

# Photographs

London Auction / 22 November 2022 / 2pm GMT

Sale Interest: 139 Lots



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# PHILLIPS

# Photographs

London Auction / 22 November 2022 / 2pm GMT

Sale Interest: 139 Lots

## **Auction & Viewing Location**

Auction 22 November 2022 2PM GMT  
30 Berkeley Square, London, United  
Kingdom, W1J 6EX

## **Viewing**

16 November - 22 November

## **Sale Designation**

When sending in written bids or making  
enquiries please refer to this sale as  
UK040222 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 Photographs, Europe  
YYamaji@phillips.com

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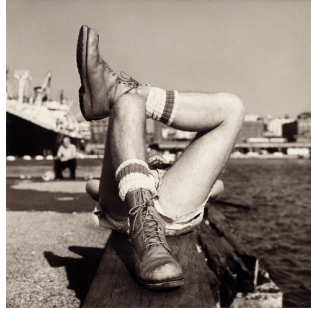
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1  
**Peter Hujar**  
*Cow with Straw in its Mouth*  
Estimate £12,000 — 18,000



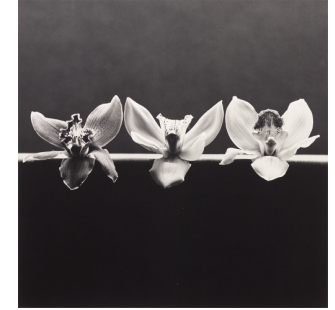
2  
**Peter Hujar**  
*Christopher Street Pier #2 (Cros...*  
Estimate £12,000 — 18,000



3  
**Dorothea Lange**  
*Cable Car, San Francisco*  
Estimate £10,000 — 15,000



4  
**Imogen Cunningham**  
*Magnolia Blossom*  
Estimate £12,000 — 18,000



5  
**Robert Mapplethorpe**  
*Orchid*  
Estimate £12,000 — 18,000



6  
**Robert Mapplethorpe**  
*Rose*  
Estimate £10,000 — 15,000



7  
**Irving Penn**  
*Collapse*  
Estimate £10,000 — 15,000



8  
**Lee Friedlander**  
*New Orleans*  
Estimate £8,000 — 12,000



9  
**Ansel Adams**  
*Ice on Ellery Lake, Sierra Nevad...*  
Estimate £7,000 — 9,000



10  
**Diane Arbus**  
*Young Couple in Washington Sq...*  
Estimate £8,000 — 12,000

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11  
**Diane Arbus**  
*Woman in a Floppy Hat, N.Y.C.*  
Estimate £7,000 — 9,000



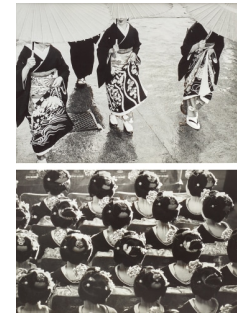
12  
**Diane Arbus**  
*Lady on a bus, N.Y.C.*  
Estimate £5,000 — 7,000



13  
**Helen Levitt**  
*Untitled (Graffiti, New York)*  
Estimate £3,000 — 5,000



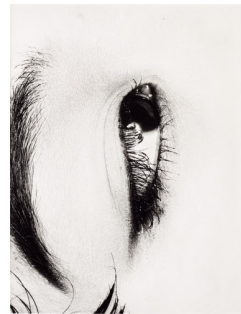
14  
**Garry Winogrand**  
*Selected Images*  
Estimate £6,000 — 8,000



15  
**Kiichi Asano**  
*A Rainy Commencement Cerem...*  
Estimate £4,000 — 6,000



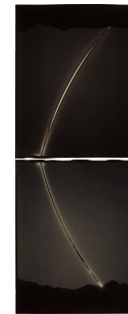
16  
**Robert Mapplethorpe**  
*Armpit*  
Estimate £5,000 — 7,000



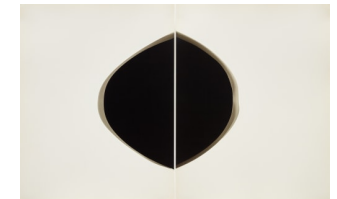
17  
**Nobuyoshi Araki**  
*Erotos*  
Estimate £5,000 — 7,000



18  
**Adam Fuss**  
*From the series 'My Ghost'*  
Estimate £7,000 — 9,000



19  
**Chris McCaw**  
*Sunburned GSP #876 (Full sum...*  
Estimate £5,000 — 7,000



20  
**Alison Rossiter**  
*Eastman Kodak Kodabromide, e...*  
Estimate £5,000 — 7,000

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21  
**Marco Breuer**  
*Pan (C-366)*  
Estimate £4,000 — 6,000



22  
**Robert Polidori**  
*Salle St Cyr et de Madame de M...*  
Estimate £15,000 — 25,000



23  
**Robert Polidori**  
*Cabinet intérieur de Madame A...*  
Estimate £12,000 — 18,000



24  
**Vik Muniz**  
*Hercules and Omphale (detail), ...*  
Estimate £12,000 — 18,000



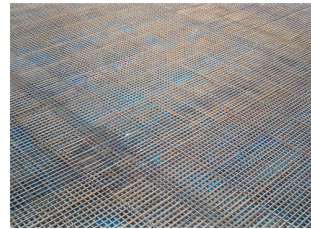
25  
**Joel Sternfeld**  
*The East Meadows, Northampt...*  
Estimate £8,000 — 12,000



26  
**Joel Meyerowitz**  
*Dune Grass House, Truro, Mass...*  
Estimate £5,000 — 7,000



27  
**Mitch Epstein**  
*Untitled, New York #24*  
Estimate £5,000 — 7,000



28  
**Frank Thiel**  
*City 2/60 (Berlin)*  
Estimate £6,000 — 8,000



29  
**Alec Soth**  
*The Blue Room, New Orleans*  
Estimate £5,000 — 7,000



30  
**Sam Taylor-Johnson**  
*Self Portrait as a Tree*  
Estimate £4,000 — 6,000

# Photographs

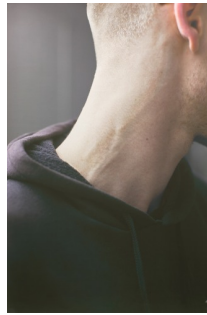
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31  
**Wolfgang Tillmans**  
*Jeremy*  
Estimate £5,000 — 7,000



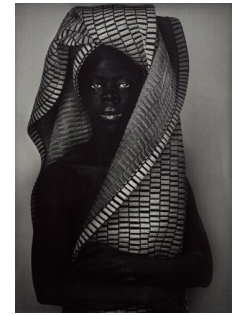
32  
**Wolfgang Tillmans**  
*white jeans on white*  
Estimate £5,000 — 7,000



33  
**Wolfgang Tillmans**  
*Collum*  
Estimate £50,000 — 70,000



34  
**Shirin Neshat**  
*Fervor*  
Estimate £30,000 — 40,000



35  
**Zanele Muholi**  
*Lena, London from Somnyama ...*  
Estimate £12,000 — 18,000



36  
**Zanele Muholi**  
*MaD III, Philadelphia from Som...*  
Estimate £12,000 — 18,000



37  
**Alfred Stieglitz**  
*The Steerage*  
Estimate £20,000 — 30,000

38  
This lot is no longer available.



39  
**Man Ray**  
*Magnolia Blossom*  
Estimate £25,000 — 35,000



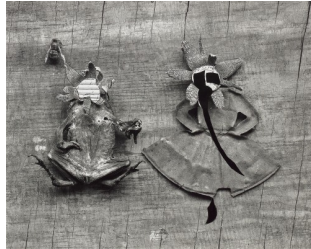
40  
**Eugène Atget**  
*Coin, rue de l'Abreuvoir et des S...*  
Estimate £8,000 — 12,000

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41  
**Man Ray**  
*Meret Oppenheim*  
Estimate £6,000 — 8,000



42  
**Frederick Sommer**  
*Frog and Flower*  
Estimate £8,000 — 12,000



43  
**Lisette Model**  
*Coney Island Bather, New York ...*  
Estimate £10,000 — 15,000



45  
**Henri Cartier-Bresson**  
*Rue Mouffetard, Paris*  
Estimate £15,000 — 20,000



46  
**Robert Frank**  
*Chicago*  
Estimate £15,000 — 25,000



47  
**Stephen Shore**  
*Beverly Boulevard and La Brea ...*  
Estimate £10,000 — 15,000



48  
**Thomas Struth**  
*Lafayette Street at Great Jones ...*  
Estimate £15,000 — 20,000



49  
**Seiji Kurata**  
*Ikebukuro, Rooftop of the Bung...*  
Estimate £8,000 — 12,000



50  
**Tamiko Nishimura**  
*Tokyo*  
Estimate £5,000 — 7,000

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51  
**Shoji Ueda**  
*Kako*  
Estimate £4,000 — 6,000



52  
**Alice Mann**  
*Dr Van Der Ross Drummies, Cap...*  
Estimate £10,000 — 15,000



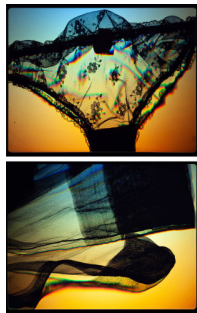
53  
**Ole Marius Joergensen**  
*Dalen from Space Travels*  
Estimate £10,000 — 15,000



54  
**Eiji Ohashi**  
*Roadside Lights #002*  
Estimate £10,000 — 15,000



55  
**Carl Corey**  
*2412 • Luck, Wisconsin from Ha...*  
Estimate £10,000 — 15,000



56  
**Susan Gamble**  
*Knickers & Stockings from Body ...*  
Estimate £8,000 — 12,000



57  
**Jeremy Cowart**  
*Houston in Red, Lightograph IV*  
Estimate £5,000 — 7,000



58  
**Ilona Langbroek**  
*Longing for Insulinde #1 from Sil...*  
Estimate £12,000 — 18,000



59  
**Prince Gyasi**  
*The Arrival*  
Estimate £18,000 — 22,000



60  
**Bastiaan Woudt**  
*Rhythm*  
Estimate £18,000 — 22,000

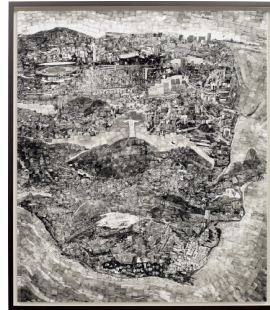


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61  
**Markus Brunetti**  
*Köln Hohe Domkirche St. Petrus...*  
Estimate £25,000 — 35,000



62  
**Sohei Nishino**  
*Diorama Map Rio de Janeiro*  
Estimate £35,000 — 55,000



63  
**Zhang Huan**  
*Family Tree*  
Estimate £60,000 — 80,000



64  
**Richard Avedon**  
*The Beatles Portfolio: John Lenn...*  
Estimate  
£700,000 — 900,000



65  
**Richard Avedon**  
*Nastassja Kinski and the Serpen...*  
Estimate £55,000 — 75,000

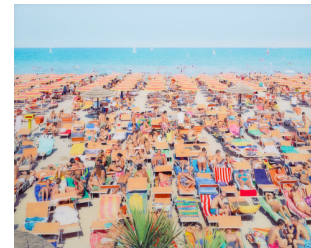


66  
**Richard Avedon**  
*Audrey Hepburn and Art Buchw...*  
Estimate £40,000 — 60,000

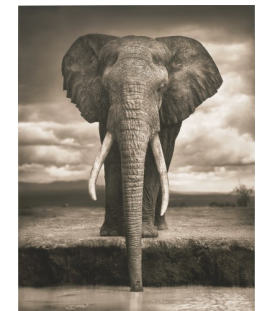


67  
**Helmut Newton**  
*Sie Kommen, Naked, Paris*  
Estimate £30,000 — 50,000

68  
This lot is no longer available.



69  
**Massimo Vitali**  
*Papeete Beach Prima #1921*  
Estimate £12,000 — 18,000



70  
**Nick Brandt**  
*Elephant Drinking, Amboseli*  
Estimate £70,000 — 90,000

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71

**Nick Brandt**

*Giraffes in Evening Light, Maas...*

Estimate £15,000 — 25,000



72

**Nick Brandt**

*Zebras Turning Heads, Ngorong...*

Estimate £10,000 — 15,000



73

**Peter Beard**

*756 elephants on the TSAVO Bo...*

Estimate £25,000 — 35,000



74

**Peter Beard**

*Last of the "100 Ibers" (100 lbs i...*

Estimate £25,000 — 35,000



75

**Peter Beard**

*150-160 Ibers, Tsavo North, Feb.*

Estimate £10,000 — 15,000



76

**Nick Brandt**

*Portrait of Lioness Against Rock...*

Estimate £8,000 — 12,000



77

**Nick Brandt**

*Three Rhinos, Lake Nakuru*

Estimate £4,000 — 6,000



78

**Peter Beard**

*Uganda, Murchison Park, for Th...*

Estimate £4,000 — 6,000

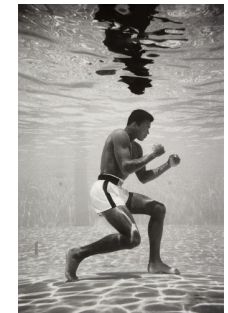


79

**Annie Leibovitz**

*Queen Elizabeth II, Buckingham...*

Estimate £25,000 — 35,000



80

**Flip Schulke**

*Ali Underwater*

Estimate £9,000 — 12,000

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81  
**Pieter Hugo**  
*Emeka Onu, Enugu, Nigeria fro...*  
Estimate £7,000 — 9,000



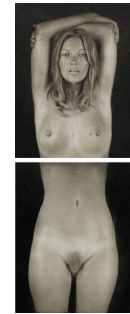
82  
**Irving Penn**  
*Mandrill*  
Estimate £10,000 — 15,000



83  
**Danila Tkachenko**  
*Restricted Areas N° 1*  
Estimate £12,000 — 18,000



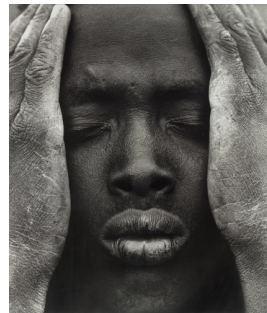
84  
**Danila Tkachenko**  
*Restricted Areas N° 18*  
Estimate £12,000 — 18,000



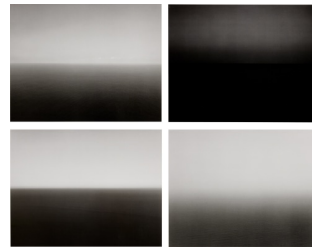
85  
**Chuck Close**  
*Kate Moss*  
Estimate £8,000 — 12,000



86  
**Steven Meisel**  
*Linda Evangelista, New York City*  
Estimate £4,000 — 6,000



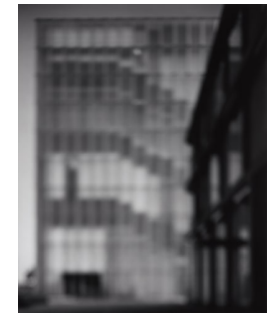
87  
**Herb Ritts**  
*Correya, Africa*  
Estimate £4,000 — 6,000



88  
**Hiroshi Sugimoto**  
*Time Exposed*  
Estimate £12,000 — 18,000



89  
**Hiroshi Sugimoto**  
*Wapiti*  
Estimate £9,000 — 12,000



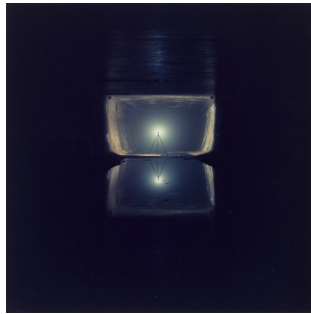
90  
**Hiroshi Sugimoto**  
*Kunsthau Bregenz, Peter Zumt...*  
Estimate £7,000 — 9,000

# Photographs

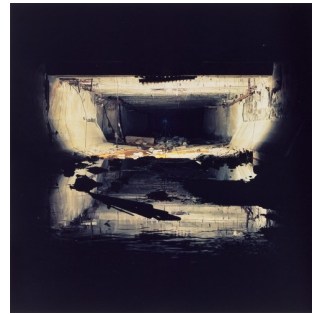
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91  
**Tokyo Rumando**  
*Orphée*  
Estimate £8,000 — 12,000



92  
**Naoya Hatakeyama**  
*Underground #6912*  
Estimate £4,000 — 6,000



93  
**Naoya Hatakeyama**  
*Underground #7109*  
Estimate £4,000 — 6,000



94  
**Erwin Blumenfeld**  
*Legs a la Seurat, New York*  
Estimate £7,000 — 9,000



