives her life. She's the real, the true, the unbelievable, believable Kate.



Harper's Bazaar, December 1994, pp. 140-141.

The similitude between this arresting portrait of Moss and Paul Strand's *Young Boy, Gondeville, Charente, France*, taken in 1951, was unintentional yet noticed immediately by Lindbergh: 'At first, behind her, there was a wallpaper with flowers, and I had it removed, I didn't like it. And I thought, "Oh, my God, that reminds me of someone, but who does it remind me of?" The young man immortalised by Paul Strand in Gondeville, Charente, in 1951.' This connection is not surprising given Lindbergh's admiration for mid-century photojournalism and social documentary photography. Moreover, it heightens Lindbergh's masterful ability to further convey the authenticity of his subject as visible in the larger-than-life scale of the present lot.

9

Peter Lindbergh



Paul Strand, *Young Boy, Gondeville, Charente, France,* 1951.

Provenance
A. Galerie, Paris, circa 2012

Literature
'A Star is Born', *Harper's Bazaar*, December 1994, p. 140
Peter Lindbergh: Images of Women, Munich: Schirmer/Mosel, 1997, p. 13
The Model as Muse: Embodying Fashion, New Haven: Yale U., 2009, back cover & p. 190



ULTIMATE

10

Zanele Muholi

Sindile II, Room 206 Fjord Hotel, Berlin from Somnyama Ngonyama

2017
Gelatin silver print, mounted.
Image/Sheet: 67 x 100 cm (26 3/8 x 39 3/8 in.)
Frame: 69 x 102 cm (27 1/8 x 40 1/8 in.)
Signed in ink, printed title, date and number 2/8 on a Certificate of Authenticity accompanying the work.

This work is number 2 from the sold-out edition of 8 + 2 APs. This image exists only in this size and edition.

Estimate
£18,000 — 22,000 ‡

Go to Lot

10

Zanele Muholi

"We get caught up in other people's worlds, and you never ask yourself how you became." —Zanele Muholi

In their ongoing series *Somnyama Ngonyama*, translated from Zulu as 'Hail, the Dark Lioness', South African visual activist Zanele Muholi (b.1972) becomes their own subject by transforming into a variety of characters that reference the politics of identity and the compounded suppression experienced as a result of racism and homophobia. By exaggerating the darkness of their skin tone, Muholi presents an alternative visual history that celebrates the beauty of black skin within the lexicon of classical painting and fashion photography.

In *Sindile II*, the artist poses lying on the bed of room 206 in Berlin's Fjord Hotel – Muholi looks up at the ceiling with their arm and leg crossed over their naked body and hair cascading down along the edge of the bed. Unlike other images from the series, wherein their pose, gaze and choice of prop explicitly denote strength and composure, this work suggests vulnerability and quiet introspection. Nevertheless, in confronting the politics of race, gender and sexuality within a domestic space by turning the camera on themselves, they retain their power and authority. Muholi is a 2016 recipient of a Chevalier from l'Ordre des Arts et des Lettres and an Infinity Award from ICP, and their work resides in prominent institutions such as New York's Guggenheim Museum and MoMA, Boston's Museum of Fine Arts and London's Tate Modern, which held their first major UK survey in 2020-2021.

Provenance
Stevenson, Cape Town

Literature
Zanele Muholi: Somnyama Ngonyama, Hail the Dark Lioness, New York: Aperture, 2018, pp. 100-101, 200



ULTIMATE

11

Tania Franco Klein

Toaster, (Self-portrait) from Our Life in the Shadows

2016
Archival pigment print, mounted.
Image/Sheet: 106 x 160 cm (41 3/4 x 62 7/8 in.)
Frame: 110 x 164 cm (43 1/4 x 64 5/8 in.)
Signed in pencil, printed title, date and number AP1 on a Certificate of Authenticity accompanying the work.

This work is AP1 from the sold-out edition of 5 + 2 APs.

Estimate
£15,000 — 25,000 ‡

Go to Lot

11

Tania Franco Klein

"My characters are anonymous, almost melting into places, vanishing, constantly looking for any possibility of escape. They find themselves alone, desperate and exhausted. They are constantly teetering on the line between trying and feeling defeated." —Tania Franco Klein

Mexican artist Tania Franco Klein's (b.1990) enticingly enigmatic series *Our Life in the Shadows* explores the psychological consequences on humans pursuing the so-called 'American Dream'. Employing retro styling and cinematic framing to stage herself as anonymous characters in undefined locations and time, the artist creates a series of self-portraits set against domestic backdrops. Here, Franco Klein's fatigued character rests her head on what appears to be a kitchen counter with her face, distorted and dramatically draped in light and shadow, appearing in the reflection of a toaster. According to the artist, her character has been worn down by media overstimulation and the societal pressure to consistently overperform.

The current lot demonstrates the artist's fascination with colour – contrasting the bright wooden countertop with the ochre-coloured curtain beside it – to drive the viewer's experience. 'The colour, the lighting and the feeling of loneliness create a nostalgic mood,' she notes. 'I always concentrate on the emotional part of the image.' With her sleek yet offbeat style, Franco Klein constructs ambiguous tableaux that provide no fixed or clear meaning, as seen in the present work, transporting us to another dimension. What is clear is that emotion always lies at the core of her work. 'Emotion is universal,' she states, 'and everyone understands emotions. It doesn't matter where you're from. You know how it feels to be anxious, you know how it feels to feel lonely.' Living between Mexico City, California and London, Franco Klein has received numerous awards, including the Photo London Artproof Schliemann Award in 2018 and the LensCulture Visual Storytelling Award in 2019.

Exhibited

Vitamina A, Centro de la Imagen, Mexico City, 24 March - 28 April 2017, another
Felix Schoeller Photo Award, Museum of Cultural History Osnabrück, 15 October 2017 - 25 February 2018, another
Our Life In The Shadows, Thessaloniki PhotoBiennale, Thessaloniki Museum of Photography, 21 September - 21 October 2018, another

Literature

T. Franco Klein, *Positive Disintegration*, Paris: Bessard, 2019, n.p.



ULTIMATE

12

JeeYoung Lee

Resurrection from Stage of Mind

2011
Archival pigment print, mounted.
Image/Sheet: 96 x 120 cm (37 3/4 x 47 1/4 in.)
Frame: 100 x 124 cm (39 3/8 x 48 7/8 in.)
Signed in ink, printed title, date and number AP2 on a Certificate of Authenticity affixed to the reverse of the frame.

This work is AP2 from the sold-out edition of 5 + 2 APs.
This image exists only in this size and edition.

Estimate
£10,000 — 15,000 ‡

Go to Lot

"The figure within a lotus blooming implies a stronger self who was just born again and is facing a new world." —JeeYoung Lee

For her ongoing *Stage of Mind* series, Korean artist JeeYoung Lee (b.1983) seamlessly blends the real with artifice, transporting us to her inner landscape. To create the fantastical vision of *Resurrection*, offered here, Lee painted her handmade paper lotus props and flooded her studio with fog and dry ice before staging herself as the protagonist and then photographing the final composition. Inspired by the Korean folktale of Shim Cheong – about a young woman who drowns herself in the sea and comes back to life inside a blooming lotus – Lee explores the meaning of death and resurrection while depicting herself here as a symbol of purity, strength and resilience, surrounded by a sacred lotus forest. Her creative process ends with the destruction of her meticulously handcrafted installation. 'The process of destroying the stage,' explains Lee, 'allows me to transcend the complicated emotions that led me to create it in the first place.' The Seoul-based artist has exhibited her *Stage of Mind* series internationally, including at the Tokyo Photographic Art Museum, the Singapore Art Museum and the Museum of Photographic Arts, San Diego. Another print of this image is held at the Incheon Foundation for Arts & Culture in South Korea.



JeeYoung Lee working on her handcrafted installation for *Resurrection*, 2011.

Exhibited
Imaginarium 2015: A Voyage of Big Ideas, Singapore Art Museum, 14 March - 19 July 2015, another



ULTIMATE

13

Rala Choi

A woman lying on the sofa

2018
Archival pigment print, mounted.
Image/Sheet: 113 x 170 cm (44 1/2 x 66 7/8 in.)
Frame: 118 x 175 cm (46 1/2 x 68 7/8 in.)
Signed in charcoal, printed title, date and number 1/1 on a Certificate of Authenticity accompanying the work.

This work is number 1 from the edition of 1 and is unique in this size.

Estimate
£10,000 — 15,000

Go to Lot

13

Rala Choi

"My photography is a mirror of my inner self." —Rala Choi

For Korean artist Rala Choi (b.1987), the image-making process begins with exploring his innermost thoughts and feelings. Portraying universal human emotions, Choi brings to life scenes he has previously sketched. Here, we see the juxtaposition of a seemingly forlorn figure of a woman lying down with one arm covering her eyes against the dazzling gold of her dress and the bold red of her lipstick and the fabric draped across the sofa. 'I want my photography to embody contradictory emotions,' explains the artist, 'such as loneliness and warmth.' He continues, 'The act of lying down is typically associated with comfort or relief; however, I saw my own emptiness and depression through looking at her lying down.' Shot using film, this striking image encapsulates the self-taught photographer's painterly aesthetic and skilful use of colours to achieve maximum expressiveness. Based in Seoul, Rala Choi has exhibited internationally and was awarded the Photography Grand Prix at the 37th International Festival of Fashion, Photography and Accessories, Hyères in 2022.

Literature

'Rala Choi: "Now is the time to ask photographers about what photography is"', *Wallpaper**, 25 January 2023



ULTIMATE

14

Byung-Hun Min

MG247

2010
Gelatin silver print, mounted.
Image/Sheet: 125 x 103 cm (49 1/4 x 40 1/2 in.)
Frame: 130 x 108 cm (51 1/8 x 42 1/2 in.)
Signed, dated and annotated 'A.P.' in ink on the recto.

This work is AP1 from the sold-out edition of 3 + 1 AP. National Museum of Modern and Contemporary Art, Korea holds a smaller-sized print of this image.

Estimate
£12,000 — 18,000 ‡

Go to Lot

14

Byung-Hun Min

"I focused on expressing the depths of human emotion and inner psyche through my work." —Byung-Hun Min

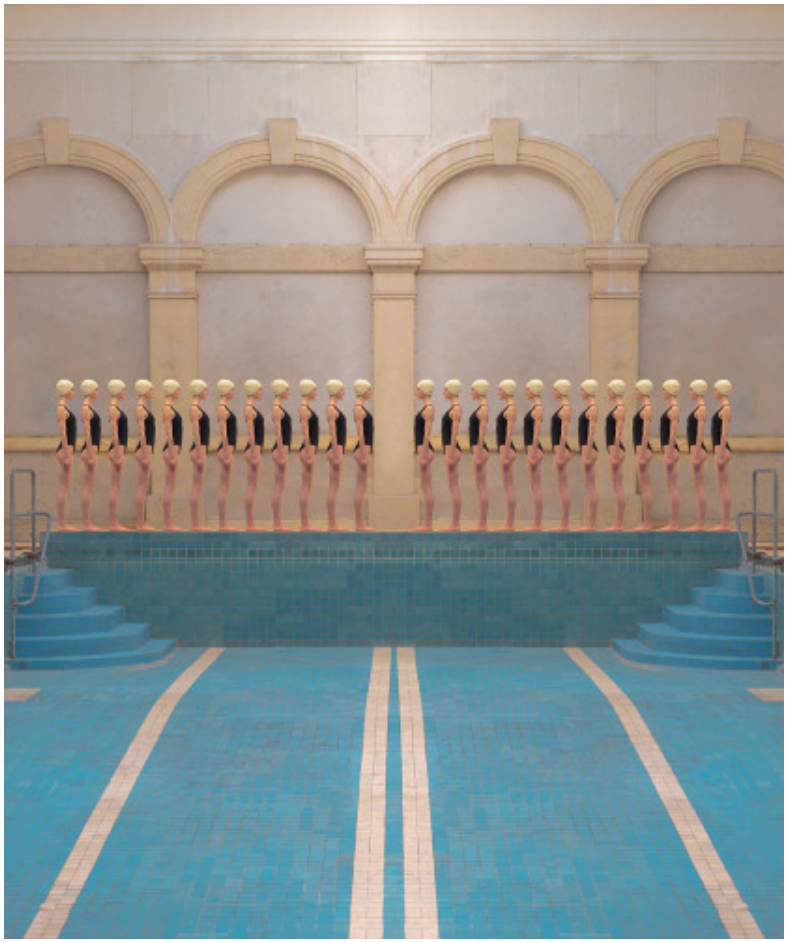
As one of South Korea's most established image-makers, Byung-Hun Min (b.1955) is renowned for his highly emotive photographs that highlight the transience of our world. *MG247*, 2010, offered here, is part of his 2007-13 series on nudes for which the artist chose ordinary people to pose for him, wanting to capture 'the informal, genuine, and natural feel' of his subjects. Here, a minimalist image is achieved by seamlessly setting the sensual lines of the woman's back against an enveloping charcoal-grey background. Like many of the figures in the series, the unidentifiable subject, turned away from the viewer, becomes almost abstracted as she blends into her foggy surroundings, heightened through Min's blunt cropping of the image. So that each work may appear shrouded in a delicate veil of mist, the most laborious stage of his image-making process occurs in the darkroom where he works exclusively in analogue to produce the velvety finish of his distinctive monochromic images. Min's works have been widely exhibited and reside in a number of institutions, including the National Museum of Modern and Contemporary Art, Korea, the Santa Barbara Museum of Modern Art and the Los Angeles County Museum of Art.

Exhibited

Byung-Hun Min: Nude, The Museum of Photography (Museum Hanmi), Seoul, 31 August - 15 September 2013, another
12 Photographers, The National Museum of Modern and Contemporary Art, Korea, 21 December 2012 - 25 August 2013, another
Byung-Hun Min: Black and White Photography, Mimesis Art Museum, Seoul, 6 September - 14 December 2014, another

Literature

Byun-Hun Min's Book of Nudes, Paju: Munhakdongne, n.p.



ULTIMATE

15

Maria Svarbova

Grössling City Bath

2020
Archival pigment print, mounted.
Image/Sheet: 140 x 115 cm (55 1/8 x 45 1/4 in.)
Frame: 144 x 119 cm (56 3/4 x 46 7/8 in.)
Signed and numbered 10/10 in ink on the recto;
signed, titled, dated and numbered 10/10 in ink on a
Certificate of Authenticity accompanying the work.

This work is number 10 from the sold-out edition of 10 (no AP). This image is sold out in all sizes and editions.

Estimate
£12,000 — 18,000 ‡

Go to Lot

"My photos are minimalistic but also futuristic." —Maria Svarbova

In 2020, Slovakian artist Maria Svarbova (b.1988) was invited by the Metropolitan Institute of Bratislava to photograph the city's historic Grössling City Bath, creating a series of enticing images that revitalise a space which has been closed to the public since 1994. The classical nature of this location, originally built in 1885, marks a stylistic departure from her previous aquatic-themed works, which are set against more modern backdrops. 'I personally look for more modern architecture for my projects, mainly functionalism and brutalism,' the artist notes. 'Taking pictures in the Grössling bath was definitely a challenge for me, but after the tour I saw that the bath has great potential.'

In this perfectly symmetrical composition, the costumed figure is duplicated at regular intervals under the imposing arches of the Grössling City Bath. Intensified by the blue tiled-floor of the empty pool, this work exemplifies her socialist-era aesthetic. The artist has received much critical acclaim, including the Hasselblad Master award in 2018, and has been listed as one of Forbes's *30 Under 30* in 2017. Svarbova has exhibited internationally and her photographs of the Grössling City Bath are currently featured in her solo exhibition *Remote Control* at the Danubiana Meulensteen Art Museum in Bratislava, Slovakia.



Maria Svarbova on set, Grössling City Bath, Bratislava.

Exhibited
Maria Svarbova: Futuro Retro, Seoul Arts Center, 6 December 2022 - 26 February 2023, another *Remote Control*, Danubiana Meulensteen Art Museum, Bratislava, 25 March - 4 June 2023, another

Literature
M. Svarbova, *Svarbova: Swimming Pools*, Malmo: New Heroes & Pioneers, 2021, p. 213



ULTIMATE

16

Amanda Means

Light Bulb (008BYs)

2007
Unique colour Polaroid print, mounted.
Sheet: 82.9 x 55.6 cm (32 5/8 x 21 7/8 in.)
Frame: 99.6 x 78.7 cm (39 1/4 x 30 7/8 in.)
Signed, titled 'Light Bulb No. 20', dated and numbered 1/1 in ink on an artist label affixed to the reverse of the mount.

This work is unique.

Estimate
£10,000 — 15,000 ‡

Go to Lot

"I felt a visceral connection to the glowing light and sublime, intense colour emanating from these spontaneous images." —Amanda Means

Amanda Means (American, b.1945) has focused on light throughout her oeuvre, beginning in the 1960s, experimenting with camera-less techniques and negative exposures. In her ongoing colour *Light Bulb* series, these modest household items are 'transformed from their mass-produced origins to photographic objects of limitless potential and lavish beauty.' Created using a rare 20x24 Polaroid camera – one of only five built by Polaroid in the late 1970s – the work offered here is a mesmerising, full-frame portrait of a light bulb with its filament glowing a warm yellow against a rich, cerulean background. 'I loved making exposures with the mammoth camera,' explains Means, 'peeling back the negative of each large print to instantly reveal these sensual, energy-filled, glimmering globes.' The New York-based artist has exhibited internationally and her work resides in numerous public institutions, including the Whitney Museum of American Art, SFMOMA and the Museum of Fine Arts, Boston. Means was awarded a Guggenheim Fellowship in 2017 for her ongoing contributions to the medium of photography.



Amanda Means positioning the light bulb between a cold light source and the 20x24 Polaroid camera. Courtesy of the artist.

Provenance
JHB Gallery, New York, 2016



ULTIMATE

17

Reine Paradis

L'Envol from Jungle

2016
Archival pigment print, mounted.
Image: 100 x 150 cm (39 3/8 x 59 in.)
Frame: 102.5 x 153 cm (40 3/8 x 60 1/4 in.)
Signed in ink, printed title, date and number AP2 on a Certificate of Authenticity affixed to the reverse of the frame.

This work is AP2 from the sold-out edition of 3 + 2 APs.

Estimate
£12,000 — 18,000 ‡

Go to Lot

"Each scene is an adventure and a story in and of itself." —Reine Paradis

For her first series *Jungle*, Reine Paradis (French, b.1989) begins with preparatory maquettes that she faithfully follows as blueprints for each shoot, constructing mysterious scenarios inhabited by the intrepid characters she herself portrays. This performative aspect is key to her image-making process: 'It is a necessity for me to "live" the scene in order to transmit the original vision completely.' In *L'Envol*, which translates as 'The Takeoff', we see a lone figure poised at the edge of a water tank, her cape fluttering behind and origami bird hovering overhead. Applying hyperreal colours and fictional touches to real locations, in this case, a water tank in Los Angeles, Paradis playfully explores the boundaries between reality and fiction. She self-published her first monograph *Jungle* in 2017 and her 2019 feature documentary *Queen of Paradis* – on the making of her latest series *Midnight* – won 'Best Feature' at the LA Indie Film Festival in the same year.

Video: https://youtu.be/8EMIyegoLgU

Making-of video for Reine Paradis's *L'Envol*, 2016. Courtesy of the artist.



Reine Paradis, Maquette for *L'Envol*, 2016. Courtesy of the artist.

The World of Paradis began quite small, as it should for something just beginning,

A girl on a platform about to take flight, eyes wide open and surly grinning.

Atop this giant drum is no ordinary place, especially to begin such an odyssey,

Then again, Jungle is no ordinary world, and that is putting it modestly.

Poem for *L'Envol*, written by the artist's husband, filmmaker Carl Lindstrom.

Literature

R. Paradis, *Jungle*, Self-Published, 2017, p. 13



ULTIMATE

18

Jung Lee

Heart

2018
Chromogenic print, Diasec-mounted.
Image/Sheet: 170 x 136 cm (66 7/8 x 53 1/2 in.)
Frame: 174.8 x 140.6 cm (68 7/8 x 55 3/8 in.)
Signed in Chinese characters in ink, printed title, date and number AP 1/2 on an artist label affixed to the reverse of the frame.

This work is AP1 from the sold-out edition of 5 + 2 APs.
This image exists only in this size and edition.

Estimate
£15,000 — 25,000 ‡

Go to Lot

18

Jung Lee

"In the heavy snow, I tried to imagine and express the heart of a traveller who leaves his heart behind." —Jung Lee

Korean artist Jung Lee (b.1972) explores the power of words through her personified, text-based neon installations set in natural landscapes. Her image-making process starts with words or phrases that are common yet thought-provoking; she then imagines an unfamiliar location in which to place them. 'Neon settled on snow-covered ground, or floating on top of the ocean are realistically impossible scenes,' Lee notes, 'but they arouse the audience's stored memories or imagined thoughts.' For the artist, her chosen word or phrase is the protagonist who has travelled to a deserted, unknown place. In the present work, the neon word 'Heart' illuminates the forest edge, bathing the snowy landscape in a soft, pink light. This dreamy yet lonely setting invites the viewer to reflect on the reverberations that 'Heart' evokes. Based in Seoul, Jung Lee has exhibited widely, including at the Seoul Museum of Art, and her work resides in the prestigious Burger Collection, Hong Kong. Notable collaborations include the album cover for Maroon 5's *V* in 2014 and a neon installation for Saint Laurent in 2021.



ULTIMATE

19

Markus Brunetti

Paris, Cathédrale Notre-Dame from FACADES

2006-2015
Archival pigment print, mounted.
Image: 168 x 138 cm (66 1/8 x 54 3/8 in.)
Frame: 183.5 x 153.5 cm (72 1/4 x 60 3/8 in.)
Signed, titled, dated and numbered 2/9 in pencil on an artist label affixed to the reverse of the mount.

This work is number 2 from the sold-out edition of 9 + 2 APs. This image is sold out in all sizes and editions.

PROPERTY FROM A PRIVATE COLLECTION, NORWAY

Estimate
£25,000 — 35,000 ‡♠

Go to Lot

"Sacred buildings represent the culture of the time in which they were built, which is what fascinates me about the façades of European churches." —Markus Brunetti

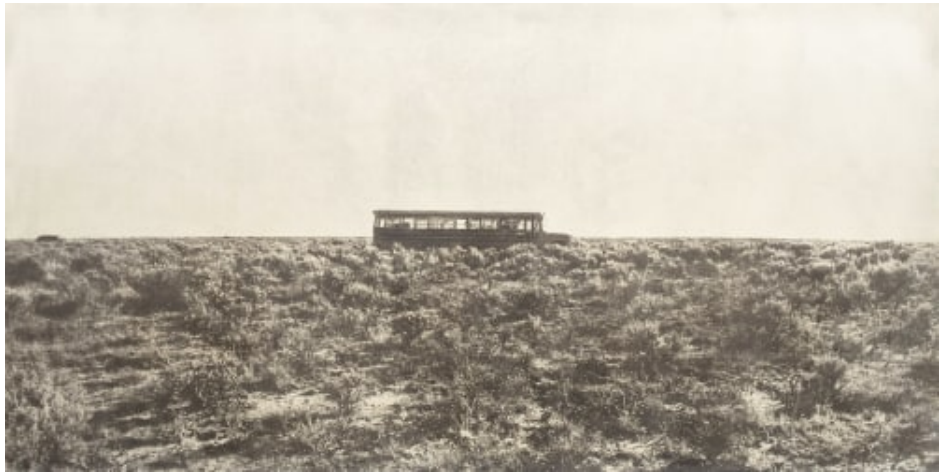
German artist Markus Brunetti (b.1965) pushes boundaries of photographic scale, detail and precision in his approach to documenting architecture. Since 2005, Brunetti has travelled across Europe with his partner, Betty Schöner, living and working in their 'expedition truck' (a mobile computer lab), carefully recording religious landmarks for his series *FACADES*. His meticulous image-making process involves photographing the façade one square metre at a time from a fixed point then over a period of weeks to even years, reconstructing it digitally by stitching up to 2,000 images together and removing all signs of modern life. 'When capturing, I deconstruct the facades to the smallest unit' explains Brunetti, 'and when mounting the large images on our computer screens, we put these small details back into the big picture.' The resulting image is a monumental, intricately detailed view with a flattened perspective like that of an architectural drawing as seen in the present work. His mesmerising depiction of Paris's iconic Cathédrale Notre-Dame, one of the most recognisable buildings in the world, makes this an outstanding example. Given the horrific fire that tore through the Parisian landmark in 2019, Brunetti's immortalisation of it before the fact renders this image even more poignant. The artist's works, including the National Gallery of Canada, Ottawa, the Nelson-Atkins Museum of Art, Kansas City and the Musée des Beaux-Arts du Locle.



Exhibition install of *FACADES* at Musée des Beaux-Arts du Locle, 2016.

