

# Photographs

London Auction / 23 November 2021 / 2pm GMT

Sale Interest: 116 Lots



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# PHILLIPS

# Photographs

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Sale Interest: 116 Lots

## Auction & Viewing Location

23 November 2021 2pm GMT  
30 Berkeley Square, London, United  
Kingdom, W1J 6EX  
46 Rue du Bac, Paris 75007

## Viewing

17-23 November, 2021  
Monday-Saturday 10am-6pm  
Sunday 12pm-6pm

## Paris Highlights Preview

8-13 November 2021  
Monday-Saturday 10:00 am-6:00 pm,  
Saturday by appointment only

## Sale Designation

When sending in written bids or making  
enquiries please refer to this sale as  
UK040221 or Photographs.

## Absentee and Telephone Bids

tel +44 20 7318 4045  
[bidslondon@phillips.com](mailto:bidslondon@phillips.com)

## Photographs Department

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Head of Department, London  
[RPeart@phillips.com](mailto:RPeart@phillips.com)

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General Enquiries  
+44 20 7318 4092

# Photographs

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Sale Interest: 116 Lots



1  
**Irving Penn**  
*Station Sweeper, New York*  
Estimate £50,000 — 70,000



2  
**Irving Penn**  
*Tinker, London*  
Estimate £50,000 — 70,000



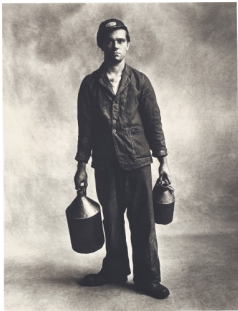
3  
**Irving Penn**  
*Engine Driver, London*  
Estimate £40,000 — 60,000



4  
**Irving Penn**  
*Hunter, New York*  
Estimate £40,000 — 60,000



5  
**Irving Penn**  
*Rockette, New York*  
Estimate £40,000 — 60,000



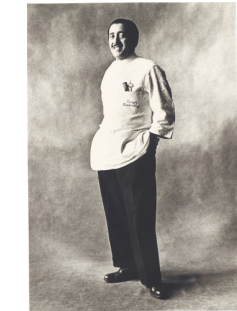
6  
**Irving Penn**  
*Locomotive Fireman, London*  
Estimate £40,000 — 60,000



7  
**Irving Penn**  
*Iceman, New York*  
Estimate £40,000 — 60,000



8  
**Irving Penn**  
*House Painter (B), London*  
Estimate £30,000 — 50,000



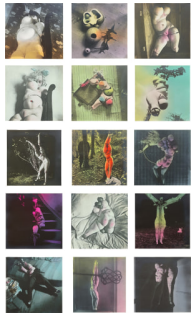
9  
**Irving Penn**  
*Barber, New York*  
Estimate £30,000 — 50,000



10  
**Irving Penn**  
*Milkman (A), New York*  
Estimate £30,000 — 50,000

# Photographs

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11  
**Hans Bellmer**  
*Les Jeux de la poupée*  
Estimate £50,000 — 70,000



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



13  
**Horst P. Horst**  
*Mainbocher Corset, Paris*  
Estimate £8,000 — 12,000



14  
**Irving Penn**  
*Girl behind glass (Jean Patchett...)*  
Estimate £40,000 — 60,000



15  
**Irving Penn**  
*Three Rissani Women with Bread*  
Estimate £30,000 — 50,000



16  
**Ansel Adams**  
*Clearing Winter Storm, Yosemite...*  
Estimate £35,000 — 55,000



17  
**Robert Frank**  
*Hoboken, New Jersey*  
Estimate £10,000 — 15,000



18  
**Saul Leiter**  
*Lanesville*  
Estimate £6,000 — 8,000



19  
**Saul Leiter**  
*Red Umbrella*  
Estimate £6,000 — 8,000



20  
**Guy Bourdin**  
*French Vogue, March 1972*  
Estimate £30,000 — 40,000

# Photographs

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21  
**Helmut Newton**  
*Mercedes, Paris*  
Estimate £100,000 — 150,000



22  
**Yves Klein, Harry Shu...**  
*Saut dans le Vide [Leap Into the ...]*  
Estimate £40,000 — 60,000



23  
**David Goldblatt**  
*Boss Boy, Randfontein Estates ...*  
Estimate £12,000 — 18,000



24  
**石内都 Ishiuchi Miyako**  
*Apartment #13*  
Estimate £10,000 — 15,000



25  
**Ole Marius Joergensen**  
*The Brave One from No. Superh...*  
Estimate £10,000 — 15,000



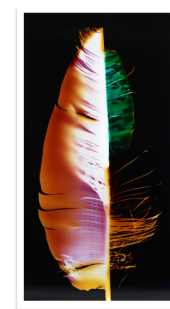
26  
**Eiji Ohashi**  
*Roadside Lights #096*  
Estimate £10,000 — 15,000



27  
**Bastiaan Woudt**  
*Disk, Alkmaar*  
Estimate £18,000 — 22,000



28  
**Amanda Means**  
*Water Glass 3, (Variant 2)*  
Estimate £10,000 — 15,000



29  
**Klea McKenna**  
*Portrait (Hybrid 1) from How For...*  
Estimate £8,000 — 12,000



30  
**Sohei Nishino**  
*Diorama Map Jerusalem*  
Estimate £20,000 — 30,000



# Photographs

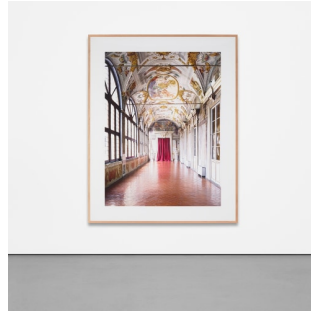
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31  
**Vik Muniz**  
*Morning on the Seine, near Give...*  
Estimate £25,000 — 35,000



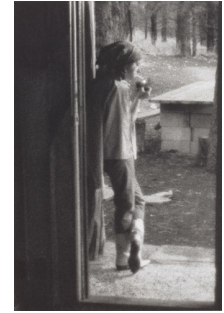
32  
**Gregory Crewdson**  
*Untitled*  
Estimate £15,000 — 25,000



33  
**Candida Höfer**  
*Palazzo Corsini Firenze I*  
Estimate £15,000 — 20,000



34  
**Nobuyoshi Araki**  
*Tokyo Comedy*  
Estimate £40,000 — 60,000



35  
**Cindy Sherman**  
*Untitled Film Still #61*  
Estimate £50,000 — 70,000



36  
**Helmut Newton**  
*Charlotte Rampling at the Hotel...*  
Estimate £250,000 — 350,000



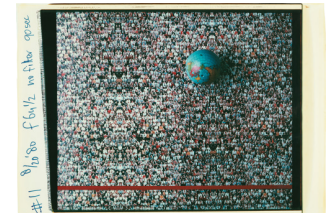
37  
**Guy Bourdin**  
*Charles Jourdan, Spring 1978*  
Estimate £30,000 — 40,000



38  
**Guy Bourdin**  
*French Vogue, May 1978*  
Estimate £15,000 — 25,000



39  
**Bernd and Hilla Becher**  
*Spherical Gas Tank, Wesseling, ...*  
Estimate £8,000 — 12,000



40  
**Luigi Ghirri**  
*Amsterdam, MappaMondo fro...*  
Estimate £10,000 — 15,000

# Photographs

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41  
**石内都 Ishiuchi Miyako**  
絶唱、横須賀ストーリー#98 坂...  
Estimate £7,000 — 9,000



42  
**石内都 Ishiuchi Miyako**  
絶唱、横須賀ストーリー#28 Yo...  
Estimate £7,000 — 9,000



43  
**Francesca Woodman**  
*Polka Dots no. 5, Providence, R...*  
Estimate £5,000 — 7,000



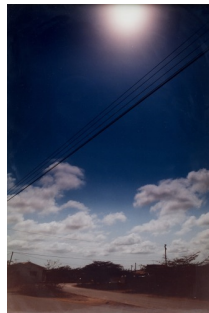
44  
**Cindy Sherman**  
*Untitled (Artist in her Studio)*  
Estimate £6,000 — 8,000



45  
**Alex Prager**  
*June*  
Estimate £7,000 — 9,000



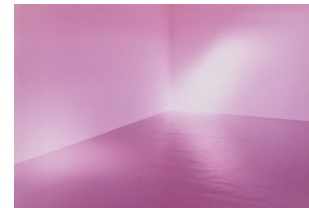
46  
**Wolfgang Tillmans**  
*Kneeling nude*  
Estimate £4,000 — 6,000



47  
**Wolfgang Tillmans**  
*Eclipse II - 23 A*  
Estimate £4,000 — 6,000



48  
**Wolfgang Tillmans**  
*untitled (jam)*  
Estimate £4,000 — 6,000



49  
**Wolfgang Tillmans**  
*studio light*  
Estimate £4,000 — 6,000



50  
**Wolfgang Tillmans**  
*Alex & Lutz am Strand*  
Estimate £4,000 — 6,000

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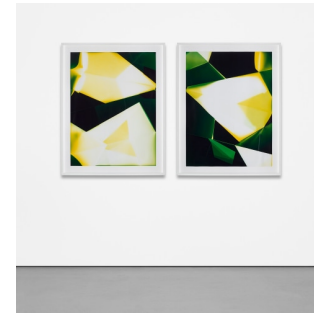
51  
**Alec Soth**  
*Patrick, Palm Sunday, Baton Ro...*  
Estimate £6,000 — 8,000



52  
**Alec Soth**  
*Fort Jefferson Memorial Cross, ...*  
Estimate £8,000 — 12,000



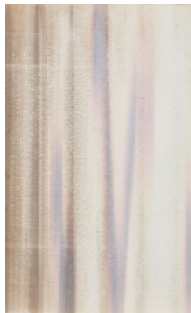
53  
**Walead Beshty**  
*Three Color Curl (CMY): Irvine, C...*  
Estimate £7,000 — 9,000



54  
**Walead Beshty**  
*2 Sided Mirrored Pair A & B, Los ...*  
Estimate £10,000 — 15,000



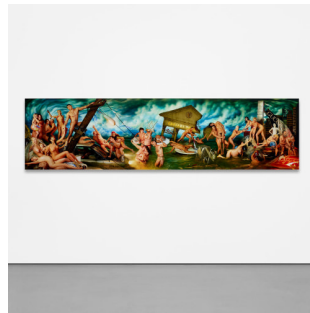
55  
**Wolfgang Tillmans**  
*Zero Gravity VI*  
Estimate £20,000 — 30,000



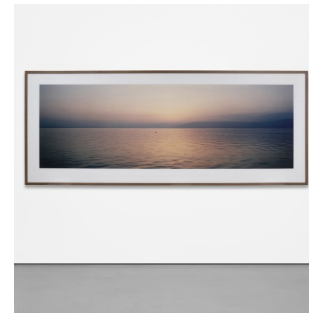
56  
**Wolfgang Tillmans**  
*Silver 61 (11 11 00)*  
Estimate £12,000 — 18,000



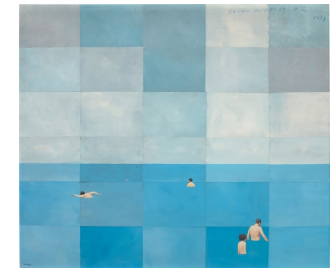
57  
**Wolfgang Tillmans**  
*paper drop (reversed)*  
Estimate £10,000 — 15,000



58  
**David LaChapelle**  
*Deluge, Los Angeles*  
Estimate £12,000 — 18,000



59  
**Wim Wenders**  
*Lake Galilee Before Sunrise*  
Estimate £25,000 — 35,000



60  
**Paolo Ventura**  
*Bagno Autunnale #2 from Collage*  
Estimate £8,000 — 12,000



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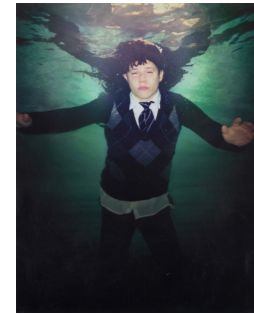
61  
**Nicolai Howalt and Tr...**  
*The Giant Hill from How to Hunt*  
Estimate £5,000 — 7,000



62  
**Jeff Bark**  
*Untitled (Dusk)*  
Estimate £2,000 — 3,000



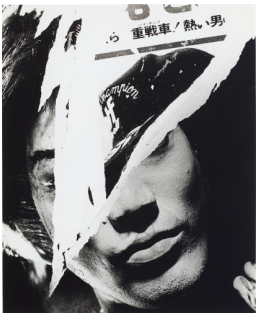
63  
**Anthony Goicolea**  
*Morning Sleep from Kidnap*  
Estimate £2,000 — 3,000



64  
**Anthony Goicolea**  
*Under Ill from Underwater*  
Estimate £800 — 1,200



65  
**Nobuyoshi Araki**  
*2THESKY, my Ender*  
Estimate £5,000 — 7,000



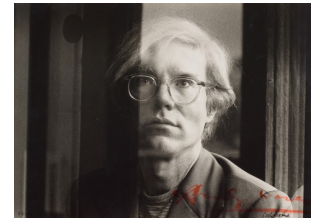
66  
**Daidō Moriyama**  
*Poster (Nakano)*  
Estimate £3,000 — 5,000



67  
**Eikoh Hosoe**  
*Ordeal by Roses #32*  
Estimate £3,000 — 5,000



68  
**Sam Haskins**  
*November Girl, On Bed*  
Estimate £4,000 — 6,000



69  
**Sally Soames**  
*Andy Warhol at his Factory in N...*  
Estimate £3,000 — 5,000



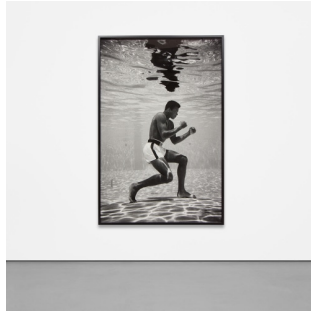
70  
**Terry O'Neill**  
*Brigitte Bardot on the set of 'Sh...*  
Estimate £4,000 — 6,000

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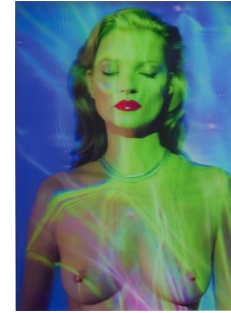
71  
**Terry O'Neill**  
*Faye Dunaway, Hollywood*  
Estimate £10,000 — 15,000



72  
**Flip Schulke**  
*Ali Underwater*  
Estimate £9,000 — 12,000



73  
**Anton Corbijn**  
*Kate Moss, New York*  
Estimate £8,000 — 12,000



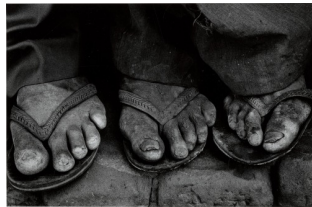
74  
**Chris Levine**  
*She's Light (Laser 3)*  
Estimate £10,000 — 15,000



75  
**Peter Lindbergh**  
*Milla Jovovich, Paris*  
Estimate £3,000 — 5,000



76  
**Gavin Bond**  
*Pom Poms from Backstage: Vol...*  
Estimate £1,000 — 2,000



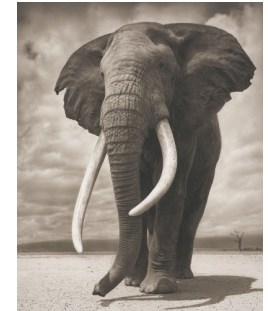
77  
**Sebastião Salgado**  
*Brazil*  
Estimate £3,000 — 5,000



78  
**Sebastião Salgado**  
*Serra Pelada, Gold Mine, Brazil*  
Estimate £15,000 — 20,000



79  
**Nick Brandt**  
*Lion Before Storm V, Maasai M...*  
Estimate £8,000 — 12,000



80  
**Nick Brandt**  
*Elephant on Bare Earth, Amboseli*  
Estimate £8,000 — 12,000

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81

**Nick Brandt**

*Lioness in Dark Foliage, Serengeti*

Estimate £7,500 — 9,500



82

**Nick Brandt**

*Elephant Herds Crossing Lake B...*

Estimate £6,500 — 8,500



83

**Nick Brandt**

*Storks in Treetops, Maasai Mara*

Estimate £4,000 — 6,000



84

**Don McCullin**

*Still Life*

Estimate £2,000 — 3,000



85

**Josef Koudelka**

*The Black Triangle, Czechoslova...*

Estimate £4,000 — 6,000



86

**Joe Rosenthal**

*Flag Raising at Iwo Jima*

Estimate £5,000 — 7,000



87

**Margaret Bourke-White**

*Aerial View Of Single Family Ho...*

Estimate £2,000 — 3,000



88

**Stephen Shore**

*Beverly Boulevard and La Brea ...*

Estimate £5,000 — 7,000



89

**Harry Callahan**

*Cape Cod*

Estimate £2,000 — 3,000



90

**Elliott Erwitt**

*Photographs*

Estimate £7,000 — 9,000

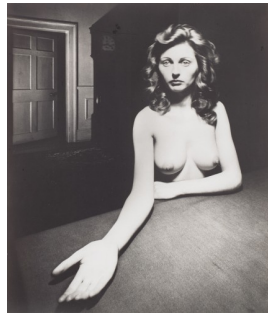


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91  
**Henri Cartier-Bresson**  
*Gestapo informer recognized by...*  
Estimate £5,000 — 7,000



92  
**Bill Brandt**  
*Nude, Micheldever, Hampshire*  
Estimate £2,000 — 3,000



93  
**Charles Jones**  
*Horseradish*  
Estimate £2,000 — 3,000



94  
**Charles Jones**  
*Mendel Tulips*  
Estimate £2,000 — 3,000



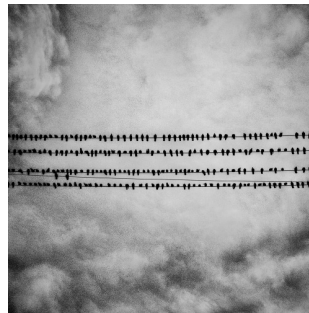
95  
**Lynsey Addario**  
*Darfur Sandstorm*  
Estimate £2,000 — 3,000



96  
**Jonas Bendiksen**  
*Crashed rocket ship and butterfl...*  
Estimate £2,000 — 3,000



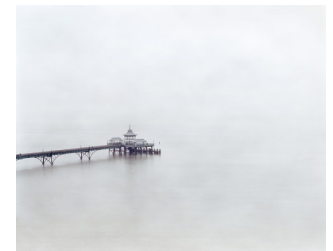
97  
**Lorenzo Meloni**  
*Ouagadougou Conference Cent...*  
Estimate £2,000 — 3,000



98  
**Matt Black**  
*Birds, Tulare, California from A...*  
Estimate £2,000 — 3,000



99  
**Nanna Heitmann**  
*Horse Race from Hiding from Ba...*  
Estimate £3,000 — 5,000



100  
**Simon Roberts**  
*Clevedon Pier #B, Somerset fro...*  
Estimate £6,000 — 8,000



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101  
**Edward Burtynsky**  
*Thjorsá River #1, Southern Regi...*  
Estimate £12,000 — 18,000



102  
**Richard Mosse**  
*Nineteenth Century Man from I...*  
Estimate £10,000 — 15,000



103  
**Sebastião Salgado**  
*Brazil*  
Estimate £6,000 — 8,000



104  
**Rankin**  
*Bjork's Eye (Nanu Nanu, Dazed ...*  
Estimate £8,000 — 12,000



105  
**Nadav Kander**  
*The Doctor, Chernobyl*  
Estimate £4,000 — 6,000



106  
**Damon Winter**  
*Medivac, Afghanistan*  
Estimate £5,000 — 7,000



107  
**Don McCullin**  
*The Bogside, Derry*  
Estimate £4,000 — 6,000



108  
**Stuart Franklin**  
*Tiananmen Square, Beijing, June*  
Estimate £4,000 — 6,000



109  
**Paolo Pellegrin**  
*Civilians sift through the rubble l...*  
Estimate £2,000 — 3,000



110  
**Tim Flach**  
*Spirit from More Than Human*  
Estimate £2,000 — 3,000

# Photographs

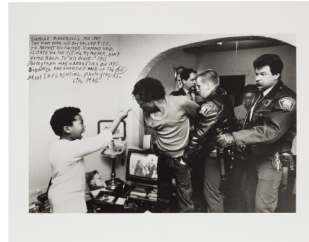
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111  
**Vasanthan Yoganathan**  
*Cricket Match from A Myth of T...*  
Estimate £1,000 — 2,000



112  
**Eugene Richards**  
*Grandmother, Brooklyn, New Yo...*  
Estimate £2,000 — 3,000



113  
**Donna Ferrato**  
*Diamond shouting at his father ...*  
Estimate £2,000 — 3,000



114  
**David Chancellor**  
*Huntress with Buck from Hunters*  
Estimate £1,000 — 2,000



115  
**Lucas Foglia**  
*Maddie with Water Lilies, North ...*  
Estimate £2,500 — 3,500



116  
**Ivor Prickett**  
*Slavica and Nikola, Croatia from...*  
Estimate £1,000 — 2,000

# Photographs

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ULTIMATE IRVING PENN

1

## Irving Penn

*Station Sweeper, New York*

1951

Platinum-palladium print, printed 1967.