95  
**Frederick Sommer**  
*Abstract*  
Estimate £5,000 — 7,000



96  
**Fan Ho**  
*It's Raining*  
Estimate £4,000 — 6,000



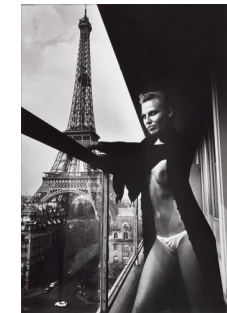
97  
**Henri Cartier-Bresson**  
*Siphnos, Greece*  
Estimate £8,000 — 12,000



98  
**Edward Weston**  
*Tina on the Azotea from Desnud...*  
Estimate £4,000 — 6,000



99  
**Mario Giacomelli**  
*Scanno*  
Estimate £2,000 — 3,000



100  
**Helmut Newton**  
*Model and Meccano Set, Paris*  
Estimate £4,000 — 6,000

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101  
**Helmut Newton**  
*Paloma Picasso, Saint-Tropez*  
Estimate £3,000 — 5,000



102  
**Helmut Newton**  
*Lisa Lyon*  
Estimate £3,000 — 5,000



103  
**Horst P. Horst**  
*Nina de Voogh, New York*  
Estimate £6,000 — 8,000



104  
**Horst P. Horst**  
*Lillian Marcuson, New York*  
Estimate £6,000 — 8,000



105  
**Lillian Bassman**  
*The Little Furs: Mary Jane Russ...*  
Estimate £3,000 — 5,000



106  
**Lillian Bassman**  
*Barbara Mullen in a Gown by Ire...*  
Estimate £2,500 — 3,500



107  
**Eamonn Doyle**  
*K-19*  
Estimate £7,000 — 9,000



108  
**Harry Cory Wright**  
*Dark Cliff*  
Estimate £2,000 — 3,000



109  
**Edward Burtynsky**  
*Oil Spill #3, Development Driller ...*  
Estimate £8,000 — 12,000



110  
**Edward Burtynsky**  
*Highway #1, Intersection 105 & 1...*  
Estimate £5,000 — 7,000

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111  
**William Eggleston**  
*Untitled*  
Estimate £5,000 — 7,000



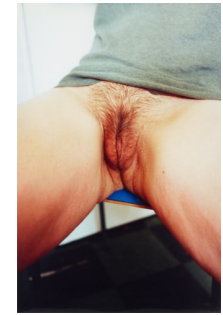
112  
**Loretta Lux**  
*Hidden Rooms 1 and Hidden Ro...*  
Estimate £6,000 — 8,000



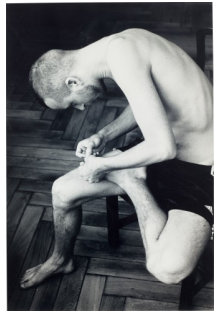
113  
**Alec Soth**  
*Patrick, Palm Sunday, Baton Ro...*  
Estimate £5,000 — 7,000



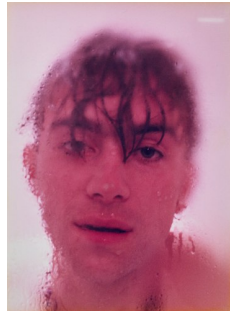
114  
**Wolfgang Tillmans**  
*Still life, Tel Aviv*  
Estimate £10,000 — 15,000



115  
**Wolfgang Tillmans**  
*nackt*  
Estimate £3,000 — 5,000



116  
**Wolfgang Tillmans**  
*Anders pulling splinter from his ...*  
Estimate £3,000 — 5,000



117  
**Wolfgang Tillmans**  
*Damon*  
Estimate £3,000 — 5,000



118  
**Wolfgang Tillmans**  
*U-Bahn Sitz*  
Estimate £3,000 — 5,000



119  
**Wolfgang Tillmans**  
*Suit*  
Estimate £3,000 — 5,000



120  
**Ellen von Unwerth**  
*Miami Blues, Kate Moss, Miami*  
Estimate £2,000 — 3,000

# Photographs

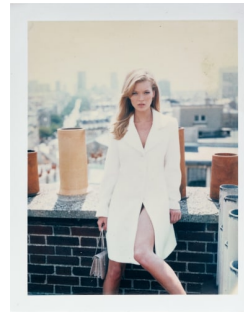
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121  
**Ellen von Unwerth**  
*Splendor in the Garden, Kate M...*  
Estimate £2,000 — 3,000



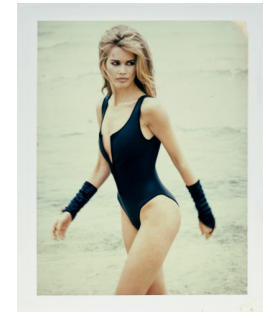
122  
**Ellen von Unwerth**  
*Casting Kate, Kate Moss, Paris*  
Estimate £2,000 — 3,000



123  
**Ellen von Unwerth**  
*Chimney Sweeper, Kate Moss, P...*  
Estimate £2,000 — 3,000



124  
**Ellen von Unwerth**  
*Miss America, Claudia Schiffer, ...*  
Estimate £2,000 — 3,000



125  
**Ellen von Unwerth**  
*Babe Watching, Claudia Schiffer...*  
Estimate £2,000 — 3,000



126  
**Ellen von Unwerth**  
*Like a Dude, Claudia Schiffer an...*  
Estimate £2,000 — 3,000



127  
**Ellen von Unwerth**  
*Big Spender, Naomi Campbell a...*  
Estimate £2,000 — 3,000



128  
**Ellen von Unwerth**  
*The Red Baroness, Karen Mulde...*  
Estimate £2,000 — 3,000



129  
**Ellen von Unwerth**  
*Kaffeeklatsch, Karen Mulder an...*  
Estimate £2,000 — 3,000



130  
**Ellen von Unwerth**  
*Jump Over the Eiffel Tower*  
Estimate £2,000 — 3,000

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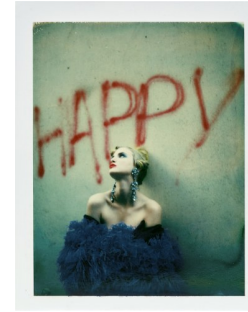
131  
**Ellen von Unwerth**  
*Lovers, Karen Elson, Paris*  
Estimate £2,000 — 3,000



132  
**Ellen von Unwerth**  
*Swinging Berlin, Twins*  
Estimate £2,000 — 3,000



133  
**Ellen von Unwerth**  
*The Spy from the Cold, Nadja A...*  
Estimate £2,000 — 3,000



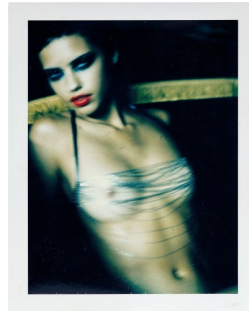
134  
**Ellen von Unwerth**  
*Happy! Nadja Auermann, Prague*  
Estimate £2,000 — 3,000



135  
**Ellen von Unwerth**  
*The Green Baroness, Nadja Aue...*  
Estimate £2,000 — 3,000



136  
**Ellen von Unwerth**  
*Soaked, Girls in the Bath*  
Estimate £2,000 — 3,000



137  
**Ellen von Unwerth**  
*Unveiled, Adriana Lima, Mexico*  
Estimate £2,000 — 3,000



138  
**Ellen von Unwerth**  
*Celebrity, Alessandra Ambrosio,...*  
Estimate £2,000 — 3,000



139  
**Ellen von Unwerth**  
*Car Wash, Paris Hilton, Los Ang...*  
Estimate £2,000 — 3,000



# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

1

**Peter Hujar**

*Cow with Straw in its Mouth*

1978

Gelatin silver print.

37 x 37 cm (14 5/8 x 14 5/8 in.)

Signed, titled 'COW W. STRAW IN MOUTH', dated and  
annotated in pencil on the verso.

**Estimate**

£12,000 — 18,000

[Go to Lot](#)



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*“You immediately see the clumsy elegance of a dog, the tragic gaze of a cow, the physical mass of a black horse, the ludicrous, coquettish turn of a goose, but on second examination you realise that each animal bears the weight of the same tragic and irrevocable mortality as Hujar’s human sitters.” —Hripsimé Visser, Peter Hujar: A Retrospective, 1994*

As exemplified here, Peter Hujar’s animal portraits embody a unique empathy for his subjects, depicting the essence of each animal. Having spent his early childhood on his grandparents’ farm in New Jersey, Hujar photographed animals with the same intimacy and respect as he did his friends. To achieve this closeness, he would approach slowly, speaking softly over a long period to build a rapport and soothe the subject into stillness. This rare lifetime print with delicate textures and powerful chiaroscuro effect demonstrates Hujar’s incredible technical skill in the darkroom.

Although Hujar has annotated ‘ED 1/3’ on the verso of the current print, the Peter Hujar Archive knows of only two extant lifetime prints of this image – the other print is unsigned.

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#### Provenance

Matthew Marks Gallery, New York, 2006  
Sotheby’s, New York, 3 October 2018, lot 191

#### Exhibited

*Peter Hujar: A Retrospective*, Stedelijk Museum Amsterdam, 1994, another

#### Literature

*Peter Hujar: A Retrospective*, New York: Scalo, 1994, p. 135  
*Peter Hujar: Night*, San Francisco and New York: Fraenkel Gallery and Matthew Marks Gallery, 2005, fig. 3

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

2

## Peter Hujar

*Christopher Street Pier #2 (Crossed Legs)*

1976

Archival pigment print, printed later by Gary  
Schneider.

37.4 x 40.4 cm (14 3/4 x 15 7/8 in.)

Signed, titled, dated, numbered 3/10 by Stephen  
Koch, Executor, additionally signed by Gary Schneider,  
all in pencil and 'The Peter Hujar Archive LLC, Printed  
by Gary Schneider' reproduction limitation stamp on  
the verso.

**Estimate**

£12,000 — 18,000

[Go to Lot](#)



*“Peter Hujar lived in different worlds, he touched many people, and his work, like that of so few photographers, can’t be forgotten and becomes even deeper and more compelling over time. Peter’s work is not just photography – it’s about birth and death and the stages of life and varieties of identity and all the friends in-between.”*  
—Nan Goldin, *Peter Hujar: A Retrospective, 1994*

A definitive photographer of his generation, Peter Hujar depicted the downtown, emerging gay culture of New York City throughout the 1970s and 80s. The present work shows a reclining man’s legs, one crossed over the other, on a bench at the Christopher Street Pier along the Hudson River, positioned right next to the cultural and artistic hub of Greenwich Village. Hujar’s bold composition against the river scene brings texture to this moment of respite amidst New York City life. Created as the AIDS epidemic began taking many lives, Hujar’s reclining portraits reflect the similitude between life and death. In the same year this image was taken, Hujar published the only book he would make during his lifetime, titled *Portraits of Life and Death*. Presented in timeless monochrome within his signature square format, we see here the attentive aesthetic applied to all Hujar’s subject matter.

As of this writing, this image exists as eight known lifetime prints that are held in various collections, including at the Morgan Library & Museum, New York, and as a sold-out posthumous edition of ten prints, printed by his friend and fellow artist Gary Schneider.

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#### Provenance

Pace, New York

#### Literature

*Peter Hujar: A Retrospective*, New York: Scalo, 1994, pl. 131

*Peter Hujar: Speed of Life*, New York: Aperture, 2017, p. 113

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

3

## Dorothea Lange

*Cable Car, San Francisco*

1956

Gelatin silver print.

25.2 x 25.2 cm (9 7/8 x 9 7/8 in.)

'1163 Euclid Avenue' credit stamp on the verso.

Estimate

£10,000 — 15,000

[Go to Lot](#)



**Dorothea Lange**

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*“You know there are moments such as these when time stands still...” —Dorothea Lange*

Dorothea Lange’s charming yet bold photograph of one of San Francisco’s iconic cable cars is typical of her documentary style. Following her successful career as a studio portrait photographer in the 1920s, Lange turned her lens to the streets, photographing the increasing number of people displaced by the harsh economic conditions gripping the country at the outset of the Depression. In subsequent decades, Lange continued to refine and deepen her documentary approach, focusing frequently on her immediate surroundings in the Bay Area. In the present square-format work, Lange’s cropping, camera angle, and composition draw the viewer’s eye to the neatly crossed legs of her subject. It is just such gestures that Lange was so adept at capturing, and this photograph encapsulates the humanising impulse in her work that has kept her images accessible and relevant.

---

**Provenance**

Phillips, New York, 13 July 2020, lot 31

**Literature**

*The Photographs of Dorothea Lange*, New York: Abrams, 1995, p. 92

*Celebrating A Collection: The Work of Dorothea Lange*, Oakland Museum, 1978, p. 89

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

4

## Imogen Cunningham

*Magnolia Blossom*

1925

Gelatin silver print, printed later, mounted.

27 x 34.5 cm (10 5/8 x 13 5/8 in.)

Signed and dated in pencil on the mount; typed title  
and date on an Imogen Cunningham Trust label with  
signature facsimile affixed to the reverse of the mount.

**Estimate**

£12,000 — 18,000

[Go to Lot](#)



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*“The study of art means the cultivation of the eye... interpreting one’s seeing magnifies the beauty in the world around us.”—Imogen Cunningham*

The masterful close-up view of Imogen Cunningham’s *Magnolia Blossom* vividly captures her fascination with botanical subjects. Cunningham’s passionate photographic survey of the magnolia flower lasted between 1923 and 1925. Taken in 1925, the present work is an exquisite example of her modernist approach – oscillating between representation and abstraction, the petals become a transfixing study of light, shadow and translucence. Working closely with contemporaries, Alfred Stieglitz and Edward Weston, Cunningham established herself as a pioneering female American photographer and her legacy continues to be celebrated. A major retrospective of Cunningham’s work was shown at the J. Paul Getty Museum in Los Angeles earlier this year and the work on offer was featured in Dulwich Picture Gallery’s 2002 exhibition *Unearthed: Photography’s Roots*.

---

#### Provenance

The John M. Bransten Collection, San Francisco  
Christie’s, New York, *Portrait of a Collector: The John M. Bransten Collection of Photographs*, 6 April 2017, lot 8

#### Exhibited

*Unearthed: Photography’s Roots*, Dulwich Picture Gallery, London, 17 June - 20 September, this lot

#### Literature

*Imogen Cunningham Photographs 1910-1973*, Seattle: University of Washington, 1970, pl. 11  
*Imogen Cunningham, Frontiers: Photographs 1906-1976*, Berkeley: The Imogen Cunningham Trust, 1978, table 4, image C, pl. 34  
J. Dater at al., *Imogen Cunningham: A Portrait*, London: Gordon Fraser, 1979, pl. 11  
R. Lorenz, *Imogen Cunningham: Ideas without End, A Life in Photographs*, San Francisco: Chronicle, 1993, pl. 38, p. 103  
R. Lorenz, *Imogen Cunningham: Flora*, Boston: Little, Brown, 1996, pl. 11  
*Imogen Cunningham: A Retrospective*, Los Angeles: Getty, 2020, cover & pl. 43, p. 117  
*Unearthed: Photography’s Roots*, London: Dulwich Picture Gallery, 2020, p. 103



# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

5

## Robert Mapplethorpe

*Orchid*

1985

Gelatin silver print, mounted.

38.5 x 38.5 cm (15 1/8 x 15 1/8 in.)

Signed, titled, dated, numbered 10/10 by Michael  
Ward Stout, Executor, in ink/pencil and estate  
copyright credit reproduction limitation stamp on the  
reverse of the mount.

**Estimate**

£12,000 — 18,000

[Go to Lot](#)



**Robert Mapplethorpe**

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**Provenance**

Galleria Franco Noero, Turin, 2016

**Exhibited**

*Unearthed: Photography's Roots*, Dulwich Picture Gallery, London, 17 June - 20 September, this lot

**Literature**

R. Mapplethorpe, *Flora: The Complete Flowers*, London: Phaidon, 2016, p. 73

*Unearthed: Photography's Roots*, London: Dulwich Picture Gallery, 2020, p. 111

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

6

## Robert Mapplethorpe

*Rose*

1987

Gelatin silver print, mounted, printed 2016.

48.5 x 48.5 cm (19 1/8 x 19 1/8 in.)

Signed, titled, dated, numbered AP1/2 by Michael  
Ward Stout, Executor, in ink/pencil and estate  
copyright credit reproduction limitation stamp on the  
reverse of the mount. One from an edition of 10 + 2  
APs.

**Estimate**

£10,000 — 15,000

[Go to Lot](#)



**Provenance**

Xavier Hufkens, Brussels

**Literature**

H. Muschamp, *Mapplethorpe: The Complete Flowers*, New York: teNeues, 2006, p. 99

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

7

## Irving Penn

*Collapse*

1980

Platinum-palladium print, mounted.

28.4 x 48.9 cm (11 1/8 x 19 1/4 in.)

Signed, titled, dated, numbered 5/23, variously  
annotated in pencil, copyright credit and edition  
stamps on the reverse of the aluminum flush-mount.