Provenance
Directly from the artist, 2015

Exhibited
Markus Brunetti / FACADES: Cathedrals, Churches, Monasteries in Europe, Museum of Applied Arts Cologne, 20 August - 14 December 2014, another
Markus Brunetti, FACADES, Musée des Beaux-Arts du Locle, 19 June - 16 October 2016, another
FACADES: Photographs by Markus Brunetti, Chazen Museum of Art, Madison, 2 September - 31 December 2016, another



ULTIMATE

20

Jungjin Lee

Wind 04-54

2004
Gelatin silver emulsion on Korean mulberry paper.
Sheet: 105 x 210 cm (41 3/8 x 82 5/8 in.)
Frame: 112 x 217 cm (44 1/8 x 85 3/8 in.)
Signed, titled, dated and numbered 3/3 in pencil on the verso.

This work is number 3 from the sold-out edition of 3 + 1 AP. The Metropolitan Museum of Art, New York, the National Museum of Modern and Contemporary Art, Korea and the Goeun Museum of Photography, Busan each holds another print of this image.

Estimate
£25,000 — 35,000 ‡

Go to Lot

Jungjin Lee

"It's more like feeling the image than seeing it. The texture, the black and white and the light and shade are all parts of my body and yours too." —Jungjin Lee

This oversized, panoramic work is an exceptional example of Korean artist Jungjin Lee's (b.1961) unique image-making process of hand coating *hanji* [Korean mulberry paper] with photographic emulsion. Unlike her later works, which are reprinted digitally, the *Wind* series from 2004-7 marks a 15-year culmination of her physically demanding method of creating large, handmade analogue prints, resulting in poetic nuances in texture and tonality. 'I had to spend many days and nights printing a photo on *hanji* and I was not able to control the quality consistently,' explains the artist. 'It was impossible to produce editions of my works with the same original film because the manual printing resulted in slightly different photographs each time.'

Taken in the desert in New Mexico, *Wind 04-54* reveals the wreckage of a school bus in the centre of a vast landscape with one other vehicle in the far-left distance. Rendered in nuanced monochrome, this work epitomises 'a continuity of solitariness' that Lee finds in the places she photographs. Lee has exhibited widely, notably a major retrospective at the National Museum of Modern and Contemporary Art, Korea in 2018 and her work resides in many prominent collections, including The Met and the Whitney Museum of American Art, New York.

Exhibited
Road to the Wind, Goeun Museum of Photography, Busan, 4 October - 29 November 2008, another

Literature
J. Lee, *Wind*, New York: Aperture, 2009, pp. 14-15



PROPERTY FROM AN IMPORTANT COLLECTION, UK

22

Diane Arbus

A widow in her bedroom, N.Y.C.

1963
Gelatin silver print, printed no later than 1971.
22.5 x 22.5 cm (8 7/8 x 8 7/8 in.)
Stamped 'A Diane Arbus Print', signed by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate
£25,000 — 35,000 ‡

Go to Lot

22

Diane Arbus

This lifetime print is part of a curated selection of five exceptional portraits of women by Arbus (lots 22-26) from an Important Collection, UK.

Provenance
Fraenkel Gallery, San Francisco, 2009

Literature
'Pauline Peters on People: Dr Glassbury's Widow', *Sunday Times Magazine*, January 1968, pp. 29-30
Diane Arbus: Magazine Work, New York: Aperture, 1984, p. 90
E. Sussman & S. Phillips, *Diane Arbus: Revelations*, London: Jonathan Cape, 2003, p. 44, 184
Diane Arbus: An Aperture Monograph, New York: Aperture, 2012, n.p.
S. Hermanson Meister, *Arbus, Friedlander, Winogrand: New Documents 1967*, New York: MoMA, 2017, pp. 32, 57, 135, 163



PROPERTY FROM AN IMPORTANT COLLECTION, UK

23

Diane Arbus

Elizabeth Taylor look-alike reclining on a bed, London, England

1969
Gelatin silver print, printed no later than 1971.
28 x 26.5 cm (11 x 10 3/8 in.)
Stamped 'A Diane Arbus Print', signed by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate
£20,000 — 30,000 ‡

Go to Lot

"For me the subject of the picture is always more important than the picture. And more complicated." —Diane Arbus

This fresh-to-auction portrait of an Elizabeth Taylor look-alike was captured in 1969 while Diane Arbus was in London on an assignment for ground-breaking women's magazine *Nova* (1965-1975). For her proposed story 'People Who Think They Look Like Other People', Arbus photographed people who thought they looked like famous people. The subjects were discovered after the magazine placed the following advertisement in *The Times* and the *Evening Standard*, generating an astounding response: 'Have you ever been told you look the double of someone famous? Like Elizabeth Taylor...Twiggy, The Queen, Mick Jagger, Sir Winston Churchill? If you think you are the double of someone famous, you could be famous too.'

Peter Crookston, Arbus's former editor at *Nova* remembers her passion for seeing and recording life:

[She] had an insatiable curiosity about people and how they live. As an artist, she wanted to convey an impression of these lives in her own particular way through the medium of her camera. She could do this by stopping people on the streets or in the park in New York, as she frequently did – but journalism gave her access to other, more intimate worlds.

Arbus's undeniable genius for creating enduring photographs that transcend the printed page is evident in the present work.

This lifetime print of Arbus's evocative image of an Elizabeth Taylor look-alike is part of a curated selection of five exceptional portraits of women by Arbus (lots 22-26) from an Important Collection, UK.

Provenance
Fraenkel Gallery, San Francisco, 2012



PROPERTY FROM AN IMPORTANT COLLECTION, UK

24

Diane Arbus

Puerto Rican woman with a beauty mark, N.Y.C.

1965
Gelatin silver print, printed later by Neil Selkirk.
37.6 x 37.6 cm (14 3/4 x 14 3/4 in.)
Stamped 'A Diane Arbus Photograph', signed, titled, dated, numbered 72/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate
£8,000 — 12,000 ‡

Go to Lot

24

Diane Arbus

This work is part of a curated selection of five exceptional portraits of women by Arbus (lots 22-26) from an Important Collection, UK.

Provenance
Fraenkel Gallery, San Francisco, 2009

Literature
E. Sussman & S. Phillips, *Diane Arbus: Revelation*s, London: Jonathan Cape, 2003, p. 84, 184
Women Artists: Elles at Centre Pompidou, Paris: Centre Pompidou, 2009, p. 45
Diane Arbus: An Aperture Monograph, New York: Aperture, 2012, n.p.
E. Respini, *Cindy Sherman*, New York: MoMA, 2012, p. 74
S. Hermanson Meister, *Arbus, Friedlander, Winogrand: New Documents 1967*, New York: MoMA, 2017, p. 32, 56, 135



PROPERTY FROM AN IMPORTANT COLLECTION, UK

25

Diane Arbus

A woman passing on the street, N.Y.C.

1971
Gelatin silver print, printed later by Neil Selkirk.
38 x 31.4 cm (14 7/8 x 12 3/8 in.)
Stamped 'A Diane Arbus photograph', signed, titled, dated, numbered 8/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate
£6,000 — 8,000 ‡

Go to Lot

25

Diane Arbus

This work is part of a curated selection of five exceptional portraits of women by Arbus (lots 22-26) from an Important Collection, UK.

Provenance
Fraenkel Gallery, San Francisco, 2011

Literature
E. Sussman & S. Phillips, *Diane Arbus: Revelations*, London: Jonathan Cape, 2003, p. 351



PROPERTY FROM AN IMPORTANT COLLECTION, UK

26

Diane Arbus

Woman with eyeliner, N.Y.C.

1967
Gelatin silver print, printed later by Neil Selkirk.
36.5 x 36.5 cm (14 3/8 x 14 3/8 in.)
Stamped 'A Diane Arbus Photograph', signed, titled, dated, numbered 32/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate
£6,000 — 8,000 ‡

Go to Lot

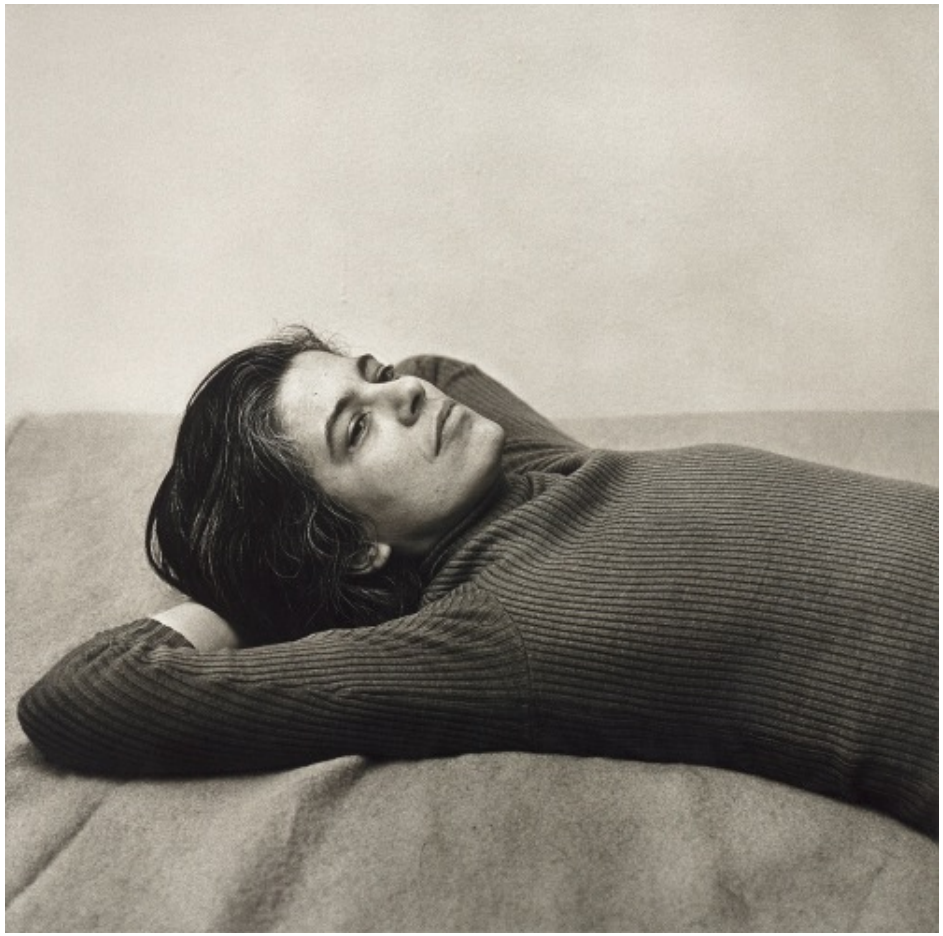
26

Diane Arbus

This work is part of a curated selection of five exceptional portraits of women by Arbus (lots 22-26) from an Important Collection, UK.

Provenance
Fraenkel Gallery, San Francisco, 2012

Literature
E. Sussman & S. Phillips, *Diane Arbus: Revelations*, London: Jonathan Cape, 2003, p. 244, there dated '1964'



PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

27

Peter Hujar

Susan Sontag

1975
Archival pigment print, printed later by Gary Schneider.
37 x 37 cm (14 5/8 x 14 5/8 in.)
Signed, titled, dated, numbered 10/10 by Stephen Koch, Executor, additionally signed by Gary Schneider in pencil and 'The Peter Hujar Archive LLC, Printed by Gary Schneider' reproduction limitation stamp on the verso.

Estimate
£12,000 — 18,000 ‡

Go to Lot

Provenance
Pace, New York

Exhibited
Peter Hujar, MoMA, New York, 23 October 2005 - 10 April 2006, another
On Photography: A Tribute to Susan Sontag, The Met, New York, 6 June - 4 September 2006, another
HIDE/SEEK: Difference and Desire in American Portraiture, Brooklyn Museum, New York, 18 November 2011 - 12 February 2012, another
Peter Hujar: Speed of Life, The Morgan Library & Museum, New York, 26 January - 20 May 2018, another
Camp: Notes on Fashion, The Met, New York, 9 May - 8 September 2019, another
Peter Hujar: Speed of Life, Jeu de Paume, Paris, 15 October 2019 - 19 January 2020, another

Literature
Peter Hujar: A Retrospective, Zurich: Scalo, 1994, p. 79
Hide/Seek: Difference and Desire in American Portraiture, Brooklyn Museum, Washington D.C.: Smithsonian, 2011, p. 7



PROPERTY FROM A PRIVATE COLLECTION, LONDON

28

Weegee

Coney Island

1940
Gelatin silver print, printed 1950s.
Image: 27 x 34 cm (10 5/8 x 13 3/8 in.)
Sheet: 28.2 x 35.3 cm (11 1/8 x 13 7/8 in.)
'Credit Photo by WEEGEE, The Famous' stamp on the verso.

Estimate
£18,000 — 22,000

Go to Lot

"I am a perfectionist. When I take a picture. . . it's gotta be good."
—Weegee

According to Weegee's (1899-1968) biographer Miles Barth, 'When it came to warm weather, Weegee was the last person you could imagine in shorts and sneakers and a T-shirt'. Yet, under the baking summer sun, in 89-degree heat, the very same photographer captured this iconic image at 4pm on the 22nd July 1940, a day which was said to have attracted 1 million visitors to the beaches of Coney Island. Hoping to snapshot a crowd of ordinary people enjoying a typical day at the beach for the periodical pages of *PM*, Weegee was seen shouting and dancing to catch the attention of his innumerable subjects. And thus, this image was created. On those subjects, the American writer Joseph Mitchell outlines: 'They came for the salt water. Many of them spend the day and night and spend no more than 25 cents. They came with their bathing suits under their clothes, or they negotiated a furtive quick change under the boardwalk. Perhaps they brought a few sandwiches. Or maybe they will buy a few frankfurters . . . The beach policemen testify that there are youths who spend the whole summer on the beach and never pay a nickel's rent.' Other prints of this image are held at New York's MoMA and The Metropolitan Museum of Art.

Video: https://www.youtube.com/watch?v=E-lqSGfpJSg

'Coney Island' from *Weegee's New York*, 1948.


16 17
Yesterday at Coney Island...Temperature 89...They Came Early, Stayed Late

PM, 22 July 1940, pp. 16-17.

Provenance
Witkin Gallery, New York, 1984
Christie's, New York, *Crossing America: Photographs from the Consolidated Freightways Collection, Part I*, 7 April 2011, lot 262

Literature
'Yesterday at Coney Island...Temperature 89...They Came Early, Stayed Late,' *PM*, July 1940, pp. 16-17 (variant crop)
L. Stettner, *Weegee*, New York: Knopf, 1977, p. 52-53, there dated '1938-1939'
J. Coplans, *Weegee: Naked*, New York, New York: teNeues, 1997, cover, n.p., there captioned 'Coney Island, 28th of July 1940, 4 o'clock in the afternoon'
Weegee's Story: From the Berinson Collection, Salzburg: Rupertinum Salzburg, 1999, pp. 114-115
M. Barth, *Weegee's World*, New York: Bulfinch, 2000, p. 140, there captioned 'Crowd at Coney Island, Temperature 89 degrees...They came early, and stayed late'



29

William Klein

Atom Bomb Sky, New York

1955
Gelatin silver print, printed later, mounted.
Image: 102.8 x 149.6 cm (40 1/2 x 58 7/8 in.)
Frame: 108.5 x 155 cm (42 3/4 x 61 in.)
Signed, titled and dated in ink on the reverse of the mount.

Estimate
£15,000 — 25,000 ‡♠

Go to Lot

Provenance
Polka Galerie, Paris, 2014

Literature
W. Klein, *New York 1954.55*, Manchester: Dewi Lewis, 1995, pp. 252-253
William Klein, Paris: Marval, 2005, pp. 78-79, there titled 'Fin du monde new-yorkaise'
W. Klein, *Life is good & good for you in New York: Trance, Witness, Revels*, New York: Errata, 2016, n.p.



30

Robert Adams

Colorado Springs, Colorado

1968-1971
Gelatin silver print, mounted.
Image: 15.2 x 15 cm (5 7/8 x 5 7/8 in.)
Mount: 33 x 28 cm (12 7/8 x 11 in.)
Signed, titled, dated, annotated 'print made 1968-1971', inscribed to Sue Medlicott in ink/pencil and 'Robert H. Adams/ 213 E. Fontenaro St./ Colorado Springs, Colo.' credit stamp on the reverse of the mount.

Estimate
£12,000 — 18,000 ‡

Go to Lot

30

Robert Adams

Provenance
Directly from the artist to Sue Medlicott, American publisher, 2005



31

William Eggleston

Outskirts of Morton, Mississippi, Halloween

1971
Dye transfer print.
30 x 45 cm (11 3/4 x 17 3/4 in.)
Signed and annotated '(Ed of 15)' in pencil on the verso. One from an edition of 15.

Estimate
£18,000 — 22,000 ‡

Go to Lot

31

William Eggleston

Provenance
Rose Gallery, Santa Monica, 2006

Literature
M. Frizot, *A New History of Photography,* Cologne: Könemann, 1998, p. 657 (black and white variant)
William Eggleston, London: Thames & Hudson, 2001, pl. 61
J. Szarkowski, *William Eggleston's Guide,* New York: MoMA, 2002, p. 105
William Eggleston: Democratic Camera: Photographs and Video, 1961-2008, New Haven: Yale U., 2008, pl. 34



32

William Eggleston

Tallahatchie County, Mississippi

circa 1972
Dye transfer print, printed 1986.
28.8 x 43.3 cm (11 3/8 x 17 in.)
Signed in ink, numbered 3/9 in another hand in pencil, 'William Eggleston's Guide' credit and edition stamps on the verso.

Estimate
£12,000 — 18,000

Go to Lot

32

William Eggleston

Provenance
Robert Miller Gallery, New York

Literature
J. Szarkowski, *William Eggleston's Guide*, New York: MoMA, 2002, p. 29



33

Joel Sternfeld

McLean, Virginia, December

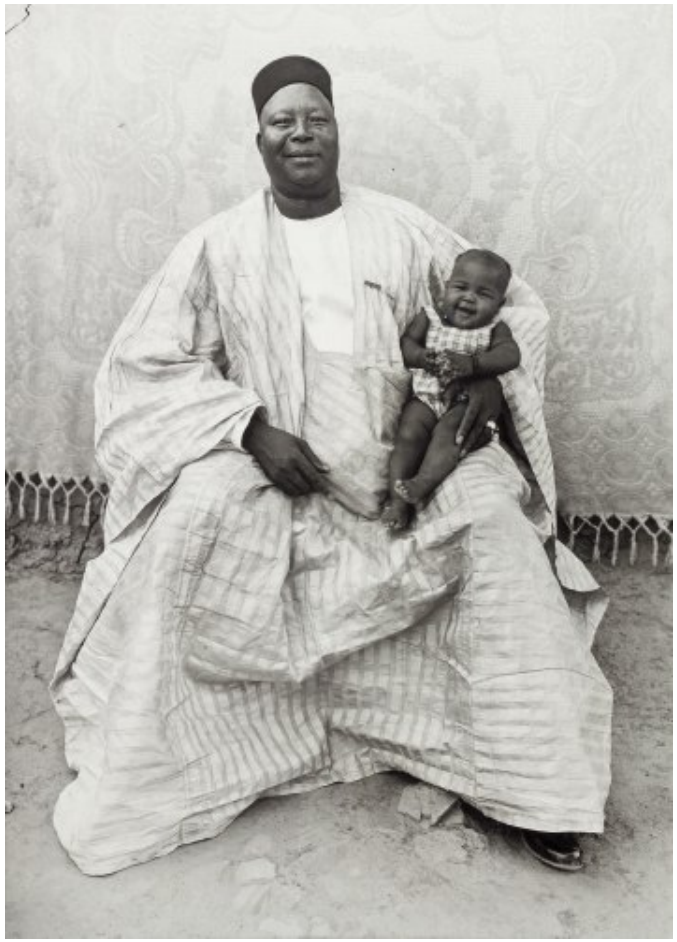
1978
Dye transfer print, printed 1983.
38 x 49.3 cm (14 7/8 x 19 3/8 in.)
Signed, titled and dated in ink on the verso.

Estimate
£15,000 — 20,000

Go to Lot

Provenance
Jörg Maass Kunsthandel, Berlin, 2012

Literature
J. Sternfeld, *American Prospects,* Times Books, 1987, cover and pl. 28
S. Greenough et al., *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, National Gallery of Art, Washington/ Art Institute of Chicago/ Los Angeles County Museum of Art, 1989, pl. 373
D. Campany, *The Open Road: Photography and the American Road Trip*, Aperture, 2014, p. 234



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

34

Seydou Keïta

Untitled (Father and daughter, Bamako)

1949-1951
Gelatin silver print, printed 1998, mounted.
Image: 165 x 118.5 cm (64 7/8 x 46 5/8 in.)
Frame: 183 x 129 cm (72 x 50 3/4 in.)
Signed and dated in ink in the margin.

Estimate
£18,000 — 22,000 ‡

Go to Lot

34

Seydou Keïta

"The person had to be made to look his or her best. Often, they became serious, and I think they were also intimidated by the camera. It was a new sensation for them. I always told them to relax more: 'OK, look over here, try to smile a little, not too much.' In the end, they liked it." —Seydou Keïta

Provenance

Galerie Dorothée De Pauw, Brussels, 1999

Literature

A. Magnin, *Seydou Keïta,* Zurich: Scalo, 1997, p. 229

Seydou Keïta: Photographs, Bamako, Mali 1948-1963, Gottingen: Steidl, 2011, n.p.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

35

Irving Penn

Cuzco Children, Peru

1948
Gelatin silver print, printed 1949, mounted.
26.5 x 26.2 cm (10 3/8 x 10 3/8 in.)
Signed, titled, dated, annotated in ink, 'Condé Nast' copyright credit reproduction limitation, credit and edition stamps on the verso. One from an edition of 8.

Estimate
£15,000 — 25,000 ‡

Go to Lot

35

Irving Penn

"The best for pictures were country people who came to Cuzco from the valleys below or from the hills above to spend a few days shopping in town. Christmas there is not a major holiday; the pagan Fiesta del Sol is more important. But at Christmas there is simply a great market, mostly of toys and sweets for the children." —Irving Penn

Taken while on assignment for *Vogue* in Peru in December 1948, Irving Penn's (1917-2009) *Cuzco Children,* depicting a brother and sister, is a humble and natural ode to the human self rather than to just a different culture. The subjects, while barefoot and dressed in clothes that differed from those of their contemporary Western counterparts, appear accessible and familiar. Gone is the erstwhile exoticisation with which South American children had been traditionally photographed, namely, holding wildflowers, exotic fruit and feral animals. Here, the siblings are shown leaning against a small side table for support; their hands are linked over the table, alluding to their co-dependence as they confidently gaze back at the camera. It is not a look of pride that they give, but instead, one of asserting presence.

The Cuzco portraits mark a pivotal point in Penn's career in both subject matter and style. Up until then, he photographed famed figures in a confined corner he had erected in his studio. However, the Cuzco portraits were devoid of such spatial confinement and the sitters were common people. For the first time, his subjects were free to present themselves as they wished and not in reaction to a given physical specificity. It was this opening in spatial and intellectual ways that prompted Penn, upon his return from Peru, to take down the studio walls and allow his subjects to simply be.

Provenance
Hamiltons Gallery, London
Galerie Rodolphe Janssen, Brussels, 1998

Literature
I. Penn, *World in a Small Room*, London: Secker & Warburg, 1980, p. 13 (variant)
J. Szarkowski, *Irving Penn*, New York: MoMA, 1984, pl. 59 (variant)
I. Penn, *Passage: A Work Record*, New York: Knopf, 1991, p. 61 (variant)
I. Penn, *A Notebook at Random*, New York: Bulfinch, 2004, p. 91 (variant)
M. Haworth-Booth, *The Folio Society of the 100 Greatest Photographs*, London: Folio Society, 2006, p. 153 (variant)
Irving Penn: A Career in Photography, Chicago: Art Institute of Chicago, 2007, pl. 37 (variant)
Irving Penn: Centennial, New York: MoMA, 2017, pl. 118 (variant)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

36

Sally Mann

Holding Virginia

1989
Gelatin silver print.
57 x 46.3 cm (22 1/2 x 18 1/4 in.)
Signed, titled, dated, numbered 18/25, edition information and copyright notation in pencil on the verso.

Estimate
£8,000 — 12,000 ‡

Go to Lot

36

Sally Mann

Provenance
Galerie André Simoens, Knokke-Heist, 2001



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

37

Philip-Lorca diCorcia

Heads #23

2000
Chromogenic print, mounted.
Image: 120.5 x 151.5 cm (47 1/2 x 59 5/8 in.)
Frame: 125 x 155.5 cm (49 1/4 x 61 1/4 in.)
Signed in ink on an artist label affixed to the reverse of the mount. One from an edition of 10.