Image: 43 x 30.5 cm (16 7/8 x 12 in.)

Sheet: 57.5 x 46 cm (22 5/8 x 18 1/8 in.)

Signed twice, titled, dated, numbered 2/6, variously annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

This work is number 2 from the edition of 6. As of this writing, the other prints from the edition are held in various private and institutional collections, including the J. Paul Getty Museum, Los Angeles and The Metropolitan Museum of Art, New York.

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

Estimate

£50,000 — 70,000 †

[Go to Lot](#)



*'Taking people away from their natural circumstances and putting them into the studio in front of a camera did not simply isolate them, it transformed them.'*  
—Irving Penn

ULTIMATE IRVING PENN (lots 1-10) showcases a carefully curated selection of 10 exceptional platinum-palladium prints from master photographer Irving Penn's (1917-2009) iconic *Small Trades* series. Taken in 1950-51 and self-printed in 1967 – the year in which Penn perfected the platinum-palladium process – these long sold-out works have been in the same private collection for over a decade and are appearing at auction for the first time. Of the 10 *Small Trades* photographs, four were taken in London and six were taken in New York. The working men and women represented here are widely varied, including vanished trades like tinker (lot 2) and iceman (lot 7), a period 'barber with his well-oiled hair and toothy smile' (lot 9) and a glamorous Rockette (lot 5). The extraordinary calibre of these 10 featured works is a testament to Penn's standing as one of the most acclaimed artists of the 20th century.

*Small Trades* (1950-51) – Penn's most extensive body of work – is a collection of striking full-length portraits, taken in Paris, London and New York, of workers with the clothes and tools of their trades. Collectively, the images celebrate and refresh the centuries-old printmaking tradition known as small trades, street cries or *petits métiers*. While Eugène Atget's portraits of tradesmen at the turn of the century and the social documentary work of Walker Evans were also key influences, Penn chose to isolate the subject in the neutral space of his studio over the vernacular setting of the street. He later recalled, 'I preferred the limited task of dealing only with the person himself, away from the accidentals of his daily life, simply in his own clothes and adornments, isolated in my studio. From himself alone I would distill the image I wanted, and the cold light of day would put it onto the film.' The studio setting with his signature, mottled grey backdrop provided a sense of timelessness to the portraits. Asking his sitters to occupy the space as they wished, Penn allowed their personalities to slowly emerge under his patient eye.



Irving Penn's London *Small Trades* portraits in *Vogue Britannica*, February 1951. Credit: Condé Nast.

After photographing the tradespeople of Paris in the summer of 1950, Penn travelled to London in September to continue the *Small Trades* project. He noted the different attitudes of the workers in Paris and London: 'The Parisians doubted that we were doing exactly what we said we were doing ... but they came to the studio more or less as directed – for the fee involved. But the Londoners were quite different from the French. It seemed to them the most logical thing in the world to be recorded in their work clothes. They arrived at the studio, always on time, and presented themselves to the camera with a seriousness and pride that was quite endearing.' In the February 1951 issue of *Vogue Britannica*, 24 of Penn's London portraits were published in the article 'Small Trades', which began: 'What is the smallest component part, the unchanging eternal element in the life of England? The butcher, the baker, the candle-stick maker ... the man we know so well we take him for granted, the artisan, the tradesman, the man with a craft which he has perfected throughout his life.' Each photograph was accompanied by an individualised caption: the one for *Engine Driver* (lot 3) read, 'the small boy's hero; the set of cap and cigarette jaunty, his grip on the oil can firmly skilled and sure.'

Following his London visit, Penn returned to New York that autumn and continued his work on the *Small Trades* project into the first half of 1951. Once again, he observed that the workers in New York responded differently to being photographed than did the workers in Paris and London: 'In spite of our cautions, a few arrived for their sittings having shed their work clothes, shaved, even



found ability to manipulate each image to his liking. Perfecting his technique in 1967, he reprinted his *Small Trades* work in platinum-palladium, imbuing warmth to his subjects and transforming his images into luminous works of art. Throughout his career, Penn remained deeply interested in the printing process and the many ways in which a single negative can be rendered.

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Pace/MacGill, New York, 2008

## Exhibited

*Irving Penn: Small Trades*, Getty, Los Angeles, 9 September 2009 - 10 January 2010, another

## Literature

'America, Inc.: A Gallery of the Unarmed Forces', *American Vogue*, July 1951, n.p.

I. Penn, *Moments Preserved*, New York: Simon & Schuster, 1960, p. 162

V. Heckert & A. Lacoste, *Irving Penn: Small Trades*, Los Angeles: Getty, 2009, pl. 53

## Photographs

London Auction / 23 November 2021 / 2pm GMT



ULTIMATE IRVING PENN

2

### Irving Penn

*Tinker, London*

1950

Platinum-palladium print, printed 1967.

Image: 51 x 40 cm (20 1/8 x 15 3/4 in.)

Sheet: 57.5 x 46 cm (22 5/8 x 18 1/8 in.)

Signed twice, titled, dated, numbered 6/6, variously annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

This work is number 6 from the edition of 6. As of this writing, the other prints from the edition are held in various private and institutional collections, including the J. Paul Getty Museum, Los Angeles and The Metropolitan Museum of Art, New York.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Estimate

£50,000 — 70,000 †

[Go to Lot](#)



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*Small Trades* (1950-51) – Penn's most extensive body of work – is a collection of striking full-length portraits, taken in Paris, London and New York, of workers with the clothes and tools of their trades. Collectively, the images celebrate and refresh the centuries-old printmaking tradition known as small trades, street cries or *petits métiers*. While Eugène Atget's portraits of tradesmen at the turn of the century and the social documentary work of Walker Evans were also key influences, Penn chose to isolate the subject in the neutral space of his studio over the vernacular setting of the street. He later recalled, 'I preferred the limited task of dealing only with the person himself, away from the accidentals of his daily life, simply in his own clothes and adornments, isolated in my studio. From himself alone I would distill the image I wanted, and the cold light of day would put it onto the film.' The studio setting with his signature, mottled grey backdrop provided a sense of timelessness to the portraits. Asking his sitters to occupy the space as they wished, Penn allowed their personalities to slowly emerge under his patient eye.



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Pace/MacGill, New York, 2008

## Exhibited

*Irving Penn: Small Trades*, Getty, Los Angeles, 9 September 2009 - 10 January 2010, another  
*Irving Penn: Centennial*, The Met, New York, 24 April - 30 July 2017, another

## Literature

I. Penn, *Moments Preserved*, New York: Simon & Schuster, 1960, p. 176  
V. Heckert & A. Lacoste, *Irving Penn: Small Trades*, Los Angeles: Getty, 2009, pl. 89  
M. Hambourg & J. Rosenheim, *Irving Penn: Centennial*, New York: The Met, 2017, pl. 98, p. 179



## Photographs

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ULTIMATE IRVING PENN

3

### Irving Penn

*Engine Driver, London*

1950

Platinum-palladium print, printed 1967.

Image: 42.5 x 33 cm (16 3/4 x 12 7/8 in.)

Sheet: 57.5 x 46 cm (22 5/8 x 18 1/8 in.)

Signed twice, titled, dated, numbered 3/4, variously annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

This work is number 3 from the edition of 4. As of this writing, the other prints from the edition are held in various private and institutional collections, including the J. Paul Getty Museum, Los Angeles and The Metropolitan Museum of Art, New York.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Estimate

£40,000 — 60,000 †

[Go to Lot](#)



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Pace/MacGill, New York, 2008

## Exhibited

*Irving Penn: Small Trades*, Getty, Los Angeles, 9 September 2009 - 10 January 2010, another  
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## Literature

'Small Trades', *Vogue Britannica*, February 1951, p. 79

I. Penn, *Moments Preserved*, New York: Simon & Schuster, 1960, p. 175

V. Heckert & A. Lacoste, *Irving Penn: Small Trades*, Los Angeles: Getty, 2009, pl. 104

M. Hambourg & J. Rosenheim, *Irving Penn: Centennial*, New York: The Met, 2017, pl. 105, p. 181

## Photographs

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ULTIMATE IRVING PENN

4

### Irving Penn

*Hunter, New York*

1951

Platinum-palladium print, printed 1967.

Image: 42.7 x 32.1 cm (16 3/4 x 12 5/8 in.)

Sheet: 57.5 x 46 cm (22 5/8 x 18 1/8 in.)

Signed twice, titled, dated, numbered 5/5, variously annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

This work is number 5 from the edition of 5. As of this writing, the other prints from the edition are held in various private and institutional collections, including the J. Paul Getty Museum, Los Angeles and The Metropolitan Museum of Art, New York.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Estimate

£40,000 — 60,000 †

[Go to Lot](#)





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Pace/MacGill, New York, 2008

*Irving Penn: Small Trades*, Getty, Los Angeles, 9 September 2009 - 10 January 2010, another

V. Heckert & A. Lacoste, *Irving Penn: Small Trades*, Los Angeles: Getty, 2009, pl. 59

## Photographs

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ULTIMATE IRVING PENN

5

### Irving Penn

*Rockette, New York*

1951

Platinum-palladium print, printed 1967.

Image: 42.4 x 32.2 cm (16 3/4 x 12 5/8 in.)

Sheet: 57.5 x 46 cm (22 5/8 x 18 1/8 in.)

Signed twice, titled, dated, numbered 6/6, variously annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

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Estimate

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wearing dark Sunday suits, sure this was their first step on the way to Hollywood.’ As Jeff Rosenheim notes in *Irving Penn: Centennial* (2017), Penn expanded his exploration of tradespeople to include ‘more esoteric subjects’ such as ‘a gun-toting hunter in full-length winter fur’ (lot 4) and ‘a Rockette straight from Radio City Music Hall’ (lot 5). The New York portraits were published in the July 1951 issue of American *Vogue* as a 12-page portfolio within the essay ‘America, Inc.: A Gallery of the Unarmed Forces’, which began: ‘If the nobility and gentry are wise they will look at these pictures with attention and respect, for here are some of the people who have made America in the material sense, and to no small extent in the spiritual sense, too.’



Irving Penn's New York *Small Trades* portraits in American *Vogue*, July 1951. Credit: Condé Nast.

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#### Provenance

Pace/MacGill, New York, 2008

#### Exhibited

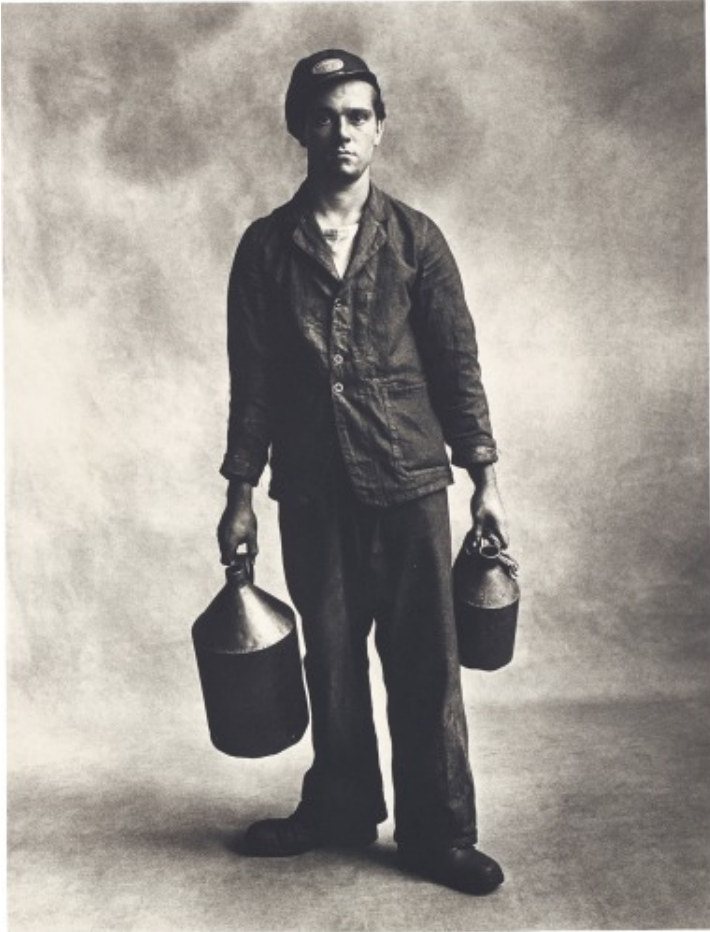
*Irving Penn: Small Trades*, Getty, Los Angeles, 9 September 2009 - 10 January 2010, another

#### Literature

V. Heckert & A. Lacoste, *Irving Penn: Small Trades*, Los Angeles: Getty, 2009, pl. 91

## Photographs

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ULTIMATE IRVING PENN

6

### Irving Penn

*Locomotive Fireman, London*

1950

Platinum-palladium print, printed 1967.

Image: 42.5 x 32.4 cm (16 3/4 x 12 3/4 in.)

Sheet: 57.5 x 46 cm (22 5/8 x 18 1/8 in.)

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Pace/MacGill, New York, 2008

*Irving Penn: Small Trades*, Getty, Los Angeles, 9 September 2009 - 10 January 2010, another  
*Irving Penn: Centennial*, The Met, New York, 24 April - 30 July 2017, another

V. Heckert & A. Lacoste, *Irving Penn: Small Trades*, Los Angeles: Getty, 2009, pl. 65  
M. Hambourg & J. Rosenheim, *Irving Penn: Centennial*, New York: The Met, 2017, pl. 99, p. 179



## Photographs

London Auction / 23 November 2021 / 2pm GMT



ULTIMATE IRVING PENN

7

### Irving Penn

*Iceman, New York*

1951

Platinum-palladium print, printed 1967.

Image: 42 x 32.4 cm (16 1/2 x 12 3/4 in.)

Sheet: 57.5 x 46 cm (22 5/8 x 18 1/8 in.)

Signed twice, titled, dated, numbered 2/4, variously annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

This work is number 2 from the edition of 4. As of this writing, the other prints from the edition are held in various private and institutional collections, including the J. Paul Getty Museum, Los Angeles.

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

Estimate

£40,000 — 60,000 †

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## Provenance

Pace/MacGill, New York, 2008

## Exhibited

*Irving Penn: Small Trades*, Getty, Los Angeles, 9 September 2009 - 10 January 2010, another

## Literature

'America, Inc.: A Gallery of the Unarmed Forces', *American Vogue*, July 1951, n.p.

I. Penn, *Moments Preserved*, New York: Simon & Schuster, 1960, p. 164

V. Heckert & A. Lacoste, *Irving Penn: Small Trades*, Los Angeles: Getty, 2009, pl. 73

## Photographs

London Auction / 23 November 2021 / 2pm GMT



ULTIMATE IRVING PENN

8

### Irving Penn

*House Painter (B), London*

1950

Platinum-palladium print, printed 1967.

Image: 42.4 x 33.3 cm (16 3/4 x 13 1/8 in.)

Sheet: 57.5 x 46 cm (22 5/8 x 18 1/8 in.)

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PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

Estimate

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V. Heckert & A. Lacoste, *Irving Penn: Small Trades*, Los Angeles: Getty, 2009, pl. 152  
I. Penn, *Moments Preserved*, New York: Simon & Schuster, 1960, p. 166

## Photographs

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ULTIMATE IRVING PENN

9

### Irving Penn

*Barber, New York*

1951

Platinum-palladium print, printed 1967.

Image: 41.6 x 28.2 cm (16 3/8 x 11 1/8 in.)

Sheet: 57.5 x 46 cm (22 5/8 x 18 1/8 in.)

Signed twice, titled, dated, numbered 1/3, variously annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

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PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

Estimate

£30,000 — 50,000 †

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Pace/MacGill, New York, 2008

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*Irving Penn: Small Trades*, Getty, Los Angeles, 9 September 2009 - 10 January 2010, another

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V. Heckert & A. Lacoste, *Irving Penn: Small Trades*, Los Angeles: Getty, 2009, pl. 36

## Photographs

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ULTIMATE IRVING PENN

10

### Irving Penn

*Milkman (A), New York*

1951

Platinum-palladium print, printed 1967.

Image: 41.6 x 33.8 cm (16 3/8 x 13 1/4 in.)

Sheet: 57.5 x 46 cm (22 5/8 x 18 1/8 in.)

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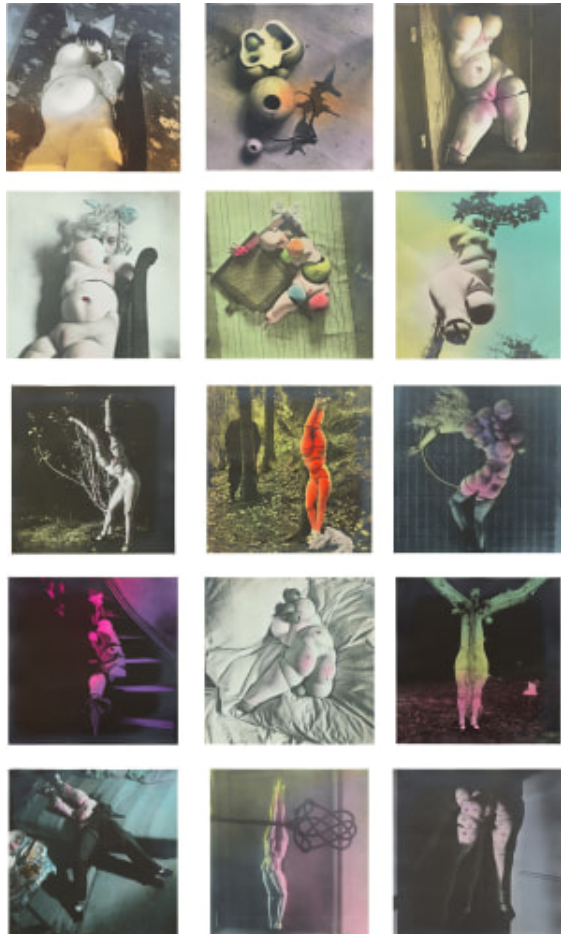
*Irving Penn: Small Trades*, Getty, Los Angeles, 9 September 2009 - 10 January 2010, another

'America, Inc.: A Gallery of the Unarmed Forces', *American Vogue*, July 1951, n.p.  
V. Heckert & A. Lacoste, *Irving Penn: Small Trades*, Los Angeles: Getty, 2009, pl. 105  
I. Penn, *Moments Preserved*, New York: Simon & Schuster, 1960, p. 170



# Photographs

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11

## Hans Bellmer

### *Les Jeux de la poupée*

Paris: Les Éditions Premières, 1949. 15 mounted, hand-coloured gelatin silver prints, plus 2 trimmed, hand-coloured gelatin silver prints, one mounted on title page and the other on front cover. Text by Paul Éluard.