**Estimate**

£10,000 — 15,000

[Go to Lot](#)



**Provenance**

Hindman, Chicago, *Prints and Multiples*, 22 May 2019, lot 132

**Literature**

J. Szarkowski, *Irving Penn*, New York: MoMA, 1984, pl. 155

I. Penn, *Passage: A Work Record*, New York: Knopf/Callaway, 1991, p. 237

*Irving Penn, A Career in Photography*, Boston: Bulfinch, 1997, p. 92

I. Penn, *Still Life*, Boston: Little, Brown, 2001, n.p.

I. Penn, *A Notebook at Random*, New York: Bulfinch, 2004, p. 28

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

8

## Lee Friedlander

*New Orleans*

1979

Gelatin silver print.

32.7 x 21.8 cm (12 7/8 x 8 5/8 in.)

Signed, titled, dated in pencil and copyright credit  
reproduction limitation stamp on the verso.

**Estimate**

£8,000 — 12,000

[Go to Lot](#)



**Provenance**

Directly from the artist, 1990s

Christie's, New York, 6 April 2016, lot 100

**Literature**

L. Friedlander, *Letters from the People*, New York: Distributed Art, 1993, pl. 50



# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

9

## Ansel Adams

*Ice on Ellery Lake, Sierra Nevada, California*

1959

Gelatin silver print, mounted, printed later.

33 x 47.5 cm (12 7/8 x 18 3/4 in.)

Signed and numbered 36/50 in pencil on the mount;  
printed title and date on a 'New York Graphic Society/  
Ansel Adams: Yosemite and the Range of Light' label  
affixed to the reverse of the mount.

**Estimate**

£7,000 — 9,000

[Go to Lot](#)



**Ansel Adams**

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**Provenance**

Private Collection, California

Private Collection

Christie's, New York, *Ansel Adams and the American West*, 8 April 2021, lot 4

**Literature**

A. Adams & P. Brooks, *Yosemite and the Range of Light*, Boston: Little, Brown, 1979, pl. 116

A. Adams et al., *Ansel Adams: Letters and Images 1916-1984*, Boston: Little, Brown, 1988, p. 297

*Ansel Adams: 400 Photographs*, New York: Little, Brown, 2007, p. 354

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

10

## Diane Arbus

*Young Couple in Washington Square Park, N.Y.C.*

1965

Gelatin silver print, printed later by Neil Selkirk.

37.5 x 37.5 cm (14 3/4 x 14 3/4 in.)

Stamped 'A Diane Arbus photograph', signed, titled,  
dated, numbered 6/75 by Doon Arbus, Executor, in  
ink, estate copyright credit and reproduction limitation  
stamps on the verso.

**Estimate**

£8,000 — 12,000

[Go to Lot](#)



*“It was my teacher Lisette Model who finally made it clear to me that the more specific you are, the more general it will be.” —Diane Arbus*

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**Provenance**

Fraenkel Gallery, San Francisco

**Literature**

*Picture Magazine Issue #16*, 1 January 1980, n.p.

*Diane Arbus: Revelations*, New York: Random, 2003, p. 45

*Diane Arbus: Couples 1971-1956*, San Francisco: Fraenkel Gallery, 2014, cover

*The Pulse of Life: Portraits*, Madrid: Fundación MAPFRE, 2015, p. 139

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

11

## Diane Arbus

*Woman in a Floppy Hat, N.Y.C.*

1970

Gelatin silver print, printed later by Neil Selkirk.

39 x 32.4 cm (15 3/8 x 12 3/4 in.)

Stamped 'A Diane Arbus Photograph', signed, titled,  
dated, numbered 29/75 by Doon Arbus, Executor, in  
ink, estate copyright credit and reproduction limitation  
stamps on the verso.

**Estimate**

£7,000 — 9,000

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**Provenance**

Fraenkel Gallery, San Francisco

**Literature**

*Diane Arbus: Revelations*, New York: Random, 2003, p. 67

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

12

## Diane Arbus

*Lady on a bus, N.Y.C.*

1956

Gelatin silver print, printed later by Neil Selkirk.

22.8 x 14.9 cm (8 7/8 x 5 7/8 in.)

Stamped 'A Diane Arbus photograph', signed, titled,  
dated, numbered 18/75 by Doon Arbus, Executor, in  
ink, estate copyright credit and reproduction limitation  
stamps on the verso.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)



**Provenance**

Fraenkel Gallery, San Francisco

**Literature**

*Diane Arbus: Revelations*, New York: Random, 2003, p. 51

J. Rosenheim et al., *Diane Arbus: In the Beginning*, London: Yale University, 2016, p. 55, p. 206



# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

13

**Helen Levitt**

*Untitled (Graffiti, New York)*

circa 1939

Gelatin silver print.

21.3 x 13.9 cm (8 3/8 x 5 1/2 in.)

Signed, dated and annotated 'This is my photograph'  
in pencil on the verso; various exhibition labels affixed  
to the reverse of the frame.

**Estimate**

£3,000 — 5,000

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**Provenance**

Collection of Walker Evans

Collection of Harry Lunn

Sotheby's, New York, 13 October 2000, lot 162

Christie's, New York, *The Unseen Eye: Photographs From The W.M. Hunt Collection*, 14 October 2020, lot 61

**Exhibited**

*Sans Regard or No Eyes: Photographs from W.M. Hunt/Collection Dancing Bear*, Musée de l'Élysée, Lausanne; Foam Fotografiemuseum, Amsterdam, 2006-2007, this lot

*The Unseen Eye: Photography from the Collection of W.M. Hunt*, The Appleton Museum of Art, Ocala, 7 November 2010 - 2 January 2011, this lot

*The Unseen Eye: Photographs from the W.M. Hunt Collection*, George Eastman House, Rochester, 1 October 2011 - 19 February 2012, this lot

**Literature**

W. A. Ewing & W. M. Hunt, *The Unseen Eye: Photographs from the Unconscious*, New York: Aperture, 2011, p. 146

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

14

## Garry Winogrand

*Selected Images*

1976-1980

11 gelatin silver prints from *Women are better than men. Not only have they survived, they do prevail.*

Each 22.5 x 33.8 cm (8 7/8 x 13 1/4 in.)

Each signed in pencil on the verso; numbered 36/75 in pencil on the colophon page. Accompanied by the original linen clamshell portfolio case.

**Estimate**

£6,000 — 8,000

[Go to Lot](#)



Literature

*The Man in the Crowd: The Uneasy Streets of Garry Winogrand*, San Francisco: Fraenkel Gallery, 1999, p. 56

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

15

## Kiichi Asano

*A Rainy Commencement Ceremony Day;  
Commencement Ceremony from The Gion Quarter*

1953; 1956

Two gelatin silver prints.

Each 13 x 19 cm (5 1/8 x 7 1/2 in.)

Each with credit stamp and titled in Japanese in pencil  
on the verso.

Estimate

£4,000 — 6,000

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**Provenance**

Private Collection, UK

Sotheby's, London, 16 May 2019, lot 51

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

16

## Robert Mapplethorpe

*Armpit*

1981

Gelatin silver print, mounted.

35.4 x 35.4 cm (13 7/8 x 13 7/8 in.)

Signed, dated and numbered 13/15 in ink in the  
margin; signed, dated in ink and copyright credit  
reproduction limitation stamp on the reverse of the  
mount.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)



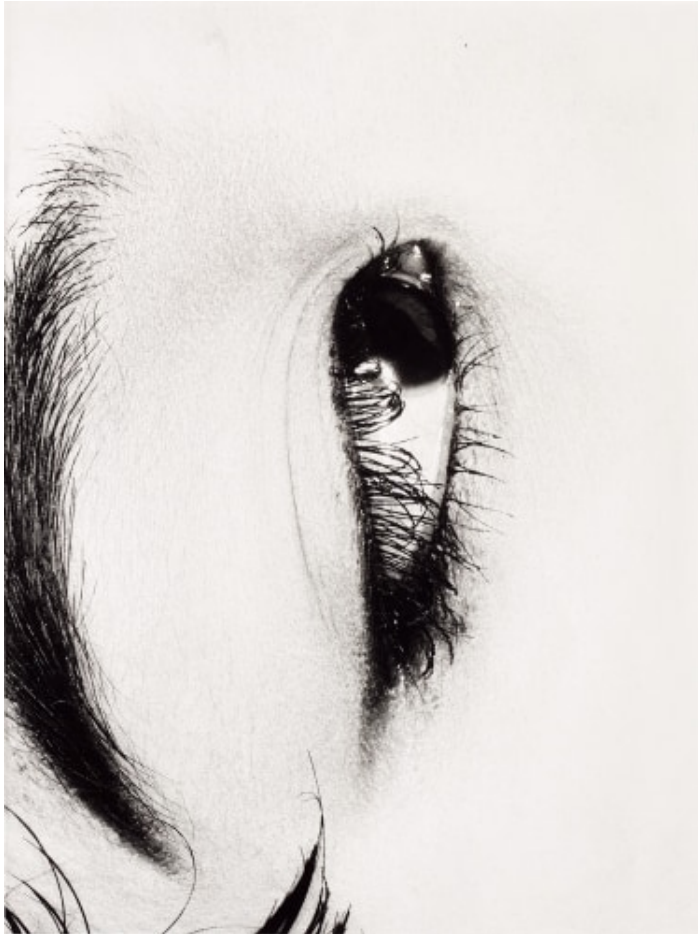
Provenance

Galleria Il Ponte, Rome, 1997



# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

17

**Nobuyoshi Araki**

*Erotos*

1993

Gelatin silver print.

58 x 43.6 cm (22 7/8 x 17 1/8 in.)

Signed in pencil on the verso.

Estimate

£5,000 — 7,000

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**Provenance**

Hamburg Kennedy Art Advisory + Projects, New York

**Literature**

N. Araki, *Erotos*, Tokyo: Libro Port, 1993, n.p.

*Araki: Self, Life, Death*, London: Phaidon, 2005, p. 568

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

18

**Adam Fuss**

*From the series 'My Ghost'*


2001

Unique gelatin silver print photogram, mounted.

69 x 52 cm (27 1/8 x 20 1/2 in.)

Signed and dated in ink on the reverse of the mount.

**Estimate**

£7,000 — 9,000 

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Provenance

Xavier Hufkens, Brussels

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

19

**Chris McCaw**

*Sunburned GSP #876 (Full summer day, Mojave)*

2015

Unique gelatin silver paper negative diptych.

Each 25 x 20.3 cm (9 7/8 x 7 7/8 in.)

Overall 50 x 20.3 cm (19 5/8 x 7 7/8 in.)

Each signed, titled, dated and sequentially numbered  
in pencil on the verso.

**Estimate**

£5,000 — 7,000

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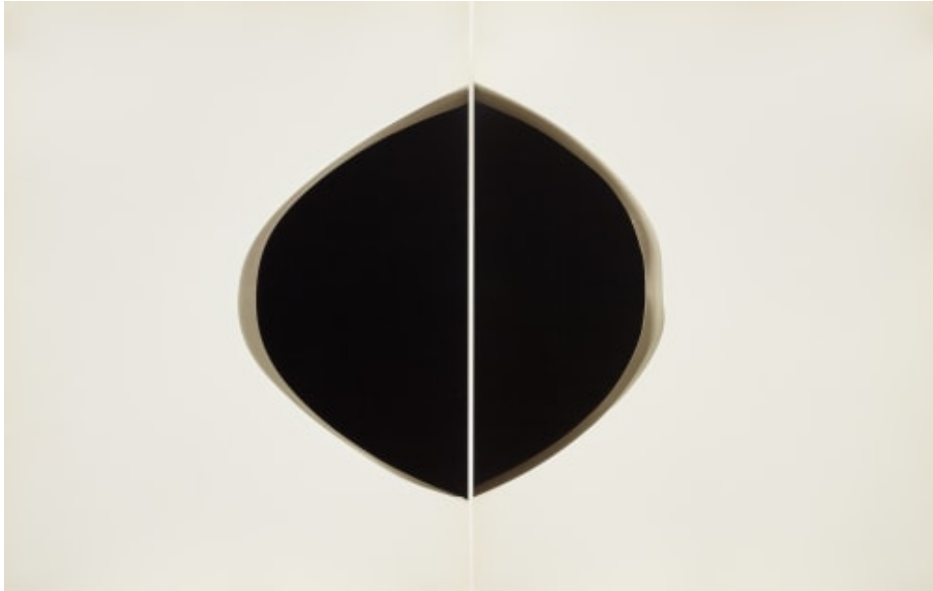


Provenance

Yossi Milo Gallery, New York

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

20

**Alison Rossiter**

*Eastman Kodak Kodabromide, expired March 1943,  
processed 2017*

2017

Unique gelatin silver print diptych.

Each 35.3 x 27.9 cm (13 7/8 x 10 7/8 in.)

Overall 35.3 x 56.1 cm (13 7/8 x 22 1/8 in.)

Each signed, titled and dated in pencil on the verso.

**Estimate**

£5,000 — 7,000

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**Provenance**

Yossi Milo Gallery, New York



# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

21

**Marco Breuer**

*Pan (C-366)*


2003

Unique chromogenic print, hand-scratched by the  
artist.

59 x 49 cm (23 1/4 x 19 1/4 in.)

Signed, titled and dated in pencil on the verso.

**Estimate**

£4,000 — 6,000 

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Provenance

Christie's, New York, 6 April 2016, lot 137

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

22

## Robert Polidori

*Salle St Cyr et de Madame de Maintenon, (89)  
ANR.02.007, Salles du XVII, Aile du Nord - 1er étage,  
Château de Versailles, France*

2008

Archival pigment print, mounted.

Image: 103 x 132 cm (40 1/2 x 51 7/8 in.)

Frame: 129.5 x 155.5 cm (50 7/8 x 61 1/4 in.)

Signed, numbered 1/10 in ink, printed title and date on  
a gallery label accompanying the work.

### Estimate

£15,000 — 25,000 ♣

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Provenance

Sundaram Tagore Gallery, New York

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

23

## Robert Polidori

*Cabinet intérieur de Madame Adélaïde, (56 C)  
CCE.01.058, Corps Central - R.d.C, Château de  
Versailles, 1986*

1986


Archival pigment print, mounted.

Image: 131 x 103 cm (51 5/8 x 40 1/2 in.)

Frame: 155.2 x 129.7 cm (61 1/8 x 51 1/8 in.)

Signed, numbered AP1 in ink, printed title and date on  
an artist label affixed to the reverse of the mount. One  
from an edition of 10.

### Estimate

£12,000 — 18,000 

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**Provenance**

Sundaram Tagore Gallery, New York

**Literature**

R. Polidori, *Versailles*, Paris: Place des Victoires, 2001, p. 229

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

24

**Vik Muniz**

*Hercules and Omphale (detail), after François  
Lemoyne from Pictures of Junk*

2007

Chromogenic print, mounted.

Image: 220 x 178 cm (86 5/8 x 70 1/8 in.)

Frame: 231.5 x 189.5 cm (91 1/8 x 74 5/8 in.)

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

**Estimate**

£12,000 — 18,000

[Go to Lot](#)



**Provenance**

Sikkema Jenkins & Co., New York

**Literature**

*Vik Muniz: Obra Completa 1987-2009, Catálogo Raisonné*, Rio de Janeiro: Capivara, 2009, p. 566



# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

25

## Joel Sternfeld

*The East Meadows, Northampton, Massachusetts*

August 19, 2006

Chromogenic print with margins, mounted.

Image: 167 x 209.5 cm (65 3/4 x 82 1/2 in.)

Frame: 187 x 230 cm (73 5/8 x 90 1/2 in.)

Signed in ink, printed title, date and number 1/3 on a  
gallery label affixed to the reverse of the mount.

### Estimate

£8,000 — 12,000

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**Provenance**

The Steven and Ann Ames Collection, New York  
Sotheby's, New York, *From Generation to Generation: Important Photographs from the Ames Collection*, 18 December 2017, lot 117

**Literature**

J. Sternfeld, *Oxbow archive*, Göttingen: Steidl Verlag, 2008, cover

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

26

**Joel Meyerowitz**

*Dune Grass House, Truro, Massachusetts*

1984

Archival pigment print, printed later, mounted.

80 x 101 cm (31 1/2 x 39 3/4 in.)

Signed by the artist, titled, dated, numbered 2/10 in  
another hand, all in ink, on an artist label affixed to the  
reverse of the mount.

**Estimate**

£5,000 — 7,000

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Provenance

Howard Greenberg Gallery, New York

# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

27

## Mitch Epstein

*Untitled, New York #24*

1997

Chromogenic print, mounted.

97.5 x 121 cm (38 3/8 x 47 5/8 in.)