Estimate
£6,000 — 8,000 ‡

Go to Lot

37

Philip-Lorca diCorcia

Provenance
Galerie Rodolphe Janssen, Brussels, 2002



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

38

Philip-Lorca diCorcia

Michael Jenson, 19 years old, Dallas, Texas, $20 / Jerry Imel, 18 years old, Wichita, Kansas, $20

1990-1992
Chromogenic print.
38.5 x 57.8 cm (15 1/8 x 22 3/4 in.)
Signed in ink on the verso. One from an edition of 20.

Estimate
£6,000 — 8,000 ‡

Go to Lot

38

Philip-Lorca diCorcia

Provenance
Galerie Rodolphe Janssen, Brussels, 2001

Literature
Philip-Lorca diCorcia, New York: MoMA, 1995, p. 61



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

39

Philip-Lorca diCorcia

Tokyo

1999
Chromogenic print, mounted.
63.9 x 96 cm (25 1/8 x 37 3/4 in.)
Signed in pencil on the reverse of the mount. One from an edition of 15.

Estimate
£5,000 — 7,000 ‡

Go to Lot

39

Philip-Lorca diCorcia

Provenance
Galerie Rodolphe Janssen, Brussels, 2000



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

40

LOT OFFERED WITH NO RESERVE

Philip-Lorca diCorcia

Heads #24

2001
Chromogenic print, mounted.
Image: 120.5 x 151.5 cm (47 1/2 x 59 5/8 in.)
Frame: 125 x 155.5 cm (49 1/4 x 61 1/4 in.)
Signed in charcoal on an artist label affixed to the reverse of the mount. One from an edition of 10.

Estimate
£4,000 — 6,000 •‡

Go to Lot

Provenance
Galerie Rodolphe Janssen, Brussels, 2002



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

41

LOT OFFERED WITH NO RESERVE

Nan Goldin

At the bar: Toon, Cee, and So, Bangkok

1992
Dye destruction print.
65 x 97.5 cm (25 5/8 x 38 3/8 in.)
Signed, titled, dated and numbered 17/25 in ink on the verso.

Estimate
£5,000 — 7,000 •‡

Go to Lot

41

Nan Goldin

Provenance
Sotheby's, London, *Contemporary Art Part II*, 8 February 2001, lot 103



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

42

LOT OFFERED WITH NO RESERVE

Nan Goldin

Joey and Andres in the Hotel Askanischer Hof, Berlin

1992
Dye destruction print, mounted.
67 x 100 cm (26 3/8 x 39 3/8 in.)
Signed, titled, dated and numbered 1/25 in ink on the reverse of the mount.

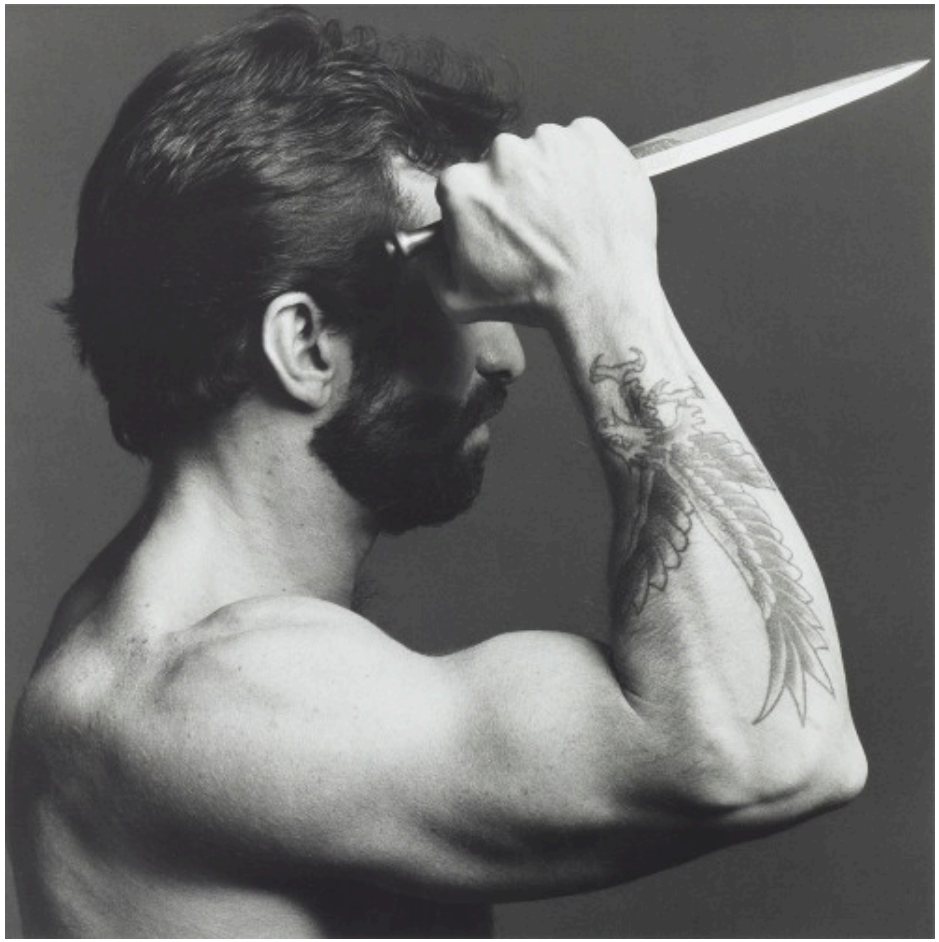
Estimate
£5,000 — 7,000 •‡

Go to Lot

42

Nan Goldin

Provenance
Matthew Marks Gallery, New York
Claudia Gian Ferrari Arte Contemporanea, Milan, 1998
Private Collection
Christie's, London, *Post-War and Contemporary Art*, 9 February 2007, lot 269



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

43

Robert Mapplethorpe

Frank Diaz

1979
Gelatin silver print, mounted.
35.3 x 35.3 cm (13 7/8 x 13 7/8 in.)
Signed, dated and numbered 7/10 in pencil in the margin; signed, dated in ink, copyright credit reproduction limitation stamp on the reverse of the mount.

Estimate
£5,000 — 7,000 ‡

Go to Lot

Provenance
Robert Miller Gallery, New York
Mulier Mulier Gallery, Knokke-Heist, 2002

Literature
Robert Mapplethorpe, 1970-83, London: ICA, 1983, p. 35
A. Danto, *Mapplethorpe*, Kempen: teNeues, 2007, p. 93, 331
Robert Mapplethorpe, London: Phaidon, 2020, p. 362



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

44

Diane Arbus

Mia Villiers-Farrow on a Bed

1964
Gelatin silver print, printed later by Neil Selkirk.
36 x 36 cm (14 1/8 x 14 1/8 in.)
Stamped 'A Diane Arbus photograph', signed, titled, dated, numbered 13/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

Estimate
£4,000 — 6,000 ‡

Go to Lot

44

Diane Arbus

Provenance
Robert Miller Gallery, New York
Galerie Rodolphe Janssen, Brussels, 1999

Literature
'Fashion Independents: The Young Heiresses,' *Harper's Bazaar*, April 1964
Diane Arbus: Magazine Work, New York: Aperture, 1984, p. 161



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

45

LOT OFFERED WITH NO RESERVE

Lee Friedlander

New York City

1964
Gelatin silver print, printed later.
20.8 x 31.3 cm (8 1/4 x 12 3/8 in.)
Signed, titled 'NYC', dated in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate
£1,500 — 2,500 •‡

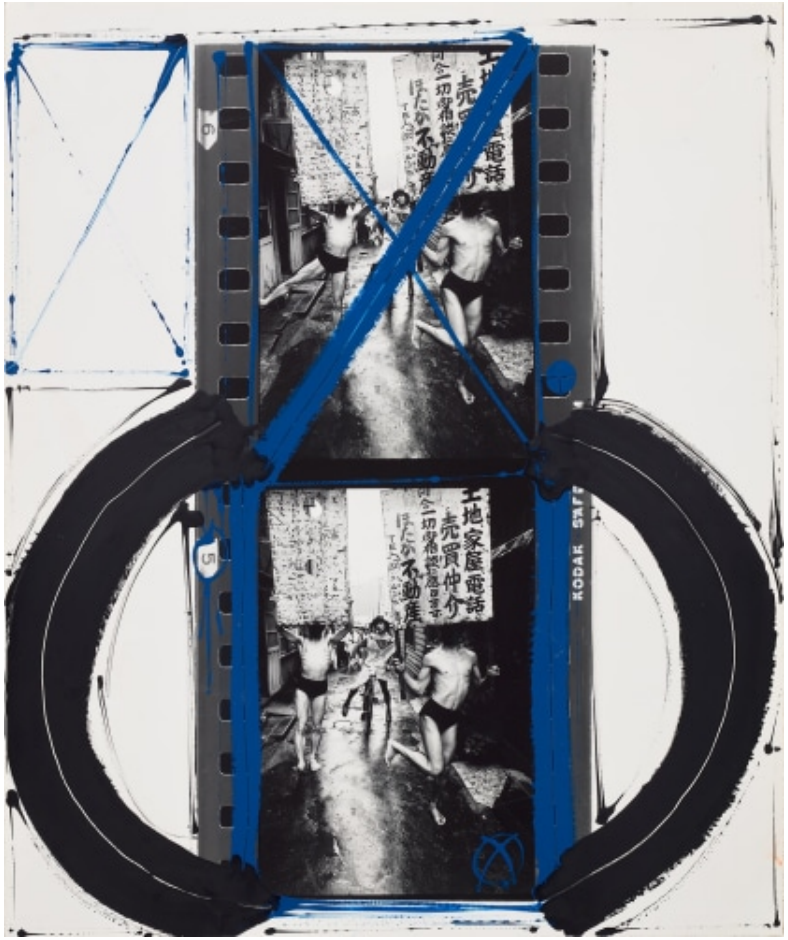
Go to Lot

45

Lee Friedlander

Provenance
Galerie Rodolphe Janssen, Brussels, 1999

Literature
P. Galassi, *Friedlander*, New York: MoMA, 2005, pl. 77
S. Hermanson Meister, *Arbus, Friedlander, Winogrand: New Documents 1967*, New York: MoMA, 2017, p. 67, 77



46

William Klein

Dana Happening, Tokyo

1961
Unique gelatin silver print with enamel paint, executed later, mounted.
60 x 49.6 cm (23 5/8 x 19 1/2 in.)
Signed, titled and dated in ink on the reverse of the mount.

Estimate
£7,000 — 9,000 ♠

Go to Lot



47

Ishiuchi Miyako

Yokosuka Story #5

1976-1977
Gelatin silver print.
Image: 24.5 x 29.7 cm (9 5/8 x 11 3/4 in.)
Sheet: 25.4 x 30.7 cm (10 x 12 1/8 in.)
Signed in rōmaji, titled in Japanese and dated in ink on a artist label affixed to the verso.

Please note that the artist's name appears in Japanese order with the surname before the forename.

Estimate
£7,000 — 9,000 ‡

Go to Lot

47

Ishiuchi Miyako

Early prints of *Yokosuka Story*, such as the one offered here, are exceedingly rare. In the bold composition of 絶唱、横須賀ストーリー#5 野比海岸, *Yokosuka Story #5 Nobikaigan*, the windswept grasses fill more than half of the frame. Ishiuchi's preferred language of grain and the repeated curves of the grasses create an emotionally charged photograph, enabling the viewer to feel the power of the wind and to hear the rustling of the grasses. One of the most important photographs from the project, *Yokosuka Story #5* was selected as the image to promote Ishiuchi's 1977 inaugural *Yokosuka Story* exhibition.

One of Japan's leading artists, Ishiuchi Miyako (b.1947) represented Japan at the 2005 Venice Biennale and is a multiple award winner, including the 4th Kimura Ihei Award (1979), Japan's Medal with Purple Ribbon (2013) and the Hasselblad Award (2014). Her work has been exhibited internationally since 1979 and recent museum retrospectives include *Ishiuchi Miyako: Postwar Shadows* at the Getty Museum, Los Angeles (2015-16) and *Ishiuchi Miyako: Grain and Image* at the Yokohama Museum of Art (2017-18). Her work is held in many prominent institutions, including The Met and MoMA, New York; Getty Museum, Los Angeles; San Francisco Museum of Modern Art; and Tate Modern, London.

Provenance
The Third Gallery Aya, Osaka, 2008

Literature
M. Ishiuchi, 絶唱、横須賀ストーリー *Yokosuka Story*, Tokyo: Shashin Tsushinsha, 1979
M. Ishiuchi, *Mother's 2000-2005: Traces of the Future*, Tokyo: The Japan Foundation, 2005, p. 71
M. Ishiuchi, *Sweet Home Yokosuka 1976-1980*, New York: PPP, 2010, n.p.
Ishiuchi Miyako: Postwar Shadows, Los Angeles: Getty, 2015, pl. 14, pp. 46-47
Ishiuchi Miyako: Grain & Image, Yokohama: Yokohama Museum of Art, 2017, pp. 228-229



48

Ishiuchi Miyako

Yokosuka Story #15

1976-1977
Gelatin silver print.
Image: 24.5 x 29.7 cm (9 5/8 x 11 3/4 in.)
Sheet: 25.3 x 30.7 cm (9 7/8 x 12 1/8 in.)
Signed in rōmaji, titled and dated in pencil on the verso.

Please note that the artist's name appears in Japanese order with the surname before the forename.

Estimate
£6,000 — 8,000 ‡

Go to Lot

48

Ishiuchi Miyako

For *Yokosuka Story #15*, offered here, Ishiuchi takes to Yokosuka's streets. The ambiguity of the scene is highlighted in the artist's choice of angles and cropping. Her manipulation of the photographic image in the camera and in the darkroom enables her to tell a personal story that also alludes to broader themes of alienation and disaffection of urban life in post-war Japan. Her preferred language of grain, as seen here, was achieved through long hours spent in the darkroom.

One of Japan's leading artists, Ishiuchi Miyako (b.1947) represented Japan at the 2005 Venice Biennale and is a multiple award winner, including the 4th Kimura Ihei Award (1979), Japan's Medal with Purple Ribbon (2013) and the Hasselblad Award (2014). Her work has been exhibited internationally since 1979 and recent museum retrospectives include *Ishiuchi Miyako: Postwar Shadows* at the Getty Museum, Los Angeles (2015-16) and *Ishiuchi Miyako: Grain and Image* at the Yokohama Museum of Art (2017-18). Her work is held in many prominent institutions, including The Met and MoMA, New York; Getty Museum, Los Angeles; San Francisco Museum of Modern Art; and Tate Modern, London.

Provenance
The Third Gallery Aya, Osaka, 2008

Literature
M. Ishiuchi, 絶唱、横須賀ストーリー *Yokosuka Story*, Tokyo: Shashin Tsushinsha, 1979, n.p.



49

Robert Mapplethorpe

Thomas

1986
Gelatin silver print, mounted.
48.5 x 48.5 cm (19 1/8 x 19 1/8 in.)
Signed, dated and numbered 1/10 in ink in the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the mount.

Estimate
£12,000 — 18,000

Go to Lot

Provenance
Sotheby's, London, 16 November 2021, lot 26



50

André Gelpke

Sylt from Fluchtgedanken

1980
Gelatin silver print, printed 1981.
41.3 x 27.3 cm (16 1/4 x 10 3/4 in.)
Signed, titled, dated and numbered 6/6 in pencil on the verso.

Estimate
£7,000 — 9,000 ‡♠

Go to Lot

"Each of these photos is an inner image based in reality that already hazily existed in my imagination. They are photos of a search, of unexpected sights and sudden recognitions, of holding on to, but also of not understanding." —André Gelpke

Here, we see two close-up figures – one in a swimming costume and the other nude – both gazing beyond the horizon with their backs turned and faces hidden. This bold composition graced the cover of André Gelpke's (b.1947) 1983 monograph *Fluchtgedanken* [Getaway Thoughts]. As exemplified in *Sylt*, Gelpke's images invite the viewer to escape from the everyday into a dream like realm. Depicted in timeless monochrome, the mysterious figures and setting seem to connect through some subconscious logic. Other prints of this image are held at the Museum of Fine Arts, Houston and Centre Pompidou, Paris.



A. Gelpke, *Fluchtgedanken*, Munich: Mahnert-Lueg, 1983.

Provenance
Galerie Kicken, Berlin, 2014

Literature
A. Gelpke, *Fluchtgedanken: Ein Monolog*, Munich: Mahnert-Lueg, 1983, cover, n.p.



51

Robert Adams

South from the South Jetty, Clatsop County, Oregon

1990
Gelatin silver print.
36.8 x 45.5 cm (14 1/2 x 17 7/8 in.)
Signed, titled, dated, numbered 1/30 in pencil and copyright credit stamp on the verso.

Estimate
£7,000 — 9,000 ‡

Go to Lot

51

Robert Adams

Provenance
Stephen Cohen Gallery, Los Angeles



52

Irving Penn

Fish Bones on a Plate, New York

1993
Chromogenic print, printed later, mounted.
63.7 x 50.5 cm (25 1/8 x 19 7/8 in.)
Signed, titled, dated, annotated in ink, 'Condé Nast' copyright credit reproduction limitation, credit and edition stamps on the verso.

Estimate
£10,000 — 15,000

Go to Lot

Literature

'How Low Can We Go?', *Vogue US*, January 1994, p. 96
I. Penn, *Still Life: Photographs 1938-2000*, Boston: Bulfinch, 2001, n.p.
M. Foresta, *Irving Penn: Beyond Beauty*, New Haven: Yale U., 2015, pl. 149



53

Irving Penn

Still Life with Shoe

1980
Platinum-palladium print, mounted.
Image: 27 x 49.1 cm (10 5/8 x 19 3/8 in.)
Sheet: 40.5 x 60.8 cm (15 7/8 x 23 7/8 in.)
Signed, titled, dated, numbered 12/64, inscribed, variously annotated in pencil, copyright credit and edition stamps on the reverse of the mount.

Estimate
£8,000 — 12,000 ‡

Go to Lot

Literature

Irving Penn: Recent Still Life, New York: Malborough, 1982, pl. 16
J. Szarkowski, *Irving Penn*, New York: MoMA, 1984, pl. 151
I. Penn, *Passage, A Work Record*, New York: Knopf, 1991, p. 232
Irving Penn: A Career in Photography, Boston: Bulfinch, 1997, pl. 17
Irving Penn: Centennial, New York: MoMA, 2017, pl. 214



54

Joel Meyerowitz

Camel Coats, New York City

1975
Archival pigment print, printed later, mounted.
41 x 59.5 cm (16 1/8 x 23 3/8 in.)
Signed, titled, dated and numbered 14/20 in ink on an artist label affixed to the reverse of the mount.

Estimate
£7,000 — 9,000 ‡

Go to Lot

54

Joel Meyerowitz

Provenance
Galería Alta, Andorra, 2014



55

Nan Goldin

Self Portrait in Hotel Baur au Lac, Zürich

1998
Dye destruction print, mounted.
65.5 x 97 cm (25 3/4 x 38 1/4 in.)
Signed, titled, dated, numbered 'AP 2' and inscribed in ink on the verso. One from an edition of 15.

Estimate
£6,000 — 8,000 ‡

Go to Lot

Provenance
Directly from the artist to Aurèle Ricard (b.1963), French artist, circa 2000

Exhibited
Sous Influences: Artistes et Psychotropes, La Maison Rouge, Paris, 15 February - 19 May 2013, this lot

Literature
N. Goldin, *The Devil's Playground*, London: Phaidon, 2003, p. 82
Sous Influences: Artistes et Psychotropes, Paris: La Maison Rouge, 2013, p. 125



56

Nan Goldin

Aurèle Caressing Joana's Teeth, NY

1999
Dye destruction print.
65 x 97.5 cm (25 5/8 x 38 3/8 in.)
Signed, titled, dated and numbered 4/15 in ink on the verso.

Estimate
£5,000 — 7,000 ‡

Go to Lot

Provenance
Directly from the artist to Aurèle Ricard (b.1963), French artist who features in this photograph, circa 2000

Literature
N. Goldin, *The Devil's Playground*, London: Phaidon, 2003, pp. 168-169



57

Nan Goldin

Kathleen at the Bowery Bar, NYC

1995
Dye destruction print, mounted.
66 x 98 cm (25 7/8 x 38 5/8 in.)
Signed, titled, dated and numbered 8/15 in ink on the reverse of the mount.

Estimate
£5,000 — 7,000 ‡

Go to Lot

57

Nan Goldin

Provenance
Jablonka Galerie, Cologne



58

Sally Mann

Last Light

1990
Gelatin silver print.
47.3 x 58.3 cm (18 5/8 x 22 7/8 in.)
Signed, titled, dated, numbered 9/25, edition information and copyright notation in pencil on the verso.

Estimate
£8,000 — 12,000 ‡

Go to Lot

58

Sally Mann

Provenance
Edwynn Houk Gallery, New York, 1993



59

Sally Mann

Crossed Braids

1992
Gelatin silver contact print.
19.3 x 24.4 cm (7 5/8 x 9 5/8 in.)
Signed, titled, dated, numbered 6/25, edition information and copyright notation in pencil on the verso.

Estimate
£6,000 — 8,000

Go to Lot

59

Sally Mann

Provenance
Edwynn Houk Gallery, New York, 2004



60

Tomoko Sawada

School Days

2004
Complete set of 10 chromogenic prints, all framed and contained within a wooden display box, executed 2006.
Each image: 13 x 18 cm (5 1/8 x 7 1/8 in.)
Each frame: 23.6 x 28.5 cm (9 1/4 x 11 1/4 in.)
Box: 26.5 x 31.5 x 19.8 cm (10 3/8 x 12 3/8 x 7 3/4 in.)
Each signed and numbered 14/15 in ink on the verso; the box signed in metallic ink on the back. One from a sold-out set of four box sets.

Estimate
£10,000 — 15,000

Go to Lot

"Looking back to my school days, as a teenager, it was a vital thing how much I could express my own personality in a group photo among the girls who were wearing the same uniforms with similar hairstyles." —Tomoko Sawada

Tomoko Sawada's (b.1977) *School Days* box set – the complete set of 10 framed prints contained within a custom-made wooden display box – is appearing at auction for the first time. Originally conceived in 2006 to commemorate the launch of the *School Days* publication, only four box sets were ever created and the other three are held privately. Meticulously crafted for both display and storage, the box has an opening at the front to allow one work to be on view while the other nine are slotted behind it.

Video: https://www.youtube.com/watch?v=Zlk8YzMj_Yw

Video interview with Tomoko Sawada © SFMOMA, 2018.

In *School Days*, Tomoko Sawada uses images of herself to reference the biannual class photographs that she endured throughout her six years at an all-girls junior high and high school in her hometown in Kobe, Japan. She recalls that the first class photo would be taken in the spring, the start of the new school year in Japan, and the second one would be taken in early summer to correspond with the change in uniform. As seen in the present images, the spring version included *sakura* [cherry blossom], a symbol of the season in Japan, and the summer version showed green foliage. To create the 10 variations in the series (*School Days A – J*), Sawada hired different sets of uniforms and other clothing to play 400 students and 10 teachers in total. The painstaking and laborious image-making process involved photographing herself 410 times – each time with subtle physical, sartorial or gestural distinctions – and the background images at her alma mater then digitally stitching them together.

Sawada is a recipient of various awards, including ICP's Infinity Award (2004) and Japan's prestigious Kimura Ihei Award (2004). Her work has been exhibited internationally and resides in numerous institutions, including New York's Museum of Modern Art, International Center for Photography and Brooklyn Museum. Tokyo Photographic Art Museum, San Francisco Museum of Modern Art and the Getty Museum, Los Angeles hold *School Days* prints from the edition of 15 in their collections.

Provenance
Mem, Osaka, 2006

Exhibited
The Yebisu International Festival for Art & Alternative Visions 2017, Tokyo Photographic Art Museum, Tokyo, 10 - 26 February 2017, other prints
Snacks, Power Station of Art, Shanghai, 16 July - 16 October 2016, other prints
Tomoka Sawada, Kulturhuset, Stockholm, 5 November 2010 - 30 January 2011, other prints
Heavy Light: Recent Photography and Video from Japan, ICP, New York, 16 May - 7 September 2008, other prints

Literature
T. Sawada, *School Days*, Kyoto: Seigensha Art, 2006, n.p.
C. Phillips & N. Fuku, *Heavy Light: Recent Photography and Video from Japan*, New York: ICP, 2008, pp. 180-183



61

Zanele Muholi

Sifikile, Nuoro, Italy from Somnyama Ngonyama

2015
Gelatin silver print, mounted.
Image/Sheet: 70 x 45.4 cm (27 1/2 x 17 7/8 in.)
Signed in ink, printed title, date and number 3/8 on a Certificate of Authenticity accompanying the work.
One from a sold-out edition of 8 + 2 APs.