Original dark grey card wrappers with printed wraparound band. Colophon, signed in pencil and number-stamped '96'. Number 96 from an edition of 136, plus 6 hors-commerce proofs.

Each image: approx. 14 x 14 cm (5 ½ x 5 ½ in.)

Book: 25.4 x 19.7 x 1.3 cm (10 x 7 ¾ x 1/2 in.)

### Estimate

£50,000 — 70,000 ±

[Go to Lot](#)



*'Yes, my dolls were the beginning. Obviously, there was a convulsive flavour to them because they reflected my anxiety and unhappiness. To an extent they represented an attempt to reject the horrors of adult life as it was in favour of a return to the wonder of childhood, but the eroticism was all-important, they became an erotic liberation for me.'* —Hans Bellmer

In 1934 in his native Germany, Hans Bellmer (1902-1975) began to experiment with his life-size doll sculptures, constructing them from wood, plaster, metal rods, nuts and bolts. A year later, he published *Die Puppe* (reprinted in French as *La Poupée* in 1936), a book of ten gelatin silver prints, documenting his first doll in different poses and stages of construction. This caused a stir among the Surrealists in Paris and led to 18 doll photographs appearing in the Surrealist review *Minotaure* in December of that same year. In 1935, Bellmer constructed a second doll – this time using ball joints for greater mobility and manipulation – which he then photographed in various scenarios and acts of dismemberment. A small publication without text of probably less than ten copies – sometimes called *La Poupée 2* – was made in late 1936/early 1937 and mostly given to friends.

When Bellmer moved to Paris in 1938, he was embraced by the surrealist group who recognised his doll as the perfect surrealist object. Delayed by the advent of the Second World War, Bellmer's seminal publication *Les Jeux de la poupée* was eventually released in Paris in November 1949. A far more sophisticated endeavour than his previous books, *Les Jeux* included 15 delicately hand-coloured gelatin silver prints, accompanied by poems by French poet and one of the leading voices in the surrealist movement Paul Éluard. Meticulously staged and dramatically lit in both interior and exterior settings, the doll is the protagonist in Bellmer's 'games' that are at once erotic and nightmarish. While the majority of these volumes have been broken up, the current lot is a rare example of a complete book, presented as Bellmer and Éluard had originally envisioned.

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#### Literature

*Album Surréaliste*, Tokyo: Mizue, 1937, pl. 10

Bellmer, *Obliques*, Paris, 1975, pp. 96 (variant), 98, 100-104

J. C. Gateau, *Paul Éluard et la peinture surréaliste: 1910-1939*, Geneva: Librairie Droz, 1982, p. 329

J. Mundy et al., *Surrealism: Desire Unbound*, New Jersey: Princeton, 2001, pp. 212, 214-215

S. Taylor, *Hans Bellmer: The Anatomy of Anxiety*, Cambridge: MIT, 2000, pls. 4.3, 4.6, 4.7, 4.9, 4.12, 4.14, 4.16-18, 4.20 (variants)

M. Green, *Hans Bellmer: The Doll*, London: Atlas, 2005, p. 91

# Photographs

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12

## Henri Cartier-Bresson

*Behind the Gare Saint-Lazare, Paris*

1932

Gelatin silver print, printed later.

35.8 x 24.5 cm (14 1/8 x 9 5/8 in.)

Signed in ink and copyright credit blindstamp in the margin.

Estimate

£8,000 — 12,000 ♣

[Go to Lot](#)



**Provenance**

Beetles+Huxley, London

**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. Chérourx, *Henri Cartier-Bresson, Here and Now*, London: Thames & Hudson, 2014, pl. 63



## Photographs

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13

### Horst P. Horst

*Mainbocher Corset, Paris*

1939

Gelatin silver print, printed later.

45.6 x 34.7 cm (17 7/8 x 13 5/8 in.)

Signature blindstamp in the margin; signed, titled  
'Corset', dated and annotated in pencil on the verso.

#### Estimate

£8,000 — 12,000  ‡

[Go to Lot](#)



**Provenance**

Sotheby's, London, 13 May 2008, lot 142

**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

## Photographs

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14

### Irving Penn

*Girl behind glass (Jean Patchett), New York*

1949

Gelatin silver print, mounted.

39.2 x 37.2 cm (15 3/8 x 14 5/8 in.)

Signed, titled, dated, annotated 'print made near to date of photographic sitting' in ink, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 12.

**Estimate**

£40,000 — 60,000

[Go to Lot](#)



**Provenance**

Hamiltons Gallery, London

Phillips, London, 3 November 2010, lot 126

**Literature**

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

J. Szarkowski, *Irving Penn*, Boston: Little, Brown, pl. 40 (variant)

C. Westerbeck, *Irving Penn: A Career in Photography*, Boston: Little, Brown, 1997, p. 39 (variant)

*Irving Penn: Beyond Beauty*, New Haven: Yale, 2015, pl. 72 (variant)



## Photographs

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15

### Irving Penn

*Three Rissani Women with Bread*

1971

Platinum-palladium print, mounted, printed later.

55 x 49.7 cm (21 5/8 x 19 5/8 in.)

Signed, titled, dated, numbered 24/32, annotated in pencil, Penn-Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the mount.

**Estimate**

£30,000 — 50,000 ±

[Go to Lot](#)



**Provenance**

Bonhams, New York, 19 May 2009, lot 142

**Literature**

*Irving Penn: Photographs*, Stockholm: Moderna Museet, 1997, p. 238

*Irving Penn: Privatsammlung*, Lugano: Galleria Gottardo, 1993, pl. 63

I. Penn et al., *Irving Penn: Passage, A Work Record*, New York: Knopf/Callaway, 1991, p. 198 (variant)

J. Szarkowski, *Irving Penn*, New York: MoMA, 1984, pl. 93

I. Penn, *Worlds in a Small Room*, New York: Grossman, 1974, p. 78 (variant)

# Photographs

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16

## Ansel Adams

*Clearing Winter Storm, Yosemite National Park*

1944

Gelatin silver print, mounted, printed 1977.

39.7 x 49.4 cm (15 5/8 x 19 1/2 in.)

Signed in pencil on the mount; Carmel credit stamp (BMFA 11) with title and date in an unidentified hand in ink on the reverse of the mount.

### Estimate

£35,000 — 55,000 £

[Go to Lot](#)



*'Yosemite is one of the great gestures of the Earth. It isn't that it is merely big – it is also beautiful, with a beauty that is as solid and apparent as the granite rock in which it is carved.'* —Ansel Adams to Alfred Stieglitz, 1937

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#### Literature

- J. Szarkowski, *The Portfolios of Ansel Adams, Portfolio Three*, Boston: Little, Brown, 1977, pl. 9  
J. Alinder & J. Szarkowski, *Ansel Adams: Classic Images*, Boston: Little, Brown, 1985, pl. 46  
A. Stillman, *Ansel Adams: 400 Photographs*, Boston: Little, Brown, 2000, p.123  
J. Szarkowski, *Ansel Adams at 100*, Boston: Little, Brown, 2001, pl. 89



# Photographs

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17

## Robert Frank

*Hoboken, New Jersey*

1955

Gelatin silver print, printed later.

10 x 15 cm (3 7/8 x 5 7/8 in.)

Signed and inscribed in ink on the verso.

### Estimate

£10,000 — 15,000

[Go to Lot](#)



**Provenance**

Directly from the artist, 2004

**Literature**

S. Greenough, *Looking In: Robert Frank's The Americans*, Göttingen: Stiedl, 2009, back cover, p. 378

## Photographs

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18

### Saul Leiter

*Lanesville*

1958

Chromogenic print, printed later.

34.4 x 23.1 cm (13 1/2 x 9 1/8 in.)

Signed in ink on the verso.

#### Estimate

£6,000 — 8,000 ‡

[Go to Lot](#)



**Provenance**

The Estate of Saul Leiter

**Exhibited**

*In Living Color: Photographs by Saul Leiter*, Milwaukee Art Museum, 28 September 2006 - 21 January 2007, another

*Photographer Saul Leiter: A Retrospective*, Bunkamura Museum, Tokyo, 29 April - 25 June 2017; Itami City Museum, 7 April - 20 May 2018; Bandaijima Art Museum, Niigata, 9 March - 9 May 2019, another

*Saul Leiter: In Search of Beauty*, Foto Colectania, Barcelona, 29 June - 21 October 2018, another  
*Leiter, Lynch, Newton: Nudes*, 1 December 2018 - 19 May 2019, another

**Literature**

*Saul Leiter: Early Color*, Göttingen: Steidl, 2006, pl. 75

*All About Saul Leiter*, Tokyo: Seigensha, 2017, p. 200



## Photographs

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19

### Saul Leiter

*Red Umbrella*

1951

Chromogenic print, printed later.

22.6 x 34.3 cm (8 7/8 x 13 1/2 in.)

Signed in ink on the verso.

**Estimate**

£6,000 — 8,000 ‡

[Go to Lot](#)



**Provenance**

The Estate of Saul Leiter

**Exhibited**

*Photographer Saul Leiter: A Retrospective*, Bunkamura Museum, Tokyo, 29 April - 25 June 2017;  
Itami City Museum, 7 April - 20 May 2018; Bandaijima Art Museum, Niigata, 9 March - 9 May 2019,  
another

**Literature**

*Saul Leiter: Early Color*, Göttingen: Steidl, 2006, pl. 51  
*All About Saul Leiter*, Tokyo: Seigensha, 2017, p. 108

# Photographs

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ULTIMATE

20

**Guy Bourdin**

*French Vogue, March 1972*

1972

Chromogenic print, mounted, printed later.

Image: 60.5 x 96.5 cm (23 7/8 x 37 7/8 in.)


Frame: 86 x 122 cm (33 7/8 x 48 in.)

Signed, numbered 2/18 by Samuel Bourdin, Executor, in ink and Estate copyright credit stamp on the reverse of the mount.

This work is number 2 from the sold-out edition of 18.

This image exists only in this size and edition.

Estimate

£30,000 — 40,000 

[Go to Lot](#)



*'I have never perceived myself as responsible for my images. They are just accidents. I am not a director, merely an agent of chance.'* —Guy Bourdin

Created in 1972, the present work represents a defining fulfilment of the creative collaboration between legendary image-maker Guy Bourdin (1928-1991) and French *Vogue*. Here, the daring yet uncanny composition is imbued with Bourdin's distinctive aesthetic sensibilities. The contrasting colours of dream-like pastels against the flaming hair, the reclining figure's off-kilter pose, the multiple mirrors in the background and the discarded heels in the foreground together heighten the subject's sense of abandon. Bourdin's unique visual language provokes the imagination and draws the viewer into the enticingly enigmatic mise en scène, enhanced by the fragmentation of the reclining figure across the mirrors' reflections.

Key contributor to French *Vogue* from 1955 through 1987, Bourdin pushed the boundaries of fashion photography with his sophisticated, seductive images that evoked a sense of mystery and the surreal. The surrealist aesthetic in his oeuvre is often attributed to his mentor Man Ray whom he met in Paris in 1950 and who wrote the catalogue forward for his first solo exhibition of photographs in 1952. Bourdin left an extraordinary legacy of radically changing fashion photography by presenting the clothes and accessories as merely one element of his narratives, while engaging with society's shifting attitudes towards femininity and sexuality. His instantly recognisable signature style continues to influence image-makers today.

#### Provenance

Michael Hoppen Gallery, London

#### Exhibited

*Glam! The Performance of Style*, Tate Liverpool, 8 February - 12 May 2013; Schirn Kunsthalle, Frankfurt, 13 June - 22 September 2013; Lentos Kunstmuseum Linz, 19 October 2013 - 2 February 2014, this lot

#### Literature

French *Vogue*, December 1981 - January 1982, pp. 214-215

C. Cotton & S. Verthime, *Guy Bourdin*, London: V&A, 2003, pl. 55, pp. 180-181

C. Lowndes & S. Verthime, *Guy Bourdin: A Message For You*, Sao Paulo: Iguatemi, 2005, n.p.

N. Meyer & S. Verthime, *Guy Bourdin: A Message For You*, Göttingen: Stiedl/Dangin, 2006, p. 18

S. Verthime, *In Between*, Göttingen: Steidl, 2010, pp. 120-121, titled *Charles Jourdan, March 1972*

*Guy Bourdin - Femininities*, Paris: Chloé & Idea, 2017, pp. 152-153



# Photographs

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ULTIMATE

21

## Helmut Newton

*Mercedes, Paris*

1975

Gelatin silver print, mounted, printed 2001.

Image/Sheet: 110 x 160 cm (43 1/4 x 62 7/8 in.)

Frame: 113 x 164 cm (44 1/2 x 64 5/8 in.)

Signed, titled, dated '1974' [sic] and numbered 3/3 in ink on the reverse of the mount.

This work is number 3 from the edition of 3. As of this writing, the other prints from the edition are held privately. This image in this rare, oversized edition is appearing at auction for the first time.

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

Estimate

£100,000 — 150,000 †

[Go to Lot](#)



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*'A woman does not spend her life sitting or standing in front of a seamless white paper background.'* —Helmut Newton

Created in Paris in 1974, this striking image presents a close-up view of a nude model reclining on a leather divan with her long legs crossed in a relaxed yet seductive manner, wearing only nail varnish and a pair of strappy heels. Taken from above, only the lower half of her body is visible. Helmut Newton (1920-2004) seamlessly balances light against dark and exquisitely renders contrasting textures in this cinematic composition. The monumental scale of the present lot enhances his unique vision of women as sculptural and larger than life.

Frequently rejecting the traditional studio backdrop, Newton preferred to photograph his subjects on location, conveying their integrity and agency through varied settings. 'A woman does not spend her life sitting or standing in front of a seamless white paper background,' he explained. 'I prefer to take my camera out into the street, into public and private places.' Within the personal sanctuary of a home setting, Mercedes' pose appears natural and confident; her dramatically cropped figure filling the frame commands our attention. Within Newton's œuvre, *Mercedes* is exceptional for its heightened sense of intimacy, inviting us to partake in this private rendezvous between the artist and his subject.

Phillips Photographs extend our sincere thanks to Dr Matthias Harder, Director & Curator of the Helmut Newton Foundation, for his expertise and advice.

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#### Provenance

Hamiltons Gallery, London

Galerie Andrea Caratsch, Zurich, 2007



ULTIMATE

22

**Yves Klein, Harry Shunk and János Kender**

*Saut dans le Vide [Leap Into the Void], Paris*

October 1960

Gelatin silver print, mounted, probably printed 1960s.

Image/Sheet: 36 x 27.5 cm (14 1/8 x 10 7/8 in.)

Frame: 54 x 43.7 cm (21 1/4 x 17 1/4 in.)

Signed by Harry Shunk in ink, printed credit, title, date and location "'Saut dans le vide" Fontenay-aux-Roses 23 Octobre 1960 Photo: Harry Shunk' on a label affixed to the reverse of the mount.

This work is one of only two early prints of this image in this size to appear at auction since 2002. Early examples of *Leap into the Void* are rare.

Estimate

£40,000 — 60,000 £

[Go to Lot](#)



*'Let us be honest, to paint space, I must be in position, I must be in space.'* —Yves Klein

Created in 1960, *Leap into the Void* stands as a definitive artistic statement and a technical tour-de-force by three collaborators: the genre-defying artist Yves Klein (1928-1962) and photographers Harry Shunk (1924-2006) and János Kender (1937-2009). The remarkable spectacle of Klein vaulting into space has lost none of its impact in the ensuing decades, and the photograph embodies the inventiveness, physicality, and humour present in Klein's best work. With their technical expertise and deep understanding of Klein's exuberant artistic practice, Shunk and Kender were the ideal agents to launch the artist into the ether. With characteristic wit, Klein described his motivation for *Leap into the Void* thusly: 'I am the painter of space. I am not an abstract painter but, on the contrary, a figurative artist, and a realist. Let us be honest, to paint space, I must be in position, I must be in space.'

The photograph offered here came originally from the collection of one of its creators: Harry Shunk. The present owner approached Shunk in 1998 about acquiring an early print of *Leap into the Void*. Shunk replied that he owned only three such prints of the image and was saving them for a hoped-for museum exhibition. Several years later, the present owner acquired this print from Fahey/Klein Gallery who had it on consignment from Shunk, and where it was featured in the *Photographs We Know: Iconic Images* exhibition in late 2001 and early 2002.

Throughout his career, Klein worked in close partnership with photographers to document his work and his artistic process. Klein was a born showman with mystical aspirations, a judo master and a believer in levitation, and there was a performative nature to the creation of his work. Some of Klein's artistic endeavours were sufficiently ephemeral to require photographic documentation to provide the only record of the work. In 1957, Klein's exhibition at Galerie Iris Clert consisted of the release of 1000 helium filled balloons. In 1958, his exhibition entitled *The Void* consisted of an emptied gallery entirely devoid of works of art. His *Anthropométries*, in which nude women served as human 'paintbrushes' applying Klein's signature blue pigment onto large canvases, are better understood through the photographs of their creation. No other painter of his generation had as shrewd an understanding of photography's ability to amplify his work, and he made the medium an integral component of his creative process. This is nowhere more apparent than in *Leap into the Void*.

Klein chose the photographers Harry Shunk and János Kender as collaborators on *Leap into the Void*. The two photographers built their reputation photographing artists and had previously documented the creation of Klein's *Anthropométries*. To create *Leap*, Shunk and Kender took a series of photographs of a quiet street in the Parisian suburb of Fontenay-aux-Roses. Klein then made a sequence of jumps from the roof, landing safely in a tarp held by nine friends on the street below, while Shunk and Kender captured each leap on film. Once the film was developed, Shunk and Kender employed an impressive array of darkroom techniques to blend two negatives together: one showing Klein in flight, and the other showing the empty street. In the finished

image, the two negatives are seamlessly fused, with no tell-tale signs of where or how they are joined. *Leap into the Void* is the perfect marriage of concept and technique, and is the definitive record of Klein in action.



Yves Klein, *Dimanche – Le journal d'un seul jour*, 1960.

A month after the photograph was created, Klein published it on the front page of a faux newspaper entitled *Dimanche—Le journal d'un seul jour*, styled after the actual newspaper *Le Journal du Dimanche*. The picture appeared under the headline 'Un Homme Dans L'Espace!' (A Man in Space) and was captioned 'Le peintre de l'espace se jette dans le vide!' (The painter of space throws himself into the void), language which slyly referenced the ongoing space race between the United States and the Soviet Union which was frequently front-page news at the time. Klein distributed his paper to newsstands throughout Paris during the Festival d'Art d'Avant-



Garde where it took its place alongside the day's genuine newspapers, presenting a front page that was entirely plausible at first glance, but whose transcendent artistic truth became clear only upon closer inspection.