Signed, titled, dated and numbered 5/5 in ink on the  
reverse of the mount.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)

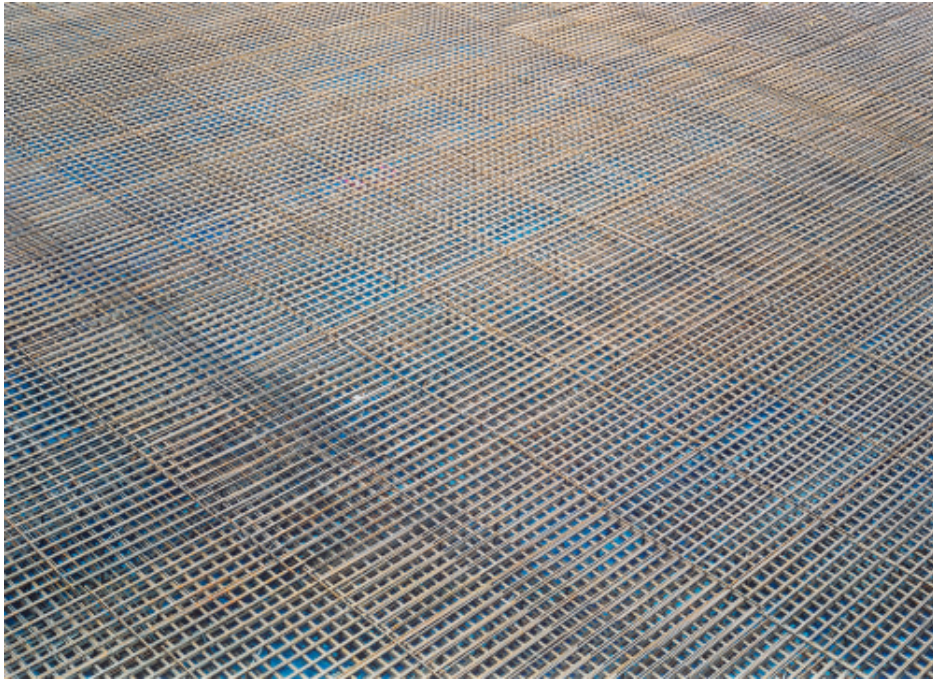


Provenance

Yancey Richardson Gallery, New York

# Photographs

London Auction / 22 November 2022 / 2pm GMT



A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

28

**Frank Thiel**

*City 2/60 (Berlin)*

2002

Chromogenic print, face-mounted and mounted.

Image: 144 x 200 cm (56 3/4 x 78 3/4 in.)

Frame: 180.5 x 235.5 cm (71 1/8 x 92 3/4 in.)

Signed, titled, dated and numbered 4/4 in ink on the  
reverse of the frame.

**Estimate**

£6,000 — 8,000 <sup>▲</sup>

[Go to Lot](#)



Provenance

Sean Kelly Gallery, New York

Phillips, London, 18 May 2017, lot 79



# Photographs

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A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

29

**Alec Soth**

*The Blue Room, New Orleans*

2018

Archival pigment print, mounted.

75 x 60.5 cm (29 1/2 x 23 7/8 in.)

Signed in ink, printed title, date and number 4/9 on an  
artist label affixed to the reverse of the mount.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)



**Provenance**

Fraenkel Gallery, San Francisco

**Literature**

A. Soth, *I Know How Furiously Your Heart Is Beating*, London: Mack, 2019, pl. 26

# Photographs

London Auction / 22 November 2022 / 2pm GMT



A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

30

**Sam Taylor-Johnson**

*Self Portrait as a Tree*


2000

Chromogenic print, mounted.

75.6 x 91 cm (29 3/4 x 35 7/8 in.)

Printed title, date and number 1/10 on a gallery label  
affixed to the reverse of the frame.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)



Provenance

White Cube, London

Sotheby's, London, *Eclectic*, 2 May 2020, lot 40

# Photographs

London Auction / 22 November 2022 / 2pm GMT



A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

31

## Wolfgang Tillmans

*Jeremy*

2001

Chromogenic print.

Image: 27.8 x 40.4 cm (10 7/8 x 15 7/8 in.)

Frame: 50 x 60 cm (19 5/8 x 23 5/8 in.)

Titled, annotated, numbered and signed 'Jeremy ph  
393 pr WT 299 2/10 +1 Wolfgang Tillmans' in pencil on  
the verso.

**Estimate**

£5,000 — 7,000 ♣

[Go to Lot](#)



**Provenance**

Studio Sales di Norberto Ruggieri, Rome, 1997

**Literature**

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

# Photographs

London Auction / 22 November 2022 / 2pm GMT



A VIEW FROM THE GARDEN: PHOTOGRAPHS FROM  
A PRIVATE COTSWOLDS COLLECTION

32

## Wolfgang Tillmans

*white jeans on white*

1991

Chromogenic print.

Image: 26.8 x 40.5 cm (10 1/2 x 15 7/8 in.)

Frame: 50 x 60 cm (19 5/8 x 23 5/8 in.)

Titled, dated, annotated, numbered and signed 'white  
jeans on white ph 12 91 pr WT 2 00 5/10 + 1 Wolfgang  
Tillmans' in pencil on the verso.

**Estimate**

£5,000 — 7,000 ♣

[Go to Lot](#)



**Provenance**

Studio Sales di Norberto Ruggieri, Rome, 1997

**Literature**

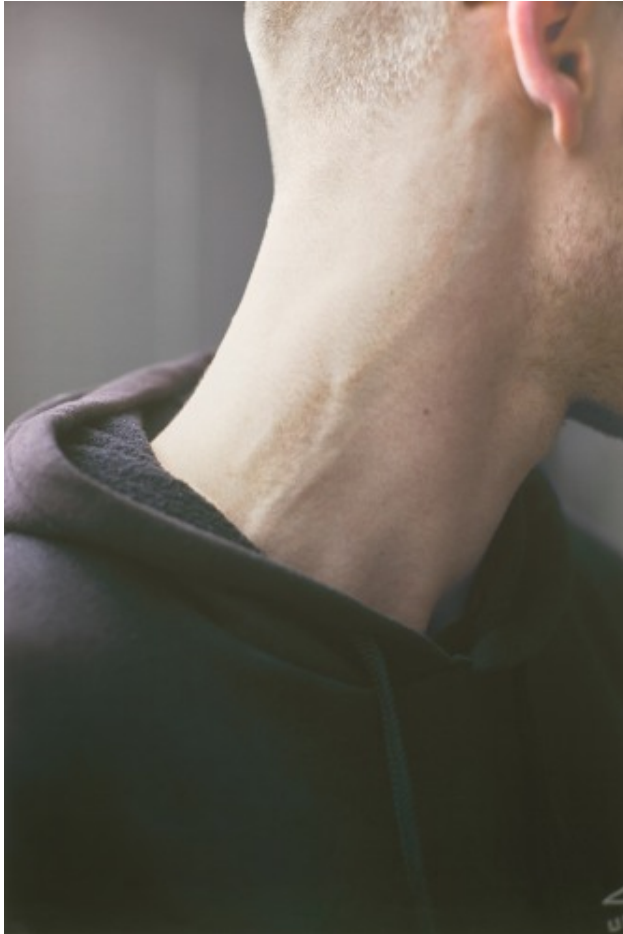
W. Tillmans, *If one thing matters, everything matters*, London: Tate, 2003, p. 41

*Wolfgang Tillmans*, New Haven: Yale University, 2006, p. 131



## Photographs

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33

### Wolfgang Tillmans

*Collum*

2011


Inkjet print, mounted to Dibond in artist's frame.

Image: 201 x 134 cm (79 1/8 x 52 3/4 in.)

Frame: 212 x 145 cm (83 1/2 x 57 1/8 in.)

Signed and numbered 'Wolfgang Tillmans 1/1 + 1' in pencil on an artist label affixed to the reverse of the mount.

**Estimate**

£50,000 — 70,000 

[Go to Lot](#)



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*“Making a portrait is a fundamental artistic act and the process of it is a very direct human exchange. The dynamics of vulnerability, exposure, embarrassment and honesty do not change, ever.” —Wolfgang Tillmans*

In his 2008-13 series *Central Nervous System*, Wolfgang Tillmans explores the extreme vulnerability and beauty of the human body, focusing with endless fascination on the most fragile and intimate parts of his one subject, Karl. In the present work, we see the taut nape of Karl's exposed neck as he turns away from the camera. Captured in sublime detail, this monumental portrait exemplifies Tillmans's uncanny ability to instill a sense of wonder in the everyday. In 2017, *Collum* was exhibited as part of a major show dedicated to the artist at London's Tate Modern. Between September 2022 and January 2023, New York's MoMA presents Tillmans's first museum retrospective in the United States.

Video: <https://youtube.com/clip/UgkxxCZmjSB9cG7gPDbA4yz9-P6-cAH1jnYH>

Wolfgang Tillmans discussing *Collum* with Kate Hutchinson for *The Guardian*, 2017.

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#### Provenance

Maureen Paley, London, 2014

#### Exhibited

*central nervous system*, Maureen Paley, London, 14 Oct - 24 Nov 2013, another  
*Wolfgang Tillmans 2017*, Tate Modern, London, 15 February - 11 June 2017, another  
*Wolfgang Tillmans: Fragile*, The GoDown Arts Centre and Circle Art Gallery, Nairobi, Kenya, 12 April - 11 May 2018, another

#### Literature

W. Tillmans, *Utoquai*, Oakland: TBW, 2013, n.p.  
 W. Tillmans, *Your body is yours*, Osaka: National Museum of Art, 2015, p. 126  
*Wolfgang Tillmans*, Berlin: Hatje Cantz, 2017, p. 191  
*Wolfgang Tillmans*, London: Tate, 2017, p. 231  
*Wolfgang Tillmans: Today is the first day*, London: Koenig, 2020, p. 38

## Photographs

London Auction / 22 November 2022 / 2pm GMT



34

### Shirin Neshat

*Fervor*

2000

Gelatin silver print.

56.9 x 45.4 cm (22 3/8 x 17 7/8 in.)

Signed, titled, dated and numbered 3/10 in pencil on the verso.

Estimate

£30,000 — 40,000 ‡

[Go to Lot](#)



*“Poets use metaphors and symbolism to construct images. I construct my images in the same way, except that I am using a different form.” —Shirin Neshat*

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**Provenance**

Sotheby's, New York, 9 October 2009, lot 205

**Literature**

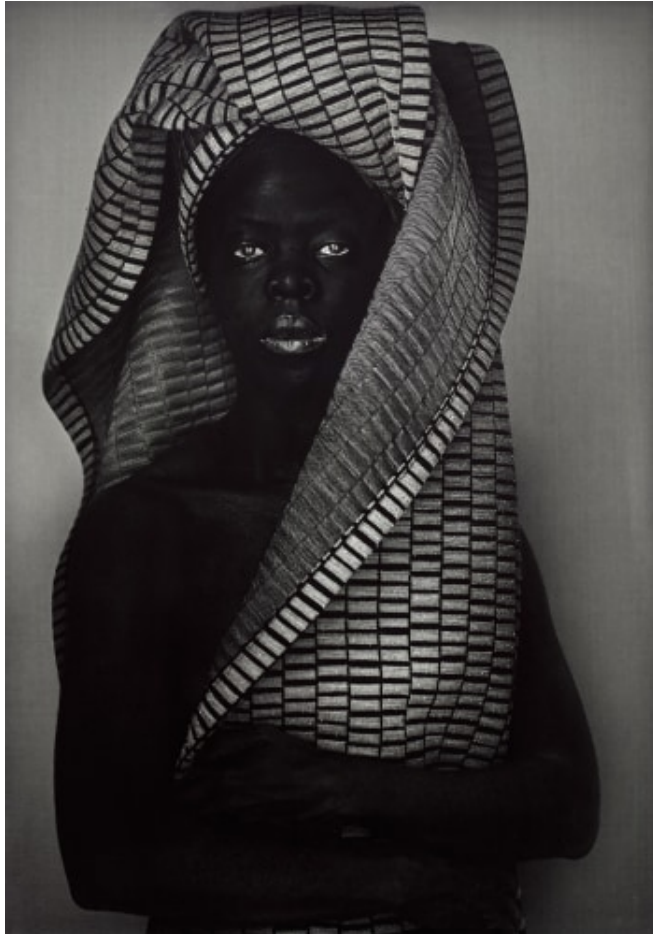
G. Matt, R. Noack et al., *Shirin Neshat*, London: Serpentine Gallery, 2000, p. 83

F. Milani, *Shirin Neshat*, Milan: Charta, 2001, p. 18

*Shirin Neshat: Facing History*, Washington, DC: Hirshhorn Museum and Sculpture Garden, 2015, frontispiece

## Photographs

London Auction / 22 November 2022 / 2pm GMT



PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

35

### Zanele Muholi

*Lena, London from Somnyama Ngonyama*

2018

Gelatin silver print, mounted.

79 x 55.5 cm (31 1/8 x 21 7/8 in.)

Signed in ink, printed title, date and number 4/8 on a  
Certificate of Authenticity affixed to the reverse of the  
frame. One from a sold-out edition of 8 + 2 APs.

**Estimate**

£12,000 — 18,000 ‡

[Go to Lot](#)



**Provenance**

Stevenson, Johannesburg

**Exhibited**

*Zanele Muholi*, Gropius Bau, Berlin, 26 November 2021 - 13 March 2022, another

**Literature**

*Zanele Muholi*, London: Tate, 2020, n.p.

## Photographs

London Auction / 22 November 2022 / 2pm GMT



PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

36

### Zanele Muholi

*MaID III, Philadelphia from Somnyama Ngonyama*

2018

Gelatin silver print, mounted.

89.5 x 59 cm (35 1/4 x 23 1/4 in.)

Signed in ink, printed title, date and number 2/8 on a  
Certificate of Authenticity affixed to the reverse of the  
frame. One from a sold-out edition of 8 + 2 APs.

Estimate

£12,000 — 18,000 ‡

[Go to Lot](#)



**Provenance**

Stevenson, Johannesburg

**Exhibited**

58th International Art Exhibition, Venice Art Biennale, 11 May - 24 November 2019, another



# Photographs

London Auction / 22 November 2022 / 2pm GMT



37

**Alfred Stieglitz**

*The Steerage*

1907

Large format photogravure on vellum, printed circa 1913.

33 x 26.3 cm (12 7/8 x 10 3/8 in.)

**Estimate**

£20,000 — 30,000 ±

[Go to Lot](#)



**Provenance**

Collection of Robert Mapplethorpe  
Sotheby's, New York, *Photographs from the Collection of Robert Mapplethorpe*, 24 May 1982, lot 294

**Literature**

*Camera Work*, Number 36, October 1911, p. 39  
*Alfred Stieglitz: Photographer*, Boston: Museum of Fine Arts, 1965, pl. 8  
D. Norman, *Alfred Stieglitz: An American Seer*, New York: Random, 1973, pl. XVI  
A. Stieglitz et al., *Camera Work: A Pictorial Guide*, New York: Dover, 1978, p. 100  
J. Green & J. Friedman, *A Critical History of American Photography*, New York: Abrams, 1984, p. 195  
*Alfred Stieglitz*, Boston: Bulfinch, 1996, pl. 18  
R. Whelan, *Alfred Stieglitz: A Biography*, Boston, Little, Brown, 1995, n.p.  
*20th Century Photography: Museum Ludwig Cologne*, Cologne: Taschen, 1996, p. 673  
S. Greenough, *Alfred Stieglitz: The Key Set*, Vol. One, cat. no. 310, Washington, DC: National Gallery of Art, 2002  
H.-M. Koetzle, *Photo Icons: The Story Behind the Pictures*, Hong Kong: Taschen, 2008, p. 135

## Photographs

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39

### Man Ray

*Magnolia Blossom*

1926

Gelatin silver print, mounted.

21.8 x 17.3 cm (8 5/8 x 6 3/4 in.)

Signed and dated in pencil on the mount.

#### Estimate

£25,000 — 35,000 †

[Go to Lot](#)



**Provenance**

Yann Le Mouel, Paris, 5 May 2009, lot 28

**Literature**

*Man Ray*, Tokyo: Sezon Museum of Art, 1990, p. 55 (variant)

*Photographies de Man Ray*, Tokyo: Tokyo Shimbun, 2002, n.p. (variant)

## Photographs

London Auction / 22 November 2022 / 2pm GMT



PROPERTY FROM A PRIVATE WEST COAST  
COLLECTION

40

### Eugène Atget

*Coin, rue de l'Abreuvoir et des Saules*

1925

Matt albumen print.

17.8 x 22.2 cm (7 x 8 3/4 in.)

Numbered '6559' in the negative; titled, annotated  
'17bis' in pencil and 'Rue Campagne-Première' stamp  
on the verso.

**Estimate**

£8,000 — 12,000 †

[Go to Lot](#)



**Provenance**

Paul Cava Fine Art, Bala Cynwyd, Pennsylvania  
Weinstein Gallery, Minneapolis

**Literature**

J. Szarkowski, *The Work of Atget: Volume II, The Art of Old Paris*, New York: MoMA, pl. 99

# Photographs

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41

## Man Ray

*Meret Oppenheim*

circa 1930

Gelatin silver print.