Estimate
£12,000 — 18,000 ‡

Go to Lot

61

Zanele Muholi

Provenance
Stevenson, Cape Town



62

Zanele Muholi

Zazi I, ISGM, Boston

2019
Gelatin silver print.
59 x 62.7 cm (23 1/4 x 24 5/8 in.)
Signed in ink, printed title, date and number 1/8 on a Certificate of Authenticity accompanying the work.
One from a sold-out edition of 8 + 2 APs.

Estimate
£10,000 — 15,000 ‡

Go to Lot

62

Zanele Muholi

Provenance
Stevenson, Amsterdam



63

Zanele Muholi

Bukhosi I, Parktown from Somnyama Ngonyama

2016
Gelatin silver print.
39.7 x 30 cm (15 5/8 x 11 3/4 in.)
Signed in ink, printed title, date and number 2/8 on a Certificate of Authenticity affixed to the reverse of the frame. One from a sold-out edition of 8 + 2 APs.

Estimate
£7,000 — 9,000 ‡

Go to Lot

63

Zanele Muholi

Provenance
Stevenson, Cape Town



64

Chris Smith

Ali and The Beatles

1964
Gelatin silver print, printed later, mounted.
Image: 122 x 226 cm (48 x 88 7/8 in.)
Frame: 137.4 x 241 cm (54 1/8 x 94 7/8 in.)
Signed and numbered 16/20 in ink on the recto.

Estimate
£15,000 — 20,000

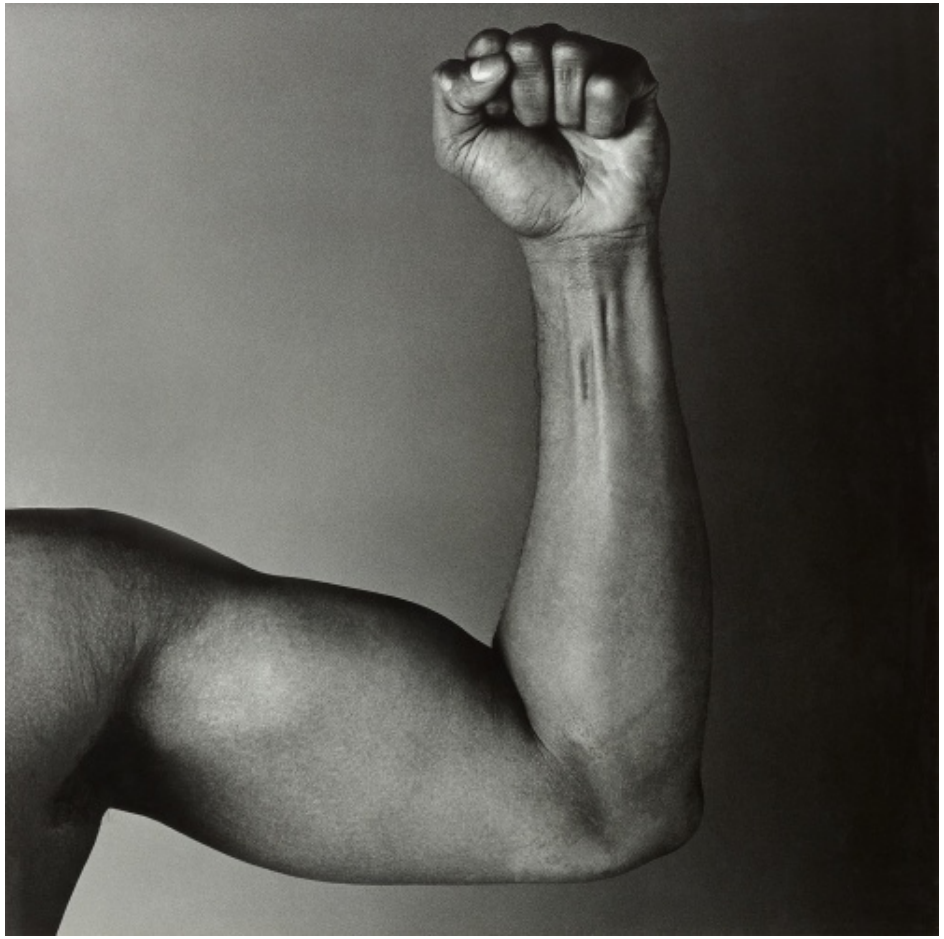
Go to Lot

64

Chris Smith

Literature

LIFE The Beatles: Then, Now, Forever, New York: Meredith, 2020, n.p. (variant)



PROPERTY FROM A PRIVATE FRENCH COLLECTION

65

John Stewart

Ali Fist, Chicago

1977
Gelatin silver print, printed 2006, mounted.
120 x 120 cm (47 1/4 x 47 1/4 in.)
Signed by the artist in pencil, titled, dated and numbered 3/5 in ink in another hand on a gallery label affixed to the reverse of the mount.

Estimate
£12,000 — 18,000 ‡♠

Go to Lot

65

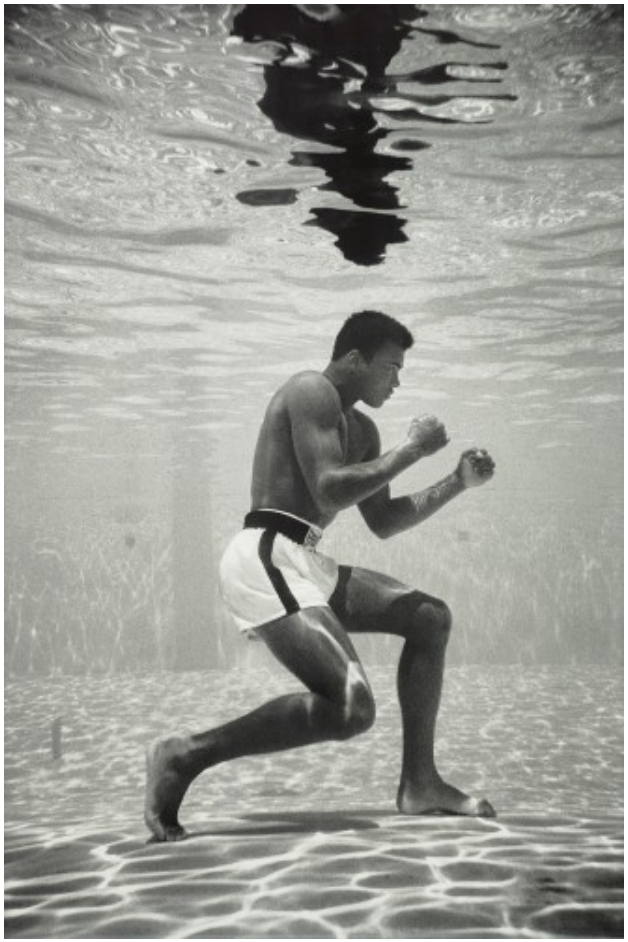
John Stewart

"We worked steadily for three days, mornings only, in a film studio I had rented. Ali always arrived on time, accompanied by friends, handlers and helpers. He was a real trouper and lent himself to all the demands, tricks and manipulations that a photographer pulls out of his bag." —John Stewart

In 1977, British photographer John Stewart (1919-2017) was summoned to Chicago by Muhammad Ali, 'The Greatest', to take his portrait. Inspired by 19th-century printing practices, Stewart had become known for making his photographs appear as charcoal drawings. Such a dramatic finishing provided the ideal landscape for the series of portraits that ensued from this stand-out shoot. Reminiscing on his time photographing the legendary boxer, Stewart recalls, 'You had to be fast, however, because his attention span was very short — a matter of a minute, after which he got bored and restless.' This powerful, timeless image of Ali's raised fist speaks for itself as an indelible portrait of a 20th century icon.

Provenance
Acte2Galerie, Paris, 2007

Literature
John Stewart, Paris: Verlhac, 2008, p. 149, 155, 222



66

Flip Schulke

Ali Underwater

1961
Gelatin silver print, mounted, printed later.
Image: 150 x 100 cm (59 x 39 3/8 in.)
Frame: 153.6 x 103.5 cm (60 1/2 x 40 3/4 in.)
Signed by Donna Schulke, artist's widow, and Gary Truman, archivist, in ink on a Certificate of Authenticity and an edition certificate, both accompanying the work. Number 77 from an edition of 99.

Estimate
£9,000 — 12,000 ‡

Go to Lot

Literature
F. Schulke & M. Schudel, *Muhammad Ali: The Birth of a Legend*, London: Souvenir, 2001, cover



67

Annie Leibovitz

Queen Elizabeth II, Buckingham Palace, London

2007
Archival pigment print.
29.5 x 44.3 cm (11 5/8 x 17 1/2 in.)
Signed, titled, dated, numbered 11/25 in pencil, copyright credit reproduction limitation and edition stamp on the verso.

Estimate
£12,000 — 18,000

Go to Lot

67

Annie Leibovitz

Literature

Annie Leibovitz At Work, New York: Random, 2008, p. 188, 230

J. Cooper, *A Guide to the National Portrait Gallery*, London: NPG, 2009, p. 64

P. Moorhouse, *The Queen: Art and Image*, London: NPG, 2011, pp. 152-153



PROPERTY FROM A PRIVATE FRENCH COLLECTION

68

Steven Klein

Kate in Red

2003
Chromogenic print, mounted.
100 x 73.5 cm (39 3/8 x 28 7/8 in.)
Signed in ink, printed title, date and number 3/10 on a Certificate of Authenticity affixed to the reverse of the frame.

Estimate
£8,000 — 12,000 ‡

Go to Lot

Provenance
Acte2Galerie, Paris, 2008

Literature
'Superstar', *W*, September 2003, cover (variant)
Kate Moss, New York: Rizzoli, 2012, p. 28 (variant)



70

Horst P. Horst

Mainbocher Corset, Paris

1939
Platinum-palladium print, printed later.
45 x 33.8 cm (17 3/4 x 13 1/4 in.)
Signed in pencil in the margin; signed, titled, dated, numbered 27/50 and copyright notation in ink/pencil on the verso. One from an edition of 50 + 10 APs.

Estimate
£15,000 — 20,000 ‡

Go to Lot

Literature
N. Hall-Duncan, *The History of Fashion Photography*, New York: Alpine, 1979, p. 65
V. Lawford, *Horst: His Work and His World*, New York: Viking, 1985, p. 184
M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1991, pl. 8
Chorus of Light: Photographs from the Sir Elton John Collection, Atlanta: High Museum of Art, 2000, p. 192
'Fashion Forward', *Vogue US*, July 2002, p. 150
N. Angeletti & A. Oliva, *In Vogue: The Illustrated History of the World's Most Famous Magazine*, New York: Rizzoli, 2012, p. 78
S. Brown, *Horst: Photographer of Style*, London: V&A, 2014, pl. 70



71

William Klein

Maquillage Backstage, Paris

1992
Unique gelatin silver print with enamel paint, mounted.
49.6 x 59.5 cm (19 1/2 x 23 3/8 in.)
Signed, titled and dated in ink/pencil on the reverse of the mount.

Estimate
£7,000 — 9,000 ♠

Go to Lot

71

William Klein

"The jubilation of painting recalled the celebration of taking the photo." —William Klein

For William Klein, his unique, hand-painted contact sheets were 'another way of dealing with and showing a photograph.' Here, Klein has painted over his enlarged contact-sheet strip, showing models applying makeup backstage, with bold strokes and blocks of colour.

Provenance
Directly from the artist, 2012



72

Melvin Sokolsky

Saint Germain, Paris

1963
Platinum-palladium print, printed later.
50.4 x 50.4 cm (19 7/8 x 19 7/8 in.)
Signed, titled, dated and numbered 1/15 in pencil on the verso.

Estimate
£5,000 — 7,000 ‡

Go to Lot

Provenance
Directly from the artist
Phillips, New York, *Tailor-Made: Fashion Photographs from the Collection of Peter Fetterman*, 18 - 25 June 2020, lot 38

Literature
Harper's Bazaar, March 1963



73

William Klein

Smoke + Veil, Paris (Vogue)

1958
Gelatin silver print, printed later.
45.5 x 31.8 cm (17 7/8 x 12 1/2 in.)
Signed, titled and dated in pencil on the verso.

Estimate
£4,000 — 6,000 ‡♠

Go to Lot

73

William Klein

Provenance
Fahey/Klein Gallery, Los Angeles, 2013

Literature
William Klein: In & Out of Fashion, New York: Random, 1994, cover, there titled 'Evelyn Tripp', Paris
Chorus of Light: Photographs from the Sir Elton John Collection, Atlanta: High Museum of Art, 2000, p. 37, 54
William Klein, Paris: Centre Georges-Pompidou, 2005, p. 83
N. Angeletti & A. Oliva, *In Vogue: The Illustrated History of the World's Most Famous Magazine*, New York: Rizzoli, 2012, n.p.



74

LOT OFFERED WITH NO RESERVE

Jeanloup Sieff

Sur un Lit

1975
Gelatin silver print.
29.7 x 20 cm (11 3/4 x 7 7/8 in.)
Signed and dated in ink in the margin; titled, dated in ink and credit stamp on the verso.

Estimate
£4,000 — 6,000 •‡♠

Go to Lot

74

Jeanloup Sieff

Provenance
Nikon Gallery, Zurich, circa 1975
Private Collection, Lucerne
Galerie Gloggner Luzern, Lucerne, *Art auction*, 23 October 2021, lot 137



75

Judy Dater

Imogen and Twinka at Yosemite

1974
Gelatin silver print, printed later.
24 x 19.4 cm (9 1/2 x 7 5/8 in.)
Signed, titled, dated and credit notation in pencil on the verso.

Estimate
£3,000 — 5,000 ‡

Go to Lot

75

Judy Dater

Literature

J. Dater, *Imogen Cunningham: A Portrait*, New York: New York Graphic Society, 1979, cover & p. 126
J. Dater & J. Enyeart, *Twenty Years*, Tucson: U. of Arizona, 1986, p. 47
P. Fetterman, *Woman: A Celebration*, San Francisco: Chronicle, 2003, pl. 52
B. Dijkstra, *Naked: Nude in America*, New York: Rizzoli, 2010, back cover



76

Vik Muniz

The Poppy Field at Argenteuil, after Claude Monet from Pictures of Pigment

2005
Chromogenic print, mounted.
Image: 178.4 x 237.8 cm (70 1/4 x 93 5/8 in.)
Frame: 190.2 x 249.6 cm (74 7/8 x 98 1/4 in.)
Signed, dated in ink, printed title and number 2/6 on a gallery label affixed to the reverse of the mount.

Estimate
£20,000 — 30,000 ‡

Go to Lot

"When people look at one of my pictures, I don't want them to actually see something represented. I prefer for them to see how something gets to represent something else."
—Vik Muniz

Provenance
Galerie Xippas, Paris

Literature
Vik Muniz: Obra Completa 1987-2009, Catálogo Raisonné, Rio de Janeiro: Capivara, 2009, p. 599
Vik Muniz: Le Musée Imaginaire, Arles: Actes Sud, 2011, pp. 142-143
Vik Muniz: Catalogue Raisonné, 1987-2015: Everything So Far, Vol. II, Rio de Janeiro: Capivara, 2015, p. 649



77

Pieter Hugo

Mallam Mantari Lamal with Mainasara, Nigeria from The Hyena and Other Men

2005
Chromogenic print, mounted.
Image: 152 x 152 cm (59 7/8 x 59 7/8 in.)
Frame: 176 x 176 cm (69 1/4 x 69 1/4 in.)
Signed, titled, dated and numbered 2/7 in ink on an artist label affixed to the reverse of the frame. One from a sold-out edition of 7 + 2 APs.

Estimate
£20,000 — 30,000 ‡

Go to Lot

77

Pieter Hugo

For his seminal series *The Hyena and Other Men*, renowned South African photographer Pieter Hugo documented Nigeria's 'hyena men', a group of travelling performers who work with hyenas, monkeys and snakes. In his 2009 monograph, Hugo describes his image-making process:

In Abuja we found them living on the periphery of the city in a shantytown – a group of men, a little girl, three hyenas, four monkeys and a few rock pythons. It turned out that they were a group of itinerant minstrels, performers who used the animals to entertain crowds and sell traditional medicines. The animal handlers were all related to each other and were practising a tradition passed down from generation to generation. I spent eight days travelling with them.

The spectacle caused by this group walking down busy market streets was overwhelming. I tried photographing this but failed, perhaps because I wasn't interested in their performances. I realised that what I found fascinating was the hybridisation of the urban and the wild, and the paradoxical relationship that the handlers have with their animals – sometimes doting and affectionate, sometimes brutal and cruel. I started looking for situations where these contrasting elements became apparent. I decided to concentrate on portraits. I would go for a walk with one of the performers, often just in the city streets, and, if opportunity presented itself, take a photograph...

Provenance
Yossi Milo Gallery, New York

Literature
P. Hugo, *The Hyena & Other Men*, Munich: Prestel, 2007, n.p.
Pieter Hugo: This Must Be The Place, Munich: Prestel, 2012, p. 133



78

John Baldessari

Raised Eyebrows/Furrowed Foreheads: Painting, Person, Dog (Maquette)

2009
Unique archival pigment print mounted on graph paper.
Image: 55 x 40 cm (21 5/8 x 15 3/4 in.)
Mount: 72 x 53 cm (28 3/8 x 20 7/8 in.)
Signed, titled, dated and inscribed in pencil on the mount.

Estimate
£15,000 — 25,000 ‡

Go to Lot

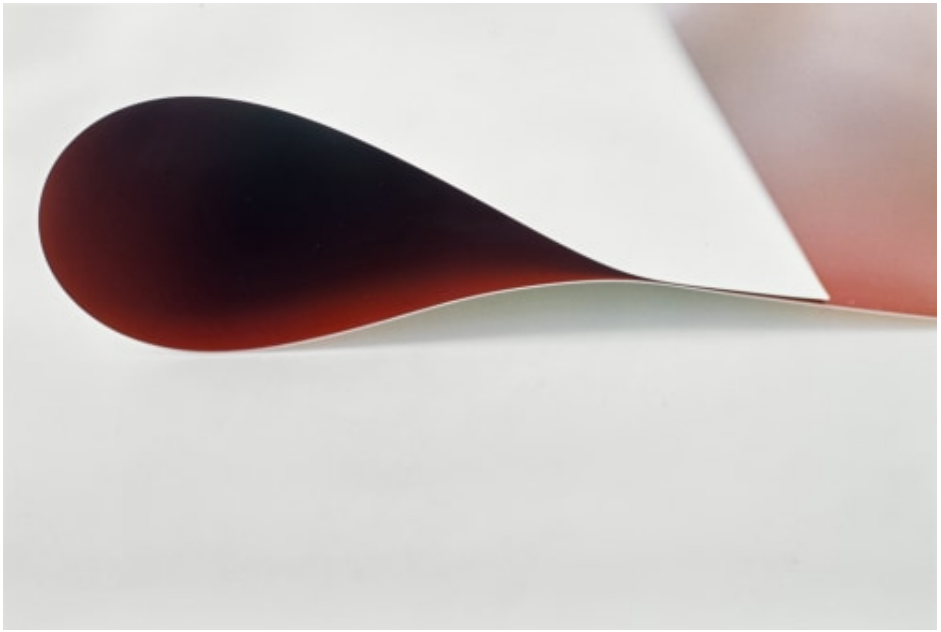
78

John Baldessari

The final painting executed from this maquette was featured in the 2009 Tate Modern retrospective *John Baldessari: Pure Beauty*. Experimenting with photomontage and painting, this maquette illuminates the multifaceted nature of Baldessari's artistic process.

Provenance
Directly from the artist, 2009

Literature
John Baldessari: Catalogue Raisonné, Vol. 5: 2005-2010, New Haven: Yale U., 2019, p. 283



79

Wolfgang Tillmans

paper drop (red)

2006
Chromogenic print.
Image: 27 x 40.4 cm (10 5/8 x 15 7/8 in.)
Frame: 34 x 44 cm (13 3/8 x 17 3/8 in.)
Titled, dated, annotated, numbered and signed 'paper drop (red) ph 10/2006 pr WT 11/2006 3/10 + 1 Wolfgang Tillmans' in pencil on the verso.

Estimate
£10,000 — 15,000 ‡♠

Go to Lot

Wolfgang Tillmans

Provenance
Galerie Buchholz, Cologne

Exhibited
Wolfgang Tillmans, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2 March - 8 September 2013, another
Wolfgang Tillmans, Fondation Beyeler, Riehen, 27 May - 1 October 2017, another
Wolfgang Tillmans: Fragile, Modern Art Museum-Gebre Kristos Desta Center Addis Ababa, Ethiopia, 14 February - 31 March 2019; Contemporary Art Gallery, Yaoundé, 29 November 2019 - 10 January 2020; Museum of Science and Technology, Accra, 8 October - 14 November 2021, another
Wolfgang Tillmans: To look without fear, MoMA, New York, 12 September 2022 - 1 January 2023, another

Literature
B. Glasner & P. Schmidt, eds., *Chroma: Design, Architecture & Art in Color*, Basel: Birkhaüser, 2010, p. 79
Wolfgang Tillmans, Abstract Pictures, Ostfildern: Hatje Kantz, 2011, p. 166
Wolfgang Tillmans, To look without fear, New York: MoMA, 2022, p. 62



80

Wolfgang Tillmans

still life, Lucca

1993
Chromogenic print.
Image: 58 x 39 cm (22 7/8 x 15 3/8 in.)
Frame: 65 x 54.7 cm (25 5/8 x 21 1/2 in.)
Titled, dated, annotated, numbered and signed 'still life, Lucca ph 8 93 pr WT 1 00 1/3 + 1 Wolfgang Tillmans' in pencil on the verso.

Estimate
£10,000 — 15,000 ‡♠

Go to Lot

Provenance
Galerie Daniel Buchholz, Cologne

Literature
Wolfgang Tillmans: Lighter, Berlin: Hatje Cantz, 2008, p. 284



SPOTLIGHT: A PRIVATE LONDON COLLECTION

81

Erwin Olaf

Hope Portraits Portfolio

2005
Amsterdam: Self-Published, 2005. Nine chromogenic prints.
Each 21.8 x 21.8 cm (8 5/8 x 8 5/8 in.)
Each signed, numbered 15/15 in ink, printed title and date on an artist label affixed to the reverse of the overmat.

Estimate
£10,000 — 15,000 ♠

Go to Lot

81

Erwin Olaf

Provenance
Edwynn Houk Gallery, New York, 2020



82 ∆

Wolfgang Tillmans

Kleine Welle

2015
Archival pigment print.
Image: 40.5 x 27 cm (15 7/8 x 10 5/8 in.)
Frame: 44 x 34 cm (17 3/8 x 13 3/8 in.)
Titled, dated, annotated, numbered and signed 'Kleine Welle ph 08/2015 pr WT 05/2016 4/10 + 1 Wolfgang Tillmans' in pencil on the verso.

Estimate
£6,000 — 8,000 ♠

Go to Lot

82

Wolfgang Tillmans

Provenance
Maureen Paley, London

Literature
Wolfgang Tillmans, Basel: Fondation Beyeler, 2017, p. 184



83

Wolfgang Tillmans

haircut

2007
Chromogenic print.
Image: 40.4 x 27.9 cm (15 7/8 x 10 7/8 in.)
Frame: 44 x 34 cm (17 3/8 x 13 3/8 in.)
Titled, dated, annotated, numbered and signed 'haircut ph 07/2007 pr WT 09/2007 6/10 + 1 Wolfgang Tillmans' in pencil on the verso.

Estimate
£4,000 — 6,000 ‡♠

Go to Lot

Provenance
Maureen Paley, London

Exhibited
Wolfgang Tillmans in Bogotá, Museo del Banco de la Republica, Bogotá, 25 October 2012 - 28 January 2013, another
Wolfgang Tillmans, Moderna Museet, Stockholm, 6 October 2012 - 20 January 2013; Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2 March - 08 September 2013, another
Your Body is Yours, National Museum of Art, Osaka, 25 July - 23 September 2015, another
Wolfgang Tillmans: Fragile, Contemporary Art Gallery, Yaoundé, 29 November 2019 - 10 January 2020, another

Literature
Wolfgang Tillmans: Lighter, Berlin: Hatje Cantz, 2008, p. 252
Wolfgang Tillmans, London: Koenig, 2010, p. 52
Wolfgang Tillmans, Stockholm: Moderna Museet, 2012
W. Tillmans, *Conor Donlon*, Cologne: Walther König, 2016



84

Wolfgang Tillmans

Weed

2014
Archival pigment print.
Image: 40.4 x 27 cm (15 7/8 x 10 5/8 in.)
Frame: 44 x 34 cm (17 3/8 x 13 3/8 in.)
Titled, dated, annotated, numbered and signed 'Weed ph 06/2014 pr WT 12/2015 6/10 + 1 Wolfgang Tillmans' in pencil on the verso.

Estimate
£3,000 — 5,000 ‡♠

Go to Lot

Literature
Wolfgang Tillmans, London: Tate, 2017, p. 236



85

Alex Prager

Virginia

2008
Chromogenic print.
61 x 86.5 cm (24 x 34 in.)
Signed, titled, dated and numbered 2/7 in ink on an artist label affixed to the reverse of the frame. One from a sold-out edition of 7 + 2 APs.