Harry Shunk was born in Germany and later relocated to Paris where he met the Hungarian János Kender. From 1958 to 1973 they worked as Shunk-Kender, embedding themselves in the artworld, photographing artists, performances, and 'happenings', forming one of the great photographic records of the creative life of the latter 20th century. In addition to Klein, Shunk-Kender photographed Vito Acconci, Joseph Beuys, Lee Bontecou, Christo and Jeanne-Claude, Lucio Fontana, Jasper Johns, Donald Judd, Yayoi Kusama, Bruce Nauman, Nam June Paik, Robert Rauschenberg, Niki de Saint Phalle, and Jean Tinguely, among many others. Because the photographers primarily produced photographs for publication and not the fine-art photography market, their work is quite rare. After Shunk's death in 2006 the entirety of his archives, including the vast output of Shunk-Kender, was acquired by the Roy Lichtenstein Foundation who donated portions to the Getty Research Institute, Los Angeles; The Museum of Modern Art, New York; the National Gallery of Art, Washington, D. C.; the Centre Pompidou, Paris; and the Tate, London. In 2015, MoMA mounted a retrospective of the duo's work, *Art on Camera: Photographs by Shunk-Kender, 1960–1971*.

Other prints of this image are in the collections of The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The Getty Research Institute, Los Angeles; the Los Angeles County Museum of Art; the Museum of Fine Arts, Houston; and the Albright-Knox Art Gallery, Buffalo.

#### Provenance

Collection of Harry Shunk  
Fahey/Klein Gallery, Los Angeles, 2001

#### Exhibited

*Photographs We Know: Iconic Images*, Fahey/Klein Gallery, Los Angeles, 6 December 2001 – 16 February 2002, this lot

*The Lens and the Mirror, Part 2: Self-Portraits from the Collection, 1957–2000*, The Metropolitan Museum of Art, New York, 3 August – 29 November 2009, another  
*Yves Klein: With the Void, Full Powers*, Walker Art Center, Minneapolis, 11 February – 31 May 2010; Hirshhorn Museum and Sculpture Garden, Washington, D.C., 23 October 2010 – 13 February 2011, another

*Faking It: Manipulated Photography Before Photoshop*, The Metropolitan Museum of Art, New York, 10 October 2012 – 27 January 2013; National Gallery of Art, Washington, D.C., 17 February – 5 May 2013; Museum of Fine Arts, Houston, 2 June 2013 – 25 August 2013, another  
*Art on Camera: Photographs by Shunk-Kender, 1960–1971*, The Museum of Modern Art, New York, 17 May – 4 October 2015

#### Literature

P. Restany, *Yves Klein*, Paris: Chêne, 1982, p. 184  
D. de Menil & J-Y Mock, *Yves Klein 1928–1962: A Retrospective*, Houston: Institute for the Arts, Rice University; New York: The Arts Publisher, 1982, p. 63  
D. Bozo, *Yves Klein*, Paris: Centre Georges Pompidou, 1983, p. 358  
S. Stitch, *Yves Klein*, Ostfildern: Hatje Cantz, 1994, p. 216  
D. Fogle et al., *The Last Picture Show: Artists Using Photography 1960–1982*, Minneapolis: Walker Art Center, 2003, p. 9  
C. Morineau, *Yves Klein: Corps, couleur, immatériel*, Paris: Centre Georges Pompidou, 2006, p. 53  
M. Copeland, *Voids: A Retrospective*, Zurich: 2009, cover (variant)  
B. Corà & Daniel Moquay, *Yves Klein*, Lugano: Museo d'Arte, 2009, cover, pp. 112–113  
F. Prot & P. Smith, *Yves Klein: Incandescence*, Milan: 5 Continents, 2012, p. 198  
M. Fineman et al., *Faking It: Manipulated Photography Before Photoshop*, New York: The Met, 2012, pl. 188, pp. 182, 252  
Q. Bajac et al., *Photography at MoMA: 1960 to Now*, New York: MoMA, 2015, p. 156  
J. Dibbets, *Pandora's Box: Jan Dibbets on Another Photography*, Paris: Paris Musées, 2016, p. 160  
M. Koddenberg, *Yves Klein: In/Out Studio*, Dortmund: Kettler, 2016, p. 176  
S. Baker & F. Moran, *Performing for the Camera*, London: Tate, 2016, p. 10  
M. Hollein, *Modern and Contemporary Art in The Metropolitan Museum of Art*, New York: The Met, 2019, p. 110

## Photographs

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ULTIMATE

23

**David Goldblatt**

*Boss Boy, Randfontein Estates Goldmine*

November 1966

Platinum-palladium print, printed later.

Image: 40.4 x 36.7 cm (15 7/8 x 14 1/2 in.)

Sheet: 74.8 x 56 cm (29 1/2 x 22 in.)

Signed, dated and annotated 'P/P' in pencil in the margin.

This work is PP1 from the sold-out edition of 4 + 1 AP + 1 PP. Yale University Art Gallery, New Haven, holds another print from this edition.

Estimate

£12,000 — 18,000 ±

[Go to Lot](#)



*'In my opinion, a photographer is responsible for critically observing.'* —David Goldblatt

David Goldblatt (1930-2018) is hailed as a definitive photographer of his generation. He produced an unparalleled body of work, documenting South Africa's landscapes and social conditions through the height and decline of apartheid. Taken in 1966 in the gold mining city of Randfontein (where the artist was born), this unconventional portrait shows a full-frame close up of the Boss Boy's torso with his arms crossed, displaying the 'whole paraphernalia of his rank'. It was his experience of exploring the mines as a white child growing up in Randfontein that led him to focus on the physical and human structures of his native country's dominant industry for his first series. Goldblatt describes this photograph in his influential book of 1973 with Nobel laureate Nadine Gordimer, *On the Mines*:

*Boss Boy was the highest rank in the hierarchy of jobs then attainable by Blacks. There could be no progress beyond that rank without a blasting certificate and only Whites were eligible for that qualification. Thus had Whites assured themselves of their jobs and higher pay. The term Boss Boy was later dropped in favour of Team Leader. In his right pocket: tobacco pouch. In left pocket: clinometer for underground measurements, notebook for recording them, pens and pipe. On left arm: company rank badge. Three stars indicate that he is a Mine Overseer's Boss Boy. On wrists: plastic identity band with his company number, ornamental copper and rubber bands. On belt: first aid kit, pocket knife in homemade sheath and Zobo watch presented by the company in recognition of accident-free work.*

Presented in nuanced monochrome – as 'colour seemed too sweet a medium' to embody the injustice of apartheid – this striking portrait reveals Goldblatt's firm conviction on asserting the essential human dignity of his subjects.

Major retrospectives of the artist's work were shown at Centre Pompidou, Paris in 2018 and the Museum of Contemporary Art, Sydney in 2019.

Aside from the sold-out platinum edition, this image exists in a sold-out gelatin silver print edition of 6 + 1 AP. As of this writing, only four early prints of this image, held at the Victoria and Albert Museum, London, the National Science and Media Museum, Bradford and privately, are known.

Video: <https://www.youtube.com/embed/OETInOVUUek>

Video interview with David Goldblatt on *On the Mines* for his 2018 retrospective at Centre Pompidou, Paris © Centre Pompidou, 2017.

## ON THE MINES

*We white children enjoyed almost unfettered freedom to explore the installations of the gold mines beyond our town, Randfontein.*

*Stopping at a headgear, we watched and listened in awe as a team of 20 men moving as one, swung a steel railway line off the ground, into the air, caught it on their shoulders and then walked it, chanting to its place. But we didn't wonder about their lives. Hundreds of miles from home, 40 to a room in a compound of 6,000 men. For a pittance. Whites were the bosses, they lived in the married quarters with their families. Black men were not allowed to qualify for blasting certificates, thus were Whites protected from competition. Yet despite the seemingly unbridgeable racial divide, Blacks and Whites risked and sometimes gave their lives to save each other in emergencies. Now there are no restrictions on black advancement. Heard across town a hooter signalled the change of shift or an emergency: men trapped in a fall of rock; a snapped rope and men hurtled to the bottom of the shaft; fire underground. Despite denials by the men who do it, work in deep level mines is extremely dangerous.*

David Goldblatt

### Provenance

Directly from the artist

### Exhibited

*David Goldblatt Fifty-One Years*, Barcelona: Museu d'Art Contemporani de Barcelona, 8 February - 14 April 2002, another

### Literature

D. Goldblatt & N. Gordimer, *On the Mines*, Cape Town: C. Struik, 1973, pl. 12

*David Goldblatt: Fifty-One Years*, Barcelona: Museu d'Art Contemporani de Barcelona, 2001, p. 105

L. Lawson, *David Goldblatt*, New York: Phaidon, 2001, n.p.

D. Goldblatt, *Structures of Dominion and Democracy*, Gottingen: Steidl, 2018, p. 59

## Photographs

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ULTIMATE

24

石内都 **Ishiuchi Miyako**

*Apartment #13*

1978

Gelatin silver print, mounted.

Image/Sheet: 50 x 63 cm (19 5/8 x 24 3/4 in.)

Frame: 52 x 64.5 cm (20 1/2 x 25 3/8 in.)

Signed in romaji and dated in pencil on the reverse of the mount.

This work is one of two early prints made by the artist for the purpose of exhibition. Early, large-format prints of *Apartment* are rare.

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

Estimate

£10,000 — 15,000

[Go to Lot](#)



*'Photographing for Apartment was about my past – it was also about photographing the process of growing up.'* —Ishiuchi Miyako

Ishiuchi Miyako's (b. 1947) first photobook *Apartment*, self-published in 1978, comprises photographs of old apartments – their exteriors, interiors and residents – in Tokyo and Yokohama. From 1977 to 1978, Ishiuchi studied these derelict post-war housings that were rapidly disappearing along with their communal way of life. The Japanese artist explains why she pointed her camera at this subject:

*Until we moved into the house my father built when I was 19 years old, my family of four lived in a six-tatami-mat sized apartment in Yokosuka. My father's intention was to live there temporarily but it became longer. That experience was impactful. Apartments are temporary residences for most people; various people live there for a period and then leave. However, old apartments are alluring. There, I felt so many things left behind by humans.*

While shooting these old buildings, Ishiuchi was especially drawn to the walls, patterned by stains and cracks, which seemed 'to retain the smell of people on the move.' In *Apartment #13*, offered here, we see a dark hallway with haphazardly placed postboxes, stacked shoes and stored bikes. Ishiuchi focuses on the traces left by generations of former residents and their untold stories, experiencing what she describes as 'the amazing sensation of tapping into collective memory.' This emotionally charged photograph represents a poignant meditation on the intangible qualities of time, space and memory.

In 1979, Ishiuchi became the first female artist to receive the prestigious Kimura Ihei Award for her *Apartment* series, and the only woman to be included in the group exhibition *Japan: A Self-Portrait*, at the International Center of Photography, New York. Among her numerous awards, she became the first Asian female artist to receive the Hasselblad Foundation International Award in Photography in 2014. She also represented Japan at the 2005 Venice Biennale and her work has been exhibited internationally, including recent retrospectives *Ishiuchi Miyako: Postwar Shadows* at the J. Paul Getty Museum, Los Angeles (2015-2016) and *Ishiuchi Miyako: Grain and Image* at the Yokohama Museum of Art (2017-2018).

Photographs from *Apartment* reside in the collections of major museums, including the J. Paul Getty Museum, Los Angeles; San Francisco Museum of Modern Art; Museum of Fine Arts, Houston; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and Tokyo Photographic Art Museum.



M. Ishiuchi, *Apartment*, Tokyo: Shashin Tsūshinsha, 1978, cover.

#### Provenance

Andrew Roth Gallery, New York, 2013

#### Literature

M. Ishiuchi, *Apartment*, Tokyo: Shashin Tsūshinsha, 1978, n.p. (variant crop)

M. Ishiuchi, *Sweet Home Yokosuka 1976-1980*, New York: PPP, 2010, n.p. (variant crop)



## Photographs

London Auction / 23 November 2021 / 2pm GMT



ULTIMATE

25

### Ole Marius Joergensen

*The Brave One from No. Superhero*

2014

Archival pigment print, mounted.


Image: 78 x 121 cm (30 3/4 x 47 5/8 in.)

Frame: 88.1 x 133 cm (34 5/8 x 52 3/8 in.)

Signed, titled, dated and numbered AP2 in ink on an artist label accompanying the work.

This work is AP2 from the sold-out edition of 6 + 2 APs.  
This image is sold out in all sizes and editions.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



*'My project shows the character of Superman as a real human being, going after the impossible mission. His big dream is to fly, regardless of the consequences; for him it's trial and error.'* —Ole Marius Joergensen

For Norwegian artist Ole Marius Joergensen (b. 1976), the image-making process begins with a narrative. The inspiration for his *No. Superhero* series was his childhood obsession with superheroes – their ‘colorful costumes’ and their ‘meaningful and adventurous lives.’ To create the present work, *The Brave One*, Joergensen staged his 12-year-old nephew as the protagonist. ‘It turned out perfectly,’ he remembers. ‘It was shot at 5:30 in the morning during sunrise. It was only me and the superhero present at the beach.’ In this playful yet mysterious scene, we see ‘Superman’ climbing up to the highest diving board, striving towards his impossible dream: to fly. Drawing on his background in film, the artist produces meticulously staged, cinematic photographs that transport us to another place and time. Based in Asker, Norway, Joergensen has exhibited worldwide and his monograph *No. Superhero* was published in 2019.



Ole Marius Joergensen on location for *The Brave One*, Hvalstrand, outside Oslo. Courtesy of the artist.

#### Literature

*No. Superhero*, Malmo: New Heroes & Pioneers, 2020, n.p.

## Photographs

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ULTIMATE

26

**Eiji Ohashi**

*Roadside Lights #096*

2020

Chromogenic print, mounted.

Image: 114 x 152 cm (44 7/8 x 59 7/8 in.)

Frame: 121 x 160 cm (47 5/8 x 62 7/8 in.)

Signed in ink, printed title, date and number 2/2 on an artist label and a Certificate of Authenticity, both accompanying the work.

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

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



*'I set up while it was still dark, waited for dawn to approach, and took the photograph just as the first light appeared.'* —Eiji Ohashi

With nothing else in the visible distance, a vending machine – a staple of the Japanese landscape – asserts itself, illuminating with a gem-like brilliance. This captivating image by Eiji Ohashi (b. 1955) was taken at dawn following a snowstorm with temperatures dropping below minus 20 degrees Celsius. 'The machine is standing there completely on its own with no other vending machine nor convenience store to be found anywhere within ten kilometres,' he describes, 'but every now and then, a car pulls up and someone buys a drink from it. The vending machine waits there patiently, ready for these moments.' For his ongoing *Roadside Lights* series, Ohashi travels around his home country to photograph vending machines, capturing the affective qualities of hope and resilience. The Japanese artist has been the recipient of numerous awards, including the Moscow International Foto Awards (2016), photo-eye Best Books (2017) and the Special Photographer Award at the 34th Higashikawa Awards (2018).



Exhibition install of *After Dark* at Sapporo Art Museum, Hokkaidō, 2021. Courtesy of the artist.

#### Exhibited

*After Dark*, Sapporo Art Museum, Hokkaidō, 27 February - 11 April 2021, another

#### Literature

E. Ohashi, *Roadside Lights Seasons: Winter*, Tokyo: Case, 2020, n.p.

## Photographs

London Auction / 23 November 2021 / 2pm GMT



ULTIMATE

27

**Bastiaan Woudt**

*Disk, Alkmaar*

2020

Archival pigment print, mounted.

Image: 180.8 x 135.5 cm (71 1/8 x 53 3/8 in.)

Frame: 188.8 x 143.5 cm (74 3/8 x 56 1/2 in.)

Signed, titled, dated and numbered AP1 in ink on an artist label and signed Certificate of Authenticity, both accompanying the work.

This work is AP1 from the sold-out edition of 3 + 1 AP.

This image is sold out in all sizes and editions.

Estimate

£18,000 — 22,000    £

[Go to Lot](#)





*'By largely "hiding" the models you create a distance, but by adding a human aspect, such as a hand or silhouette of a face, it remains tangible and recognisable.'*  
—Bastiaan Woudt

Quintessential of Bastiaan Woudt's (b.1987) distinctive vision, a model's elegant profile is the focus of this large-scale, monochromatic work. The model wears a striking hat and is draped in white fabric, creating a sculptural form that evokes a modern take on a classic silhouette. 'My work is always created in the moment,' the artist explains. 'The ultimate moment where creativity, persistence, failure and success converge.' A self-taught photographer, Woudt has developed his bold aesthetic through experimentations in both in-camera and post-production techniques. Drawing inspiration from black-and-white photographs by 20th century masters Irving Penn and Richard Avedon, Woudt aims to capture the essence of analogue photography through digital means. The Dutch artist has published four photobooks to date and has exhibited worldwide, including in Amsterdam, London, Paris, New York and Shanghai.

Video: <https://www.youtube.com/watch?v=Kga0VG-p19M&t=47s>

Behind-the-scenes video for Bastiaan Woudt's *Disk*, 2020. Courtesy of the artist.

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#### Literature

B. Woudt, *Rhythm*, Amsterdam: 1605, 2000, n.p.

## Photographs

London Auction / 23 November 2021 / 2pm GMT



ULTIMATE

28

**Amanda Means**

*Water Glass 3, (Variant 2)*

2011

Gelatin silver print, mounted.

Image: 116.8 x 96.5 cm (46 x 38 in.)

Frame: 124.5 x 104.1 cm (49 x 41 in.)

Signed, titled, dated and numbered AP2 in ink on an artist label affixed to the reverse of the mount.

This work is AP2 from the sold-out edition of 5 + 2 APs.

**Estimate**

£10,000 — 15,000   ‡

[Go to Lot](#)



*'I'm fascinated by what I call traditional black-and-white photography's "mind twists" – its upside downs/downside ups, negatives/positives, blacks/whites...'*  
—Amanda Means

Amanda Means (b.1945) explains her camera-less process for her transformative *Water Glass* series: 'My instrument is an 8x10 inch wooden enlarger whose lens is pointed toward the adjacent wall, onto which is tacked a large sheet of photographic paper. With wood and a black cloth, I've constructed a large chamber between the powerful lamp and the lens, into which I place an actual water glass.' Means's technique produces a negative image of the water glass, from which she creates a 4x5 negative for printing her editions. The resulting image, as seen here, has been rendered by light passing through the glass, the water and the ice, illuminating the rich textures, shapes and lines from the delicate air bubbles to the vertical streaks of condensation. Isolating the pure form of her subject, Means captures the 'unique beauty and limitless potential' hidden within this ordinary household object.



Amanda Means working with the water glass and her wooden enlarger in the darkroom. Courtesy of the artist.

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 National Gallery of Canada. Means was awarded a Guggenheim Fellowship in 2017 for her ongoing contributions to the medium of photography.

## Photographs

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ULTIMATE

29

**Klea McKenna**

*Portrait (Hybrid 1) from How Forests Think*

2014

Unique chromogenic print photogram, mounted.

Image: 152.4 x 81.3 cm (60 x 32 in.)

Frame: 162 x 91 cm (63 3/4 x 35 7/8 in.)

Signed, titled and dated in ink on an artist label affixed to the reverse of the frame.

This work is unique.

Estimate

£8,000 — 12,000   ‡

[Go to Lot](#)



*'For me the landscape is psychologically complex.'* —Klea McKenna

Klea McKenna's (b. 1980) unique, tactile photogram, *Portrait (Hybrid 1)*, presents a giant banana leaf, glowing in psychedelic shades of orange, pink, yellow and green against the deep, black background. Manifesting nature's mesmerising vibrancy as well as its relentless volatility, this large, immersive work is part of McKenna's series *How Forests Think*. To create these one-of-a-kind objects, McKenna used banana leaves gathered from the jungle at the foot of Kilauea volcano in South Kona on the Big Island of Hawaii, where she had spent her early childhood. Working outside and at night with the moonlight as her only light source, she placed the giant leaves directly on the light-sensitive papers, recording imprints of the landscape. 'What I love about photograms is that the process demands a direct physical interaction between the medium and the subject,' she explains. 'In most cases they've actually touched and the subject has left a mark.' For McKenna, the camera-less process is 'like praying and like gambling' and the performative nature of her image making leaves traces on the resulting works, which are at once mysterious and beautiful. The San Francisco-based artist has exhibited internationally and her photograms reside in such prominent institutions as the San Francisco Museum of Modern Art, the Los Angeles County Museum and the V&A, London.