13.5 x 8.6 cm (5 3/8 x 3 3/8 in.)

'MAN RAY - PARIS' (Manford 31) credit stamp, titled and printing notations in unidentified hands in pencil on the verso.

Estimate

£6,000 — 8,000 ‡

[Go to Lot](#)



**Provenance**

Collection of André Breton (1896-1966), writer and poet  
Calmels Cohen, Paris, *André Breton - 42, rue Fontaine*, 17 April 2003, lot 54  
Private Collection, Paris, 2003

**Exhibited**

*Meret Oppenheim. Rétrospective*, LaM, Lille Métropole, Villeneuve-d'Ascq, 14 February - 1 June  
2014, another

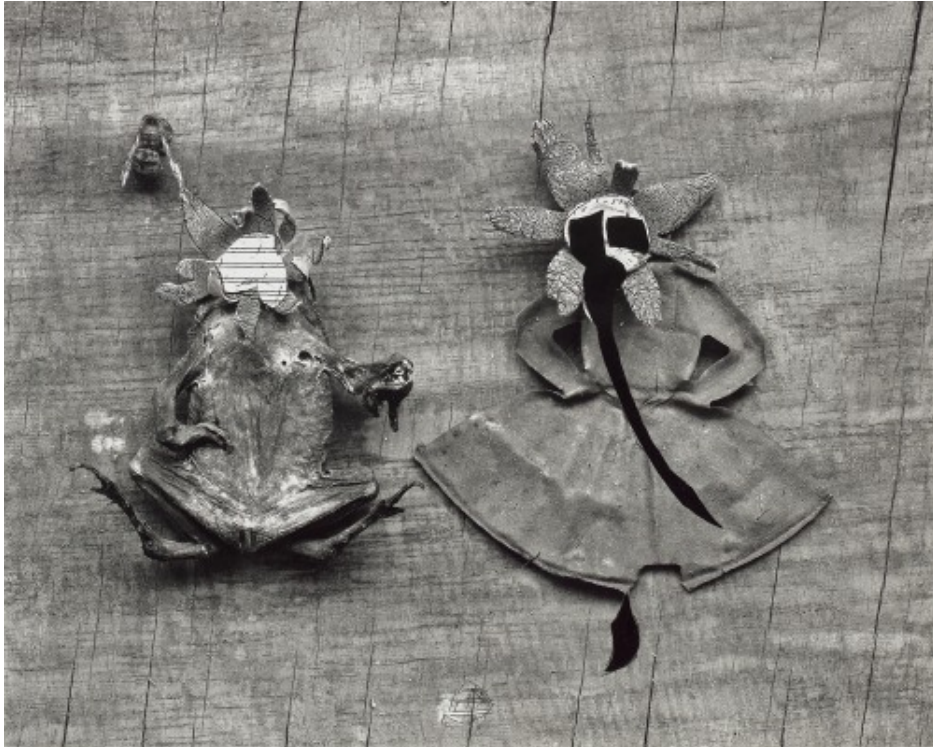
**Literature**

B. G. Gardener et al., *Meret Oppenheim: Mirrors of the Mind*, Bielefeld: Kerber, 2013, p. 10



# Photographs

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42

## Frederick Sommer

*Frog and Flower*



1947-1948

Gelatin silver print, mounted.

19.3 x 24 cm (7 5/8 x 9 1/2 in.)

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

Estimate

£8,000 — 12,000  

[Go to Lot](#)



Provenance

Faggionato Fine Art, New York

# Photographs

London Auction / 22 November 2022 / 2pm GMT



PRIVATE COLLECTION LONDON

43

## Lisette Model

*Coney Island Bather, New York City*

1939-1941

Gelatin silver print, mounted, printed circa 1941.

Image: 41.8 x 34.3 cm (16 1/2 x 13 1/2 in.)

Mount: 47.4 x 35.2 cm (18 5/8 x 13 7/8 in.)

Estimate

£10,000 — 15,000 ♣

[Go to Lot](#)



*“Her prints record a relentless probing and searching into realities among people, their foibles, senselessness, sufferings, and on occasion their greatness. The resulting pictures are often camera equivalents of bitter tongue lashings. She strikes swift, hard and sharp, then comes to a dead stop, for her work is devoid of all extraneous devices or exaggeration.” —Edward Steichen on Lisette Model*

Lisette Model, one of the most influential artists of her generation, believed that her task was to celebrate the disregarded, rejecting the glamour and distinction of most documentary photography at the time. In her own words, she endeavoured to ‘photograph America’s self-portrait a million times projected and reflected, to make the image of our image.’ Large-format, early prints of *Coney Island Bather*, her best-known work, are exceedingly rare and seldom available for public sale – the current lot has been in the same private collection for over 15 years. Later prints of this image are held in a number of institutions, including Tate Britain, London; the International Center of Photography, New York; the Museum of Fine Arts, Houston; and the National Gallery of Canada, Ottawa.

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#### Provenance

Christie’s, New York, 17-18 October 2006, lot 22

#### Literature

*Lisette Model*, Millerton: Aperture, 1979, cover

I. Jeffrey, *The Photography Book*, London: Phaidon, 1997, p. 319

*Lisette Model*, Paris: Leo Scheer, 2002, p. 45

# Photographs

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45

## Henri Cartier-Bresson

*Rue Mouffetard, Paris*


1952

Gelatin silver print, printed later.

35.6 x 23.8 cm (14 x 9 3/8 in.)

Signed in ink and copyright credit blindstamp in the margin. Accompanied by a Certificate of Authenticity from the Fondation Henri Cartier-Bresson.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



**Literature**

H. Cartier-Bresson, *The Europeans*, New York: Simon & Schuster, 1955, pl. 114

J.-P. Montier, *Henri Cartier-Bresson and the Artless Art*, Boston: Little, Brown, 1996, pl. 150

*Henri Cartier-Bresson: Photographer*, London: Thames & Hudson, 1999, pl. 140

P. Galassi, *Henri Cartier-Bresson: The Image and The World*, London: Thames & Hudson, 2003, pl. 65

P. Galassi, *Henri Cartier-Bresson: The Modern Century*, New York: MoMA, 2010, p. 55

# Photographs

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46

## Robert Frank

*Chicago*

1956

Gelatin silver print, printed later.

34 x 23 cm (13 3/8 x 9 in.)

Signed, dated in ink in the margin; 'Robert Frank Archive', copyright credit reproduction limitation stamps and annotated in another hand in ink/pencil on the verso.

**Estimate**

£15,000 — 25,000 ‡

[Go to Lot](#)



*“Realism is not enough – there has to be vision, and the two together can make a good photograph.” —Robert Frank*

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Literature

S. Greenough, *Looking In. Robert Frank's The Americans*, Göttingen: Steidl, 2009, p. 305, 482



# Photographs

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PRIVATE COLLECTION LONDON

47

**Stephen Shore**

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

1975

Chromogenic contact print.

20.3 x 25.3 cm (7 7/8 x 9 7/8 in.)

Signed, titled and dated in ink on the verso.

Estimate

£10,000 — 15,000

[Go to Lot](#)



*“To see something spectacular and recognise it as a photographic possibility is not making a very big leap. But to see something ordinary, something you’d see every day, and recognise it as a photographic possibility – that’s what I’m interested in.”*  
—Stephen Shore

Other prints of this image are held in a number of institutions, including The Museum of Modern Art, New York; the San Francisco Museum of Modern Art; MOCA, Los Angeles; the Harvard Art Museums, Massachusetts; and the Museum of Fine Arts St. Petersburg, Florida.

---

**Provenance**

Edwynn Houk Gallery, New York, 2009

**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

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48

## Thomas Struth

*Lafayette Street at Great Jones Street, New York*

1978

Gelatin silver print, printed later.

37.3 x 52 cm (14 5/8 x 20 1/2 in.)

Signed, titled, dated and numbered 4/10 in pencil on the verso; signed in pencil, printed title, date and number 4/10 on an artist label affixed to the reverse of the frame.

**Estimate**

£15,000 — 20,000

[Go to Lot](#)



**Provenance**

Marian Goodman Gallery, New York

# Photographs

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49

## Seiji Kurata

*Ikebukuro, Rooftop of the Bungeiza Street Building*

1975

Gelatin silver print.

Image: 45.3 x 55.5 cm (17 7/8 x 21 7/8 in.)

Sheet: 45.7 x 55.5 cm (17 7/8 x 21 7/8 in.)

Credit stamp on the verso.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



*“I smell blood in Kurata’s photographs.” —Shōmei Tōmatsu*

During the summer of 1975, Japanese artist Seiji Kurata (b.1945) began photographing the seedy streets of Ikebukuro in north-western Tokyo at night, using a medium-format camera (Asahi Pentax 6x7) and a strong strobe. Focusing on the underbelly of Japanese society, his subjects included yakuza, strippers, transvestites, prostitutes and their clients. This powerful image represents the reverse of *Tattooed Man*, sold at [Phillips in May 2017](#). Here, we see two heavily tattooed yakuza in their loincloths on a building rooftop as they look out at the city at night. The figure on the left (the subject of *Tattooed Man*) crouches while the other stands assertively, representing their respective ranks. This striking photograph was taken in October 1975 during Kurata’s first year of nightly adventures in the entertainment district of Ikebukuro where he encountered scenes he described as ‘whirlpools of excitement’. Writing in 2013, Kurata recalled his indelible encounter with the yakuza:

*The town is bright with streetlights, pubs, game centres, cafes, restaurants, arrays of neon and spotlights. Two tall men call out to me. They look and act like playboys.*

- Hey you, that’s a big camera, huh? I bet it takes good photos. Take one of us!
- Huh, black and white? Are you broke?
- What, don’t you even have colour?
- Not even a studio?
- Money! Sure, we’ll pay you.

*As if following a script, they keep up their big talk. I try hard to break in, saying I can’t do it in the middle of a crowd of people, or that I might be caught by the police, but in the end, I promise to photograph them three days later. There are no nice landscapes, no skylines or good scenery, and we decide to make the top of a building our studio. On the emergency staircase the two play for ages with their swords like actors in a samurai film and tell me to make them look like [the actor] Ken Takakura. They also tell me to show them all the photos taken, and to make big prints of any that are good.*

In referring to his photographs taken in the 1970s, Kurata later remarked, ‘If you asked me to take these pictures today, I couldn’t. Those things that were previously hidden were all brought to the surface.’ In the photograph offered here, Kurata cuts through the darkness with his bright flash to reveal the pride and determination of his subjects.

#### Literature

*Seiji Kurata: Japan*, Tokyo: Shinchosha, 1998, n.p.

#### Provenance

Archive of Seiji Kurata

# Photographs

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50

## Tamiko Nishimura

*Tokyo*

1978

Gelatin silver print.

28.7 x 43.3 cm (11 1/4 x 17 in.)

Signed in romaji, titled and dated in Japanese/English  
in pencil on the verso.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



*“I think I’ve been drawn to what lies beyond the union of seer and seen, wanting to give shape to things that fall apart soon after they’re photographed. Or perhaps it’s the ineffable attraction to the unseen. Only lately, very faintly, do these things occur to me.” —Tamiko Nishimura, 2012*

In this charming image, we see a local sweetshop with treats, including soft pastries laid out within the vitrine, packs of gum, lollipops, chocolates and biscuits enticingly arranged across the counter. The vitrine’s reflection shows the Japanese photographer Tamiko Nishimura (b.1948) with her camera and a zebra crossing behind. Explaining her candid approach, the artist notes, ‘I have always taken snapshots with my camera whether I am walking, on trains, buses or boats. It is a stance that has never changed in the past several decades.’ Captured in 1978, this photograph represents a poignant vision of childhood nostalgia, rendered in black and white, transporting us to another place and time.

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**Provenance**

Directly from the artist

**Exhibited**

City: Tokyo, Ginza Nikon Salon, Tokyo, 1980, this lot



# Photographs

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51

## Shoji Ueda

*Kako*

1949

Gelatin silver print, printed circa 1980.

26.5 x 24 cm (10 3/8 x 9 1/2 in.)

Signed in romaji in pencil in the margin; credited and annotated in another hand in pencil on the verso; printed credit, title in Japanese and date on a gallery label affixed to the reverse of the frame.

### Estimate

£4,000 — 6,000 †

[Go to Lot](#)



**Provenance**

Zeit-Foto Salon, Tokyo, 2008

**Literature**

*Shoji Ueda Photographs*, Tokyo: Takarazuka sha, 1995, cover

# Photographs

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ULTIMATE

52

## Alice Mann

*Dr Van Der Ross Drummies, Cape Town, South Africa*

2017

Archival pigment print, mounted.

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

Frame: 88 x 109 cm (34 5/8 x 42 7/8 in.)

Signed in ink, printed title, date and number AP1 on an artist label and a Certificate of Authenticity, both accompanying the work.

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

Estimate

£10,000 — 15,000

[Go to Lot](#)



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*“It is important to me that these images can communicate the pride, confidence and sense of empowerment these young women have achieved through identifying as ‘Drummies.’” —Alice Mann*

From 2017 to 2020, South African artist Alice Mann (b.1991) photographed the aspirational, all-female teams of her homeland's drum majorettes, affectionately known as ‘Drummies’. Perfectly capturing the spirit of this unique sport, the present work represents one of the first teams that Mann worked with at Dr Van Der Ross Primary School in Cape Town. ‘I was struck by how confident and self-assured the girls were,’ recalls Mann, ‘and how they instructed me on how they wanted me to make the portraits.’ Here, we see a moment of pure joy as the girls dance together in their white-heeled boots and matching silver-sequined uniforms, complemented by their fluffy, colourful busbies. In her series *Drummies*, Mann ‘challenges the view of young South African women as disempowered victims’ by expressing the pride, determination and empowerment of these young female athletes. Mann has received numerous awards, notably the Taylor Wessing Photographic Portrait Prize for this series in 2018. *Drummies* has been widely exhibited, most recently at the Kunsthal Rotterdam, and is the subject of her first monograph, published in 2021. Another print from the edition is held in the JPMorgan Chase Art Collection.

Video: <https://www.youtube.com/clip/Ugkxe8Nodno4X3I3C2KEwcee08ZFyW3Ro53U>

Video interview with Alice Mann on *Drummies*, 2021.

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#### Exhibited

*Come Together, Right Now: The Art of Gathering*, 11 October 2020 - 3 January 2021, The Chrysler Museum of Art, Virginia, another

*Portraits in Dialogue: South African Contemporary Photography*, OCT Boxes Art Museum, Foshan City, 9 April - 20 May 2021, another

*Drummies*, Kunsthal Rotterdam, 2 October 2021 - 23 January 2022, another

#### Literature

A. Mann, *Drummies*, London: Gost, n.p.

# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE

53

## Ole Marius Joergensen

*Dalen from Space Travels*

2015

Archival pigment print, mounted.

Image: 90 x 125 cm (35 3/8 x 49 1/4 in.)

Frame: 91.5 x 126 cm (36 x 49 5/8 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.

**Estimate**

£10,000 — 15,000 ‡

[Go to Lot](#)



*“Why not have an astronaut be my explorer?” —Ole Marius Joergensen*

For Norwegian artist Ole Marius Joergensen (b.1976), the image-making process begins with a narrative. The inspiration for his captivating series, *Space Travels*, was the spectacular landscape of his homeland and he chose an astronaut as his explorer. ‘Soon, it became obvious that the space suit was a symbol for discovering Norway,’ he notes, ‘for venturing into the unknown and for charting new creative territory.’ In *Dalen*, the first image from the series and offered here, the lone astronaut in the centre, the magnificent Lake Bandak with its reflections and the moody sky together create this stunning and surreal image. Drawing on his background in film, the artist has produced a meticulously staged, cinematic photograph that transports us to a dreamlike place. Based in Asker, Norway, Joergensen has exhibited worldwide and his monograph *No. Superhero* was published in 2019.



Joergensen on location in Telemark for *Dalen*. Courtesy of the artist.

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#### Literature

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

# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE

54

**Eiji Ohashi**

*Roadside Lights #002*

2016

Chromogenic print, mounted.

Image: 101 x 152 cm (39 3/4 x 59 7/8 in.)

Frame: 106 x 157 cm (41 3/4 x 61 3/4 in.)

Signed, dated in ink, printed title, date, 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 + 1 AP. This image is sold out in all sizes and editions.