Estimate
£6,000 — 8,000

Go to Lot

85

Alex Prager

Provenance
Michael Hoppen Gallery, London, 2008



86

LOT OFFERED WITH NO RESERVE

Paul Hodgson

Botanist

2003
Archival pigment print, mounted.
Image: 181.3 x 117 cm (71 3/8 x 46 1/8 in.)
Frame: 187.3 x 123 cm (73 3/4 x 48 3/8 in.)
Signed, dated and numbered 1/3 in ink on the reverse of the mount.

Estimate
£6,000 — 8,000 •♠

Go to Lot

86

Paul Hodgson

Provenance
Marlborough Graphics, London, 2007

Literature
Paul Hodgson: Sovereign Rights, London: Marlborough Fine Art, 2007, p. 5



87

Annie Leibovitz

Glenda, San Francisco

1993
Chromogenic print.
52.6 x 42.5 cm (20 3/4 x 16 3/4 in.)
signed, titled, dated and numbered 3/25 in ink in the margin.

Estimate
£2,000 — 3,000 ‡

Go to Lot

87

Annie Leibovitz

Literature

Annie Leibovitz: A Photographer's Life, 1990-2005, New York: Random, 2006, n.p.



88

LOT OFFERED WITH NO RESERVE

Guido Mocafico

Bothrops Alternatus

2003
Dye destruction print, mounted.
70.3 x 90.5 cm (27 5/8 x 35 5/8 in.)
Signed, titled, dated, numbered 3/4 + 2 APs in ink on an artist label affixed to the reverse of the mount.

Estimate
£7,000 — 9,000 •♠

Go to Lot

88

Guido Mocafico

Provenance
Hamiltons Gallery, London, 2010



PHOTOGRAPHS FROM A PRIVATE COTSWOLDS COLLECTION

89

Ben Cauchi

Untitled

2017
Unique ambrotype.
59.5 x 49.5 cm (23 3/8 x 19 1/2 in.)
Signed in ink, printed title and date on an artist label affixed to the reverse of the frame.

Estimate
£2,000 — 3,000

Go to Lot

89

Ben Cauchi

Provenance
Yossi Milo Gallery, New York



PHOTOGRAPHS FROM A PRIVATE COTSWOLDS COLLECTION

90

Yto Barrada

Iris et Ronces, Tanger

2007
Chromogenic print, mounted.
79.5 x 79.5 cm (31 1/4 x 31 1/4 in.)
Signed, titled and numbered 1/5 in ink on an artist label affixed to the reverse of the mount.

Estimate
£2,500 — 3,500 ♠

Go to Lot

Yto Barrada

Provenance
Galerie Polaris, Paris



91

Henri Cartier-Bresson

Rue Mouffetard, Paris

1954
Gelatin silver print, printed later.
44.7 x 29.9 cm (17 5/8 x 11 3/4 in.)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
£12,000 — 18,000 ‡♠

Go to Lot

Provenance
A Gallery For Fine Photography, New Orleans

Literature
H. Cartier-Bresson, *The Europeans*, New York: Simon & Schuster, 1955, pl. 114
J.-P. Montier, *Henri Cartier-Bresson and the Artless Art*, Boston: Little, Brown, 1996, pl. 150
H. Cartier-Bresson, *Paris à vue d'oeil*, Paris: Seuil, 1997, pl. 16
Henri Cartier-Bresson: Photographer, London: Thames & Hudson, 1999, pl. 140
P. Galassi, *Henri Cartier-Bresson: The Image and The World*, London: Thames & Hudson, 2003, pl. 65
P. Galassi, *Henri Cartier-Bresson: The Modern Century*, New York: MoMA, 2010, p. 55



SPOTLIGHT: A PRIVATE LONDON COLLECTION

92

Henri Cartier-Bresson

Behind the Gare Saint-Lazare, Paris

1932
Gelatin silver print, printed later.
44.5 x 30 cm (17 1/2 x 11 3/4 in.)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
£8,000 — 12,000 ♠

Go to Lot

Provenance
A Gallery for Fine Photography, New Orleans

Literature
J. Clair, *Henri Cartier-Bresson: Europeans*, London: Thames & Hudson, 1998, p. 23
P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, London: Thames & Hudson, 2003, pl. 45
Henri Cartier-Bresson: Scrapbook, Photographs 1932-1946, London: Thames & Hudson, 2006, pp. 86-87 (variant)
P. Galassi, *Henri Cartier-Bresson: The Modern Century*, New York: MoMA, 2010, pl. 20a
C. Chéroux, *Henri Cartier-Bresson, Here and Now*, London: Thames & Hudson, 2014, pl. 63



93

Henri Cartier-Bresson

Queen Charlotte's Ball, London

1959
Gelatin silver print, printed later.
44.5 x 29.9 cm (17 1/2 x 11 3/4 in.)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
£8,000 — 12,000 ‡♠

Go to Lot

93

Henri Cartier-Bresson

Provenance
Eric Franck Fine Art, London

Exhibited
Allure, Photographs from the Susanne von Meiss Collection, C/O Berlin, 28 May - 4 September 2016, this lot

Literature
J. Clair, *Henri Cartier-Bresson: Europeans,* London: Thames & Hudson, 1998, p. 217



94

Tina Modotti

Untitled (Protest Rally)

circa 1928
Gelatin silver print, printed before 1942.
12.3 x 17.3 cm (4 7/8 x 6 3/4 in.)
'Photographs - Tina Modotti, Mexico, D. F.' stamp on the verso.

Estimate
£10,000 — 15,000 ‡

Go to Lot

94

Tina Modotti

Provenance

Swann Galleries, New York, *Photographic Literature & Important Photographs*, 22 May 2007, lot 259



95

Brett Weston

Dunes

1934
Gelatin silver print, printed later, mounted.
19.1 x 23 cm (3 5/8 x 9 in.)
Signed and dated in pencil on the mount; signed, dated and numbered '24' in pencil on the reverse of the mount.

Estimate
£6,000 — 8,000

Go to Lot

95

Brett Weston

Provenance
Directly from the artist, 1989



SPOTLIGHT: A PRIVATE LONDON COLLECTION

96

Lisette Model

Newspaperman, Paris

1933-1938
Gelatin silver print, printed later.
49.5 x 39.5 cm (19 1/2 x 15 1/2 in.)
Estate copyright credit stamp and various notations in unknown hands in pencil on the verso.

Estimate
£5,000 — 7,000 ♠

Go to Lot

Provenance
Christie's, London, 31 May 2007, lot 10
Phillips, New York, 1 October 2019, lot 121

Literature
Lisette Model, Millerton: Aperture, 1979, pp. 30-31
A. Thomas, *Lisette Model*, Ottowa: National Gallery of Canada, 1990, p. 180, pl. 37, there titled 'Man with Pamphlets'
A. Thomas & S. Stourdzé, *Lisette Model*, Paris: Leo Scheer, 2002, p. 34, there titled 'Paris'



SPOTLIGHT: A PRIVATE LONDON COLLECTION

97

Henri Cartier-Bresson

Trafalgar Square on the Day of the Coronation of King George VI, London

1937
Gelatin silver print, printed later.
35.7 x 23.8 cm (14 x 9 3/8 in.)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
£6,000 — 8,000 ♠

Go to Lot

Provenance
Baukunst-Galerie, Cologne
Kunsthaus Lempertz, Cologne, Photography, 2 December 2016, lot 59
Phillips, London, 16 May 2019, lot 73

Literature
L. Kirstein & B. Newhall, *Photographs By Cartier-Bresson*, London: Jonathan Cape, 1964, pl. 30
H. Cartier-Bresson, *The World of Henri Cartier-Bresson*, London: Thames & Hudson, 1968, pl. 74
Photofile: Henri Cartier-Bresson, London: Thames & Hudson, 1989, pl. 37
W. Manchester, *In Our Time: The World as Seen by Magnum Photographs*, New York: Norton, 1989, p. 21
Henri Cartier-Bresson: Photographer, London: Thames & Hudson, 1992, pl. 67
J.-P. Montier, *Henri Cartier-Bresson and the Artless Art*, Boston: Little, Brown, 1996, pl. 158
P. Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, London: Thames & Hudson, 2003, pl. 86
Henri Cartier-Bresson: Scrapbook, Photographs 1932-1946, London: Thames & Hudson, 2006, p. 186
C. Chéroux, *Henri Cartier-Bresson*, London: Thames & Hudson, 2008, n.p.
C. Chéroux, *Henri Cartier-Bresson: Here and Now*, London: Thames & Hudson, 2014, pl. 118
Henri Cartier-Bresson: Decisive Moments, London: Fine Art Society, 2015, pl. 13



SPOTLIGHT: A PRIVATE LONDON COLLECTION

98

Henri Cartier-Bresson

On the Banks of the Marne

1938
Gelatin silver print, printed later.
23.7 x 35.5 cm (9 3/8 x 13 7/8 in.)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
£4,000 — 6,000 ♠

Go to Lot

Literature

L. Kirstein & B. Newhall, *Photographs By Cartier-Bresson*, London: Jonathan Cape, 1964, pl. 17
H. Cartier-Bresson, *The World of Henri Cartier-Bresson*, London: Thames & Hudson, 1968, pl. 59
Photofile: Henri Cartier-Bresson, London: Thames & Hudson, 1989, pl. 28
Henri Cartier-Bresson: Photographer, London: Thames & Hudson, 1992, pl. 144
J.-P. Montier, *Henri Cartier-Bresson and the Artless Art*, Boston: Little, Brown, 1996, pl. 111
Henri Cartier-Bresson: Pen, Brush, and Cameras, Minneapolis: Minneapolis Institute of Arts, 1996, n.p.
H. Cartier-Bresson, *The Mind's Eye: Writings on Photography and Photographers*, New York: Aperture, 1999, p. 52
P. Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, London: Thames & Hudson, 2003, pl. 69
Henri Cartier-Bresson: Scrapbook, Photographs 1932-1946, London: Thames & Hudson, 2006, p. 197
J. Clair, *Henri Cartier-Bresson: Europeans*, London: Thames & Hudson, 2007, p. 37
P. Galassi, *Henri Cartier-Bresson: The Modern Century*, New York: MoMA, 2010, p. 150
C. Chéroux, *Henri Cartier-Bresson: Here and Now*, London: Thames & Hudson, 2014, pl. 128
Henri Cartier-Bresson: Decisive Moments, London: Fine Art Society, 2015, pl. 14



99

Henri Cartier-Bresson

Construction of the Beijing University swimming pool by students

June 1958
Gelatin silver print.
20.3 x 31.3 cm (7 7/8 x 12 3/8 in.)
Copyright credit reproduction limitation stamp on the verso.

Estimate
£4,000 — 6,000 ‡♠

Go to Lot

99

Henri Cartier-Bresson

Henri Cartier-Bresson travelled to China for *LIFE* magazine twice, in 1948 and 1958, each time deftly capturing with a humanist eye the country at a time of political and economic change. The work, on offer here, is an early print from his second trip in 1958 during which he completed an extensive four-month, 7,000-mile tour of the country at the beginning of the communist campaign the 'Great Leap Forward'. Based on the USSR's Five-year Plans, this economic and social agenda included agricultural collectivisation and rapid industrialisation for its largely rural, agrarian population.

Provenance
Artcurial, Paris, 16 May 2007, lot 267

Literature
H. Cartier-Bresson & B. B. Miller, *China*, New York: Bantam, 1964, p. 70
P. Galassi, *Henri Cartier-Bresson: The Modern Century*, New York: MoMA, 2010, p. 195
M. Frizot, *Henri Cartier-Bresson: China 1948-1949, 1958*, London: Thames & Hudson, 2019, pp. 228, 239



100

Elliott Erwitt

Photographs

Geneva: Acorn Editions Limited, 1977. 15 gelatin silver prints. Colophon and title page. Enclosed in a grey clothbound clamshell case.
Each approx. 24.1 x 16.2 cm. (9 1/2 x 6 3/8 in.) or the reverse.
Each signed and numbered 52/100 in pencil on the verso; colophon numbered 52/100 in ink.

Estimate
£7,000 — 9,000 ‡

Go to Lot



101

Seydou Keïta

Untitled (Two women and a girl with Peugeot automobile)

1997
Gelatin silver print.
39.3 x 55.2 cm (15 1/2 x 21 3/4 in.)
Signed, annotated '52 A56' and dated in ink in the margin.

Estimate
£5,000 — 7,000 ‡

Go to Lot

101

Seydou Keïta

Provenance
Acquired directly from Philippe Salaün, printer

Literature
A. Magnin, *Seydou Keïta*, Zurich: Scalo, 1997, p. 179
O. Enwezor, *Events of the Self: Portraiture and Social Identity: Contemporary African Photography from the Walther Collection*, Gottingen: Steidl, 2010, p. 61







102

Malick Sidibé

Selected Images

1963-1976
Three gelatin silver prints, printed later.
Each 15.6 x 15.6 cm (6 1/8 x 6 1/8 in.)
Each signed, titled and dated in ink in the margin.

Estimate
£5,000 — 7,000 ‡

Go to Lot

Provenance
Acquired directly from Philippe Salaün, printer

Literature
Malick Sidibé: Photographs, Gottingen: Steidl, 2003, p. 82 (*Nuit de Noël*)
Regarding Africa: Contemporary Art and Afro-Futurism, Tel Aviv Museum of Art, 2017, p. 14 (*Nuit de Noël*), 54 (*Nuit de Noël*)



PHOTOGRAPHS FROM A PRIVATE COTSWOLDS COLLECTION

103

Aaron Siskind

Jerome, Arizona 21

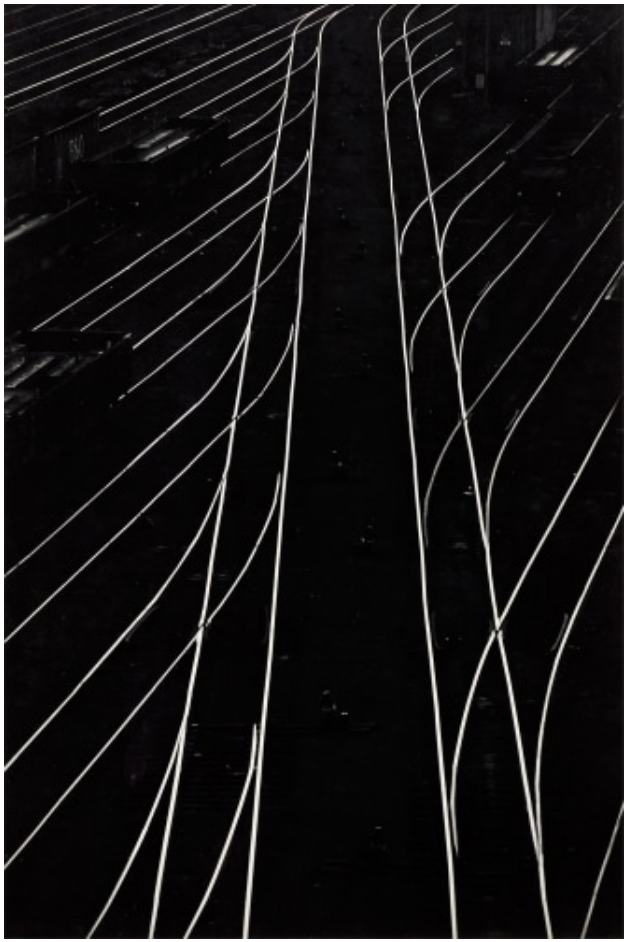
1949
Gelatin silver print, printed before 1968, mounted.
49.2 x 35.5 cm (19 3/8 x 13 7/8 in.)

Estimate
£5,000 — 7,000

Go to Lot

Provenance
Directly from the artist, before 1968
Christie's, New York, 5 October 2016, lot 173

Literature
C. Chiarenza, *Aaron Siskind: Pleasures and Terrors*, Boston: Center for Creative Photography, 1982, pl. 133
J. Rhem, *Aaron Siskind*, London: Phaidon, 2003, p. 51
Aaron Siskind 100, New York: Powerhouse, 2003, cover, n.p.
G. Mora, *Aaron Siskind: Another Photographic Reality*, New Haven: Yale U., 2014, p. 76



PHOTOGRAPHS FROM A PRIVATE COTSWOLDS COLLECTION

104

W. Eugene Smith

Railroad Tracks, Pittsburgh

1955-1956
Gelatin silver print, printed 1970s, mounted.
33.8 x 22.8 cm (13 1/4 x 8 7/8 in.)
Estate stamp on the reverse of the mount.

Estimate
£3,000 — 5,000

Go to Lot

Provenance
Howard Greenberg Gallery, New York
Private Collection
Bonhams, New York, 25 April 2017, lot 64

Literature
W. Eugene Smith, Master of the Photographic Essay, New York: Aperture, 1981, p. 154 (variant)
B. Maddow & J. Morris, *Let Truth Be The Prejudice: W. Eugene Smith: His Life and Photographs*, New York: Aperture, 1985, p. 176 (variant)
J. Hughes, *W. Eugene Smith: Shadow & Substance: The Life and Work of an American Photographer*, New York: McGraw-Hill, 1989, n.p. (variant)
G. Mora & J. Hill, *W. Eugene Smith: The Camera as Conscience*, London: Thames & Hudson, 1998, p. 188 (variant)
Dream Street: W. Eugene Smith's Pittsburgh Project, New York: Lyndhurst, 2001, p. 5 (variant)



PHOTOGRAPHS FROM A PRIVATE COTSWOLDS COLLECTION

105

Ray K. Metzker

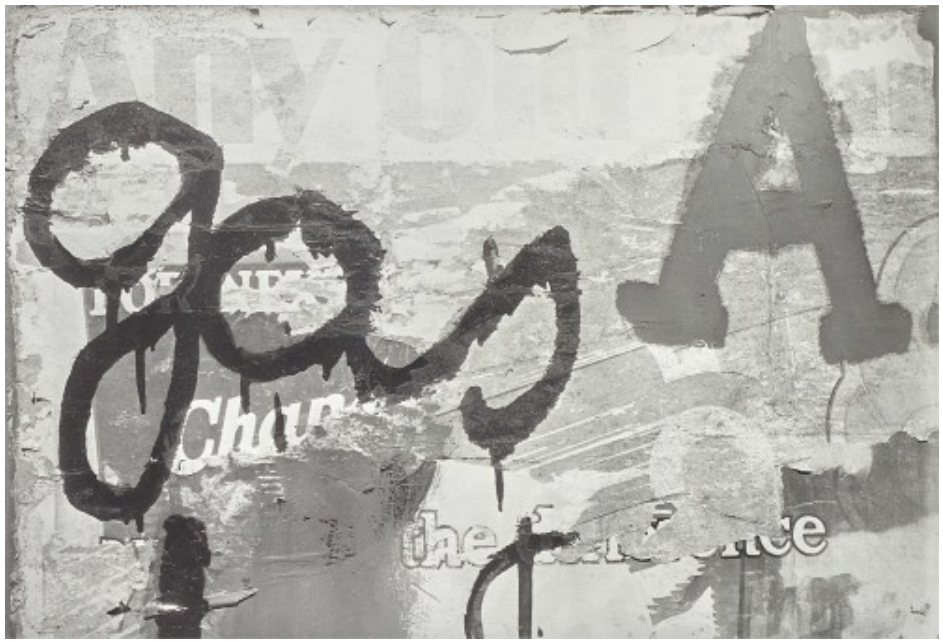
Atlantic City

1966
Gelatin silver print, printed 1982.
22.7 x 22.1 cm (8 7/8 x 8 3/4 in.)
Signed, numbered 3/25 and annotated in pencil on the verso.

Estimate
£3,000 — 5,000

Go to Lot

Provenance
Les Douches la Galerie, Paris



PHOTOGRAPHS FROM A PRIVATE COTSWOLDS COLLECTION

106

Walker Evans

Roadside Gas Sign

1929
Gelatin silver print, printed circa 1969.
Image: 12.4 x 17.4 cm (4 7/8 x 6 7/8 in.)
Sheet: 20.2 x 25.2 cm (7 7/8 x 9 7/8 in.)
Annotated in pencil on the verso.

Estimate
£2,000 — 3,000

Go to Lot

Provenance
Gifted by the artist to The Museum of Modern Art, New York
Christies, New York, *Walker Evans: An American Master*, 29 April 2020, lot 1

Literature
L. Kirstein, *Walker Evans: American Photographs*, New York: MoMA, 1938, pl. 8
Walker Evans, First and Last, New York: Harper and Row, 1978, p. 71
J. T. Hill & G. Mora, *The Hungry Eye*, New York: Abrams, 1993, p. 26
J. R. Mellow, *Walker Evans*, New York: Basic, 1999, p. 114
P. Galassi, *Walker Evans & Company*, New York: MoMA, 2000, p. 21, 94
M. M. Hambourg et al., *Walker Evans*, New York: The Met, 2000, pl. 22
Walker Evans: Depth of Field, Munich: Prestel, 2015, p. 80



107

LOT OFFERED WITH NO RESERVE

Margaret Bourke-White

Aerial View Of Single Family Houses, Muncie, Indiana

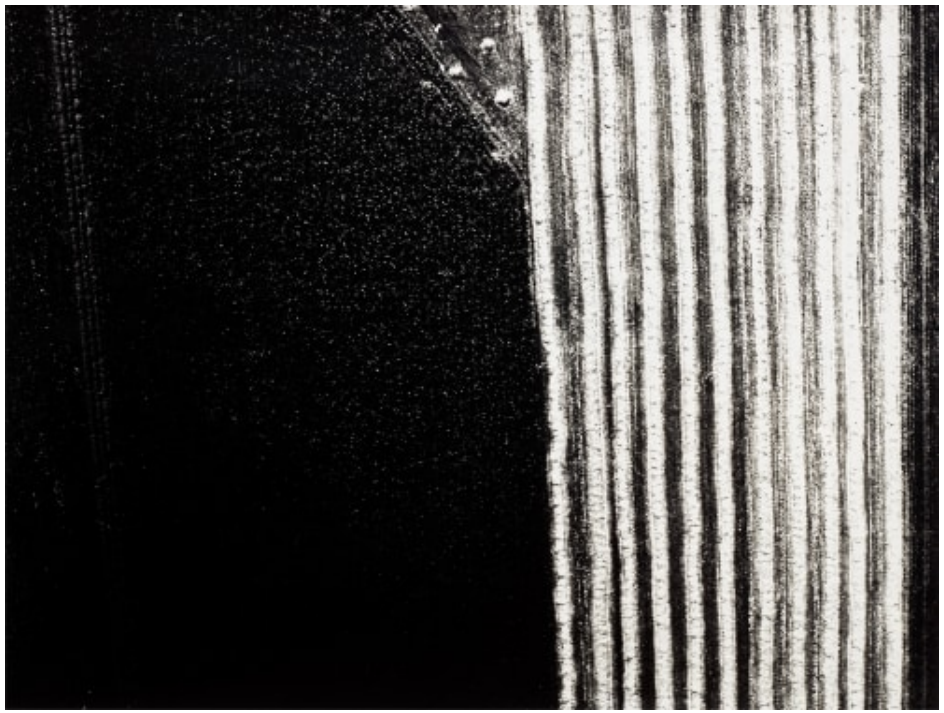
1937
Gelatin silver print.
22.8 x 32.8 cm (8 7/8 x 12 7/8 in.)
'Time Inc.' copyright credit reproduction limitation, 'Time Inc. File', 'Used In Life May 10 1937' stamps and notations in unknown hands in pencil/crayon on the verso.

Estimate
£2,000 — 3,000 •

Go to Lot

Provenance
Beetles+Huxley, London

Literature
'Muncie, Ind. Is The Great U.S. “Middletown” – And This Is The First Picture Essay of What It Looks Like', *LIFE*, May 1937, p. 17



PHOTOGRAPHS FROM A PRIVATE COTSWOLDS COLLECTION

108

Mario Giacomelli

Untitled from Presa di coscienza sulla natura

1978
Gelatin silver print.
28.5 x 37.5 cm (11 1/4 x 14 3/4 in.)
Credit stamp and dated in ink in an unknown hand on the verso.

Estimate
£1,200 — 1,800 ♠

Go to Lot

Provenance
Gifted by the artist
Private Collection, France
Sotheby's, Paris, 9 November 2018, lot 69



PHOTOGRAPHS FROM A PRIVATE COTSWOLDS COLLECTION

109

Garry Winogrand

Untitled from Women Are Beautiful

1969
Gelatin silver print, printed 1981.
22.2 x 33.2 cm (8 3/4 x 13 1/8 in.)
Signed and numbered 48/80 in pencil on the verso.