Klea McKenna, holding a giant banana leaf, on location in South Kona, Hawaii, 2014.





Banana leaves laid out on the veranda of her childhood home, built by her ethnobotanist parents Terence McKenna and Kathleen Harrison in the 1970s, South Kona, Hawaii.

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## Photographs

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30

### Sohei Nishino

*Diorama Map Jerusalem*

2013

Lightjet print, mounted.

Image: 99.5 x 116 cm (39 1/8 x 45 5/8 in.)

Frame: 109 x 125.8 cm (42 7/8 x 49 1/2 in.)

Signed in Japanese in ink, printed title, date and number 2/15 on an artist label affixed to the reverse of the frame. One from a sold-out edition of 15 + 2 APs.

**Estimate**

£20,000 — 30,000

[Go to Lot](#)



Video: <https://www.youtube.com/watch?v=CYC-M5j5iQE>

Making-of video for Sohei Nishino's *Diorama Map Jerusalem*, 2013.

*'I love the energy of cities, the diversity, the density.'* —*Sohei Nishino*

Japanese artist Sohei Nishino's (b.1982) ongoing monumental series *Diorama Maps* brings his experience of walking the city to life. Nishino explains his image-making process: 'I walk through cities, camera in hand, capturing fragmentary views, some from above, some from below, that I then combine, one by one, in accordance with my memories, arranging them into a map that portrays all the singular aspects of the place.' This meticulous aerial map of the Holy City invites us to look closer and explore its landmarks, including the ancient walls, Temple Mount and Church of the Holy Sepulchre. The Tokyo-based artist was the subject of a solo exhibition at the San Francisco Museum of Modern Art in 2016-17, and his work resides in such prestigious collections as Saatchi Gallery, London; Louis Vuitton Foundation, Paris; and Tokyo Photographic Art Museum.

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#### Provenance

Michael Hoppen Gallery, London

## Photographs

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31

### Vik Muniz

*Morning on the Seine, near Giverny, after Monet from  
Pictures of Pigment*

2005

Chromogenic print, mounted.

Image: 177.8 x 220.3 cm. (70 x 86 3/4 in.)

Frame: 189.9 x 232.4 cm. (74 3/4 x 91 1/2 in.)

Signed, dated in ink, printed title, date and number AP  
3/4 on an artist label affixed to the reverse of the  
flush-mount. One from an edition of 6 + 4 APs.

#### Estimate

£25,000 — 35,000 £

[Go to Lot](#)



*'A lot of the time you keep looking for beauty, but it is already there. And if you look with a bit more intention, you see it.'* —Vik Muniz

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**Provenance**

Sikkema Jenkins, New York

**Literature**

P. Corrêa do Lago, *Vik Muniz: Obra Completa, 1987-2009: Catálogo Raisonné*, Rio de Janeiro: Capivara, 2009, p. 599



## Photographs

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32

### Gregory Crewdson

*Untitled*

2003

Archival pigment print, mounted.

Image: 144.5 x 222.3 cm (56 7/8 x 87 1/2 in.)

Frame: 148.6 x 227.3 cm (58.5 x 89.5 in.)

Signed in ink, printed title, date and number AP 1/2 on a gallery label affixed to the reverse of the frame. One from an edition of 6 + 2 APs.

#### Estimate

£15,000 — 25,000   ‡

[Go to Lot](#)



*'To me the most powerful moment in the whole process is when everything comes together and there is that perfect, beautiful, still moment. And for that instant, my life makes sense.'* —Gregory Crewdson

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**Provenance**

Luhring Augustine, New York

**Literature**

*Gregory Crewdson 1985-2005*, Berlin: Hatje Cantz, 2007, pl. 70

## Photographs

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33

### Candida Höfer

*Palazzo Corsini Firenze I*

2008

Chromogenic print, mounted, printed later.

Image: 159.5 x 120.2 cm (62 3/4 x 47 3/8 in.)

Frame: 195 x 154.5 cm (76 3/4 x 60 7/8 in.)

Signed in ink, printed title, date and number 4/6 on an artist label affixed to the reverse of the frame.

**Estimate**

£15,000 — 20,000    £

[Go to Lot](#)



Provenance

Sonnabend Gallery, New York

## Photographs

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34

### Nobuyoshi Araki

*Tokyo Comedy*

1997

Gelatin silver print, mounted, printed later.

Image: 100 x 123 cm (39 3/8 x 48 3/8 in.)

Frame: 110.4 x 132.1 cm (43 1/2 x 52 in.)

Signed in ink on a label affixed to the reverse of the mount.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)





**Provenance**

Directly from the artist

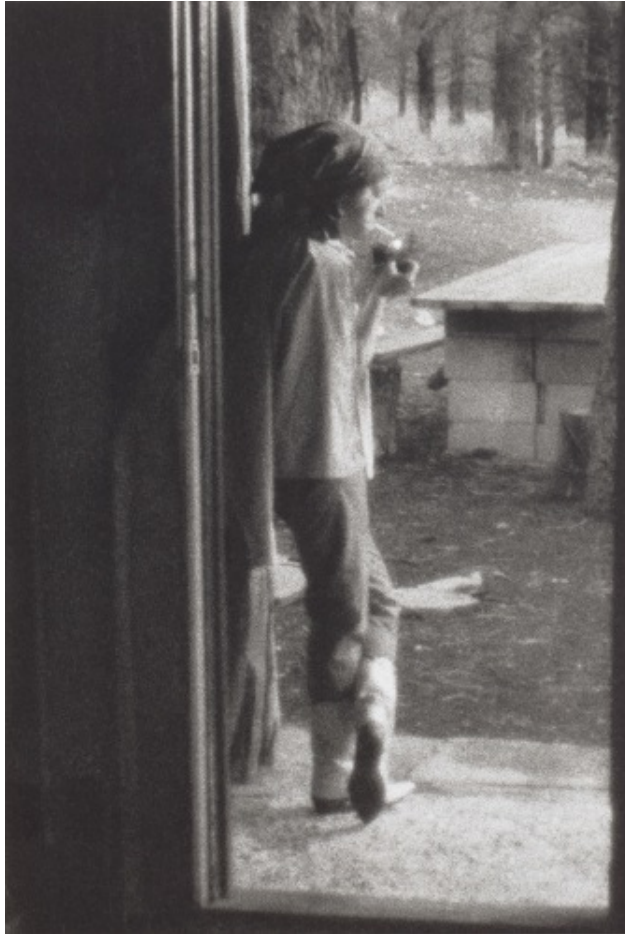
**Literature**

*Araki by Araki, The Photographer's Personal Selection, 1963-2002*, Tokyo: Kodansha, 2003, p. 356

*Araki: Self, Life, Death*, London: Phaidon, 2005, p. 650

## Photographs

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35

### Cindy Sherman

*Untitled Film Still #61*

1979

Gelatin silver print.

Image: 25.2 x 20.2 cm (9 7/8 x 7 7/8 in.)

Frame: 43 x 38 cm (16 7/8 x 14 7/8 in.)

Signed, dated and numbered 8/10 in pencil on the verso.

**Estimate**

£50,000 — 70,000

[Go to Lot](#)



*'The still must tease with the promise of a story the viewer of it itches to be told.'*  
—Cindy Sherman

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**Provenance**

Private Collection, US

Metro Pictures, New York

Private Collection, Belgium

Phillips, London, *20th Century & Contemporary Art Day Sale*, 10 March 2017, lot 170

**Literature**

R. Krauss, *Cindy Sherman, 1975-1993*, New York: Rizzoli, 1993, p. 19

*Cindy Sherman: Retrospective*, London: Thames & Hudson, 1997, pl. 63

*Cindy Sherman: The Complete Untitled Film Stills*, New York: MoMA, 2003, p. 71

E. Respini, *Cindy Sherman*, New York: MoMA, 2012, pl. 47

## Photographs

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36

### Helmut Newton

*Charlotte Rampling at the Hotel Nord-Pinus, Arles, France*

1973

Gelatin silver print, mounted, printed 2002-2003.

Image: 161.5 x 111.9 cm (63 5/8 x 44 in.)

Frame: 182.8 x 131 cm (71 7/8 x 51 5/8 in.)

Signed, titled, dated, numbered AP1/2 and annotated 'Certificate of Authenticity' in ink on an artist label affixed to the reverse of the mount.

Signed by Newton before his death in 2004, this oversized photograph is AP1 of 2 APs, aside from the edition of three. Only one other print from this edition, which is unsigned, has appeared at auction. As of this writing, the National Portrait Gallery, London and the International Center of Photography, New York each holds a smaller-sized print of this image.

#### Estimate

£250,000 — 350,000   ‡

[Go to Lot](#)



*'My job as a portrait photographer is to seduce, amuse and entertain.'* —Helmut Newton

One of Helmut Newton's (1920-2004) most iconic images, *Charlotte Rampling at the Hotel Nord-Pinus*, taken in the evening of 19 October 1973 in the famous Arles hotel's grandest room, was shown in his first solo exhibition in 1975 at Nikon Gallery in Paris and has been widely published, including his first anthology *White Women* (1976). This powerful portrait epitomises Newton's distinctive interweaving of portraiture, social documentary and the erotic, always with a provocative tone that ensures his lasting hold on our imaginations.

In 1973, English model and actress Rampling was asked to pose nude for *Playboy*. She recalls her first meeting with Newton and the beginning of their creative collaboration:

*I'd said, 'I don't want to do nudes,' but the producers said, 'We're sending this very good photographer; you can have control of the pictures.' So we did it. 'Playboy' was just a nice picture of me, naked from the back and sitting on a chair. Then Helmut said, 'Can we now do a nude – our nude?' Could I come to this fantastic room, where the matadors dressed. 'Could I take an hour of your life?' So I threw all my whats to the wind.*

Rampling came to feature prominently in Newton's œuvre as an icon of sophistication and empowered sexuality. These images helped define her career – a variant from the Nord-Pinus shoot graced the December 1974 issue of *Vogue US*, pronouncing her 'The Sexiest Woman in the World'. Newton often chose old-world glamour locations, including elegant hotels and chateaux, which add to the sensuality of his images, as seen in this work. Presented in timeless monochrome against the lavish interior of the Hotel Nord-Pinus, the implied narrative is achieved through his acute awareness of context. Rampling, naked except for a pair of heels, exudes confidence and power as she stares back at her voyeur.

Video: <https://www.youtube.com/watch?v=1LcgA-wLGsQ>

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

#### Provenance

Staley-Wise Gallery, New York, 2007

Christie's, London, *Masterpieces of Design & Photography*, 3 October 2017, lot 25

#### Exhibited

*Exposition des plus grands photographes du monde entier*, Nikon Gallery, Paris, 1975, another  
*Helmut Newton Mode et Portraits*, Musée d'Art Moderne de la Ville de Paris, 15 November 1984 – 7 January 1985, another

*Portraits: Helmut Newton*, National Portrait Gallery, London, 18 November 1988 – 12 February 1989, another

#### Literature

'Exclusif: Charlotte nue pour Newton', *Photo*, June 1974, p. 88

H. Newton, *White Women*, New York: Stonehill, 1976, p. 89

*Helmut Newton: Mode et Portraits*, Paris: Musée d'Art Moderne de la Ville de Paris, 1984, pl. 10

*Helmut Newton Portraits*, New York: Pantheon, 1987, p. 56

*Charlotte Rampling: With Compliments*, Munich: Schirmer/Mosel, 1987, p. 69

*Portraits: Helmut Newton*, London: National Portrait Gallery, 1988, p. 49, pl. 37

*Helmut Newton: Aus dem Photographischen Werk*, Munich: Schirmer/Mosel, 1993, pl. 39

Z. Felix, ed., *The Best of Helmut Newton*, New York: Thunder's Mouth, 1996, pl. 39

N. Angeletti & A. Oliva, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine*, New York: Rizzoli, 2012, p. 220

# Photographs

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37

## Guy Bourdin

*Charles Jourdan, Spring 1978*

1978

Chromogenic print, mounted, printed later.

Image: 101 x 145.4 cm (39 3/4 x 57 1/4 in.)

Frame: 122.5 x 165.5 cm (48 1/4 x 65 1/8 in.)

Signed, numbered 1/1 by Samuel Bourdin, Executor, in ink and copyright credit stamp on the reverse of the mount.

**Estimate**

£30,000 — 40,000 ♦

[Go to Lot](#)





*'I have never perceived myself as responsible for my images. They are just accidents. I am not a director, merely an agent of chance.'* —Guy Bourdin

Created in 1978, the present work represents a defining fulfilment of the creative collaboration between legendary image-maker Guy Bourdin (1928-1991) and French shoe designer Charles Jourdan. Here, the daring yet uncanny composition is imbued with Bourdin's distinctive aesthetic sensibilities: hyperreal hues, theatrical lighting, the subject's dynamic pose and the unexpected insertion of a black-and-white Polaroid to create a photograph within a photograph. Bourdin's unique visual language provokes the imagination and draws the viewer into the enticingly enigmatic mise en scène, enhanced by the disruption of the picture plane through the layering of images. The oversized work, offered here, is from an edition of one and is unique in this size.

Best known for his groundbreaking ad campaigns for Charles Jourdan and his provocative editorials in French *Vogue* during the 1960s and 70s, Bourdin pushed the boundaries of fashion photography with his sophisticated, seductive images that evoked a sense of mystery and the surreal. The surrealist aesthetic in his oeuvre is often attributed to his mentor Man Ray whom he met in Paris in 1950 and who wrote the catalogue forward for his first solo exhibition of photographs in 1952. Bourdin left an extraordinary legacy of radically changing fashion photography by presenting the clothes and accessories as merely one element of his narratives while engaging with society's shifting attitudes towards femininity and sexuality. His instantly recognisable signature style continues to influence image-makers today.

#### Provenance

Michael Hoppen Gallery, London

#### Literature

N. Meyer & S. Verthime, *Guy Bourdin: A Message For You*, Göttingen: Stiedl/Dangin, 2006, p. 11

*Guy Bourdin: Unseen*, London: Phillips de Pury & Co., 2007, pl. 4

N. Meyer, *Charles Bourdin: A Message For You*, Göttingen: Stiedl/Dangin, 2013, p. 35

*Guy Bourdin: Miami*, Paris: Louis Vuitton, 2016, n.p.

# Photographs

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38

## Guy Bourdin

*French Vogue, May 1978*

1978


Chromogenic print, mounted, printed later.

Image: 61 x 92.5 cm (24 x 36 3/8 in.)

Frame: 86 x 117.5 cm (33 7/8 x 46 1/4 in.)

Signed, numbered 2/18 by Samuel Bourdin, Executor, in ink and copyright credit stamp on the reverse of the mount.

**Estimate**

£15,000 — 25,000 

[Go to Lot](#)



*'I have never perceived myself as responsible for my images. They are just accidents. I am not a director, merely an agent of chance.'* —Guy Bourdin

Best known for his provocative editorials in French *Vogue* and groundbreaking ad campaigns for Charles Jourdan during the 1960s and 70s, Guy Bourdin (1928-1991) pushed the boundaries of fashion photography with his sophisticated, seductive images that evoked a sense of mystery and the surreal. The surrealist aesthetic in his oeuvre is often attributed to his mentor Man Ray whom he met in Paris in 1950 and who wrote the catalogue forward for his first solo exhibition of photographs in 1952. Bourdin left an extraordinary legacy of radically changing fashion photography by presenting the clothes and accessories as merely one element of his narratives while engaging with society's shifting attitudes towards femininity and sexuality. His instantly recognisable signature style continues to influence image-makers today.

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#### Provenance

Michael Hoppen Gallery, London

#### Literature

C. Lowndes & S. Verthime, *Guy Bourdin: A Message For You*, São Paulo: Iguatemi, 2005, n.p.

*Guy Bourdin: A Message For You*, Madrid: Castellano, 2010, pl. 11

N. Meyer, *Charles Bourdin: A Message For You*, Göttingen: Stiedl/Dangin, 2013, pp. 48-49

S. Verthime, *Guy Bourdin: Image Maker*, New York: Assouline, 2017, n.p.

*Guy Bourdin – Femininities*, Paris: Chloé & Idea, 2017, p. 149

## Photographs

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39

### Bernd and Hilla Becher

*Spherical Gas Tank, Wesseling, Near Cologne,  
Germany*

1984

Gelatin silver print.

61 x 51.8 cm (24 x 20 3/8 in.)

Signed by both artists, titled, dated and numbered 2/5  
in pencil on the verso.

Estimate

£8,000 — 12,000 ♦

[Go to Lot](#)



**Provenance**

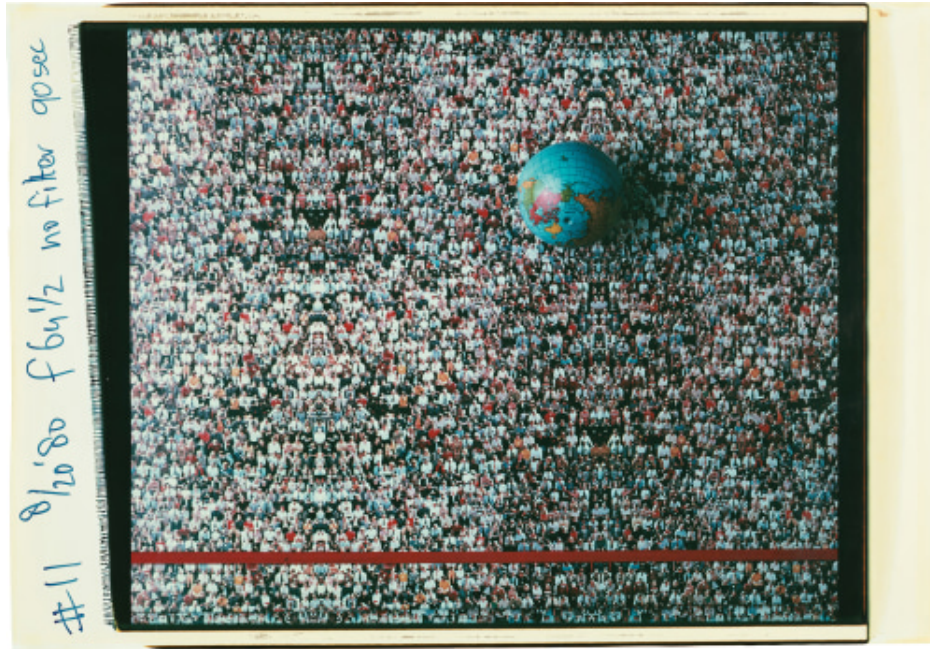
Sonnabend Gallery, New York

Private Collection, UK

Beetles+Huxley, London

## Photographs

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40

### Luigi Ghirri

*Amsterdam, MappaMondo from Still Life*

1981

Unique Polaroid print.

Sheet: 55.7 x 80 cm (21 7/8 x 31 1/2 in.)

Annotated in ink in the margin.

**Estimate**

£10,000 — 15,000 ♣

[Go to Lot](#)





**Provenance**

The Roberto Margini Collection

**Literature**

M. Mussini & P. B. Ghirri, *Luigi Ghirri*, Milan: Federico Motta, 2001, p. 188

L. Ghirri, *Luigi Ghirri: Still-Life 1975-1981*, Milan: Baldini Castoldi Dalai, 2004, p. 134

# Photographs

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41

石内都 **Ishiuchi Miyako**

絶唱、横須賀ストーリー#98 坂本町 *Yokosuka Story*  
#98 *Sakamoto-chō*

1977

Gelatin silver print.