Estimate

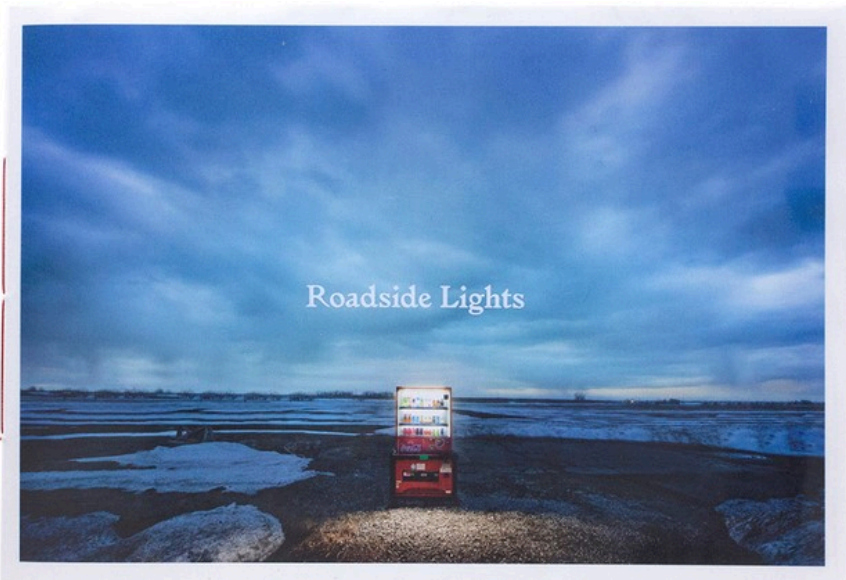
£10,000 — 15,000 ‡

[Go to Lot](#)



*“I must have visited this location more than 30 times, always aiming for the perfect moment.” —Eiji Ohashi*

For his ongoing *Roadside Lights* series, Eiji Ohashi (b.1955) photographs the uniquely Japanese, ever-present vending machines that can be found alongside nearly every road in his homeland. Within a stunning landscape, a solitary appliance stands, providing a reassuring beam of light as the day turns to dusk and the snow melts to water. ‘I find the lonely figure of the vending machine, working tirelessly whether it rains or storms, to be oddly reminiscent of us modern humans,’ notes Ohashi. ‘With their perpetual glow of light, the vending machines also offer us hope.’ 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). His work has been exhibited widely and resides in the Sapporo Art Museum, Hokkaidō.



E. Ohashi, *Roadside Lights*, Tokyo: Zen Foto, 2017.

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#### Literature

E. Ohashi, *Roadside Lights*, Tokyo: Zen Foto, 2017, cover



# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE

55

**Carl Corey**

2412 • *Luck, Wisconsin from Habitat*

2008

Archival pigment print, mounted.

Image: 101.5 x 101.5 cm (39 7/8 x 39 7/8 in.)

Frame: 111.8 x 111.8 cm (44 x 44 in.)

Signed in ink, printed title, date and number AP1/2 on a Certificate of Authenticity accompanying the work.

This work is AP1 from the sold-out edition of 20 + 2 APs. This image is sold out in all sizes.

**Estimate**

£10,000 — 15,000 ‡

[Go to Lot](#)



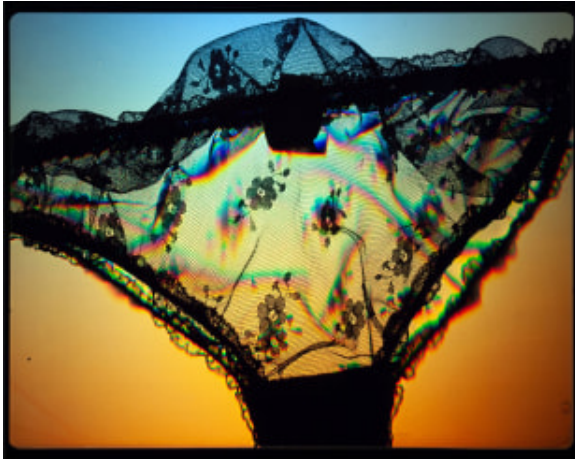
*“The word ‘luck’ has many connotations ... good luck, bad luck, plenty of luck, no luck, out of luck. I was intrigued by this ambiguity of the word ‘luck’ and what that may mean for the community that carries the name Luck.” —Carl Corey*

Wisconsin-based artist Carl Corey’s (b.1954) oeuvre is characterised by graphic simplicity, playful humour and a keen interest in documenting ‘Man Made America’ of the Midwest. For the present work from *Habitat*, a series of cultural topographies, he travelled to the village of Luck in Wisconsin to photograph its town sign against an empty night landscape. ‘I wanted to visit the area on a summer night to allow for the ambient light on the sign and the distant water tower,’ Corey explains. ‘The night isolates all surroundings and allows for the best interpretation regarding my intentions with the photograph.’ For him, “luck” is somewhat a metaphor for small town America’ and he uses the vivid green of the lawn contrasted with the bold red text to drive the viewer’s experience. Here, with his sleek yet offbeat style, the artist presents an ambiguous tableau, unoccupied by people, that provides no fixed or clear meaning. Corey has exhibited widely, published four photobooks and received numerous awards, notably a Guggenheim Fellowship in 2019. His work is held at the Portland Art Museum in Oregon, the Madison Museum of Contemporary Art in Wisconsin, the New York Public Library Photography Collection and the Princeton University Art Museum, among others.

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# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE

56

**Susan Gamble**

*Knickers & Stockings from Body in Question*

1982

Unique transmission hologram diptych.

Each image: 19 x 24.4 cm (7 1/2 x 9 5/8 in.)

Each plate: 20.3 x 25.4 cm (8 x 10 in.)

Each frame: 29.7 x 35.5 cm (11 3/4 x 13 7/8 in.)

Each plate engraved with initials and date in artist's acrylic frame; signed in ink, printed title and date on a Certificate of Authenticity accompanying the work.

This is one of four unique diptychs of the same subjects. One is held in the collection of the V&A, London, and the others are held privately.

Estimate

£8,000 — 12,000

[Go to Lot](#)



*“The knickers and stockings are literally ‘worn’ by the plates. The fronts are the holographic lace and nylon and the backs are the shadows cast on the emulsion by the laser. It is a simple and wonderful illusion that exploits some of the overlooked aspects of the medium.” —Susan Gamble*

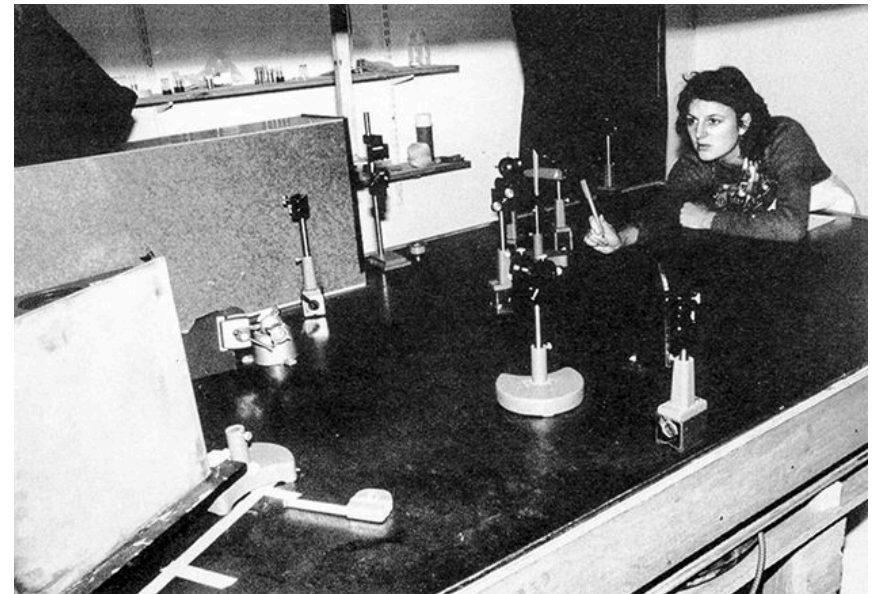
Video: [https://www.youtube.com/watch?v=y31jH\\_p9Ud0](https://www.youtube.com/watch?v=y31jH_p9Ud0)

A pioneer in the use of holography as art, Susan Gamble (b.1957) creates mesmerising holograms that showcase the medium’s distinctive spectral colours, moiré patterns and illusion of three-dimensionality in unprecedented ways. To create the one-of-a-kind diptych, offered here, Gamble ‘dressed’ each 8x10 photographic glass plate with lingerie and then exposed it to a laser to record imprints of the garments directly onto the plate. Due to this analogue, cameraless process, whereby each hologram is a single exposure, the resulting works that form the *Body in Question* series are each unique and show variations. The artist explains: ‘A hologram has a very fine resolution and dynamic range. I chose these very delicate and feminine subjects to explore this aspect; the sharp and brilliant definition of the materials – lace and nylon – are seen in silhouette against a brilliant interference of sunset colours.’ Gamble’s 1982 holograms of lace and nylon hark back to William Henry Fox Talbot’s 19th-century lace experiments from photography’s first decade. Requiring illumination from the rear, these transmission holograms are best displayed on a plinth.

Together with Michael Wenyon, her creative partner since 1983, Gamble was named UNESCO laureate in 1993 for aesthetic development in technology. The artist duo has exhibited internationally and their works reside in such prominent institutions as the V&A, London; the MIT List Visual Arts Center, Cambridge, Massachusetts; the Boston Athenæum; and the National Portrait Gallery, Washington, DC.



Exhibition install of *Towards A Bigger Picture* at the V&A, London, 1988.



Susan Gamble aligns optical components for the *Body in Question* series of holograms in 1982. The laser is housed in the box in the top left and the white screen in the bottom left is a diffuser.

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**Exhibited**

*The Holography Show, Holograms by Artists from Goldsmiths' Holography Workshop*, Orchard Gallery, Derry, 1 - 23 October 1982; Ulster Museum, Belfast; Chapter Arts Centre, Cardiff; Wolverhampton Art Gallery; Spectro Gallery, Newcastle-upon-Tyne; Stoke-on-Trent City Museum & Art Gallery; Aberystwyth Arts Centre and the Williamson Art Gallery and Museum, Birkenhead, 1983, another

*Towards A Bigger Picture: Contemporary British Photographs*, V&A, London, 30 November 1988 - 15 January 1989; Tate Liverpool, 14 February - 1 March 1989, another

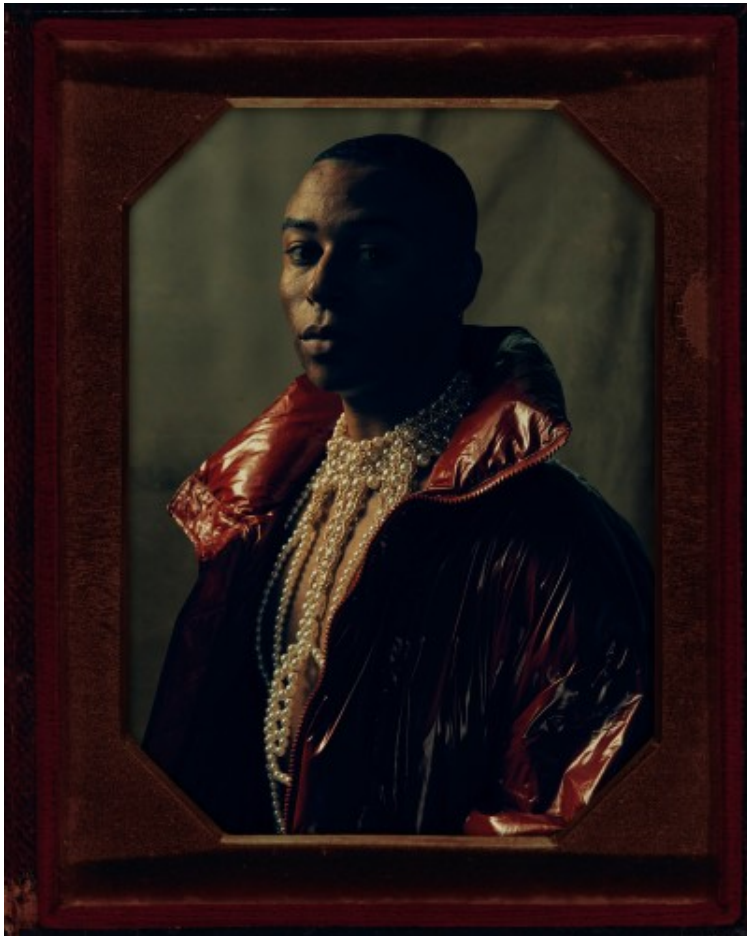
**Literature**

S. Gamble & M. Wenyon, *The Holography Show*, Exhibition Catalogue, London: Goldsmiths' Holography Workshop, 1982, n.p.

M. Barnes et al., *Cameraless Photography*, London: Thames & Hudson, 2018, pp. 106-107

# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE

57

**Jeremy Cowart**

*Houston in Red, Lightograph IV*

Token ID: 4

Contract Address:

[0x48a513E9eCE989B7b16C00a1AF0C37Fd8280df4f](https://etherscan.io/address/0x48a513E9eCE989B7b16C00a1AF0C37Fd8280df4f)

Non-Fungible Token: ERC-721

PNG: 909 KB (931,499 bytes), 697x872 pixels; GIF:

39.2 MB (41,197,359 bytes), 768x960 pixels

Minted on 27 October 2022, this work features the artist's proprietary Lightograph portraiture technique.

To View the Interactive NFT Please Click [Here](#)

Estimate

£5,000 — 7,000

[Go to Lot](#)



*“A Lightograph ultimately reflects our own humanity because we are more than a still-life. We are multi-faceted and multi-dimensional.” —Jeremy Cowart*

In 2014, Jeremy Cowart’s (b.1977) 15-year career as a celebrated portrait photographer and his long-term experimentation with various mediums culminated in the creation of his first Lightograph, an interactive digital work. Using Profoto strobes and Canon DSLRs, the artist captures the same subject in the same pose in rapid succession through multiple lightings. In the artist’s proprietary Lightograph portraiture technique, only the light moves and the subject remains still. ‘There are no 3D or AI effects or any post-work in general,’ Cowart notes. ‘A Lightograph is achieved with analogue methods and studio lighting.’ Minted as an NFT, the featured digital artwork *Houston in Red, Lightograph IV* illuminates and darkens as light moves across its varied surfaces: the subject’s skin, the high-shine fabric of his jacket and the many pearls adorning his necklace. Resembling a 19th-century cased photograph, the striking portrait is displayed within a leather-bound case with velvet borders and a passe-partout. In this unique work, which oscillates between light and shadow, analogue and digital, and historical and contemporary, Cowart invites the viewer to experience his portraiture for the 21st century. His photographs have been published in *Rolling Stone*, *The New York Times* and *Nylon* and his digital series *Block Queens* and *Lightographs* have been featured across NFT collecting platforms.



Stills from portrait shoot for *Houston in Red, Lightograph IV*.

ONLYX  
APEX



Jeremy Cowart working in his studio with his lighting set.

## Further Information on NFTs

### In what currency will I be bidding?

The auction will be conducted and invoiced in British Pounds (GBP).

### What forms of payment are accepted?

You can pay for this NFT Lot in GBP or in Ether. If you wish to pay for this NFT Lot in Ether you must satisfy the Cryptocurrency Conditions set out in our [Additional Conditions of Sale applicable to Cryptocurrency Payments](#).

You acknowledge and agree that the price of Ether can be volatile and subject to upward and downward movements. You acknowledge that the conversion rate between these Accepted Cryptocurrencies and GBP will change during and after the auction until the Lot is paid for. Phillips does not offer cryptocurrency conversion functionality during the auction. Bidders are responsible for making their own currency conversion calculations when bidding in the auction.

### How much will I have to pay?

If you are the successful bidder on an NFT Lot, you must pay the total purchase price for the Lot (calculated as described in the [Conditions of Sale](#) plus network and other fees required to transfer the NFT to your Digital Wallet as described in the [Additional Conditions of Sale Applicable to NFT Lots](#)).

If you elect to pay for an NFT Lot in Ether and satisfy our Cryptocurrency Conditions (see above), the GBP purchase price as shown on your invoice will be converted automatically into Ether using the Coinbase Commerce rate of exchange at the time the buyer accesses the Coinbase Commerce platform to make payment using the QR code or link we will issue to you.

### Are resale royalties payable to the artist on re-sales of the NFT?

If resale royalties are payable to the artist on subsequent resales of the NFT, this will be stipulated in the NFT Lot's smart contract. Where they exist, re-sale royalties will be a percentage of the re-sale price of the NFT. It is therefore important that you review (or seek professional help to review)

and understand the operation of the NFT's smart contract (including any rights and restrictions contained in the smart contract) before bidding.

Depending on where the NFT Lot is re-sold, additional artist resale royalties and transaction duties may apply to the transaction under applicable law. These would be additional to and not in substitution for any resale royalties imposed by the NFT's smart contract.