Estimate
£2,000 — 3,000

Go to Lot

Provenance
The Museum of Modern Art, New York, deaccessioned via Christie's, New York

Literature
G. Winogrand, *Women Are Beautiful*, New York: Farrar, Straus & Giroux, 1975, n.p.
C. Collonet, *Garry Winogrand: El Juego de la Fotografia*, Madrid: TF, 2001, p. 86



PHOTOGRAPHS FROM A PRIVATE COTSWOLDS COLLECTION

110

Garry Winogrand

Untitled from Women Are Beautiful

1971
Gelatin silver print, printed 1981.
22.4 x 33.4 cm (8 7/8 x 13 1/8 in.)
Signed and numbered 48/80 in pencil on the verso.

Estimate
£2,000 — 3,000

Go to Lot

110

Garry Winogrand

Provenance
The Museum of Modern Art, New York, deaccessioned via Christie's, New York

Literature
G. Winogrand, *Women Are Beautiful*, New York: Farrar, Straus & Giroux, 1975, n.p.



111

LOT OFFERED WITH NO RESERVE

Garry Winogrand

San Marcos, Texas

1964
Gelatin silver print, printed later, mounted.
22 x 32.5 cm (8 5/8 x 12 3/4 in.)
Signed and numbered 49/75 in pencil in the margin.

Estimate
£3,000 — 5,000 •‡

Go to Lot

111

Garry Winogrand

Literature

T. Wilner Stack, *Winogrand: 1964*, Santa Fe: Arena, 2002, p. 236

D. Campany, *The Open Road: Photography & The American Road Trip*, New York: Aperture, 2014, p. 85



112

LOT OFFERED WITH NO RESERVE

Marc Riboud

Selected Images

1957-1958
Three gelatin silver prints, printed later.
Each approx. 24.1 x 36.3 cm (9 1/2 x 14 1/4 in.)
Each signed in pencil in the margin; variously signed, titled, dated in pencil and each with credit stamp on the verso.

Estimate
£3,000 — 5,000 •‡♠

Go to Lot

Provenance
Gallery K, Washington D.C. (*Junk in front of the construction site of a bridge over Yang-tseu-kiang, Wuhan*)

Literature
Behind the Great Wall of China: Photographs from 1870 to the Present, New York: The Met, 1972, n.p. (*Junk in front of the construction site of a bridge over Yang-tseu-kiang, Wuhan*)
O. Schell, *Visions of China: Photographs by Marc Riboud 1957–1980*, London: Travelling Light, 1981, pl. 65 (*Engineers' Office, Anshan*)
Marc Riboud: Photographs at Home and Abroad, New York: Abrams, 1988, pl. 59 (Photographers' Rally, Karuizawa), 62 (*Engineers' Office, Anshan*)
W. Manchester, *In Our Time: The World as Seen by Magnum Photographs*, New York: Norton, 1989, pp. 368-369 (*Photographers' Rally, Karuizawa*)
Marc Riboud: Vers L'Orient: Chine, Paris: Xavier Barral, 2012, p. 16 (*Engineers' Office, Anshan*), 47 (*Junk in front of the construction site of a bridge over Yang-tseu-kiang, Wuhan*)
Marc Riboud: Vers L'Orient: Japon, Paris: Xavier Barral, 2012, p. 21 (*Photographers' Rally, Karuizawa*)



113

Louis Stettner

Brooklyn Promenade

1954
Gelatin silver print, printed later.
29.7 x 44.8 cm (11 3/4 x 17 5/8 in.)
Signature blindstamp in the margin; signed, dated and annotated in pencil on the verso.

Estimate
£3,000 — 5,000 ‡

Go to Lot



SPOTLIGHT: A PRIVATE LONDON COLLECTION

114

Terry O'Neill

The Rolling Stones

1963
Gelatin silver print, printed later.
62 x 94 cm (24 3/8 x 37 in.)
Signed and numbered 3/50 in ink in the margin.

Estimate
£3,000 — 5,000 ♠

Go to Lot

114

Terry O'Neill

Provenance
Directly from the artist



115

Nick Brandt

Lion Before Storm I, Masaai Mara

2006
Archival pigment print.
Image: 92 x 110 cm (36 1/4 x 43 1/4 in.)
Frame: 129 x 152 cm (50 3/4 x 59 7/8 in.)
Signed, dated and numbered 10/12 in pencil in the margin.

Estimate
£20,000 — 30,000 ‡♠

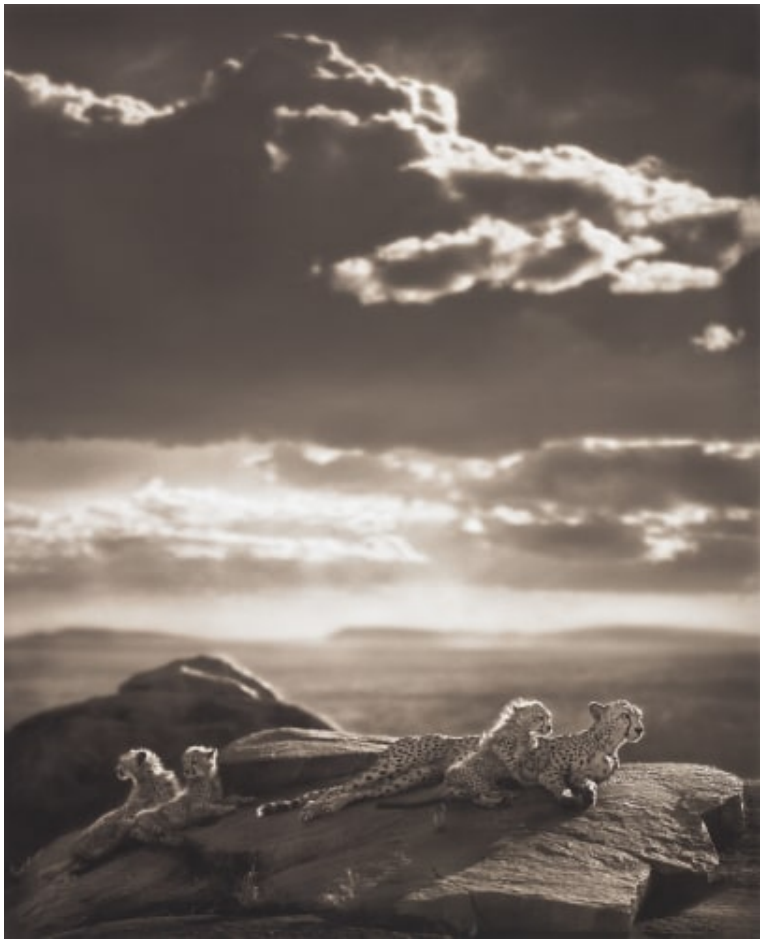
Go to Lot

115

Nick Brandt

Provenance
Young Gallery, Brussels, 2010

Literature
N. Brandt, *A Shadow Falls*, New York: Abrams, 2009, pp. 129, 130
N. Brandt, *On This Earth, A Shadow Falls*, New York: Abrams, 2012, pp. 112, 185



116

Nick Brandt

Cheetah and Cubs Lying on Rock, Serengeti

2007
Archival pigment print.
116.9 x 94.9 cm (46 x 37 3/8 in.)
Signed, dated and numbered 12/15 in pencil in the margin.

Estimate
£20,000 — 30,000 ‡♠

Go to Lot

116

Nick Brandt

Provenance
Young Gallery, Brussels, 2010

Literature
N. Brandt, *A Shadow Falls*, New York: Abrams, 2009, pp. 65, 123
N. Brandt, *On This Earth, A Shadow Falls*, New York: Abrams, 2012, pp. 127, 186



117

Nick Brandt

Lionesses Readying to Hunt, Maasai Mara

2008
Archival pigment print.
83.3 x 127 cm (32 3/4 x 50 in.)
Signed, dated and numbered 4/15 in pencil in the margin.

Estimate
£10,000 — 15,000 ‡♠

Go to Lot

117

Nick Brandt

Provenance
Young Gallery, Brussels, 2010

Literature
N. Brandt, *A Shadow Falls*, New York: Abrams, 2009, pp. 41, 121
N. Brandt, *On This Earth, A Shadow Falls*, New York: Abrams, 2012, pp. 105, 184



118

Peter Beard

Giraffes in Mirage on the Taru Desert, Kenya, June

1960
Iris print, printed later.
25.1 x 33.3 cm (9 7/8 x 13 1/8 in.)
Signed, titled and dated in pencil in the margin.

Estimate
£8,000 — 12,000

Go to Lot

Peter Beard

Provenance
The Time is Always Now Gallery, New York
Phillips, New York, 1 October 2014, lot 310



119

Peter Beard

Agnes of El Molo Bay, Loyangalani, Lake Rudolf

1968
Unique Polaroid print with ink and paint, executed later.
Sheet: 14.5 x 10.5 cm (5 3/4 x 4 1/8 in.)
Signed, titled and dated in ink on the recto.

Estimate
£4,000 — 6,000

Go to Lot

119

Peter Beard

Provenance
Michael Hoppen Gallery, London

Literature
Peter Beard, Cologne: Taschen, 2008, pl. 181 (variant)



120

Peter Beard

Ode to the Peace Corpse, Alia Bay, Lake Rudolf

1965
Unique Polaroid print with ink and paint, executed later.
Sheet: 10.5 x 14.5 cm (4 1/8 x 5 3/4 in.)
Signed, titled and dated in ink on the recto.

Estimate
£3,000 — 5,000

Go to Lot

120

Peter Beard

Literature
Peter Beard, Cologne: Taschen, 2008, pl. 195 (variant)



121

Peter Beard

Lion Kill, Ol Loitokitok, Tanganyika, June

1960
Unique Polaroid print with ink and paint, executed later.
Sheet: 10.5 x 14.5 cm (4 1/8 x 5 3/4 in.)
Signed, titled, dated and annotated in ink on the recto.

Estimate
£3,000 — 5,000

Go to Lot

121

Peter Beard

Provenance
Christie's, Paris, 12 November 2011, lot 104

Literature
Peter Beard, Cologne: Taschen, 2008, pl. 276 (variant)



122

Nick Brandt

Baboons in Profile, Amboseli

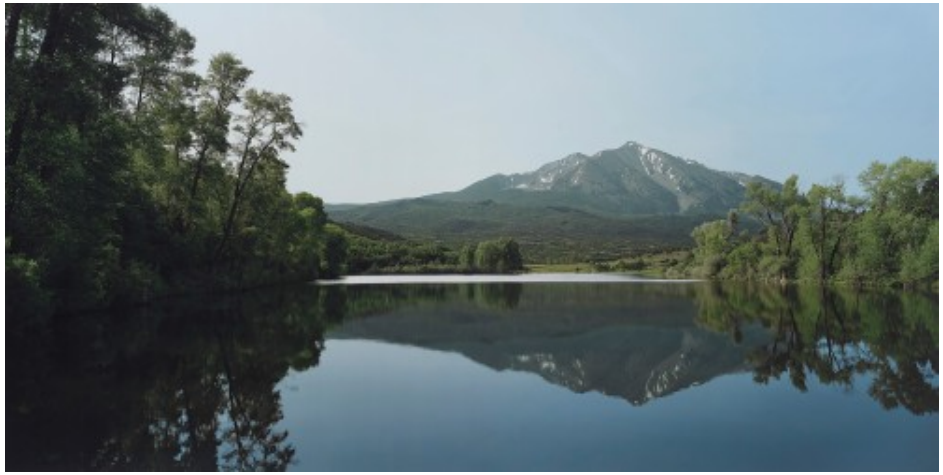
2007
Archival pigment print.
51.2 x 64.2 cm (20 1/8 x 25 1/4 in.)
Signed, dated and numbered 21/25 in pencil in the margin.

Estimate
£4,000 — 6,000 ‡♠

Go to Lot

Provenance
Young Gallery, Brussels, 2010

Literature
N. Brandt, *A Shadow Falls*, New York: Abrams, 2009, pp. 47, 122
N. Brandt, *On This Earth, A Shadow Falls*, New York: Abrams, 2012, pp. 109, 185



123

LOT OFFERED WITH NO RESERVE

Clifford Ross

Mountain III

2005
Chromogenic print, mounted.
Image: 150 x 299 cm (59 x 117 3/4 in.)
Frame: 180 x 330 cm (70 7/8 x 129 7/8 in.)
Signed in ink, printed title, date and number 1/6 on an artist label affixed to the reverse of the mount.

Estimate
£7,000 — 9,000 •

Go to Lot

123

Clifford Ross

Provenance
Sonnabend Gallery, New York, 2012

Literature
C. Ross, *Seen and Imagined: The World of Clifford Ross*, Massachusetts: Mass MoCA, 2015, p. 194



124

Sebastião Salgado

Coal Mining, Dhanbad, India

1989
Signed, titled and dated in pencil on the verso; credit blindstamp in the margin.
Gelatin silver print, printed later.
34.1 x 51.1 cm (13 3/8 x 20 1/8 in.)
Signed, dated and annotated 'India' in pencil on the verso; copyright credit blindstamp in the margin.

Estimate
£4,000 — 6,000 ‡♠

Go to Lot

Literature
Sebastião Salgado: Workers, An Archaeology of the Industrial Age, New York: Aperture, 1993, cover, pp. 270-271



125

Sebastião Salgado

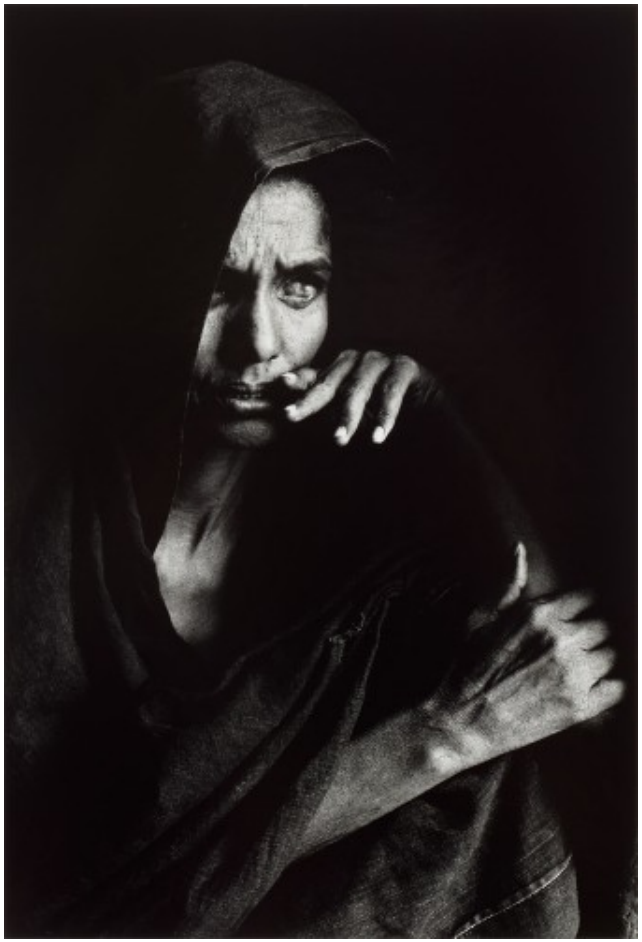
Mali

1985
Gelatin silver print, printed later.
33.6 x 51.1 cm (13 1/4 x 20 1/8 in.)
Signed, titled and dated in pencil on the verso;
copyright credit blindstamp in the margin.

Estimate
£4,000 — 6,000 ‡♠

Go to Lot

Literature
S. Salgado, *An Uncertain Grace*, London: Thames & Hudson, 1990, p. 84
S. Salgado, *Sahel: The End of the Road*, Berkeley: U. of California, 2004, p. 103
S. Salgado, *Africa*, Cologne: Taschen, 2007, p. 245



126

Sebastião Salgado

Blind Woman, Mali

1985
Gelatin silver print, printed later.
51.3 x 34.6 cm (20 1/4 x 13 5/8 in.)
Signed, dated and annotated in pencil on the verso; copyright credit blindstamp in the margin.

Estimate
£4,000 — 6,000 ‡♠

Go to Lot

Literature

S. Salgado, *An Uncertain Grace*, London: Thames & Hudson, 1990, p. 89
S. Salgado, *Sahel: The End of the Road*, Berkeley: U. of California, 2004, p. 97
S. Salgado, *Africa*, Cologne: Taschen, 2007, p. 249
P. Nair, *A Different Light: The Photography of Sebastião Salgado*, Durham: Duke U., 2011, cover, pl. 12



127

Sebastião Salgado

Tigray, Ethiopia

1984
Gelatin silver print, printed later.
20.3 x 43.6 cm (7 7/8 x 17 1/8 in.)
Signed, dated and annotated in pencil on the verso;
copyright credit blindstamp in the margin.

Estimate
£4,000 — 6,000 ‡♠

Go to Lot

Literature
S. Salgado, *An Uncertain Grace*, London: Thames & Hudson, 1990, pp. 64-65
S. Salgado, *Sahel: The End of the Road*, Berkeley: U. of California, 2004, p. 123
S. Salgado, *Africa,* Cologne: Taschen, 2007, p. 267



SPOTLIGHT: A PRIVATE LONDON COLLECTION

128

Stuart Franklin

Tiananmen Square, Beijing

June 1989
Gelatin silver print, printed later.
29.5 x 44.5 cm (11 5/8 x 17 1/2 in.)
Signed in ink in the margin.

Estimate
£4,000 — 6,000 ♠

Go to Lot

Literature
Time, No. 25, Vol. 133, 19 June 1989, cover, pp. 10-11 (variants)
S. Franklin, *The Documentary Impulse*, London: Phaidon, 2016, p. 123 (variant)



SPOTLIGHT: A PRIVATE LONDON COLLECTION

129

Robert Capa

D-Day Landing, Omaha Beach, Normandy

1944
Gelatin silver print, printed 2016.
30.9 x 47 cm (12 1/8 x 18 1/2 in.)
Estate credit blindstamp in the margin; printed title, date and copyright credit reproduction limitation on an estate label affixed to the verso.

Estimate
£1,000 — 2,000 ♠

Go to Lot

Literature

'Beachheads of Normandy: The Fateful Battle for Europe is Joined by Sea and Air', *LIFE*, 19 June 1944, Vol. 16, No. 24, p. 27
R. Capa, *Images of War*, New York: Grossman, 1964, pp. 106-07
Robert Capa: Photographs, New York: Aperture, 1996, p. 100
R. Capa, R. Whelan & H. Cartier-Bresson, *Robert Capa: The Definitive Collection*, London: Phaidon, 2013, cover, p. 361
J. D. Morvan et al., *Omaha Beach on D-Day*, New York: First Second, 2015, cover & p. 58



SPOTLIGHT: A PRIVATE LONDON COLLECTION

130

Helmut Newton

Sie Kommen, Naked, Paris

1981
Gelatin silver print.
41.8 x 35.7 cm (16 1/2 x 14 in.)
Signed, titled, dated, annotated in pencil and copyright credit and reproduction limitation stamps on the verso.

Estimate
£40,000 — 60,000

Go to Lot

Video: https://vimeo.com/822122233?share=copy

"Big Nudes, for me, is where he steps away from the fashion magazines and came into his own on what a Helmet Newton woman was. . . Look at the way these women are boldly striding in these pictures. . . They are Amazons." —Anne Tucker, curator of Newton's first American retrospective

Helmut Newton's (1920-2004) *Sie Kommen, Naked*, offered here, features four super-women, naked except for polished heels, approaching confidently. As the *Naked* half of the iconic *Sie Kommen* diptych, the title of which translates from German to English as 'they are coming', all the garments from the *Dressed* version have disappeared. As Karl Lagerfeld once noted, it is only with high heels that 'a woman [is] really naked for Newton.' With no supporting props the naked models become the whole story. First appearing as a two-page spread in French *Vogue* in 1981, the *Dressed/Naked* diptych marked a turning point in Newton's work as he left the lush interiors and alluring streets of Paris and shot his subjects in a studio. One can only imagine the effect such subversively powerful images of women had on the public when they first debuted.

Video: https://youtu.be/1LcgA-wLGsQ

Trailer for Gero von Boehm's 2020 film *Helmut Newton: The Bad and the Beautiful*.

Provenance
Collection of Dodie Rosekrans, San Francisco
Sotheby's, New York, *Property from the Collection of Dodie Rosekrans*, 8 December 2011, lot 272
Phillips, New York, 1 October 2019, lot 198

Literature
Vogue Paris, November 1981, p. 164
Helmut Newton, World Without Men, New York: Xavier Moreau, 1984, p. 72
Helmut Newton: Private Property, Munich: Schirmer/Mosel, 1989, pl. 37
Helmut Newton: Big Nudes, Munich: Schirmer/Mosel, 1990, n.p.
M. Harrison, *Appearances: Fashion Photography since 1945*, New York: Rizzoli, 1991, p. 241
Z. Felix ed., *The Best of Helmut Newton*, New York: Thunder's Mouth, 1996, pl. 32
I. Jeffrey, *The Photography Book*, London: Phaidon, 1997, p. 345
Helmut Newton: Pages from the Glossies: Facsimiles 1956–1998, Göttingen: Steidl, 1998, p. 460
Helmut Newton: Work, Cologne: Taschen, 2000, p. 189
H. Koetzle, *Photo Icons. The Story Behind the Photos.*, Vol. 2, Cologne: Taschen, 2002, p. 146, 151
Helmut Newton: Private Property, Munich: Schirmer, 2003, pl. 37



SPOTLIGHT: A PRIVATE LONDON COLLECTION

131

Mert & Marcus

Missy Running

2005
Archival pigment print, mounted.
Image: 201.5 x 149 cm (79 3/8 x 58 5/8 in.)
Frame: 207.3 x 154.8 cm (81 5/8 x 60 7/8 in.)
Signed in ink, printed title, date and number 1/1 on an artist label affixed to the reverse of the frame.

Estimate
£30,000 — 50,000 ♠

Go to Lot

Video: https://vimeo.com/822121093?share=copy

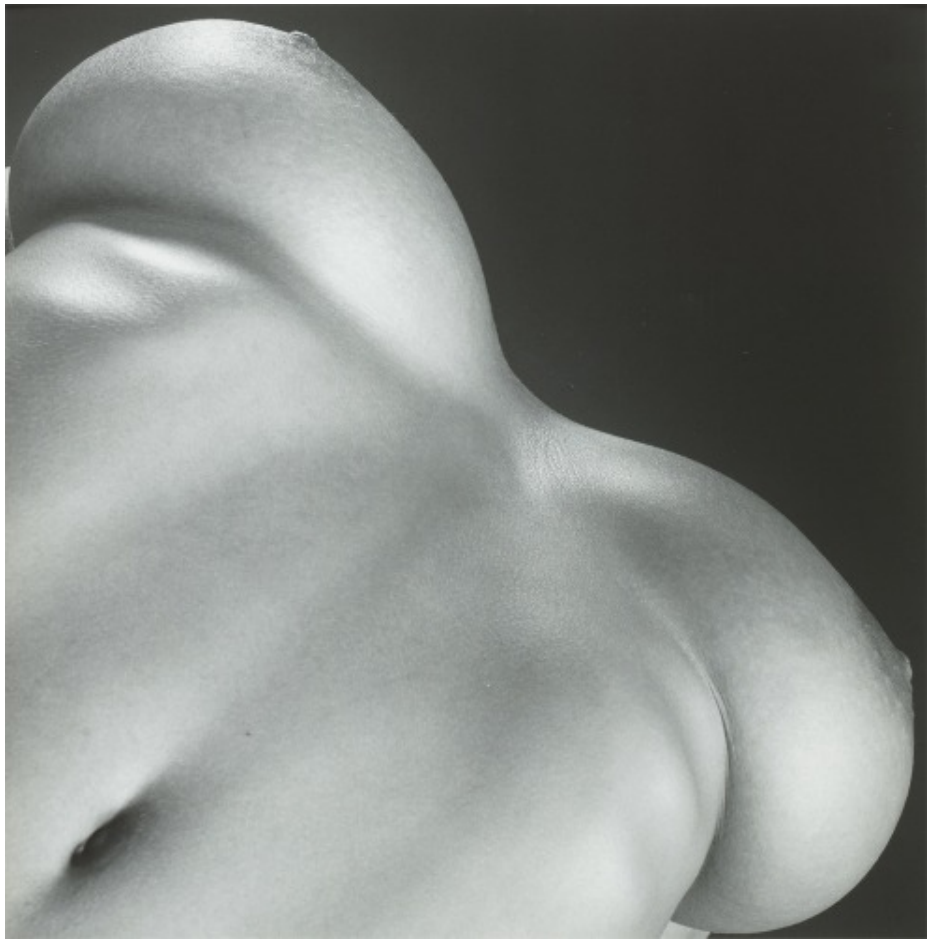
"Ibiza, where Missy Rayder is shot here, is so close to home and was kind of our playground for many years. It has light, you're not restricted with weather and don't need to have permits months or weeks before or know exactly what time of day or where we were going to be. It was a place where you could be free and be naked and run around." —Mert & Marcus

Measuring two metres high, this unique-sized, one-off print of *Missy Running* was made exclusively in 2016 to mark the 20th anniversary of the collaboration of the dynamic artist duo Mert Alas (b.1971) and Marcus Piggott (b.1971), known as Mert & Marcus. Selected by the artists as a key work that epitomised their black-and-white imagery of powerful women or 'women with a meaning' as noted by Mert, *Missy Running* first appeared in the editorial 'Physical' in the 2005 Autumn/Winter issue of *Pop* magazine.