Image: 19 x 24.2 cm (7 1/2 x 9 1/2 in.)

Sheet: 21 x 26 cm (8 1/4 x 10 1/4 in.)

Signed in *romaji*, titled, annotated 'The girl came over'  
in Japanese and dated on a label, all in ink on 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](#)



*'I am photographing the city of Yokosuka, but actually, I am not photographing the city of Yokosuka.'* —Ishiuchi Miyako

Early prints of *Yokosuka Story* are exceedingly rare. Yokohama Museum of Art holds an early print of this image.

For her first series *Yokosuka Story*, Ishiuchi Miyako (b. 1947) photographed her hometown of Yokosuka (the site of the largest U.S. naval base overseas) where she had lived from the age of 6 until 19. While walking around the port city one day in 1977, Ishiuchi saw a little girl suddenly come running towards her and she took this photograph without looking through the viewfinder. The girl quickly ran past her; hence, she was able to capture only this one shot, which has since become emblematic of her debut project. 'When looking at the girl in the picture, some people told me, "It seems just like Miyako," even though I do not know the child,' she remembers. 'I am very fond of this photograph myself.'

One of Japan's leading artists, Ishiuchi 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 J. Paul 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 Metropolitan Museum of Art and Museum of Modern Art, New York; J. Paul Getty Museum, Los Angeles; San Francisco Museum of Modern Art; and Tate Modern, London.



M. Ishiuchi, *Yokosuka Story*, Tokyo: Shashin Tsushinsha, 1979, cover.

#### Provenance

The Third Gallery Aya, Osaka, 2008

#### Exhibited

絶唱、横須賀ストーリー *Yokosuka Story*, Nikon Salon in Ginza, Tokyo, 26 April - 1 May, 1977, another

*Ishiuchi Miyako: Postwar Shadows*, Getty, Los Angeles, 6 October 2015 - 21 February 2016, another

#### Literature

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

*Ishiuchi Miyako: Hasselblad Award 2014*, Heidelberg: Kehrer Verlag, 2014, p. 10

A. Maddox, *Postwar Shadows, Ishiuchi Miyako*, Los Angeles: Getty, 2015, p. 42, pl. 10

*Ishiuchi Miyako: Grain & Image*, Yokohama: Yokohama Museum of Art, 2017, p. 229

## Photographs

London Auction / 23 November 2021 / 2pm GMT



42

石内都 **Ishiuchi Miyako**

絶唱、横須賀ストーリー #28 *Yokosuka Story #28*

1977

Gelatin silver print.

Image: 23.9 x 28.8 cm (9 3/8 x 11 3/8 in.)

Sheet: 25.7 x 31 cm (10 1/8 x 12 1/4 in.)

Signed in romaji, titled in Japanese and dated in ink on 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](#)



*'Yokosuka was like a deeply haunting feeling of brutality, and onto hundreds of pure white photographic paper, I spewed it out in deep blacks.'* —Ishiuchi Miyako

Early prints of *Yokosuka Story* are exceedingly rare.

In her first major project *Yokosuka Story*, Ishiuchi Miyako (b. 1947) presents a fictional Yokosuka rendered in black and white with a narrative woven with memories, experiences and histories. Yokosuka, the site of the largest U.S. naval base overseas, is her hometown where she had lived for 13 years from the age of six. Dark, grainy and off kilter, her photographs of this port city are quietly unsettling. The present work, showing derelict buildings, reflect her dark memories of growing up in the turbulent base town.

One of Japan's leading artists, Ishiuchi 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 J. Paul 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 Metropolitan Museum of Art and Museum of Modern Art, New York; J. Paul Getty Museum, Los Angeles; San Francisco Museum of Modern Art; and Tate Modern, London.



M. Ishiuchi, *Yokosuka Story*, Tokyo: Shashin Tsushinsha, 1979, cover.

#### Provenance

The Third Gallery Aya, Osaka, 2008

#### Exhibited

絶唱、横須賀ストーリー *Yokosuka Story*, Nikon Salon in Ginza, Tokyo, 26 April - 1 May 1977, another

#### Literature

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



## Photographs

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43

### Francesca Woodman

*Polka Dots no. 5, Providence, Rhode Island*

1976

Gelatin silver print, printed later.

14 x 14 cm (5 1/2 x 5 1/2 in.)

Signed by George and Betty Woodman, numbered 4/  
40 in pencil and PE/FW credit stamp on the verso.

Estimate

£5,000 — 7,000

[Go to Lot](#)





Provenance

Victoria Miro, London

## Photographs

London Auction / 23 November 2021 / 2pm GMT



44

### Cindy Sherman

*Untitled (Artist in her Studio)*

1983

Chromogenic print.

39 x 27 cm (15 3/8 x 10 5/8 in.)

Initialed, dated and numbered 78/125 in ink in the margin.

**Estimate**

£6,000 — 8,000 ±

[Go to Lot](#)



Literature

*ARTnews*, September 1983, cover

## Photographs

London Auction / 23 November 2021 / 2pm GMT



45

**Alex Prager**

*June*

2010

Chromogenic print, mounted.

60.5 x 82.5 cm (23 7/8 x 32 1/2 in.)

Signed, titled, dated and numbered 1/7 on an artist label affixed to the reverse of the frame.

**Estimate**

£7,000 — 9,000

[Go to Lot](#)



Provenance

Michael Hoppen Gallery, London

## Photographs

London Auction / 23 November 2021 / 2pm GMT



COLLECTION OF HANS KEMNA

46

### Wolfgang Tillmans

*Kneeling nude*

1997

Chromogenic print.

Image: 31 x 21.4 cm (12 1/4 x 8 3/8 in.)

Frame: 45 x 35 cm (17 3/4 x 13 3/4 in.)

Titled, dated, annotated, numbered and signed  
'Kneeling nude pl 497 print 597 4/10 + 1 Wolfgang  
Tillmans' in pencil on the verso.

Estimate

£4,000 — 6,000   †♣

[Go to Lot](#)





## Literature

D. Deitcher, *Burg: Wolfgang Tillmans*, Cologne: Taschen, 1998, n.p.

# Photographs

London Auction / 23 November 2021 / 2pm GMT



COLLECTION OF HANS KEMNA

47

## Wolfgang Tillmans

*Eclipse II - 23 A*

1998

Chromogenic print.

Image: 40.9 x 27.5 cm (16 1/8 x 10 7/8 in.)

Frame: 44 x 34 cm (17 3/8 x 13 3/8 in.)

Titled, dated, annotated, numbered and signed

'Eclipse II - 23 A ph 2 98 pr WT 100 5/10 + 1 Wolfgang  
Tillmans' in pencil on the verso.

**Estimate**

£4,000 — 6,000   †♣

[Go to Lot](#)



**Literature**

R. Schmitz & G. Verzotti, *Wolfgang Tillmans: View from Above*, Ostfildern: Hatje Cantz, 2001, p. 186

*Wolfgang Tillmans: if one thing matters, everything matters*, London: Tate, 2003 p. 159

## Photographs

London Auction / 23 November 2021 / 2pm GMT



COLLECTION OF HANS KEMNA

48

**Wolfgang Tillmans**

*untitled (jam)*

2003


Chromogenic print.

Image: 27.3 x 40.7 cm (10 3/4 x 16 in.)

Frame: 33.2 x 43.2 cm (13 1/8 x 17 in.)

Titled, dated, annotated, numbered and signed  
'untitled (jam) ph 2003 pr WT 03/2004 2/10 + 1  
Wolfgang Tillmans' in ink on the verso.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)



## Photographs

London Auction / 23 November 2021 / 2pm GMT



COLLECTION OF HANS KEMNA

49

### Wolfgang Tillmans

*studio light*

2006


Chromogenic print.

Image: 30.6 x 40.8 cm (12 x 16 1/8 in.)

Frame: 33.1 x 43.2 cm (13 x 17 in.)

Titled, dated, annotated, numbered and signed 'studio light ph 2006 pr WT 12/2006 6/10 + 1 Wolfgang Tillmans' in ink on the verso.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)



**Provenance**

Maureen Paley, London

**Literature**

D. Birnbaum et al., *Wolfgang Tillmans: Lighter*, Berlin: Hatje Cantz, 2008

C. Dercon, *Wolfgang Tillmans*, London: Tate, 2017, p. 57



## Photographs

London Auction / 23 November 2021 / 2pm GMT



COLLECTION OF HANS KEMNA

50

### Wolfgang Tillmans

*Alex & Lutz am Strand*

1992

Chromogenic print.

Image: 29.5 x 39.5 cm (11 5/8 x 15 1/2 in.)

Frame: 31 x 41 cm (12 1/4 x 16 1/8 in.)

Titled, dated, annotated, numbered and signed 'Alex & Lutz am Strand pl 892 print 794 8/10 + 1 Wolfgang Tillmans' in ink on the verso.

**Estimate**

£4,000 — 6,000    £

[Go to Lot](#)



**Provenance**

Galerie Buchholz, Berlin

**Literature**

*Wolfgang Tillmans*, Berlin: Hatje Cantz, 2017, p. 211

## Photographs

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51

### Alec Soth

*Patrick, Palm Sunday, Baton Rouge, LA*

2002

Chromogenic print, mounted.

Image: 101.6 x 81.3 cm (40 x 32 in.)

Frame: 104.5 x 84 cm (41 1/8 x 33 1/8 in.)

Signed, titled, dated and numbered 3/10 in ink on a label affixed to the reverse of the mount. One from a sold-out edition of 10.

#### Estimate

£6,000 — 8,000

[Go to Lot](#)



**Provenance**

Yossi Milo Gallery, New York  
Huxley-Parlour, London

**Literature**

A. Soth et al., *Sleeping by the Mississippi*, Gottingen: Steidl, 2004, pl. 41

D. Klochko et al., *Picturing Eden*, Gottingen: Steidl, 2006, p. 77

*From Here to There: Alec Soth's America*, Minneapolis: Walker Art Center, 2010, p.67

## Photographs

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52

### Alec Soth

*Fort Jefferson Memorial Cross, Wickliffe, Kentucky*

2002

Chromogenic print, mounted, printed later.

Image: 102 x 127 cm (40 1/8 x 50 in.)

Frame: 104.4 x 129.7 cm (41 1/8 x 51 1/8 in.)

Signed in ink, printed title, date and number AP1 on a label affixed to the reverse of the mount. One from an edition of 5 + 2 APs.

#### Estimate

£8,000 — 12,000

[Go to Lot](#)



**Provenance**

Sean Kelly Gallery, New York

Huxley-Parlour, London



## Photographs

London Auction / 23 November 2021 / 2pm GMT



53

### Walead Beshty

*Three Color Curl (CMY): Irvine, California, August 19th  
2008, Fuji Crystal Archive Type C*

2008

Unique chromogenic print photogram.

Image: 101.6 x 76.2 cm (40 x 30 in.)

Frame: 128 x 97.5 cm (50 3/8 x 38 3/8 in.)

Initialed and numbered 'WB29708' in ink on the verso;  
printed title and date on a museum label affixed to the  
reverse of the frame.

#### Estimate

£7,000 — 9,000 ♣

[Go to Lot](#)



**Provenance**

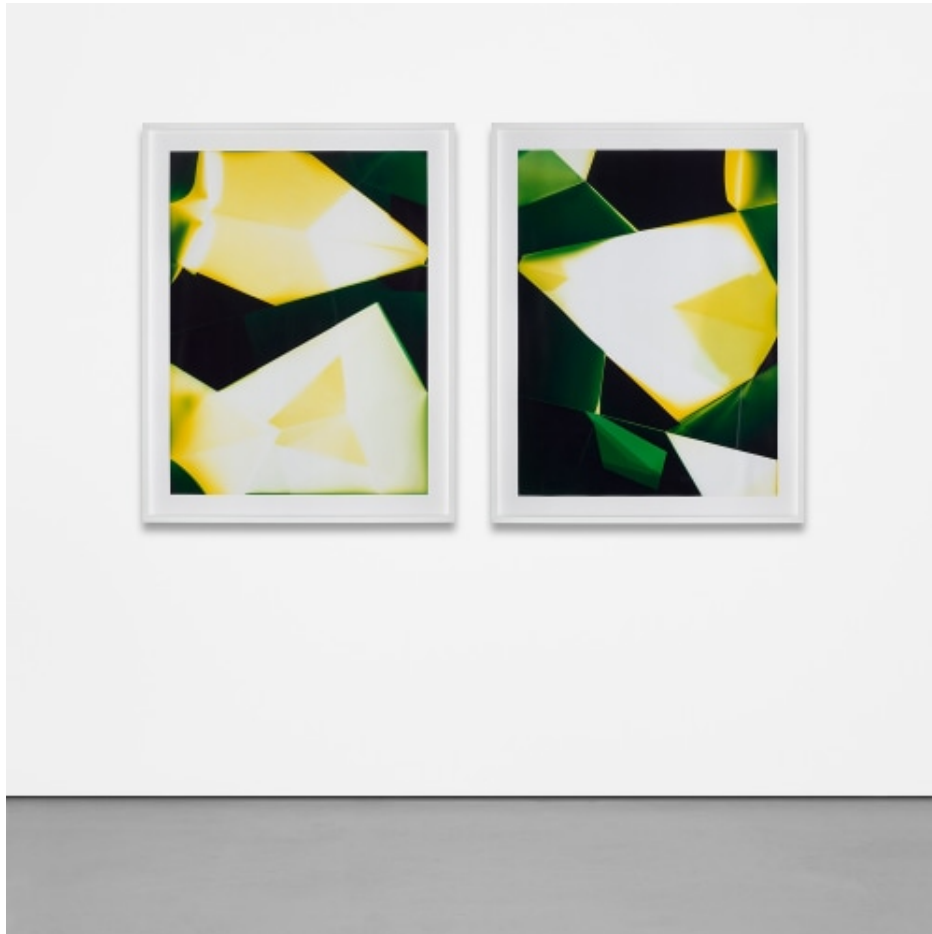
Wallspace, New York, 2009

**Exhibited**

*Directions: Walead Beshty*, Hirshhorn Museum and Sculpture Garden, Washington, DC, 30 April - 13 September 2009, this lot

## Photographs

London Auction / 23 November 2021 / 2pm GMT



54

### Walead Beshty

*2 Sided Mirrored Pair A & B, Los Angeles, November 23rd*

2007

Unique diptych, comprising two chromogenic print photograms, mounted.

Each image: 101.5 x 76.2 cm (39 7/8 x 30 in.)

Each frame: 117.4 x 91.7 cm (46 1/4 x 36 1/8 in.)

Each with printed title, date and 'Unique' on a gallery label affixed to the reverse of the frame.

#### Estimate

£10,000 — 15,000    £

[Go to Lot](#)



**Provenance**

Galerie Rodolphe Janssen, Brussels

## Photographs

London Auction / 23 November 2021 / 2pm GMT



55

### Wolfgang Tillmans

*Zero Gravity VI*

2003


Unique chromogenic print.

Image: 40.6 x 30.6 cm (15 7/8 x 12 in.)

Frame: 44 x 33.8 cm (17 3/8 x 13 1/4 in.)

Titled, dated, annotated, numbered and signed 'Zero Gravity VI 2003 unique Wolfgang Tillmans' in pencil on the verso.

#### Estimate

£20,000 — 30,000 

[Go to Lot](#)



Provenance

Galerie Daniel Buchholz, Cologne



## Photographs

London Auction / 23 November 2021 / 2pm GMT



COLLECTION OF HANS KEMNA

56

### Wolfgang Tillmans

*Silver 61 (11 11 00)*

2000


Unique chromogenic print.

Image: 51 x 30.8 cm (20 1/8 x 12 1/8 in.)

Frame: 54.5 x 34 cm (21 1/2 x 13 3/8 in.)

Titled, dated, annotated, numbered and signed 'Silver 61 (11 11 00) 2000 unique Wolfgang Tillmans' in pencil on the verso; inscribed in pencil on the reverse of the frame.

#### Estimate

£12,000 — 18,000 

[Go to Lot](#)



Provenance

Directly from the artist

## Photographs

London Auction / 23 November 2021 / 2pm GMT



57

### Wolfgang Tillmans

*paper drop (reversed)*

2011

Inkjet print.

Image: 27 x 40.5 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 (reversed) ph 05/2011 pr WT 01/2016 6/10 + 1

Wolfgang Tillmans' in pencil on the verso.

#### Estimate

£10,000 — 15,000    £

[Go to Lot](#)



**Provenance**

Maureen Paley, London

**Literature**

*Wolfgang Tillmans: Your Body is Yours*, Osaka: The National Museum of Art, 2015, p. 53

*Wolfgang Tillmans, Fondation Beyeler*, Berlin: Hatje Cantz, 2017, p. 52

## Photographs

London Auction / 23 November 2021 / 2pm GMT



58

### David LaChapelle

*Deluge, Los Angeles*

2006

Chromogenic print, face-mounted and mounted.

60.8 x 234.5 cm (23 7/8 x 92 3/8 in.)

Signed in ink, printed title, date and number 9/10 on an artist label affixed to the reverse of the mount. One from a sold-out edition of 10.

Estimate

£12,000 — 18,000

[Go to Lot](#)



**Provenance**

Maruani & Noirhomme Gallery, Knokke, 2008

**Literature**

D. LaChapelle, *Florence: Giunti*, pl. 1, pp. 12-13 (detail), p. 106 (detail)

## Photographs

London Auction / 23 November 2021 / 2pm GMT



59

### Wim Wenders

*Lake Galilee Before Sunrise*

2000

Chromogenic print, face-mounted.

Image: 133.5 x 405.8 cm (52 1/2 x 159 3/4 in.)

Frame: 182.5 x 452.5 cm (71 7/8 x 178 1/8 in.)

Signed in ink, printed title, date and number 6/6 on a gallery label affixed to the reverse of the frame.

**Estimate**

£25,000 — 35,000    ₺

[Go to Lot](#)





**Provenance**

Haunch of Venison, London

Private Collection, UK

Phillips, London, 3 November 2011, lot 6

**Literature**

W. Wenders, *Pictures from the Surface of the Earth*, London: Haus, 2007, pl. 40, pp. 94-95

(variant), p. 125

## Photographs

London Auction / 23 November 2021 / 2pm GMT



60

### Paolo Ventura

*Bagno Autunnale #2 from Collage*

2017

Unique hand-painted photographic collage, mounted.

121.2 x 141.7 cm (47 3/4 x 55 3/4 in.)

Titled, dated in blue pencil and credit stamp on the recto; signed, titled, dated in blue pencil and credit stamp on an artist label accompanying the work.

Estimate

£8,000 — 12,000 ♦

[Go to Lot](#)



Provenance

Directly from the artist

## Photographs

London Auction / 23 November 2021 / 2pm GMT



61

### Nicolai Howalt and Trine Søndergaard

*The Giant Hill from How to Hunt*

2005


Chromogenic print, mounted.

Image: 120 x 150 cm (47 1/4 x 59 in.)

Frame: 123 x 153 cm (48 3/8 x 60 1/4 in.)

Signed in ink on the reverse of the frame. One from an edition of 5 + 2 APs.

**Estimate**

£5,000 — 7,000 

[Go to Lot](#)



Provenance

Martin Asbæk Gallery, Copenhagen

## Photographs

London Auction / 23 November 2021 / 2pm GMT



62

**Jeff Bark**

*Untitled (Dusk)*

2006

Chromogenic print, mounted.

108.6 x 146.7 cm (42 3/4 x 57 3/4 in.)

Signed, titled and numbered 5/8 in ink on an artist label affixed to the reverse of the frame. One from a sold-out edition of 8.