### **BY REGISTERING TO BID YOU ACKNOWLEDGE AND AGREE AS FOLLOWS**

- You are bidding for yourself and not on behalf of anyone else
- If you are the successful bidder, you will be buying the NFT only. You will not be buying the digital artwork asset identified by the NFT. For further details please read the [Additional Conditions of Sale for NFT Lots](#)
- You have a wallet capable of supporting and accepting the NFT token type listed in the NFT Lot description
- You can only pay for the Lot in Ether if you satisfy the Cryptocurrency Conditions set out in our [Additional Conditions of Sale applicable to Cryptocurrency Payments](#). These include requirements for you to make payment:
  - from a single digital wallet registered in your name maintained on one of the following platforms:
    - Coinbase Custody Trust;
    - Coinbase, Inc.;
    - Fidelity Digital Assets Services, LLC;
    - Gemini Trust Company, LLC; or
    - Paxos Trust Company, LLC;
  - using funds obtained from legal activities and belonging to you.

### **We cannot accept cryptocurrency payments:**

- from digital wallets hosted on other exchanges or self-hosted wallets;



- from multiple digital wallets; or
- if you are resident in or otherwise subject to the laws of a country or territory which has banned or restricted payments in cryptocurrency (such as the People's Republic of China); or
- you fail to satisfy our client identification and verification checks or other vetting procedures; or
- other circumstances exist which would expose you or Phillips to potential legal or regulatory actions or fines by completing the transaction in cryptocurrency.

If we cannot accept payment from you in cryptocurrency for these or other reasons, you must make payment in GBP.

For the full terms and conditions which apply to the sale of this Lot, please read the Conditions of Sale, London Auctions, the [Additional Conditions of Sale applicable to NFT Lots](#), the [Additional Conditions of Sale applicable to Cryptocurrency Payments](#).

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# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE

58

**Ilona Langbroek**

*Longing for Insulinde #1 from Silent Loss*

2021

Archival pigment print, mounted.

Image/Sheet: 180 x 135 cm (70 7/8 x 53 1/8 in.)

Frame: 187 x 142 cm (73 5/8 x 55 7/8 in.)

Signed in ink, printed title, date and number AP2 on an artist label affixed to the reverse of the frame.

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

**Estimate**

£12,000 — 18,000

[Go to Lot](#)



*“This work represents the longing for a time and a life that will never come back.”*  
—Ilona Langbroek

Dutch artist Ilona Langbroek’s (b.1970) enigmatic series *Silent Loss* is inspired by her family history in the former Dutch East Indies, known also as Insulinde. This body of work explores the traces of a complex colonial past and the lost identity of a generation who were forced to leave their country after the Indonesian National Revolution. In *Longing for Insulinde #1*, an elegant figure wears a kimono (an indoor attire of Dutch and Dutch-Indo women in the former colony) with her face hidden behind a parasol. The atmospheric use of colour, light and shadow exudes a sense of mystery and melancholy that immediately recalls the 17th-century painters of the Dutch Golden Age. Using post-production and printing techniques, Langbroek crafts a mesmerising tableau that transports the viewer to another place and time. Her first solo museum show, *Traces*, is currently on view at Museum Hilversum.



Langbroek on set, Landhuis Oud Amelisweerd, outside Utrecht.

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**Exhibited**

*TRACES*, Museum Hilversum, 15 October - 15 December 2022, another

# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE

59

## Prince Gyasi

*The Arrival*

2022

Chromogenic print, mounted.

Image: 100 x 150 cm (39 3/8 x 59 in.)

Frame: 115 x 165 cm (45 1/4 x 64 7/8 in.)

Signed and numbered AP 2/2 digitally on the recto;  
signed in ink, printed title, date and number AP2/2 on  
a Certificate of Authenticity accompanying the work.

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

**Estimate**

£18,000 — 22,000

[Go to Lot](#)



*“I document the culture with the use of colour to show people the other side of Ghana that people don’t see.” —Prince Gyasi*

27-year-old Ghanaian artist Prince Gyasi (b.1995) creates powerful images that are hyper-colourful and hopeful to tell the stories of marginalised individuals from his hometown of Accra. Gyasi has synaesthesia, a neurological condition that causes a blending of the senses, and ‘sees’ letters, numbers and the days of the week as particular colours. His unique colour sensibilities are reflected in *The Arrival*, featured here – the vibrant pinks against the jewel blues and the dramatic pops of bright yellow imbue the work with an otherworldly quality. ‘I see hope as pink,’ notes the artist, ‘and blue signifies calmness.’ *The Arrival* highlights the breakthrough of a once struggling fisherman in Jamestown,’ Gyasi explains. He has collaborated with numerous high-profile brands, including Apple, Puma and Virgil Abloh’s Off-White, and his editorial features include a March 2021 cover of *Madame Figaro* with Naomi Campbell. Gyasi is also the co-founder of the non-profit organisation Boxed Kids, which helps to provide education for children in Accra.

Video: [https://youtube.com/clip/Ugkxfzd1BP5S\\_n8KxJjtoqQCxgmY4bolcXuE](https://youtube.com/clip/Ugkxfzd1BP5S_n8KxJjtoqQCxgmY4bolcXuE)

Prince Gyasi presenting at the 2019 Skoll World Forum.

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## Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE

60

**Bastiaan Woudt**

*Rhythm*

2020

Archival pigment print, mounted.

Image: 180 x 135 cm (70 7/8 x 53 1/8 in.)

Frame: 181 x 138.5 cm (71 1/4 x 54 1/2 in.)

Signed, titled, dated, 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](#)

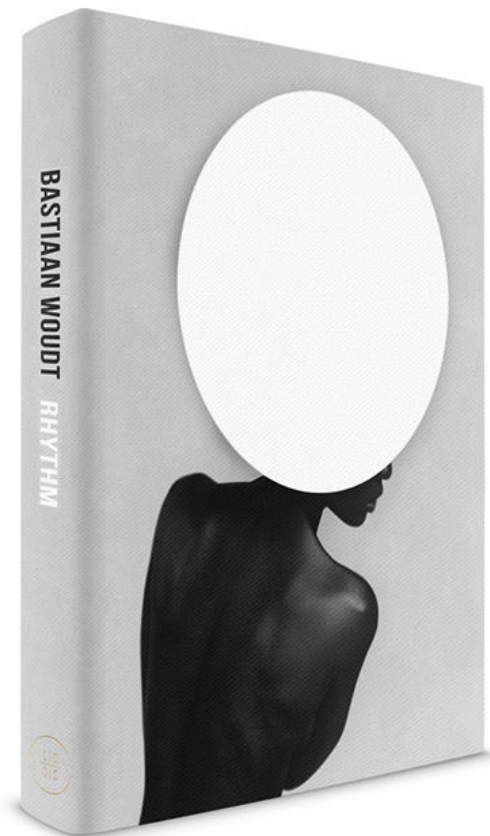


*“People forget that our body in itself is art: the lines, the texture, the vulnerability.”*  
—Bastiaan Woudt

In this monumental, monochromatic work, Dutch artist Bastiaan Woudt (b.1987) highlights the essential elements of his subject’s silhouette, obscuring part of her face with a large, flat circle, against a plain background. *Rhythm* encapsulates the self-taught photographer’s bold yet elegant aesthetic, developed 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. ‘Shot with my muse Tinotenda Mushore, *Rhythm* is one of my most important works so far,’ the artist explains. This striking image graces the cover of his 2021 monograph, also titled *Rhythm*, and was featured in his first solo museum exhibition, *Twist*, at Bergen’s Museum Kranenburgh.

Video: <https://www.youtube.com/embed/TuchLjVx65M>

Making-of video for Woudt’s *Rhythm*, 2020. Courtesy of the artist.



B. Woudt, *Rhythm*, Amsterdam: 1605 Collective, 2021.



Exhibition install of *Twist* at Museum Kranenburgh, Bergen, 2022.

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#### Exhibited

*Twist*, Museum Kranenburgh, Bergen, 15 April - 18 September 2022, another

#### Literature

B. Woudt, *Tino*, Amsterdam: 1605 Collective, 2020, n.p.

B. Woudt, *Rhythm*, Amsterdam: 1605 Collective, 2021, cover, n.p.

B. Woudt, *Twist*, Amsterdam: 1605 Collective, 2022, n.p.



# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE

61

## Markus Brunetti

*Köln Hohe Domkirche St. Petrus from FACADES*

2008-2014

Archival pigment print, mounted.

Image: 288 x 138 cm (113 3/8 x 54 3/8 in.)

Frame: 305.6 x 156 cm (120 3/8 x 61 3/8 in.)

Signed, titled, dated and numbered 4/9 in pencil on an artist label affixed to the reverse of the mount.

This work is number 4 from the sold-out edition of 9 + 2 APs. The National Gallery of Canada, Ottawa holds a print from this edition.

PRIVATE COLLECTION, SWITZERLAND

Estimate

£25,000 — 35,000

[Go to Lot](#)



*“We aim to create a new form of an ideal perspective filled with deeper information than you can get at the original site.” —Markus Brunetti*

German artist Markus Brunetti (b.1965) pushes boundaries of photographic scale, detail and precision in his approach to documenting architecture. Since 2005, Brunetti has travelled across Europe with his partner, Betty Schöner, living and working in their ‘expedition truck’ (a mobile computer lab), carefully recording religious landmarks for his series *FACADES*. His meticulous image-making process involves photographing the facade one square metre at a time from a fixed point then over a period of weeks to even years, reconstructing it digitally by stitching up to 2,000 images together and removing all signs of modern life. ‘When capturing, I deconstruct the facades to the smallest unit’ explains Brunetti, ‘and when mounting the large images on our computer screens, we put these small details back into the big picture’. Measuring three metres high, the resulting work offered here, is a monumental, mesmerisingly detailed view of the Cologne Cathedral, the largest Gothic church in northern Europe with its immense twin spires. The artist’s works reside in numerous institutions, including the National Gallery of Canada, Ottawa, the Nelson-Atkins Museum of Art, Kansas City and the Musée des Beaux-Arts du Louvre.

#### Provenance

Directly from the artist, 2014

#### Exhibited

*Markus Brunetti, FACADES*, Musée des Beaux-Arts du Louvre, 19 June - 16 October 2016, another

#### Literature

‘Divine Intervention’, *Travel & Leisure*, September 2016, p. 116



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

## Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE

62

**Sohei Nishino**

*Diorama Map Rio de Janeiro*

2011

Lightjet print, mounted.

Image: 174.5 x 150 cm (68 3/4 x 59 in.)

Frame: 185 x 159.5 cm (72 7/8 x 62 3/4 in.)

Signed in Japanese, numbered AP1 in ink on an artist label, gallery and SFMOMA exhibition labels with title and date, all affixed to the reverse of the frame.

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

**Estimate**

£35,000 — 55,000

[Go to Lot](#)



*“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 through the city to life. To create the urban tableau of Rio de Janeiro, offered here, Nishino spent weeks walking around and photographing the city from various vantage points. By the end of his visit, he had taken over 10,000 photographs and used over 300 rolls of black-and-white 35mm film. He then spent the next few months in his Tokyo studio, printing the contact sheets in his darkroom, selecting thousands of images, cutting out the individual frames, and then affixing them onto a large board. Once the collage was complete, he re-photographed it to produce the final large-scale work.

From a distance, this meticulous aerial map appears abstract, inviting us to look closer to see such landmarks as the Christ de Redeemer, Sugarloaf Mountain or Copacabana Beach. ‘I just let myself rely on the experience of walking,’ Nishino explains. ‘It’s the accidental, coincidental elements that make it interesting. Then once I am home, I continue the journey of discovery in the darkroom.’ 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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#### Exhibited

*New Work: Sohei Nishino*, SFMOMA, San Francisco, 4 November 2016 - 22 January 2017, this lot

# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE

63

**Zhang Huan**

*Family Tree*

2000

Nine chromogenic prints, printed later.

Each image: 54.6 x 41.9 cm (21 1/2 x 16 1/2 in.)

Each frame: 65 x 53 cm (25 5/8 x 20 7/8 in.)

Each signed, titled in Chinese, dated and numbered 1/25 in ink on the verso.

This work is number 1 from the sold-out edition of 25. This work is sold out in all sizes and editions. The Museum of Fine Arts, Houston, the Walther Collection, Neu-Ulm and the Yale University Art Gallery each hold a set from this edition.

Estimate

£60,000 — 80,000 †

[Go to Lot](#)



*“The body is the only direct way through which I come to know society and society comes to know me. The body is the proof of identity. The body is language.” —Zhang Huan*

During the 1990s, Zhang Huan’s (b.1965) provocative conceptual performances, which tested his physical and spiritual endurance, established him as one of China’s most celebrated artists. Using his body as his medium, Zhang challenges notions of national and personal identity. Immigrating to New York in 1998 profoundly impacted Zhang’s understanding of his own identity as a Chinese artist. Created less than two years later, *Family Tree* presents an intimate exploration of culture and selfhood. As Zhang recalls: ‘I invited three calligraphers to write texts on my face from early morning until night...My face followed the daylight till it slowly darkened. I cannot tell who I am. My identity has disappeared.’ The writing includes Chinese proverbs, family relations and histories, literary texts and words deriving from the ancient practice of physiognomy. Gradually obscuring Zhang’s discernible features, the calligraphy shifts from legibility into an obliterating mask. Using the camera to record the evolution of this ephemeral performance, the artist delves into the correlation, and even the arbitrariness, between his natural and constructed self. The nine photographs of *Family Tree* together transform viewers into participants, inviting them not only to engage with Zhang’s performance, but also to reflect upon their own intrinsic and constructed identities.

#### Provenance

Lawrence and Kathy Schiller Collection, California

Phillips, New York, *Exceptional Photographs*, 24 April 2007, lot 27

#### Exhibited

*PhotoGENEsis: Opus 2*, Santa Barbara Museum of Art, 9 November 2002 - 9 February 2003, another

*Between Past and Future: New Photography and Video from China*, MCA, Chicago, 2 October 2004 - 16 January 2005, another

*Rising Dragon: Contemporary Chinese Photography*, 25 March - 2 September 2012, Katonah Museum of Art, another

*Ink Art: Past as Present in Contemporary China*, The Met, New York, 11 December 2013 - 6 April 2014, another

#### Literature

Zhang Huan - *Pilgrimage to Santiago*, Santiago de Compostela: Xunta de Galicia, 2001, p. 85

*Chinese Avant-Garde Photography Since 1990*, Changsha: Hunan Fine Arts, 2004, p. 93

W. Hung et al., *Between Past and Future: New Photography and Video from China*, Chicago: Smart Museum of Art, 2004, p. 140

*Zhang Huan: Altered States*, New York: Asia Society, 2007, pp. 129-137

*Made in China: Contemporary Chinese Art at the Israel Museum*, Jerusalem: The Israel Museum, 2007, n.p.

*Made in China: Works from the Estella Collection*, Denmark: Louisiana Museum of Modern Art, 2007, p. 407

R. Vine, *New China, New Art*, Munich: Prestel, 2008, p. 111

*Zhang Huan*, London: Phaidon, 2009, n.p.

# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE

64 ♦♦

## Richard Avedon

*The Beatles Portfolio: John Lennon, Ringo Starr, George Harrison and Paul McCartney, London*

1967

Four dye transfer prints, printed 1990.

Each 54.9 x 44.1 cm (21 5/8 x 17 3/8 in.)

Each signed and numbered 5/6 in ink in the margin; each signed, numbered 5/6 in pencil, copyright credit reproduction limitation, title, date and medium stamps on the verso.

This work is number 5 from the edition of 6 + 3 APs. As of this writing, the other sets from the edition are all held in various collections.

Estimate

£700,000 — 900,000 ±

[Go to Lot](#)



*“I’ve photographed just about everyone in the world. But what I hope to do is photograph people of accomplishment, not celebrity, and help define the difference once again.” —Richard Avedon*

Issued in a discrete edition and rendered in the intensely saturated colours of the dye-transfer process, Richard Avedon’s portraits of The Beatles leverage the photographer’s unfailing eye for the cultural moment and capture the genre-defying impact of four of the 20th century’s most significant musicians. Richard Avedon’s *The Beatles Portfolio*, first published in *Look* magazine in January 1968, is as much a collective portrait of John Lennon, Paul McCartney, George Harrison, and Ringo Starr as it is of the decade in which it was made. The musicians and the photographer were at the height of their abilities when they came together in a penthouse studio in Thompson House, London, in August of 1967, to make these images, and the resulting portraits represent a collaboration of visionary proportions.

By 1967, Avedon had established a formidable reputation as a fashion and portrait photographer at *Harper’s Bazaar*, where he had worked under Alexey Brodovitch from 1945 through 1965. This two-decade period saw a multitude of social and cultural changes and, as the conservative tide began to turn in the 1960s, Avedon’s work remained at the visual vanguard in terms of form and content, and continually challenged photography’s conventions. In doing so, not only did Avedon embrace the changing norms, but more so, pushed them to the forefront of the general consciousness.