Considered two of the most successful fashion photographers working today, Mert & Marcus initially met in London in 1994 amid the vibrant 90s club scene. Due to their shared love of photography and art, they quickly established a creative partnership. Their cover of *Dazed & Confused* in 1997 was the duo's first collaborative success, and since then, their alluring images have been featured globally in magazines, including *Interview*, *LOVE*, *Vanity Fair*, *Vogue* and *W*, as well as in advertising campaigns for Calvin Klein, Christian Dior, Giorgio Armani, Givenchy, Gucci, Lancôme, Louis Vuitton, Versace and Saint Laurent, among others. Additionally, their work has been exhibited internationally at the V&A, London; the National Portrait Gallery, London; and the New York Public Library.

Provenance
Phillips, London, *Photographs (ULTIMATE)*, 3 November 2016, lot 76

Literature
'Physical', *Pop*, Autumn/Winter 2005
M. Alas & M. Piggott, *Mert & Marcus: Tales of the Subconscious*, Istanbul: Galerist, 2008, p. 49, 64
Mert Alas and Marcus Piggott, Cologne: Taschen, 2017, p. 23



SPOTLIGHT: A PRIVATE LONDON COLLECTION

132

Robert Mapplethorpe

Lisa Marie / Breasts

1987
Gelatin silver print, mounted.
48.5 x 48.5 cm (19 1/8 x 19 1/8 in.)
Signed, dated and numbered 2/10 in ink in the margin; signed and dated in ink in copyright credit reproduction limitation stamp on the reverse of the mount.

Estimate
£20,000 — 30,000

Go to Lot

Provenance
Texas Gallery, Houston

Literature
R. Marshall, *Robert Mapplethorpe*, London: Secker & Warburg, 1988, p. 193
A. Danto, *Mapplethorpe*, Kempen: teNeues, 2007, p. 267
Robert Mapplethorpe: Perfection in Form, Kempen: teNeues, 2009, p. 156
Robert Mapplethorpe, London: Phaidon, 2020, p. 309



SPOTLIGHT: A PRIVATE LONDON COLLECTION

133

Robert Mapplethorpe

Lisa Lyon

1980
Gelatin silver print, mounted.
35.2 x 35.2 cm (13 7/8 x 13 7/8 in.)
Signed, dated and numbered 1/15 in ink in the margin; signed and dated in ink/pencil, copyright credit reproduction limitation stamp on the reverse of the mount.

Estimate
£10,000 — 15,000

Go to Lot

Provenance
Sean Kelly Gallery, New York

Literature
R. Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's, 1983, p. 21
J. Kardon, *Robert Mapplethorpe: The Perfect Moment*, Philadelphia: Meriden-Stinehour, 1988, p. 54 (variant)
Robert Mapplethorpe: Perfection in Form, Kempen: teNeues, 2009, p. 145 (variant)
Robert Mapplethorpe, London: Phaidon, 2020, p. 199



SPOTLIGHT: A PRIVATE LONDON COLLECTION

134

Robert Mapplethorpe

Lisa Lyon

1982
Gelatin silver print, mounted.
38.3 x 38.6 cm (15 1/8 x 15 1/4 in.)
Signed, dated and numbered 1/10 in ink the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the mount.

Estimate
£10,000 — 15,000

Go to Lot

Provenance
Sean Kelly Gallery, New York

Literature
R. Mapplethorpe, *Lady: Lisa Lyon*, New York: St. Martin's, 1983, p. 64
Robert Mapplethorpe: Perfection in Form, Kempen: teNeues, 2009, p. 175
Robert Mapplethorpe: On The Edge, Aarhus: ARos Aarhus Kunstmuseum, 2016, p. 70
F. Terpak, *Robert Mapplethorpe: The Archive*, Los Angeles: Getty Research Institute, 2016, p. 216
Robert Mapplethorpe, London: Phaidon, 2020, p. 186



SPOTLIGHT: A PRIVATE LONDON COLLECTION

135

Robert Mapplethorpe

Flower

1984
Gelatin silver print, mounted.
38.5 x 38.5 cm (15 1/8 x 15 1/8 in.)
Signed, dated by Michael Ward Stout, Executor, in ink, estate copyright credit reproduction limitation stamp on the reverse of the mount. Number 10 from an edition of 10.

Estimate
£10,000 — 15,000

Go to Lot

"I get something out of flowers that other people don't get. . . I love the pictures of flowers more than I love real flowers." —Robert Mapplethorpe

Provenance
Marc Selwyn Fine Art, Los Angeles, 2007
Christie's, New York, *Photographs Including Property from the Museum of Modern Art*, 10 October 2017, lot 144

Literature
H. Muschamp, *Mapplethorpe: The Complete Flowers*, Dusseldorf: teNeues, 2006, pl. 99
R. Mapplethorpe, *Flora: The Complete Flowers*, London: Phaidon, 2016, p. 357
Flowers, London: Ordovas, 2018, p. 47



SPOTLIGHT: A PRIVATE LONDON COLLECTION

136

Robert Mapplethorpe

Irises

1986
Gelatin silver print, mounted.
48.6 x 48.6 cm (19 1/8 x 19 1/8 in.)
Signed, dated by Michael Ward Stout, Executor, in ink, estate copyright credit reproduction limitation stamp on the reverse of the mount. Number 10 from an edition of 10.

Estimate
£15,000 — 25,000

Go to Lot

"I get something out of flowers that other people don't get. . . I love the pictures of flowers more than I love real flowers." —Robert Mapplethorpe

Provenance
LipanjePuntin Contemporary Art Gallery, Trieste
Private Collection, Europe
Phillips, London, 8 May 2013, lot 31

Literature
J. Kardon, *Robert Mapplethorpe: The Perfect Moment*, Philadelphia: Meriden-Stinehour, 1988, p. 89
E. Barents, *Robert Mapplethorpe: Ten by Ten*, Munich: Schirmer/Mosel, 1996, pl. 25
R. Mapplethorpe, *Pistils*, London: Jonathan Cape, 1996, p. 79
H. Muschamp, *Mapplethorpe: The Complete Flowers*, Dusseldorf: teNeues, 2006, pl. 138
A. Danto, *Mapplethorpe*, Kempen: teNeues, 2007, p. 263
S. Wolf, *Polaroids: Mapplethorpe*, Munich: Prestel, 2007, p. 34
Robert Mapplethorpe: Perfection in Form, Kempen: teNeues, 2009, p. 127
P. Martineau & B. Salvesen, *Robert Mapplethorpe: The Photographs*, Los Angeles: Getty, 2016, pl. 141
R. Mapplethorpe, *Flora: The Complete Flowers*, London: Phaidon, 2016, p. 141, 359
Robert Mapplethorpe, London: Phaidon, 2020, p. 303



SPOTLIGHT: A PRIVATE LONDON COLLECTION

137

Irving Penn

Dior Fur Scarf (Jean Patchett), New York

1950-1951
Selenium toned gelatin silver print, printed 1990, mounted.
38.4 x 38.7 cm (15 1/8 x 15 1/4 in.)
Signed, initialled, titled, dated in ink, 'Condé Nast' copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 17.

Estimate
£30,000 — 50,000

Go to Lot

137

Irving Penn

"He was there to set the standard of excellence, to make that breath-taking image that stops you in your tracks." —Anna Wintour

Provenance
Pace/MacGill Gallery, New York
Private Collection, London, 2003
Phillips, London, 2 November 2017, lot 29

Literature
I. Penn, *Passage: A Work Record*, New York: Knopf, 1991, p. 87



SPOTLIGHT: A PRIVATE LONDON COLLECTION

138

Richard Avedon

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

1955
Gelatin silver print, printed later, mounted.
59.5 x 47.7 cm (23 3/8 x 18 3/4 in.)
Signed and numbered 18/50 in ink on the verso; title, edition and copyright credit reproduction limitation stamps on the reverse of the linen flush-mount.

Estimate
£100,000 — 150,000

Go to Lot

"I saw the elephants under an enormous skylight. . . I then had to find the right dress and I knew there was a potential here for a kind of dream image." —Richard Avedon

In a career replete with remarkable images, Richard Avedon's (1923-2004) *Dovima with Elephants, Evening Dress by Dior, Cirque d'Hiver, Paris*, stands out as a masterpiece. Made in 1955 on assignment for *Harper's Bazaar*, this tour-de-force encapsulates Avedon's uniquely inventive approach. Few photographers working for the fashion magazines in the 1950s had Avedon's intuitive ability to create an image that was novel and exciting but also served the editorial purpose of showcasing couture. With its brilliant mélange of disparate elements, *Dovima with Elephants* sets an entirely new bar for fashion photography.

In August of 1955, Avedon travelled to Paris to photograph the couture collections. At the fortuitous invitation of fellow photographer Sam Shaw to the set of a movie he was shooting, Avedon visited the historic Cirque d'Hiver. He was given a tour that included the Cirque's animal enclosures and immediately grasped their potential as the setting for a photoshoot. On the day of the shoot, Avedon masterfully choreographed an ensemble of stylists, assistants and animal trainers, along with the American model, Dovima, who was sheathed in a sleek gown with flowing sash designed by the young Yves Saint Laurent for the House of Dior. The resulting image of the elegant model posed against the massive, rough forms of the elephants is both incongruous and exhilarating. Avedon was able to see the elephants as shapes with graceful curves that echo those of the model and her gown. He deftly used both sets of curves, combining them into one triumphant picture.

With its appearance the following month in *Harper's Bazaar*, illustrating 'Carmel Snow's Paris Report,' *Dovima with Elephants* created a new standard by which fashion photographs would be judged. In a quote that seems to apply directly to this image, *Harper's* art director and Avedon's mentor Alexey Brodovitch succinctly summed up the young photographer's unique talents: 'The shock-surprise in his photos is the ingredient that has always given his work freshness and excitement. He has an amazing ability to spot the unusual and exciting qualities in each woman he photographs. This, combined with his tremendous imagination, makes his work so exceptional.'

Provenance
Phillips, New York, *Important Photographs from the Collection of Dr. Anthony Terrana*, 2 April 2013, lot 17

Literature
Harper's Bazaar, September 1955, p. 215
Famous Photographers Course Lesson 1-8, Westport: Famous Photographers School, 1964, p. 10
Avedon: Photographs, 1947-1977, New York: The Met, 1978, back cover & pl. 159
N. Hall-Duncan, *The History of Fashion Photography*, New York: Abrams, 1979, p. 137
D. Bailey & M. Harrison, *Shots of Style: Great Fashion Photographs*, London: V&A, 1985, cat. no. 7
Richard Avedon: Evidence, 1944-1994, New York: Whitney Museum of American Art, 1994, p. 53
Richard Avedon: Made in France, San Francisco: Fraenkel Gallery, 2001, n.p.
Richard Avedon: Woman in the Mirror, New York: Abrams, 2005, p. 37
M. Juul Holm, *Richard Avedon Photographs 1946-2004*, Humlebæk: Louisiana Museum of Modern Art, 2007, n.p.
Avedon Fashion: 1944-2000, New York: ICP, 2009, p. 137



SPOTLIGHT: A PRIVATE LONDON COLLECTION

139

Mario Testino

Kate Moss, Los Angeles, Harper's Bazaar

1996
Chromogenic print, printed later, mounted.
Image: 160 x 128 cm (62 7/8 x 50 3/8 in.)
Frame: 167 x 135 cm (65 3/4 x 53 1/8 in.)
Signed in ink, printed title, date, number AP1 and copyright credit reproduction limitation on an artist label affixed to the reverse of the mount. One from a sold-out edition of 3 + 2 APs.

Estimate
£20,000 — 30,000 ♠

Go to Lot

"Mario took me to a new level of glamour. I don't think anybody had seen me as any kind of sexy model before he did. He was the one that transformed me. Before him I was just a grungy girl, but he saw me differently." —Kate Moss

The indelible supermodel Kate Moss has been captured by innumerable photographers across the globe. Yet, she remembers her sessions with Mario Testino (b.1954) with extreme fondness: 'I have grown up with him photographing me — we have grown up together in a sense. The trust between us means that we are free with each other, he does not trap me into a set way of being, we find the picture together.' The current lot presents a candid Moss whose natural beauty shines through Testino's understated composition. On deciding to shoot Moss without the glitz and glamour of a fashion studio, Testino recalls, 'When I see Kate Moss out and about, I think she looks more beautiful than when her hairdresser and make-up artist try and make her look like something else.'

This life-size portrait was originally shot in Los Angeles for the April 1996 publication of *Harper's Bazaar*. Inspired by his childhood on the shores of Peru, Testino states how glancing at this photograph immediately transports him back home: 'this is the image that reminds me the most of my early days of youth because I used to go to Punta Hermosa, a surfer beach in the south of Lima and everything happened around the surf world.'

Hailed for his extraordinary capability to seize intimate moments, Testino surprises the viewer with unseen shots of the most recognisable faces. Testino's work has been exhibited internationally, including at the National Portrait Gallery, London; the Shanghai Art Museum; MALBA, Buenos Aires; and the Museum of Fine Arts, Boston. Alongside his 40-year practice as a photographer, Testino was awarded the Grand Cross Order of Merit in 2010, one of the highest honours in his native country of Peru, as well as the Order of the British Empire in 2013 in recognition of his remarkable career and charity work.

Provenance
Directly from the artist

Literature
Harper's Bazaar, April 1996, n.p.
A. Shulman & P. Kinmonth, *Mario Testino: Portraits*, New York: Bulfinch, 2002, pl. 33



SPOTLIGHT: A PRIVATE LONDON COLLECTION

140

Sante D'Orazio

Cindy Crawford, The Argyle Hotel, Los Angeles

1991
Archival pigment print, printed later, mounted.
75.5 x 97 cm (29 3/4 x 38 1/4 in.)
Signed, titled, dated, numbered 3/15 and copyright notation in ink on labels affixed to the reverse of the mount.

Estimate
£12,000 — 18,000

Go to Lot

140

Sante D'Orazio

Provenance
Camera Work, Berlin, 2020



SPOTLIGHT: A PRIVATE LONDON COLLECTION

141

Ellen von Unwerth

Claudia Schiffer for Guess, Morocco

1989
Archival pigment print, printed later.
102 x 68 cm (40 1/8 x 26 3/4 in.)
Signed, annotated 'Paris', dated and numbered 1/7 in ink on an artist label affixed to the reverse of the frame.

Estimate
£10,000 — 15,000 ♠

Go to Lot

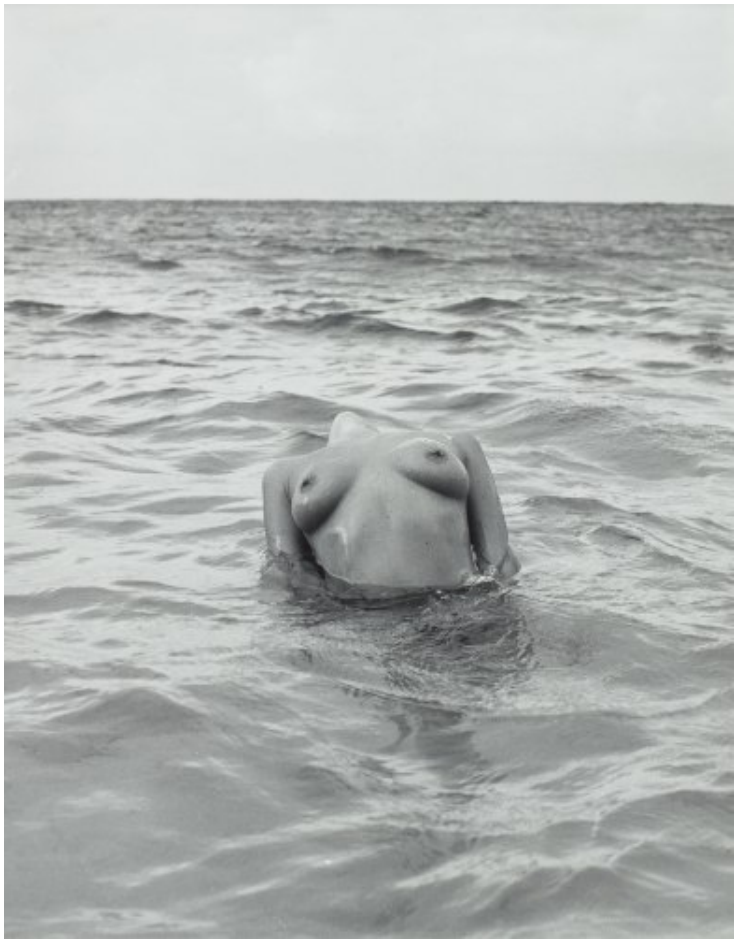
Ellen von Unwerth

"I met Ellen von Unwerth in Paris when I was 17. We were both starting out and got on like a house on fire, just mucking around next to the Centre Pompidou in my own clothes. Cut to the Guess team who saw the pictures and wanted us for the Guess Jeans ad campaign. That was the beginning. . . " —Claudia Schiffer

Literature

E. von Unwerth, *Claudia Schiffer (dt.)*, Munich: Prestel, 2015, p. 128

B. Friedewald, *Women Photographers: from Julia Margaret Cameron to Cindy Sherman*, Munich: Prestel, 2018, p. 211



SPOTLIGHT: A PRIVATE LONDON COLLECTION

142

Herb Ritts

Floating Torso, St. Barthelemy

1987
Gelatin silver print.
35.4 x 27.7 cm (13 7/8 x 10 7/8 in.)
Signed, titled, dated, annotated 'A/P' and extensively inscribed to Sarajane Hoare in pencil on the verso. One from an edition of 25 + APs.

Estimate
£10,000 — 15,000

Go to Lot

Provenance
Directly from the artist to Sarajane Hoare, British fashion editor
Phillips, London, 16 May 2019, lot 102

Literature
Herb Ritts: Pictures, Altadena, CA: Twin Palms, 1988, n.p.
Herb Ritts: Work, Boston: Bulfinch, 1997, n.p.
Herb Ritts, Paris: Fondation Cartier pour l'art contemporain, 2000, n.p.



SPOTLIGHT: A PRIVATE LONDON COLLECTION

143

Mario Sorrenti

Léa Seydoux

2013
Archival pigment print, mounted.
Image: 102 x 137 cm (40 1/8 x 53 7/8 in.)
Frame: 121.6 x 156 cm (47 7/8 x 61 3/8 in.)
Signed, dated and numbered 1/5 in ink on the reverse of the mount.

Estimate
£10,000 — 15,000 ♠

Go to Lot

143

Mario Sorrenti

Provenance
Directly from the artist



SPOTLIGHT: A PRIVATE LONDON COLLECTION

144

Herb Ritts

Cindy Crawford - Blonde, Malibu

1993
Gelatin silver print, mounted.
47.4 x 37.6 cm (18 5/8 x 14 3/4 in.)
Signed, titled, dated and numbered 2/25 in pencil on the reverse of the mount.

Estimate
£8,000 — 12,000

Go to Lot

Provenance
Camera Work, Berlin, 2019

Literature
Herb Ritts: Work, Boston: Bulfinch, 1996, n.p.
J. Siemens, *Herb Ritts*, Hamburg: Stern Fotografie, 2008, n.p.
C. Churchward, *Herb Ritts: The Golden Hour: A Photographer's Life and His World*, New York: Rizzoli, 2010, n.p.



SPOTLIGHT: A PRIVATE LONDON COLLECTION

145

Michael Halsband

Andy Warhol + Jean-Michel Basquiat #143, New York City, July 10th, 1985

1985
Gelatin silver print, printed 2011.
Image: 50.5 x 50.5 cm (19 7/8 x 19 7/8 in.)
Sheet: 76.2 x 61 cm (30 x 24 in.)
Signed, titled, dated, numbered 4/5, annotated and copyright notation in pencil on the verso.

One from a sold-out edition of 5 + 1 AP. This image is sold out in all sizes and editions.

Estimate
£20,000 — 30,000

Go to Lot

"[Warhol and Basquiat] sort of put their hands in the gloves, didn't really lace them up right away, and they were just sort of feeling it out. . . And I knew that we had to get two single pictures for the poster, but really my agenda was like, I really got to get a great picture of the two of them together." —Michael Halsband

The genesis of this dual portrait began with an arranged meeting between Andy Warhol and Jean-Michael Basquiat in 1982. Introduced by Basquiat's dealer, Bruno Bischofberger, the pair became close friends and, eventually, artistic collaborators. From 1983 to 1985 Basquiat lived in a loft rented from Warhol where they produced several paintings together, their creative partnership culminating in a 1985 exhibition at Tony Shafrazi Gallery in New York.

In advance of the exhibition, American photographer Michael Halsband (b.1956) sat next to Basquiat at a dinner hosted by Warhol. Of this encounter, Halsband remembers:

Jean[-Michel Basquiat], turned to me and said,'I've been an admirer of your work for the past five years.' He explained that he wanted to do this poster with Andy for the upcoming exhibition of work they had been collaborating on. I said, 'Yeah, I'd love to!' He says to Andy, 'Michael's going to do the portrait of us. A boxing poster.'

Although Robert Mapplethorpe had originally been Warhol's first choice, Basquiat was confident that Halsband was the right pick, and he was ultimately hired.

The photograph offered here is the signature image from this session. It brilliantly memorialises the friendship and artistic collaboration of Warhol and Basquiat, and captures something of their playfully combative relationship. Halsband's photograph is a remarkable double portrait of two of the 20th century's most significant artists.

Provenance
Directly from the artist

Exhibited
Basquiat X Warhol, Painting Four Hands, Fondation Louis Vuitton, Paris, 5 April - 28 August 2023, another

Literature
Menage a trois: Warhol, Basquiat, Clemente, Bielefeld: Kerber, 2012, p. 28
J. Moore Saggese, *Reading Basquiat: Exploring Ambivalence in American Art*, Oakland: U. of California, 2021, p. 31 (variant)
Basquiat X Warhol, Painting Four Hands, Paris: Fondation Louis Vuitton, 2023, p. 292



SPOTLIGHT: A PRIVATE LONDON COLLECTION

146

Irving Penn

Steinberg in Nose Mask, New York

September 30, 1966
Selenium toned gelatin silver print, printed 1984, mounted.
39.3 x 38.7 cm (15 1/2 x 15 1/4 in.)
Signed, initialled, titled and dated in ink, credit, 'Condé Nast' copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 15.

Estimate
£10,000 — 15,000

Go to Lot

"The mask. . . is protection against revelation." —Saul Steinberg

Deviating from his corner portraits of the 1940s, where sitters were confined by a physical space, Irving Penn (1917-2009) shifted to an open backdrop throughout the 1950s and 1960s, with sitters confined not by space, but by the tighter framing of Penn's lens. *Steinberg in Nose Mask* is emblematic of this new format, which, with its clean white backdrop, gives all focus on the subject, but with an ironic twist: Steinberg poses in one of his celebrated paper masks. The duality of a masked portrait grants anonymity while resulting in a quintessential portrait of Steinberg who was described by art critic Harold Rosenberg as 'a virtuoso of exchanges of identity' whose art was 'a parade of fictitious personages.'

Steinberg is best known for his illustrations for *The New Yorker,* including over 85 covers and 642 drawings, most famously his *View of the world from Ninth Avenue*, 1976, which depicts Manhattan as the centre of the world. The dual themes of persona and disguise were constants throughout his art. He once remarked people in America 'manufacture a mask of happiness for themselves.' Other prints of this image are held in The Metropolitan Museum of Art and National Portrait Gallery.

Provenance
Phillips, New York, 3 October 2017, lot 312

Literature
J. Szarkowski et al., *Irving Penn*, New York: MoMA, 1984, pl. 143
I. Penn et al., *Passage: A Work Record*, New York: Knopf, 1991, p. 158
Irving Penn: Portraits, London: NPG, 2010, cover, n.p.
Irving Penn: Centennial, New York: Met, 2018, p. 281



SPOTLIGHT: A PRIVATE LONDON COLLECTION

147

Richard Avedon

Henry Moore, Sculptor, Much Hadham, England

1963
Gelatin silver print, mounted.
41.5 x 34.8 cm (16 3/8 x 13 3/4 in.)
Annotation 'Top', 'E' with crop marks in ink on the mount; titled, dated, annotated '7/5' in blue pencil in unknown hand in the 'Harper's Bazaar' credit stamp and 'Lesson 20, page 4&5, Key: E' stamp on the reverse of the mount.