**Estimate**

£2,000 — 3,000

[Go to Lot](#)



**Provenance**

Michael Hoppen Gallery, London

**Literature**

*Woodpecker*, London: Michael Hoppen Gallery, 2007, pl. 1



## Photographs

London Auction / 23 November 2021 / 2pm GMT



63

### Anthony Goicolea

*Morning Sleep from Kidnap*

2004

Chromogenic print, mounted.

100 x 265 cm (39 3/8 x 104 3/8 in.)

Printed title, date and number 1/9 on a gallery label  
affixed to the reverse of the frame.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



**Provenance**

Galeria Luis Adelantado, Mexico City

**Literature**

K. Hoernle, *Alter Ego: A Decade of Work by Anthony Goicolea*, Raleigh: North Carolina Museum of Art, 2011, pl. 15, p. 53

## Photographs

London Auction / 23 November 2021 / 2pm GMT



64

**Anthony Goicolea**

*Under III from Underwater*

2002

Chromogenic print, mounted.

50 x 40 cm (19 5/8 x 15 3/4 in.)

Printed title, date and number 4/6 on a gallery label  
affixed to the reverse of the frame.

**Estimate**

£800 — 1,200   ‡

[Go to Lot](#)



**Provenance**

Galeria Luis Adelantado, Mexico City

**Literature**

*Anthony Goicolea*, Santa Fe: Twin Palms, 2003, n.p.

## Photographs

London Auction / 23 November 2021 / 2pm GMT



65

### Nobuyoshi Araki

*2THESKY, my Ender*

2009

Unique gelatin silver print with acrylic paint.

Sheet: 51.2 x 61.4 cm (20 1/8 x 24 1/8 in.)

Signed and dated in ink on the verso.

#### Estimate

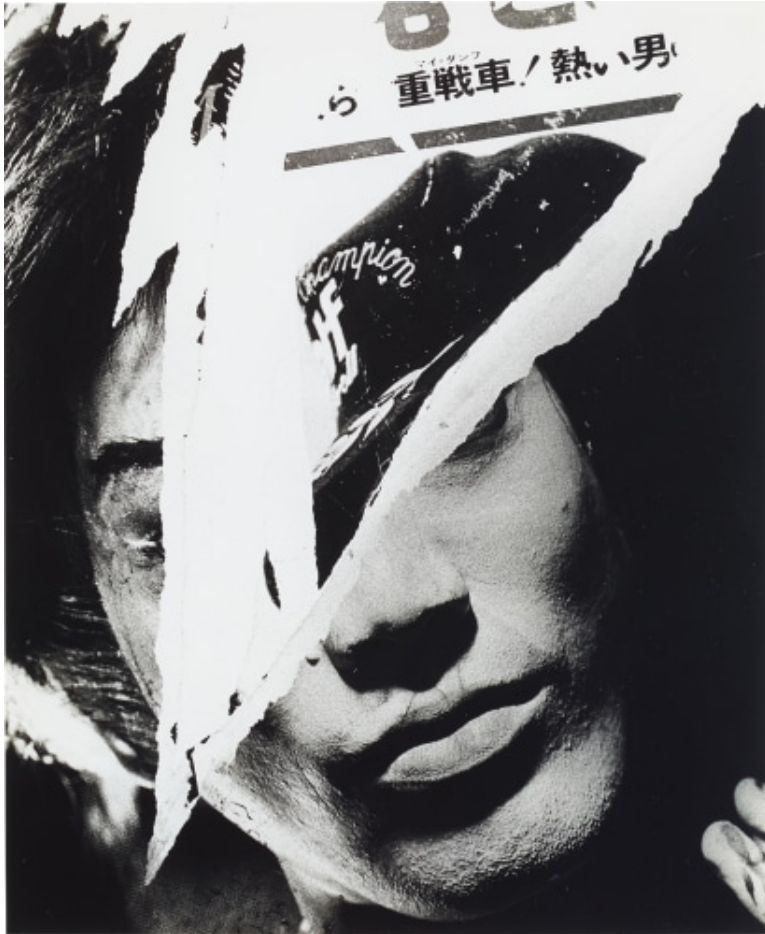
£5,000 — 7,000

[Go to Lot](#)



## Photographs

London Auction / 23 November 2021 / 2pm GMT



66

LOT OFFERED WITH NO RESERVE

**Daidō Moriyama**

*Poster (Nakano)*

1990

Gelatin silver print.

43.3 x 35.7 cm (17 x 14 in.)

Signed in Japanese and rōmaji in ink on the verso.

Estimate

£3,000 — 5,000 •

[Go to Lot](#)



**Daidō Moriyama**

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**Provenance**

Taka Ishii Gallery, Tokyo, 2013

**Exhibited**

*William Klein + Daidō Moriyama*, Tate Modern, London, 10 October 2012 - 20 January 2013, this lot

**Literature**

*Daidō Moriyama*, London: Tate, 2012, p. 195



## Photographs

London Auction / 23 November 2021 / 2pm GMT



67

LOT OFFERED WITH NO RESERVE

### Eikoh Hosoe

*Ordeal by Roses #32*

1961

Gelatin silver print, printed later.

29.3 x 44 cm (11 1/2 x 17 3/8 in.)

Initialed in ink in the margin; signed in Japanese and  
romaji, titled and dated in pencil on the verso.

Estimate

£3,000 — 5,000 +£

[Go to Lot](#)



**Provenance**

Directly from the artist

**Literature**

E. Hosoe & Y. Mishima, *Ba-Ra-Kei: Ordeal by Roses*, New York: Aperture, 1985, cover, n.p. (variant)

M. Holborn, *Eikoh Hosoe*, New York: Aperture, 1999, p. 17

M. Feustel, *Japan: A Self-Portrait - Photographs 1945-1964*, Paris: Flammarion, 2004, p. 206

I. Vartanian et al., *Setting Sun: Writings by Japanese Photographers*, New York: Aperture, 2005, p. 135

## Photographs

London Auction / 23 November 2021 / 2pm GMT



68

LOT OFFERED WITH NO RESERVE

**Sam Haskins**

*November Girl, On Bed*

1966

Gelatin silver print.

39.2 x 30.3 cm (15 3/8 x 11 7/8 in.)

Signed in pencil on the verso.

**Estimate**

£4,000 — 6,000 •

[Go to Lot](#)

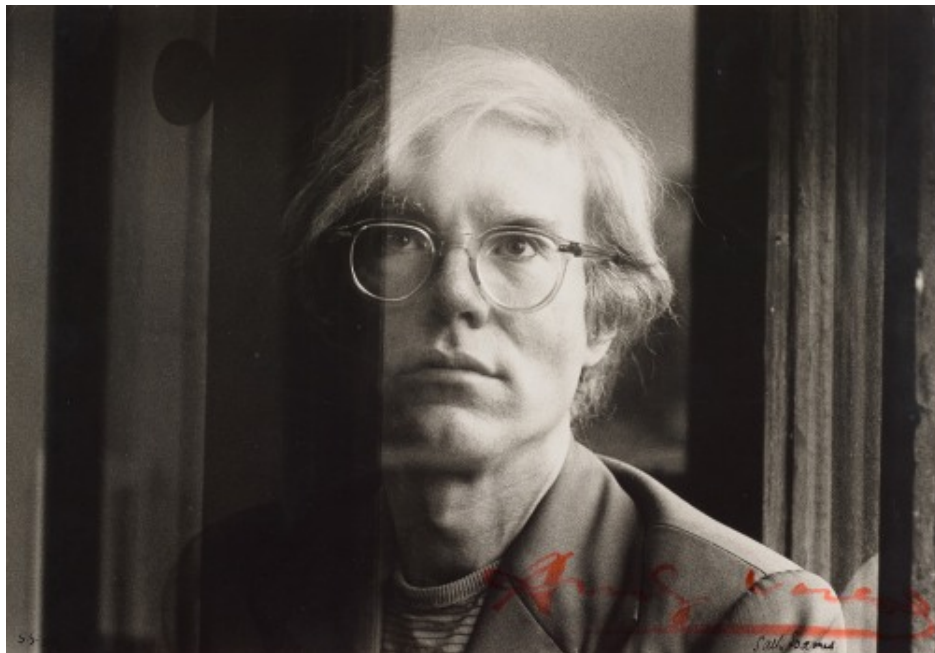


Provenance

Private Collection, UK

## Photographs

London Auction / 23 November 2021 / 2pm GMT



69

LOT OFFERED WITH NO RESERVE

### Sally Soames

*Andy Warhol at his Factory in New York*

1970

Gelatin silver print.

25.6 x 37.5 cm (10 1/8 x 14 3/4 in.)

Signed, initialled by the artist and signed by Andy Warhol in ink on the recto; titled in ink and credit stamp on the verso.

Estimate

£3,000 — 5,000 •

[Go to Lot](#)



In 1970, British photojournalist Sally Soames (1937-2019) photographed Andy Warhol through a gauze curtain at the Factory. In response to his uneasiness before the camera, she instinctively placed a barrier between him and the camera, softening his features. Prominently bearing Warhol's signature in red ink across the lower right corner, this photograph speaks for itself as a candid portrait of the 20th-century icon.

---

**Provenance**

Directly from the artist

## Photographs

London Auction / 23 November 2021 / 2pm GMT



70

**Terry O'Neill**

*Brigitte Bardot on the set of 'Shalako', Deauville*

1968


Gelatin silver print, printed later.

Image: 43.2 x 29 cm (17 x 11 3/8 in.)

Frame: 70 x 53 cm (27 1/2 x 20 7/8 in.)

Signed by the artist and Brigitte Bardot and numbered  
5/50 in ink in the margin.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)





70

Terry O'Neill

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**Provenance**

Directly from the artist

# Photographs

London Auction / 23 November 2021 / 2pm GMT



71

**Terry O'Neill**

*Faye Dunaway, Hollywood*


1977

Chromogenic print, mounted, printed later.

113 x 113 cm (44 1/2 x 44 1/2 in.)

Signed and numbered 49/50 in ink in the margin.

**Estimate**

£10,000 — 15,000 

[Go to Lot](#)



**Provenance**

Private Collection, UK

Christie's, London, 15 October 2013, lot 92

**Literature**

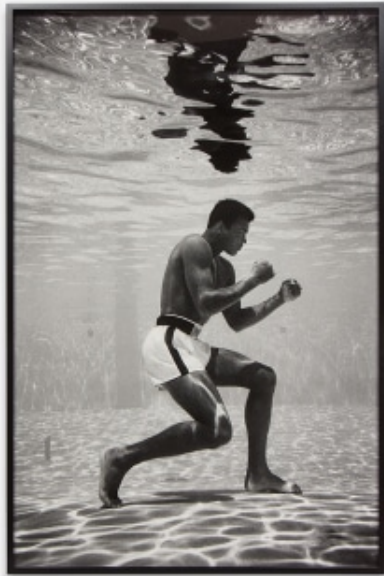
*Celebrity: The photographs of Terry O'Neill*, London: Little, Brown, 2003, p. 16, pp. 134-135

T. O'Neill & R. Morgan, *Terry O'Neill: The A-Z of Fame*, Woodbridge: ACC, 2013, pp. 104-105

T. O'Neill, *Every Picture Tells a Story*, Woodbridge, Suffolk: ACC, 2016, cover, p. 65

## Photographs

London Auction / 23 November 2021 / 2pm GMT



72

### Flip Schulke

*Ali Underwater*

1961

Gelatin silver print, mounted, printed later.

Image: 150.8 x 100.3 cm. (59 3/8 x 39 1/2 in)

Frame: 154.9 x 104.1 cm. (61 x 41 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 65 from an edition of 99.

**Estimate**

£9,000 — 12,000 £

[Go to Lot](#)



**Literature**

'A Wet Way to Train for a Fight', *LIFE*, September 1961, p. 123

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

# Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY FROM AN IMPORTANT SWEDISH  
COLLECTION

73

**Anton Corbijn**

*Kate Moss, New York*

1996


Gelatin silver lith print, mounted.

Image: 99.8 x 99.8 cm (39 1/4 x 39 1/4 in.)

Frame: 146 x 146 cm (57 1/2 x 57 1/2 in.)

Signed in ink on an artist label affixed to the reverse of  
the frame. Number 3 from an edition of 6 + 2 APs.

**Estimate**

£8,000 — 12,000 

[Go to Lot](#)



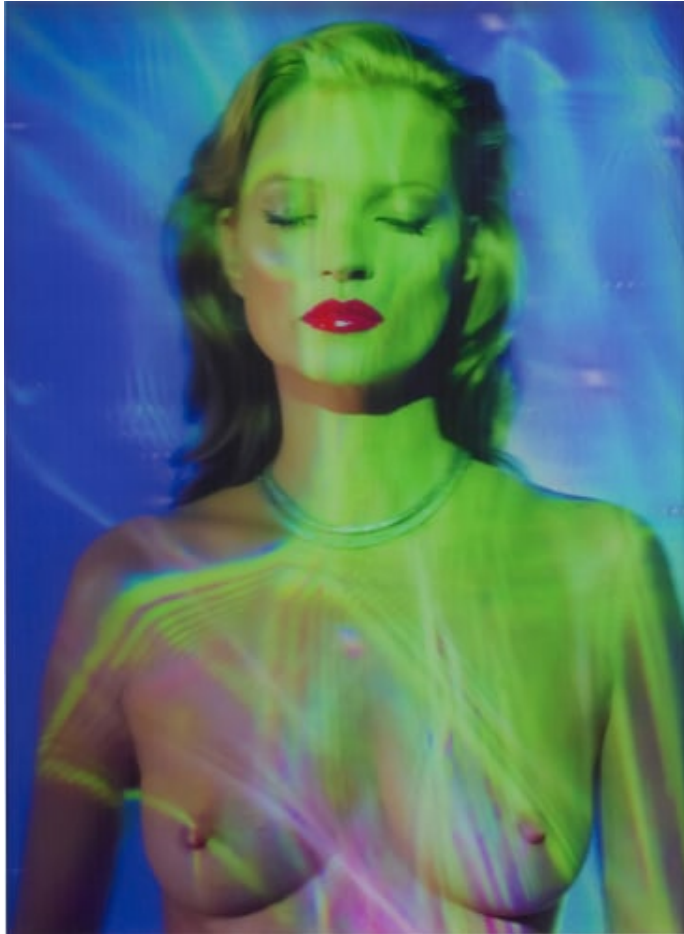
Provenance

Stellan Holm Gallery, New York



## Photographs

London Auction / 23 November 2021 / 2pm GMT



74

### Chris Levine

*She's Light (Laser 3)*

2013

Lenticular print in lightbox.

75 x 55 cm (29 1/2 x 21 5/8 in.)

Signed, printed title and date on a Certificate of Authenticity accompanying the work. Number 2 from an edition of 5 + 1 AP.

Estimate

£10,000 — 15,000 <sup>+</sup>†

[Go to Lot](#)



## Photographs

London Auction / 23 November 2021 / 2pm GMT



75

LOT OFFERED WITH NO RESERVE

### Peter Lindbergh

*Milla Jovovich, Paris*


1998

Gelatin silver print.

38.3 x 26.8 cm (15 1/8 x 10 1/2 in.)

Signed, titled, dated and annotated 'Artist's Proof' in pencil on the verso.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



## Photographs

London Auction / 23 November 2021 / 2pm GMT



76

LOT OFFERED WITH NO RESERVE

**Gavin Bond**

*Pom Poms from Backstage: Volume I*

2007

Chromogenic print, mounted.

65 x 50 cm (25 5/8 x 19 5/8 in.)

Signed, titled 'Untitled (II), Pom Poms' and numbered 11/20 in ink on an artist label accompanying the work.

**Estimate**

£1,000 — 2,000 •£

[Go to Lot](#)



**Provenance**

Guy Hepner Contemporary, Los Angeles, 2008

## Photographs

London Auction / 23 November 2021 / 2pm GMT



77

### Sebastião Salgado

*Brazil*


1983

Gelatin silver print.

17.9 x 26.9 cm (7 x 10 5/8 in.)

Credit blindstamp in the margin; signed, titled and dated in pencil on the verso.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)



**Literature**

S. Salgado, *Terra: Struggle of the Landless*, London: Phaidon, 1997, p. 59

S. Salgado, *Other Americas*, New York: Aperture, 2015, pp. 50 - 51

## Photographs

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78

### Sebastião Salgado

*Serra Pelada, Gold Mine, Brazil*

1986

Gelatin silver print, mounted, printed later.

Image: 135 x 92 cm (53 1/8 x 36 1/4 in.)

Frame: 145 x 102 cm (57 1/8 x 40 1/8 in.)

Signed, titled and dated in pencil on a label affixed to the reverse of the mount.

Estimate

£15,000 — 20,000 ♣

[Go to Lot](#)





**Literature**

*Sebastião Salgado: An Uncertain Grace*, New York: Aperture, 1990, p. 17

*Sebastião Salgado: Workers, Archaeology of the Industrial Age*, London: Phaidon, 1993, p. 314

S. Salgado et al., *Gold*, Cologne: Taschen, 2019, p. 37

## Photographs

London Auction / 23 November 2021 / 2pm GMT



79

### Nick Brandt

*Lion Before Storm V, Maasai Mara*

2006

Archival pigment print.

56 x 69 cm (22 x 27 1/8 in.)

Signed, dated and numbered 6/8 in pencil in the margin.

**Estimate**

£8,000 — 12,000 ♦

[Go to Lot](#)



## Photographs

London Auction / 23 November 2021 / 2pm GMT



80

### Nick Brandt

*Elephant on Bare Earth, Amboseli*

2011

Archival pigment print.

69.8 x 56 cm (27 1/2 x 22 in.)

Signed, dated and numbered 11/15 in pencil in the margin.

Estimate

£8,000 — 12,000 ♦

[Go to Lot](#)



**Provenance**

Atlas Gallery, London

**Literature**

N. Brandt, *Across The Ravaged Land*, New York: Abrams, 2013, pp. 14-15

## Photographs

London Auction / 23 November 2021 / 2pm GMT



81

### Nick Brandt

*Lioness in Dark Foliage, Serengeti*


2012

Archival pigment print.

76.1 x 55.8 cm (29 7/8 x 21 7/8 in.)

Signed, dated and numbered 8/15 in pencil in the margin.

**Estimate**

£7,500 — 9,500 

[Go to Lot](#)



Provenance

Atlas Gallery, London

## Photographs

London Auction / 23 November 2021 / 2pm GMT



82

### Nick Brandt

*Elephant Herds Crossing Lake Bed in Sun, Amboseli*

2008

Archival pigment print.

34 x 76.3 cm (13 3/8 x 30 in.)

Signed, dated and numbered 4/25 in pencil in the margin.

Estimate

£6,500 — 8,500 ♦

[Go to Lot](#)





Provenance

Atlas Gallery, London

## Photographs

London Auction / 23 November 2021 / 2pm GMT



83

### Nick Brandt

*Storks in Treetops, Maasai Mara*


2002

Archival pigment print.

30 x 29.8 cm (11 3/4 x 11 3/4 in.)

Signed, dated and numbered 6/35 in pencil in the margin; titled and dated in pencil on the verso.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Literature

N. Brandt, *On This Earth: Photographs From East Africa*, San Francisco: Chronicle, 2005, p. 51

## Photographs

London Auction / 23 November 2021 / 2pm GMT



84

LOT OFFERED WITH NO RESERVE

**Don McCullin**

*Still Life*

1990-1992

Gelatin silver print.

40.5 x 51.5 cm (15 7/8 x 20 1/4 in.)

Signed and titled in pencil in the margin.

**Estimate**

£2,000 — 3,000 •♣

[Go to Lot](#)



**Provenance**

Hamiltons Gallery, London

Private Collection, France

## Photographs

London Auction / 23 November 2021 / 2pm GMT



85

### Josef Koudelka

*The Black Triangle, Czechoslovakia*



1991-1993

Gelatin silver print, printed later.

17.5 x 54 cm (6 7/8 x 21 1/4 in.)