Estimate
£8,000 — 12,000

Go to Lot

147

Richard Avedon

Provenance
Directly from the artist
The Famous Photographers School, Connecticut
Christie's, New York, 29 September 2014, lot 109



SPOTLIGHT: A PRIVATE LONDON COLLECTION

148

Richard Avedon

Marilyn Monroe and Arthur Miller 5/8/57

1957
Gelatin silver print, printed later.
15.4 x 15.4 cm (6 1/8 x 6 1/8 in.)
Signed in stylus on the recto; signed, titled, dated, numbered 10/14 in pencil and copyright credit reproduction limitation on the verso.

Estimate
£10,000 — 15,000

Go to Lot

148

Richard Avedon

Provenance
Gagosian Gallery, New York



SPOTLIGHT: A PRIVATE LONDON COLLECTION

149

David Bailey

Catherine Deneuve, Flamingo

1966
Archival pigment print, printed 2020.
50.5 x 50.2 cm (19 7/8 x 19 3/4 in.)
Signed, dated, numbered 4/15 + 2 AP in pencil and affixed copyright credit label on the verso.

Estimate
£10,000 — 15,000 ♠

Go to Lot

149

David Bailey

"Catherine and I had an instant attraction. At some point during this session - at the end of it, I think - the earth moved." —David Bailey

---

Literature

D. Bailey, *Black and White Memories: Photographs, 1948-1969*, London: Dent, 1983, p. 103
M. Harrison, *David Bailey: Archive One, 1957-1969*, London: Thames & Hudson, 1999, p. 255
J. Higgins, *David Bailey*, New York: Phaidon, 2010, pp. 28-29



SPOTLIGHT: A PRIVATE LONDON COLLECTION

150

Terry O'Neill

Faye Dunaway, Hollywood

1977
Chromogenic print, printed later, mounted.
91 x 91 cm (35 7/8 x 35 7/8 in.)
Signed, numbered 21/50 by the artist and additionally signed by Faye Dunaway in ink in the margin.

Estimate
£10,000 — 15,000 ♠

Go to Lot

150

Terry O'Neill

Provenance
Directly from the artist



SPOTLIGHT: A PRIVATE LONDON COLLECTION

151

Robert Mapplethorpe

Deborah Harry

1978
Gelatin silver print, mounted.
35.3 x 35.3 cm (13 7/8 x 13 7/8 in.)
Signed, numbered 1/10 by the artist and additionally signed by Deborah Harry in ink in the margin; signed, dated in ink, copyright credit reproduction limitation stamp on the reverse of the mount.

Estimate
£10,000 — 15,000

Go to Lot

151

Robert Mapplethorpe

In 1978, at the height of their respective artistic careers, the esteemed photographer Robert Mapplethorpe (1946-1989) captured the rock star Debbie Harry. The resulting image showcases why the sitter garnered the nickname 'Blondie' with her bi-coloured hairstyle adding a multitude of monochromatic tones to the work. On the photoshoot, which took place on a summer day in Mapplethorpe's Bond Street loft, Harry has recounted:

I remember that it was very quite warm and very sunny, very bright. You can see I'm really squinting. I was having a hard time keeping my eyes open. I was thrilled to be photographed by Mapplethorpe. I knew his work and his reputation. I had a lot of confidence in how the photos would turn out.

Offered here is a rare print, signed by both Mapplethorpe and Harry, which stands as testament to the pair's creative collaboration.

Provenance
Texas Gallery, Houston, 1979
Christie's, New York, *Photographs Including Property Sold To Benefit The Elton John Aids Foundation*, 6 April 2017 lot 192

Literature
K. Honnef, *Robert Mapplethorpe*, Berlin: VAU, 1997, p. 17
A. Danto, *Mapplethorpe*, Kempen: teNeues, 2007, p. 87
Robert Mapplethorpe: On The Edge, Aarhus: ARos Aarhus Kunstmuseum, 2016, p. 63
P. Martineau & B. Salvesen, *Robert Mapplethorpe: The Photographs*, Los Angeles: Getty, 2016, pl. 61 (variant)
Robert Mapplethorpe, London: Phaidon, 2020, p. 109



SPOTLIGHT: A PRIVATE LONDON COLLECTION

152

Brian Duffy

David Bowie

1973
Chromogenic print, printed later.
51.8 x 51.1 cm (20 3/8 x 20 1/8 in.)
Signed in ink in the margin; artist's website stamp on the verso.

Estimate
£7,000 — 9,000 ♠

Go to Lot

Brian Duffy's (1993-2010) 1973 portrait of David Bowie has become the definitive image of this chameleonic and formidably talented performer. It was produced as the cover for *Aladdin Sane*, Bowie's follow-up album to the immensely popular *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*. Bowie was a master of creating new personas, and for this album he conceptualised a version of Ziggy Stardust – the world-weary, androgenous glam rocker – who finds himself newly landed in America. Indeed, much of the music for the album was written while Bowie was on tour in America supporting *Ziggy Stardust*, and its songs have a harder edge than its predecessor. In order to realise his concept visually, Bowie turned to photographer Brian Duffy, a chronicler of the Swinging Sixties scene in London and an accomplished fashion photographer.

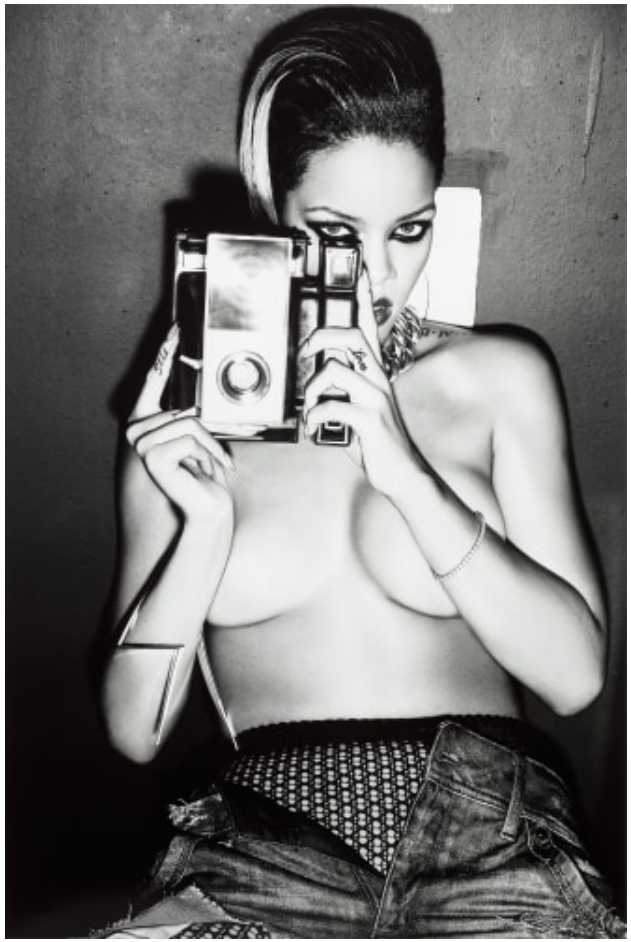
Duffy worked closely with make-up artist Pierre Laroche on the cosmetics and styling to arrive at Bowie's distinctive look for the cover image. The lightning bolt emblazoned dramatically across Bowie's face was borrowed from an unlikely source: the logo from a National Panasonic rice cooker in Duffy's studio. Through masterful lighting and the post-production application of the teardrop pooled in the hollow of Bowie's collarbone, Duffy created an image that was entirely new, and represented a remarkable collaboration of creative talents. In the years since its creation, the image has been called the 'Mona Lisa of album covers' by *The Guardian* and has landed on countless lists of best album covers. Duffy's photograph has transcended its original commercial purpose to attain global cultural resonance.



David Bowie, *Aladdin Sane*, album cover, 1973.

Provenance
Phillips, New York, 1 October 2019, lot 58

Literature
David Bowie, *Aladdin Sane* (RCA, 1973), cover
David Bowie Is the Subject, London: V&A, 2015, n.p.



SPOTLIGHT: A PRIVATE LONDON COLLECTION

153

Ellen von Unwerth

Your Turn, Rihanna

2009
Archival pigment print, printed later.
102 x 68 cm (40 1/8 x 26 3/4 in.)
Signed, annotated 'Paris', dated and numbered 1/7 in ink on an artist label affixed to the reverse of the frame.

Estimate
£6,000 — 8,000 ♠

Go to Lot

153

Ellen von Unwerth

"Rihanna is very giving, very creative, very involved in every aspect of the shoot and ready to push the boundaries, especially in her outfits; she always chooses the most edgy looks." —Ellen von Unwerth

This image was taken during the photo shoot for Rihanna's *Rated R* album, which was released on November 20, 2009.



SPOTLIGHT: A PRIVATE LONDON COLLECTION

154

Terry O'Neill

Brigitte Bardot, Spain

1971
Gelatin silver print, printed later.
Image: 119.2 x 89.8 cm (46 7/8 x 35 3/8 in.)
Frame: 154 x 120 cm (60 5/8 x 47 1/4 in.)
Signed, numbered 2/50 by the artist and additionally signed by Brigitte Bardot in ink in the margin.

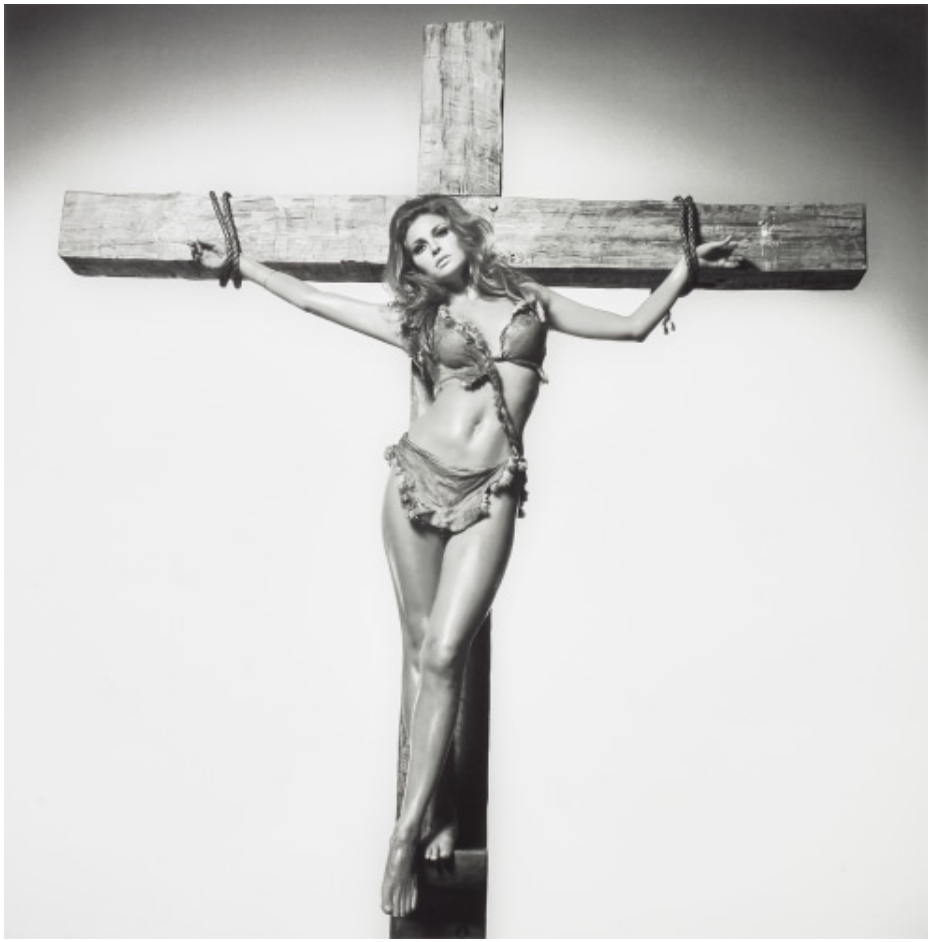
Estimate
£6,000 — 8,000 ♠

Go to Lot

154

Terry O'Neill

Provenance
Directly from the artist



SPOTLIGHT: A PRIVATE LONDON COLLECTION

155

Terry O'Neill

Raquel Welch on the Cross

1966
Gelatin silver print, printed later.
45.7 x 45.7 cm (17 7/8 x 17 7/8 in.)
Signed, numbered 12/50 by the artist and additionally signed by Raquel Welch in ink in the margin.

Estimate
£6,000 — 8,000 ♠

Go to Lot

155

Terry O'Neill

Provenance
Directly from the artist

Literature
Celebrity: The Photographs of Terry O'Neill, London: Little, Brown, 2003, pp. 12, 107
Sunday Times Magazine, 27 September 1998, cover



SPOTLIGHT: A PRIVATE LONDON COLLECTION

156

Jerry Schatzberg

Faye Dunaway

1968
Gelatin silver print, printed later, mounted.
97.5 x 96.5 cm (38 3/8 x 37 7/8 in.)
Printed title, date and number 7/20 on a gallery label affixed to the reverse of the frame.

Estimate
£10,000 — 15,000

Go to Lot

Provenance
Galerie Seine 51, Paris
Artcurial, Paris, 29 June 2015, lot 4
Phillips, London, 3 November 2016, lot 86



SPOTLIGHT: A PRIVATE LONDON COLLECTION

157

Helmut Newton

Diving Tower, Old Beach Hotel, Monte Carlo

1981
Gelatin silver print.
27.2 x 27.2 cm (10 3/4 x 10 3/4 in.)
Signed in pencil, numbered print '7,' suite 'II' edition no. 'B' in ink and 'Private Property' copyright credit reproduction limitation stamp on the verso. One from an edition of 75.

Estimate
£7,000 — 9,000

Go to Lot

Provenance
Grob Gallery, Lancy, 2019

Literature
H. Newton, *47 Nudes*, London: Thames & Hudson, 1982, p. 29
Helmut Newton in Moskau, Munich: Schirmer/Mosel, 1989, pl. 47
M. Blonsky, *Helmut Newton: Private Property*, Munich: Schirmer/Mosel, 1989, pl. 22
H. Newton, *Big Nudes*, Munich: Schirmer/Mosel, 1990, p. 27
H. Newton, *Sumo*, Cologne: Taschen, 1999, n.p.
P. Remy et al., *Monte-Carlo: Photographs Helmut Newton*, Paris: Louis Vuitton, 206, n.p.



SPOTLIGHT: A PRIVATE LONDON COLLECTION

158

Helmut Newton

Cyberwoman 1-7

2000
Complete set of seven gelatin silver prints.
Each approx. 32.8 x 25.3 cm (12 7/8 x 9 7/8 in.) or the reverse.
Each with 'Cyberwomen' copyright credit reproduction limitation stamp on an affixed label and number 10/100 in ink on the verso.

Estimate
£7,000 — 9,000

Go to Lot

158

Helmut Newton

Provenance
Eyestorm, London



SPOTLIGHT: A PRIVATE LONDON COLLECTION

159

Herb Ritts

Female Torso Detail, Hollywood

1989
Gelatin silver print.
48.5 x 38.4 cm (19 1/8 x 15 1/8 in.)
Signed, titled, dated and numbered 16/25 in pencil on the verso; copyright credit blindstamp in the margin.

Estimate
£6,000 — 8,000

Go to Lot

159

Herb Ritts

Provenance
Christie's, New York, 15 February 2007, lot 167
Phillips, London, 25 September 2020, lot 89

Literature
Herb Ritts: Men/Women, Vol. 2, Santa Fe: Twin Palms, 1989, n.p.



SPOTLIGHT: A PRIVATE LONDON COLLECTION

160

Patrick Demarchelier

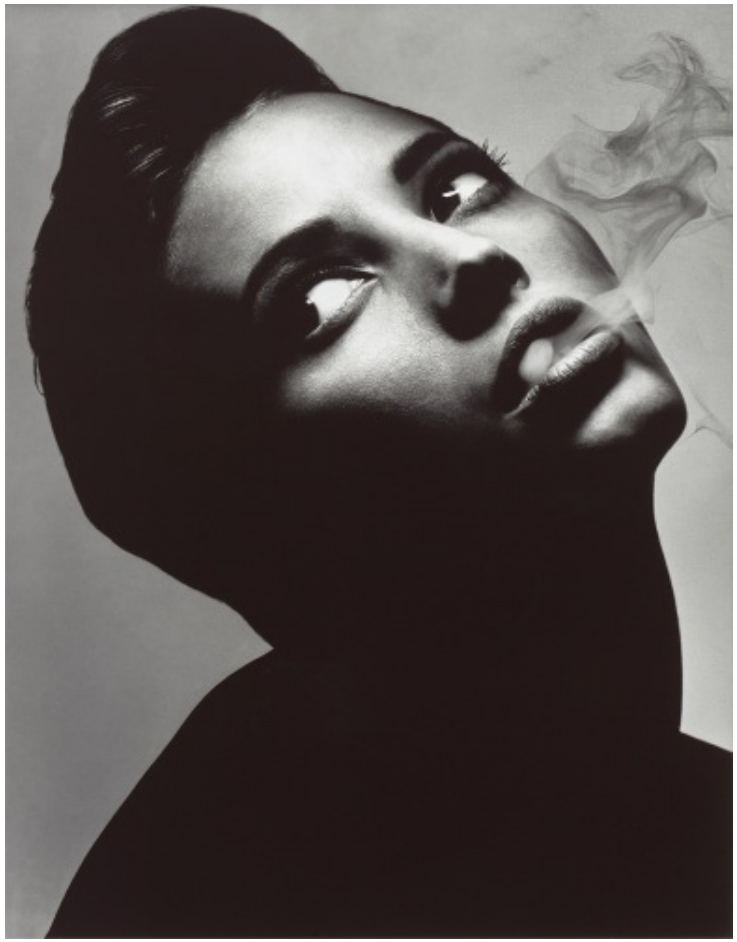
Cindy, New York

1990
Gelatin silver print, mounted.
47 x 49.4 cm (18 1/2 x 19 1/2 in.)
Signed, titled, dated, numbered 16/20 in pencil, copyright credit reproduction limitation and edition stamps on the reverse of the mount.

Estimate
£7,000 — 9,000 ♠

Go to Lot

Provenance
Camera Work, Berlin, 2019



SPOTLIGHT: A PRIVATE LONDON COLLECTION

161

Albert Watson

Christy Turlington, New York City

1990
Gelatin silver print.
35.2 x 27.4 cm (13 7/8 x 10 3/4 in.)
Signed, titled and dated in pencil on the verso.

Estimate
£4,000 — 6,000 ♠

Go to Lot

161

Albert Watson

Provenance
Camera Work, Berlin
Private Collection, Europe
Phillips, London, 8 May 2013, lot 22

Literature
Albert Watson: Cyclops, Boston: Bulfinch, 1994, n.p.
Albert Watson: The Vienna Album, Munich: Schirmer/Mosel, 2005, n.p.
J. Crump, *Albert Watson*, London: Phaidon, 2007, p. 73



SPOTLIGHT: A PRIVATE LONDON COLLECTION

162

Dennis Stock

Audrey Hepburn during the filming of 'Sabrina' by Billy Wilder

1954
Gelatin silver print, printed later.
47.1 x 31 cm (18 1/2 x 12 1/4 in.)
Signed in pencil on the verso.

Estimate
£4,000 — 6,000

Go to Lot

162

Dennis Stock

Provenance
Petter Fetterman Gallery, Santa Monica
Phillips, New York, 8 October 2015, lot 189

Literature
Dennis Stock: Time Is On Your Side, Aachen: Suermondt-Ludwig-Museum, 2014, p. 84



SPOTLIGHT: A PRIVATE LONDON COLLECTION

163

David Bailey

John and Paul

1965
Gelatin silver print, printed 1988.
22.7 x 22.7 cm (8 7/8 x 8 7/8 in.)
Signed, numbered and annotated in pencil on the verso. One from an edition of 21.

Estimate
£6,000 — 8,000 ♠

Go to Lot

Literature

D. Bailey, *Black and White Memories: Photographs*, 1948-1969, London: Dent, 1983, p. 83
M. Harrison, *David Bailey: Archive One, 1957-1969*, London: Thames & Hudson, 1999, p. 180
J. Higgins, *David Bailey*, New York: Phaidon, 2010, pp. 22-23



SPOTLIGHT: A PRIVATE LONDON COLLECTION

164

David Bailey

John and Paul

1965
Gelatin silver print, mounted.
37 x 37 cm (14 5/8 x 14 5/8 in.)
Signed, annotated 'Vintage' in pencil and affixed copyright credit stamp label on the reverse of the mount.

Estimate
£6,000 — 8,000 ♠

Go to Lot

Literature
D. Bailey, *Black and White Memories: Photographs*, 1948-1969, London: Dent, 1983, p. 83 (variant)
M. Harrison, *David Bailey: Archive One, 1957-1969*, London: Thames & Hudson, 1999, p. 180 (variant)
J. Higgins, *David Bailey*, New York: Phaidon, 2010, pp. 22-23 (variant)



SPOTLIGHT: A PRIVATE LONDON COLLECTION

165

David Bailey

The Kray Brothers

1965
Gelatin silver print, printed 1988.
22.6 x 22.6 cm (8 7/8 x 8 7/8 in.)
Signed, numbered and annotated in pencil on the verso. One from an edition of 12.

Estimate
£4,000 — 6,000 ♠

Go to Lot

Provenance
Private Collection, UK
Sotheby's, London, *Made in Britain*, 17 March 2020, lot 243

Literature
D. Bailey, *Black and White Memories: Photographs, 1948-1969*, London: Dent, 1983, p. 77 (variant)
M. Harrison, *David Bailey: Archive One, 1957-1969*, London: Thames & Hudson, 1999, pp. 162-163 (variant)
J. Higgins, *David Bailey*, New York: Phaidon, 2010, pp. 40-41, 42
D. Bailey, *Bailey's Stardust*, London: NPG, 2014, p. 197 (variant)



SPOTLIGHT: A PRIVATE LONDON COLLECTION

166

William Claxton

Chet Baker (at the piano), Hollywood

1954
Gelatin silver print, printed 1988.
38.7 x 39.1 cm (15 1/4 x 15 3/8 in.)
Signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

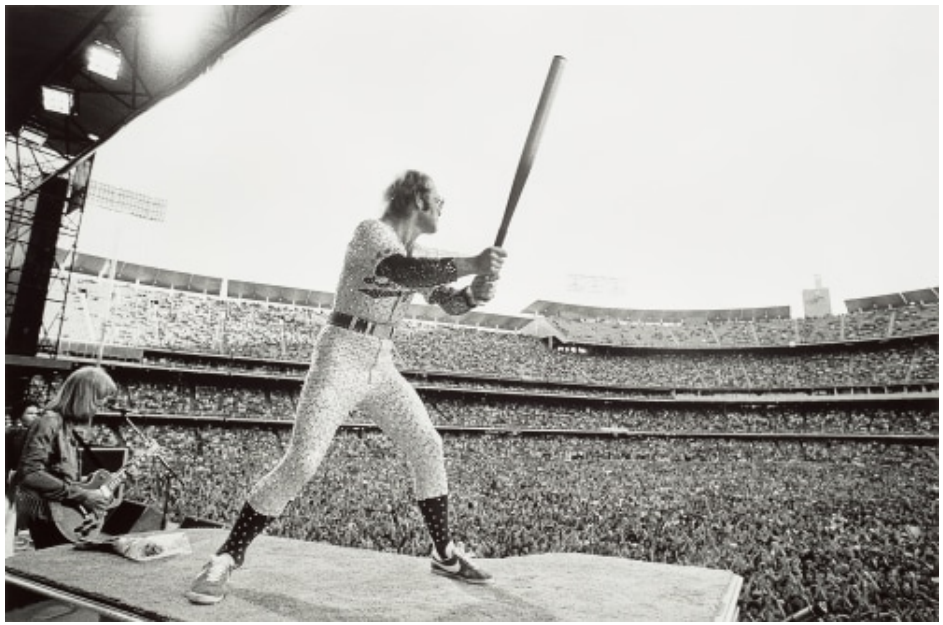
Estimate
£4,000 — 6,000

Go to Lot

166

William Claxton

Provenance
Phillips, London, 25 October 2019, lot 73



SPOTLIGHT: A PRIVATE LONDON COLLECTION

167

Terry O'Neill

Elton John Performing at Dodger Stadium, Los Angeles

1975
Gelatin silver print, printed later.
63.4 x 96.5 cm (24 7/8 x 37 7/8 in.)
Signed, numbered 10/50 by the artist and additionally signed by Elton John in ink in the margin.

Estimate
£4,000 — 6,000 ♠

Go to Lot

167

Terry O'Neill

Provenance
Directly from the artist



SPOTLIGHT: A PRIVATE LONDON COLLECTION

168

Terry O'Neill

Elton John Performing at Dodger Stadium, Los Angeles

1975
Gelatin silver print, printed later.
36.4 x 55.8 cm (14 3/8 x 21 7/8 in.)
Signed, numbered 9/50 by the artist and additionally signed by Elton John in ink in the margin.

Estimate
£4,000 — 6,000 ♠

Go to Lot

168

Terry O'Neill

Provenance
Directly from the artist