Signed in pencil on the verso.

#### Estimate

£4,000 — 6,000  

[Go to Lot](#)



**Provenance**

Directly from the artist

**Literature**

J. Koudelka, *The Black Triangle: The Foothills of the Ore Mountains*, Prague: Vesmir, 1994, n.p.

R. Delpire, *Chaos: Josef Koudelka*, London: Phaidon, 1999, p. 72

*Josef Koudelka: Nationality Doubtful*, Chicago: AIC, 2014, pl. 135c, pp. 216-217, captioned 'Lom Jan Šverma, the coal basin covers an area of 70 by 20 kilometres'



## Photographs

London Auction / 23 November 2021 / 2pm GMT



86

### Joe Rosenthal

*Flag Raising at Iwo Jima*

1945

Gelatin silver print.

14.8 x 11.7 cm (5 7/8 x 4 5/8 in.)

Signed, dated and annotated 'mt. Suribachi Iwo Jima' in ink in the margin.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)



**Provenance**

Private Collection, USA

**Literature**

T. Thorney, *Immortal Images: A Personal History of Two Photographers and the Flag-raising on Iwo Jima*, Annapolis: Naval Institute, 2008, cover

E. M. Hammel, *Iwo Jima*, Minneapolis: Zenith, 2009, p. 121

H. Buell, *Uncommon Valor, Common Virtue: Iwo Jima and the Photograph that Captured America*, Bridgewater: Paw Prints/Baker & Taylor, 2010, cover

## Photographs

London Auction / 23 November 2021 / 2pm GMT



87

### 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' and 'Used In Life May 10 1937' stamps,  
with other notations in unidentified hands in pencil and  
crayon, all 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

London Auction / 23 November 2021 / 2pm GMT



88

## Stephen Shore

*Beverly Boulevard and La Brea Avenue, Los Angeles, California, June 21*

1975

Chromogenic contact print.

20.2 x 25.8 cm (7 7/8 x 10 1/8 in.)

Signed, titled and dated in ink on the verso.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



**Literature**

*Stephen Shore: Uncommon Places*, New York: Aperture, 1982, p. 39

C. Lange, *Stephen Shore*, London: Phaidon, 2007, p. 86

M. Fried, *Why Photography Matters As Art Now More Than Ever Before*, New Haven: Yale, 2008, p. 21

*Stephen Shore: Survey*, Madrid: Fundación Mapfre, 2014, pl. 172, p. 167

## Photographs

London Auction / 23 November 2021 / 2pm GMT



89

LOT OFFERED WITH NO RESERVE

### Harry Callahan

*Cape Cod*

1972

Gelatin silver print.

24.8 x 24.8 cm (9 3/4 x 9 3/4 in.)

Signed in pencil in the margin.

Estimate

£2,000 — 3,000 •

[Go to Lot](#)



# Photographs

London Auction / 23 November 2021 / 2pm GMT



90

## Elliott Erwitt

### *Photographs*

Geneva: Acorn Editions Limited, 1977. 15 gelatin silver prints. Colophon and title page. Enclosed in a grey clothbound clamshell case.

Each image: approx. 24.1 x 16.2 cm. (9 1/2 x 6 3/8 in.) or the reverse.

Each signed and numbered 36/100 in pencil on the verso; colophon numbered 36/100 in ink.

### Estimate

£7,000 — 9,000 £

[Go to Lot](#)





# Photographs

London Auction / 23 November 2021 / 2pm GMT



91

## Henri Cartier-Bresson

*Gestapo informer recognized by a woman she had denounced, Transit Camp, Dessau, Germany*

1945

Gelatin silver print, printed later.

24.1 x 35.6 cm. (9 1/2 x 14 in)

Signed in ink and copyright credit blindstamp in the margin.

Estimate

£5,000 — 7,000 £

[Go to Lot](#)



**Literature**

B. Newhall, *The Photographs of Henri Cartier-Bresson*, New York: MoMA, 1947, p. 40

J.-P. Montier, *Henri Cartier-Bresson and the Artless Art*, Boston: Little, Brown, 1996, pl. 151

J. Clair, *Henri Cartier-Bresson: Europeans*, Boston: Little, Brown, 1998, p. 147

*Henri Cartier-Bresson: The Modern Century*, New York: MoMA, 2010, p. 106

H. Cartier-Bresson, *The Decisive Moment*, Göttingen: Steidl, 2014, pl. 34

P. Galassi, *Henri Cartier-Bresson: The Image and The World*, London: Thames & Hudson, 2003, pl. 79

C. Chéroux, *Henri Cartier-Bresson: Here and Now*, London: Thames & Hudson, 2014, pl. 205

## Photographs

London Auction / 23 November 2021 / 2pm GMT



92

LOT OFFERED WITH NO RESERVE

### Bill Brandt

*Nude, Micheldever, Hampshire*

1948

Gelatin silver print, printed later.

34.1 x 28.2 cm (13 3/8 x 11 1/8 in.)

Signed and dated in ink on the verso.

Estimate

£2,000 — 3,000 •♣

[Go to Lot](#)



**Provenance**

The Witkin Gallery, New York

Private Collection, USA

**Literature**

P. Delany, *Bill Brandt: A Life*, London: Jonathan Cape, 2004, p. 210

L. Durrell & M. Haworth-Booth, *Brandt Nudes: A New Perspective*, London: Thames & Hudson, 2012, p. 37

## Photographs

London Auction / 23 November 2021 / 2pm GMT



93

LOT OFFERED WITH NO RESERVE

**Charles Jones**

*Horseradish*

circa 1900

Gold-toned gelatin silver printing-out print.

11 x 15.6 cm (4 3/8 x 6 1/8 in.)

Initialed and titled in pencil on the verso.

**Estimate**

£2,000 — 3,000 •♣

[Go to Lot](#)



Provenance

Sean Sexton, London

## Photographs

London Auction / 23 November 2021 / 2pm GMT



94

LOT OFFERED WITH NO RESERVE

**Charles Jones**

*Mendel Tulips*

circa 1900

Gold-toned gelatin silver printing-out print.

15.4 x 11 cm (6 1/8 x 4 3/8 in.)

Initialed and titled in pencil on the verso.

**Estimate**

£2,000 — 3,000 •♣

[Go to Lot](#)



Provenance

Sean Sexton, London, 2010



## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

95

**Lynsey Addario**

*Darfur Sandstorm*

2004

Archival pigment print.

51.2 x 76.7 cm (20 1/8 x 30 1/4 in.)

Signed, dated, annotated 'Darfur, Sudan' in ink and  
extensively annotated in pencil on the verso.

**Estimate**

£2,000 — 3,000

[Go to Lot](#)



**Provenance**

Donated by the artist

**Literature**

L. Addario, *Of Love & War*, New York: Penguin, 2018, cover (variant crop)

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

96

**Jonas Bendiksen**

*Crashed rocket ship and butterflies, #2. Altai Territory,  
Russia*


2000

Archival pigment print.

66.8 x 100 cm (26 1/4 x 39 3/8 in.)

Signed and numbered 1/5 in ink on the verso.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)



**Provenance**

Donated by the artist

**Literature**

J. Bendiksen, *Satellites: Photographs from the Fringes of the Former Soviet Union*, New York: Aperture, 2006, cover (variant)

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

97

### Lorenzo Meloni

*Ouagadougou Conference Center, Sirte, Libya*

2016


Archival pigment print, mounted.

96 x 120.5 cm (37 3/4 x 47 1/2 in.)

Signed and numbered 1/5 in pencil on the verso.

Accompanied by a signed Certificate of Authenticity.

#### Estimate

£2,000 — 3,000 

[Go to Lot](#)

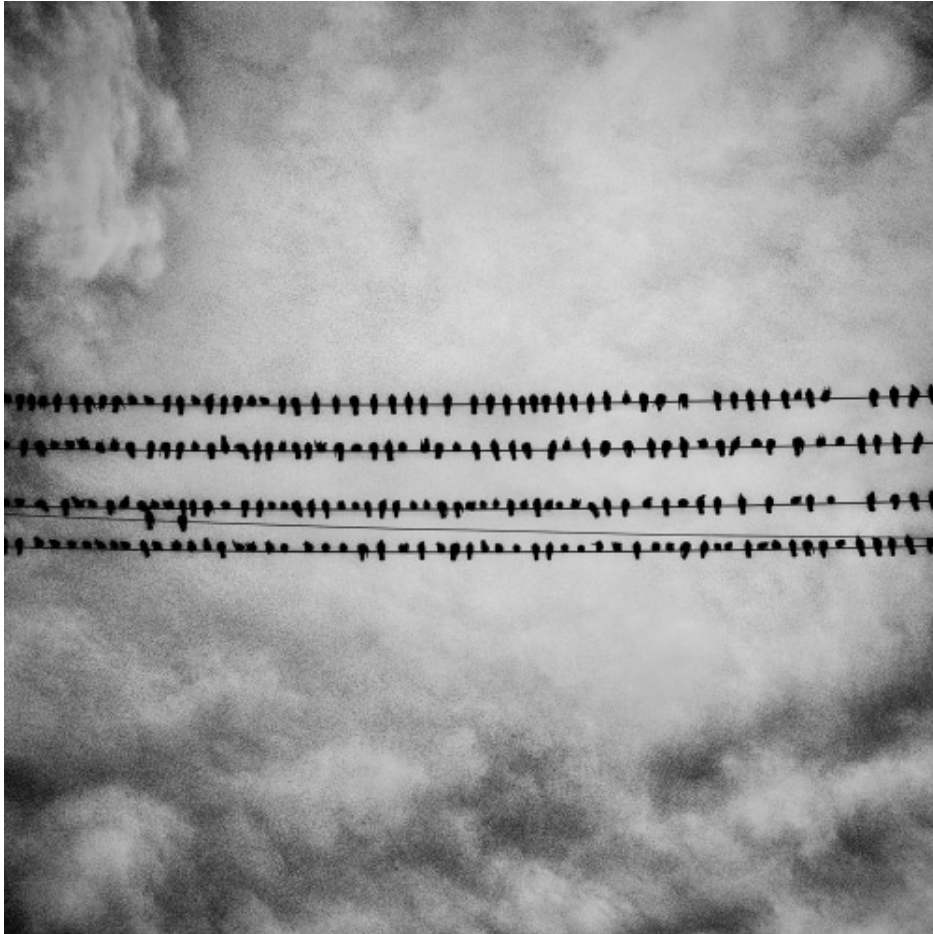


Provenance

Donated by the artist

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

98

**Matt Black**

*Birds, Tulare, California from American Geography*

2014

Archival pigment print, mounted.

96.8 x 96.8 cm (38 1/8 x 38 1/8 in.)

Signed in ink, printed title, date and number 3/5 + 2

APs on a Certificate of Authenticity accompanying the  
work.

Estimate

£2,000 — 3,000

[Go to Lot](#)



**Provenance**

Donated by the artist



## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

99

**Nanna Heitmann**

*Horse Race from Hiding from Baba Yaga*

July 2018


Archival pigment print, mounted.

Image: 120 x 150 cm (47 1/4 x 59 in.)

Frame: 127.8 x 156.8 cm (50 3/8 x 61 3/4 in.)

Signed in ink in the margin; signed, numbered 1/3 and  
annotated 'Tuva Republic, Russia' in pencil on the  
verso. Accompanied by a signed Certificate of  
Authenticity.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)



Provenance

Donated by the artist

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

100

**Simon Roberts**

*Clevedon Pier #B, Somerset from Pierdom*

2011

Chromogenic print, mounted.

Image: 108 x 126.5 cm (42 1/2 x 49 3/4 in.)


Frame: 124 x 150 cm (48 7/8 x 59 in.)

Signed, dated in ink, printed title and number AP1 on  
an artist label affixed to the reverse of the frame.

Accompanied by a signed Certificate of Authenticity.

One from a sold-out edition of 4 + 1 AP.

**Estimate**

£6,000 — 8,000 

[Go to Lot](#)



100

**Simon Roberts**

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**Provenance**

Donated by the artist

**Literature**

S. Roberts, *Pierdom*, Stockport: Dewi Lewis, 2013, p. 1

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

101

**Edward Burtynsky**

*Thjorsá River #1, Southern Region, Iceland*

2012

Chromogenic print, mounted.

Image: 99.5 x 133 cm (39 1/8 x 52 3/8 in.)

Frame: 104 x 137.5 cm (40 7/8 x 54 1/8 in.)

Signed in ink, printed title, date and number AP1 on an  
artist label affixed to the reverse of the mount. One  
from a sold-out edition of 9 + 2 APs.

**Estimate**

£12,000 — 18,000

[Go to Lot](#)



**Provenance**

Donated by the artist

**Literature**

*Burzynsky: Water*, Göttingen: Steidl, 2013, p. 177

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

102

**Richard Mosse**

*Nineteenth Century Man from Infra*

2011

Chromogenic print, mounted.

101.6 x 127 cm (40 x 50 in.)

Signed in ink, printed title, date and number 4/5 + 1

AP on a gallery label affixed to the reverse of the  
mount.

**Estimate**

£10,000 — 15,000    £

[Go to Lot](#)



Provenance

Donated by the artist



## Photographs

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PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

103

### Sebastião Salgado

*Brazil*

1986

Gelatin silver print, printed later.

28.3 x 42 cm (11 1/8 x 16 1/2 in.)

Credit blindstamp in the margin; signed, titled and  
dated in pencil on the verso.

**Estimate**

£6,000 — 8,000 ♣

[Go to Lot](#)



**Provenance**

Donated by the artist

**Literature**

S. Salgado, *Terra: Struggle of the Landless*, London: Phaidon, 1997, p. 59

S. Salgado, *Other Americas*, New York: Aperture, 2015, pp. 50 - 51

S. Salgado, *Gold*, Cologne: Taschen, 2019, pp. 22-23

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

104

**Rankin**

*Bjork's Eye (Nanu Nanu, Dazed & Confused)*

1995

Chromogenic print, mounted, printed later.

118.9 x 88.1 cm (46 3/4 x 34 5/8 in.)

Accompanied by a signed Certificate of Authenticity.

One from an edition of 5.

**Estimate**

£8,000 — 12,000 ♣

[Go to Lot](#)



**Provenance**

Donated by the artist

**Literature**

*Dazed & Confused*, Vol. 1, Issue 16, 1995, cover

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

105

**Nadav Kander**

*The Doctor, Chernobyl*

2019

Chromogenic print, mounted.

66 x 51.5 cm (25 7/8 x 20 1/4 in.)

Signed, titled, dated, numbered 2/5 in ink on an artist  
label and a signed Certificate of Authenticity, both  
accompanying the work.

**Estimate**

£4,000 — 6,000 ♣

[Go to Lot](#)



## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

106

**Damon Winter**

*Medivac, Afghanistan*

2010

Archival pigment print, mounted.

Image: 152 x 229 cm (59 7/8 x 90 1/8 in.)

Frame: 161.3 x 238.2 cm (63 1/2 x 93 3/4 in.)

Signed in ink, printed title, date and number 2/2 on a  
Certificate of Authenticity accompanying the work.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)



Provenance

Donated by the artist

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

107

**Don McCullin**

*The Bogside, Derry*

1971

Gelatin silver print, printed later.

38 x 54.2 cm (14 7/8 x 21 3/8 in.)

Signed, titled, dated and annotated in pencil on the  
verso.

**Estimate**

£4,000 — 6,000 ♣

[Go to Lot](#)





**Provenance**

Donated by the artist

**Literature**

*The Sunday Times Magazine*, 19 December 1971, pp. 12-13

*Don McCullin*, London: Jonathan Cape, 2001, pp. 162-3

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

108

**Stuart Franklin**

*Tiananmen Square, Beijing, June*


1989

Gelatin silver print, printed later.

30.3 x 45.9 cm (11 7/8 x 18 1/8 in.)

Signed in ink in the margin.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



**Provenance**

Donated by the artist

**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)

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

109

### Paolo Pellegrin

*Civilians sift through the rubble looking for survivors  
following an Israeli air raid. Beirut, Lebanon from  
Double Blind*


2006

Gelatin silver print.

38 x 58.3 cm (14 7/8 x 22 7/8 in.)

Signed, dated, numbered 4/7 and annotated  
'Lebanon' in pencil on the verso. Accompanied by a  
signed Certificate of Authenticity.

#### Estimate

£2,000 — 3,000 

[Go to Lot](#)



Provenance

Donated by the artist

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

110

**Tim Flach**

*Spirit from More Than Human*


December 2012

Chromogenic print.

46 x 57 cm (18 1/8 x 22 1/2 in.)

Signed, dated and numbered 3/10 in ink in the margin;  
signed, titled, dated and numbered 3/10 in ink on the  
verso.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)



110

Tim Flach

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Provenance

Donated by the artist

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

111

**Vasanth Yoganathan**

*Cricket Match from A Myth of Two Souls*

2013

Archival pigment print, mounted.

40 x 49.5 cm (15 3/4 x 19 1/2 in.)

Signed, titled, dated and numbered 2/5 in ink on a  
gallery label accompanying the work.

**Estimate**

£1,000 — 2,000 ♦

[Go to Lot](#)





Provenance

Donated by the artist

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

112

### Eugene Richards

*Grandmother, Brooklyn, New York*

1993

Gelatin silver print, printed later.

Image: 67.2 x 101.6 cm (26 1/2 x 40 in.)

Sheet: 84 x 118 cm (33 1/8 x 46 1/2 in.)

Signed, titled and dated in pencil on the verso.

**Estimate**

£2,000 — 3,000

[Go to Lot](#)



Provenance

Donated by the artist

# Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY SCHOLARSHIP

113

## Donna Ferrato

*Diamond shouting at his father from Living with the Enemy*

1987

Gelatin silver print, printed later.

20.4 x 30.6 cm (8 x 12 in.)

Extensively annotated in ink on the recto; signed in pencil on the verso.

Estimate

£2,000 — 3,000

[Go to Lot](#)



**Provenance**

Donated by the artist

**Literature**

D. Ferrato, *Living with the Enemy*, New York: Aperture, 2000, pp. 32-33

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

114

**David Chancellor**

*Huntress with Buck from Hunters*

2010

Archival pigment print, mounted.

Image: 106.7 x 132.1 cm (42 x 52 in.)

Frame: 121.9 x 152.4 cm (48 x 60 in.)

Signed, dated and numbered AP1 in ink in the margin.

One from a sold-out edition of 5 + 1 AP.

**Estimate**

£1,000 — 2,000 ♦

[Go to Lot](#)



**Provenance**

Donated by the artist

**Exhibited**

*The Taylor Wessing Photographic Portrait Prize 2010*, National Portrait Gallery, London, 11 November 2010 - 20 February 2011, another

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

115

**Lucas Foglia**

*Maddie with Water Lilies, North Carolina from Human  
Nature*

2008

Archival pigment print, mounted.

76 x 101.7 cm (29 7/8 x 40 in.)

Signed in ink, printed title, date and number 5/8 on an  
artist label accompanying the work.

**Estimate**

£2,500 — 3,500

[Go to Lot](#)





Literature

L. Foglia, *Human Nature*, California: Nazraeli, 2017, p. 3

## Photographs

London Auction / 23 November 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE IAN PARRY  
SCHOLARSHIP

116

**Ivor Prickett**

*Slavica and Nikola, Croatia from Returning Home*

July 2007

Chromogenic print, mounted.

Image: 150 x 150 cm (59 x 59 in.)

Frame: 157.7 x 157.7 cm (62 1/8 x 62 1/8 in.)

Signed in ink, printed date, number 1/2 + 1 AP and  
caption 'Slavica feeds her baby son Nikola' on a  
Certificate of Authenticity accompanying the work.

**Estimate**

£1,000 — 2,000 ♣

[Go to Lot](#)



Provenance

Donated by the artist