The Beatles had followed their own remarkable trajectory throughout the 1960s. Having sold millions of albums worldwide, The Beatles had reached an unprecedented level of stardom and been appointed Members of the Order of the British Empire by Queen Elizabeth II in 1965. When they convened in London to be photographed by Avedon in 1967, they were coming off a remarkable run of releases – *Rubber Soul* (1965), *Revolver* (1966), and *Sgt. Pepper’s Lonely Hearts Club Band* (1967) – each of which pushed the expressive boundaries of popular music and recast rock-and-roll as the artform of the moment. With these albums, the group increasingly employed experimental recording techniques and incorporated orchestral, Indian and other non-western musical influences. *Sgt. Pepper* marked the culmination of this period and stands today as one of the great musical accomplishments of the 20th century.

Avedon’s approach to photographing The Beatles in the aftermath of *Sgt. Pepper’s* release marked a surprising and profound departure from the austerity of his trademark approach. His fashion and portrait photographs were characteristically shot in front of a pristine, seamless white backdrop and rendered in crisp black-and-white prints. The Beatles, progenitors of an entirely new musical experience and avatars of the cultural zeitgeist, clearly required a different treatment. Avedon made the bold choice to photograph the band in colour and then employ an array of photographic techniques – most notably solarisation to yield images that transcend portraiture and rise to the level of icons.

Each member of the group bears his own specific attribute: John Lennon wears glasses that

seemingly gaze into an interior infinity; Paul McCartney embodies flower power; George Harrison displays an all-seeing eye on his palm; and Ringo Starr holds the ultimate symbol of peace: a white dove. Avedon’s portraits borrow productively from the psychedelic iconography of the day and channel the lysergically saturated lightshows seen at rock concerts to create a visual analogue of The Beatles’ sound. *The Beatles Portfolio* encapsulates the unique creative energies of the band and showcases Avedon’s ability to craft compelling imagery that is of its own time and, simultaneously, for the ages.



*Look*, January 1968, cover



**!Put wow on the wall!**  
**PSYCHEDELIC FULL-COLOR**  
**BEATLE POSTERS**  
(Actual size 10 1/2" x 14")



**BIG, BRAND-NEW POSTERS**  
**BY RICHARD AVEDON**

Here are the fabulous Beatles in a psychedelic blast for the young of all ages. Flame-bright John... Flower-power Paul... Dove-loving Ringo... Mystic George. All clicked in Swinging London by famous photographer RICHARD AVEDON, and printed in dazzling first-time colors that turn on the patterns of out there. Like the Big Four themselves, they're kicks, an art form, a happening, a chest thump. Get them and believe.

**RUSH MY BEATLE POSTERS TODAY! Only \$1.50 each**

**FREE!** Order all four big color posters now and receive a FREE poster-size 5 1/2" x 7 1/2" black and white Beatle banner of the whole swinging group. A \$3.50 value for only \$3.95!

**BEATLE POSTERS**  
Box 1, 1009 Huntington, San Marcos, Iowa 52244

Send my FREE Beathelanner after four individual color posters, all for just \$4.95.

**OR**

Just send me the following single posters at \$1.50 each:  
 John  Ringo  George  Paul  Beathelanner

I have enclosed my check or money order for \$\_\_\_\_\_ (Please add 20¢ per order for postage and handling.)

Name \_\_\_\_\_ (please print)  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_ Zip \_\_\_\_\_

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Advertisement for the *Look* Poster editions, designed by Richard Avedon.

#### Literature

*Look*, January 1968, cover & pp. 33-34, 39 & 40

R. Avedon, *Evidence, 1944-1994*, London, Jonathan Cape, 1994, p. 151

*Avedon: The Sixties*, New York: Random, 2007, cover & pp. 27-28, 31 & 33

R. Avedon, *Performance*, New York: Harry N. Abrams, 2008, pp. 250-251

#### Provenance

Directly from the artist

Fraenkel Gallery, San Francisco, 2001

# Photographs

London Auction / 22 November 2022 / 2pm GMT



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

65

## Richard Avedon

*Nastassja Kinski and the Serpent, Los Angeles,  
California, June 14*

1981

Gelatin silver print, printed 1982.

73.7 x 109.8 cm (29 x 43 1/4 in.)

Signed and numbered 37/200 in pencil on the mount;  
copyright credit reproduction limitation, title, date and  
edition stamps on the reverse of the mount.

**Estimate**

£55,000 — 75,000

[Go to Lot](#)



*“The snake wound up her body very slowly. Nobody was telling it what to do. I could hardly believe what I was seeing. When the snake got to her ear, he kissed her and put out his tongue. Then the shoot was over and I was crying.”—Polly Mellen, Fashion Editor, Vogue US, 1979-1990*

The brilliance of Richard Avedon’s portraits lies in the effortless beauty and perfection of his prints. On 14 June 1981, Avedon photographed the actress Nastassja Kinski, intertwined with a boa constrictor for American *Vogue*. As Fashion Editor Polly Mellen recalls, ‘I had asked [Kinski] what she liked, and she said, “Snakes.” So, with [Avedon] we imagined this encounter.’ This arresting portrait with the subject gazing directly at the camera makes visible the intensity of her sensuality.

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#### Provenance

Phillips, London, 17 May 2012, lot 56

#### Literature

K. Fraser, *On the Edge: Images from 100 Years of Vogue*, New York: Random, 1992, pp. 232–233

*Richard Avedon: Evidence 1944–1994*, New York: Random, 1994, p. 163 (variant)

*Richard Avedon Photographs: 1944–2004*, Humlebæk: Louisiana Museum of Modern Art, 2007, p. 23 (variant)

# Photographs

London Auction / 22 November 2022 / 2pm GMT



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

66

## Richard Avedon

*Audrey Hepburn and Art Buchwald with Simone,  
Barbara Mullen, Frederick Eberstadt and Dr. Reginald  
Kernan, Evening Dresses by Balmain, Dior, Patou,  
Maxim's, Paris, August*

1959

Gelatin silver print, printed later.

42.5 x 59.7 cm (16 3/4 x 23 1/2 in.)

Signed, numbered 2/25 in pencil, copyright credit  
reproduction limitation, title and date stamps on the  
verso.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



*"I am, and forever will be, devastated by the gift of Audrey Hepburn before my camera." —Richard Avedon*

From the inception of his outstanding career, first at *Harper's Bazaar* and later at *Vogue*, Richard Avedon challenged the norms of editorial photography. His fashion work gained recognition for its seemingly effortless and bursting energy, while his portraits were celebrated for their succinct eloquence. 'I am always stimulated by people,' Avedon explained, 'almost never by ideas.' Avedon's interest in people is on full display in his playful photograph of the incomparably elegant Audrey Hepburn. Hepburn, in the good company of supermodels Simone D'Aillencourt and Barbara Mullen, receives the attentions of American humourist Art Buchwald. Actor Reginald Kerner and Avedon's assistant Frederick Eberstadt round out the trio of gentlemen, and the picture draws its energy from the interplay of the characters with one another and is compositionally anchored by Hepburn's slyly side-eyed glance. In this refined composition, Avedon perfectly encapsulates the persona of one of the most beloved figures in the history of film and fashion.

---

**Provenance**

Philips, New York, 2 October 2012, lot 33

**Literature**

*Harper's Bazaar*, September 1959, pp. 154-55 (variant)

R. Avedon & H. Brodkey, *Photographs, 1947-1977*, New York: Farrar, Strauss & Giroux, 1978, pl. 40

*Avedon Fashion: 1944-2000*, New York: Abrams, 2009, pp. 112-113

# Photographs

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67

## Helmut Newton

*Sie Kommen, Naked, Paris*

1981

Gelatin silver print on ferrotyped paper, printed  
January 1982.

42.2 x 35.4 cm (16 5/8 x 13 7/8 in.)

Signed, titled, dated, variously annotated in ink,  
copyright credit reproduction limitation and print  
stamps on the verso.

**Estimate**

£30,000 — 50,000 ‡

[Go to Lot](#)



**Provenance**

Sotheby's, New York, 9 October 2009, lot 209

**Literature**

*Vogue Paris*, November 1981, p. 164

*Helmut Newton, World Without Men*, New York: Xavier Moreau, 1984, p. 72

*Helmut Newton: Private Property*, Munich: Schirmer/Mosel, 1989, pl. 37

*Helmut Newton: Big Nudes*, Munich: Schirmer/Mosel, 1990, n.p.

M. Harrison, *Appearances: Fashion Photography since 1945*, New York: Rizzoli, 1991, p. 241

Z. Felix ed., *The Best of Helmut Newton*, New York: Thunder's Mouth, 1996, pl. 32

I. Jeffrey, *The Photography Book*, London: Phaidon, 1997, p. 345

*Helmut Newton: Pages from the Glossies: Facsimiles 1956-1998*, Göttingen: Steidl, 1998, p. 460

*Helmut Newton: Work*, Cologne: Taschen, 2000, p. 189

H. Koetzle, *Photo Icons. The Story Behind the Photos.*, Vol. 2, Cologne: Taschen, 2002, p. 146, 151

*Helmut Newton: Private Property*, Munich: Schirmer, 2003, pl. 37

# Photographs

London Auction / 22 November 2022 / 2pm GMT



69

## Massimo Vitali

*Papeete Beach Prima #1921*

2004

Chromogenic print, face-mounted and mounted,  
printed later.

Image: 151.1 x 189.9 cm (59 1/2 x 74 3/4 in.)

Frame: 180.3 x 221 cm (71 x 87 in.)

Signed, titled, dated and numbered 3/6 in ink on an  
artist label accompanying the work.

**Estimate**

£12,000 — 18,000 ±

[Go to Lot](#)





**Provenance**

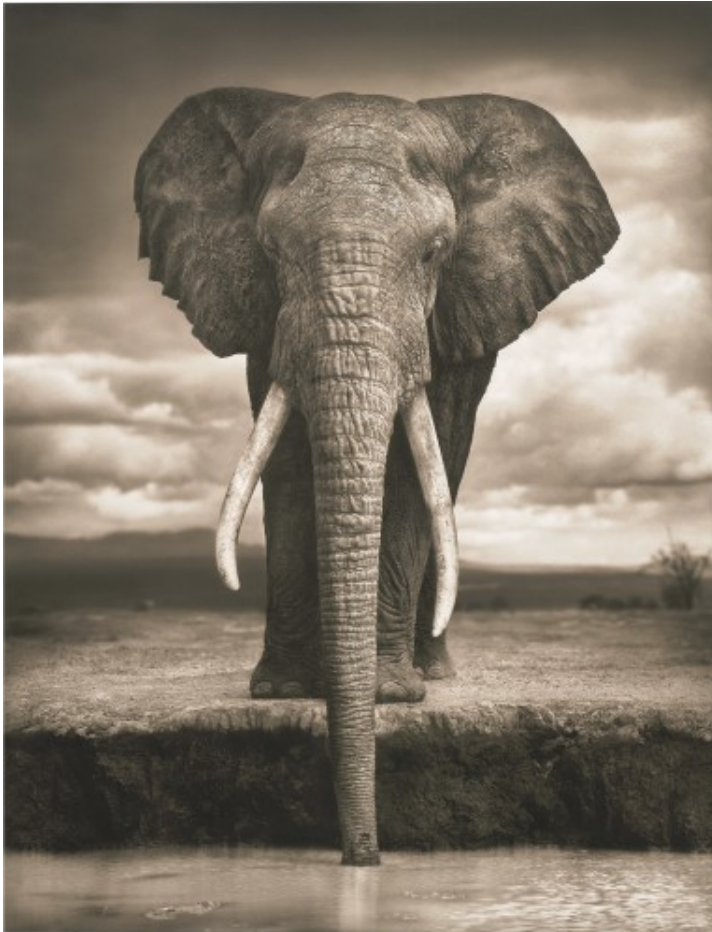
Brancolini Grimaldi, Rome

**Literature**

*Massimo Vitali: Natural Habitats*, Gottingen: Steidl, 2010, p. 117

# Photographs

London Auction / 22 November 2022 / 2pm GMT



70

## Nick Brandt

*Elephant Drinking, Amboseli*

2007

Archival pigment print.

136 x 104 cm (53 1/2 x 40 7/8 in.)

Signed, dated and numbered 11/15 in pencil in the margin. One from a sold-out edition of 15.

### Estimate

£70,000 — 90,000 <sup>+</sup> <sub>±</sub>

[Go to Lot](#)



*“A gentle soul like most elephants, he was so relaxed that in 2007, he allowed me to come within a few feet of him to take his portrait.” —Nick Brandt*

In 2007, Nick Brandt photographed this monumental, close-up portrait of Igor the elephant, directly facing the viewer, against the breath-taking landscape of Amboseli National Park. Presented full-length in nuanced monochrome, Brandt has distilled the majestic dignity and serenity of his subject. As seen in this masterwork, Brandt balances his ongoing project to raise awareness of the endangered natural world with an epic vision of natural beauty. ‘I hope that maybe you will see these animals, these non-humans, in the way that I do – as not so very different from us’, urges the artist. *Elephant Drinking, Amboseli* has graced the cover of the artist’s monographs *A Shadow Falls* (2009) and *On This Earth, A Shadow Falls* (2014).



N. Brandt, *On This Earth, A Shadow Falls*, New York: Abrams, 2012.

#### Provenance

Young Gallery, Brussels, 2010

#### Literature

N. Brandt, *A Shadow Falls*, New York: Abrams, 2009, cover

N. Brandt, *On This Earth, A Shadow Falls*, New York: D.A.P./Big Life, 2014, cover

N. Brandt, *This Empty World*, London: Thames & Hudson, 2019, p. 124

N. Brandt, *The Day May Break*, Ostfildern: Hatje Cantz, 2021, n.p.

# Photographs

London Auction / 22 November 2022 / 2pm GMT



71

## Nick Brandt

*Giraffes in Evening Light, Maasai Mara*



2006

Archival pigment print.

74 x 151.7 cm (29 1/8 x 59 3/4 in.)

Signed, dated and numbered 7/12 in pencil in the margin. One from a sold-out edition of 12.

**Estimate**

£15,000 — 25,000  

[Go to Lot](#)



**Provenance**

Young Gallery, Brussels, 2010

**Literature**

N. Brandt, *A Shadow Falls*, New York: Abrams, 2009, n.p.

N. Brandt, *On This Earth, A Shadow Falls*, New York: Abrams, 2012, pp. 118-119 & 185

## Photographs

London Auction / 22 November 2022 / 2pm GMT



72

### Nick Brandt

*Zebras Turning Heads, Ngorongoro Crater*


2005

Archival pigment print.

48.6 x 68.2 cm (19 1/8 x 26 7/8 in.)

Signed, dated and numbered 24/25 in pencil in the margin. One from a sold-out edition of 25.

**Estimate**

£10,000 — 15,000 

[Go to Lot](#)



**Provenance**

Young Gallery, Brussels, 2010

**Literature**

N. Brandt, *A Shadow Falls*, New York: Abrams, 2009, n.p.

N. Brandt, *On This Earth, A Shadow Falls*, New York: Abrams, 2012, p. 143, 187

## Photographs

London Auction / 22 November 2022 / 2pm GMT



73

### Peter Beard

*756 elephants on the TSAVO Border in "STARVO" / for  
The End of the Game / Last word from Paradise*

1976

Unique work, comprising a gelatin silver print with ink  
and collaged elements, executed later.

Overall: 47 x 63 cm (18 1/2 x 24 3/4 in.)

Frame: 63 x 79 cm (24 3/4 x 31 1/8 in.)

Signed, titled, dated and extensively annotated in ink  
on the recto; inscribed and annotated in pencil on the  
verso.

**Estimate**

£25,000 — 35,000 ‡

[Go to Lot](#)





**Provenance**

Directly from the artist

**Literature**

J. Bowermaster, *The Adventures and MisAdventures of Peter Beard in Africa*, Boston: Bulfinch, 1993, pp. 38-39 (variant)

P. Beard, *The End of the Game*, Cologne: Taschen, 2008, wraparound cover (variant)

*Peter Beard*, Cologne: Taschen, 2013, pl. 13 (variant)



74

**Peter Beard**

*Last of the "100 Ibers" (100 lbs ivory/side)*

1965

Unique work, comprising a gelatin silver print with ink, affixed Polaroid with blood and gelatin silver contact prints; accompanying gelatin silver print tucked into the frame, executed later.

Sheet: 67 x 98 cm (26 3/8 x 38 5/8 in.)

Frame: 78 x 108.6 cm (30 3/4 x 42 3/4 in.)

Signed, titled, dated and annotated in ink on the recto.

**Estimate**

£25,000 — 35,000 ₺

[Go to Lot](#)



Provenance

The Time Is Always Now, New York, 2000

## Photographs

London Auction / 22 November 2022 / 2pm GMT



75

### Peter Beard

*150-160 Iber, Tsavo North, Feb.*

1965

Unique work, comprising a gelatin silver print with ink and paint, executed later.

22.5 x 33.5 cm (8 7/8 x 13 1/4 in.)

Signed, titled, dated and annotated in ink on the recto.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



**Provenance**

The Time Is Always Now, New York, 1999

**Literature**

J. Bowermaster, *The Adventures and MisAdventures of Peter Beard in Africa*, Boston: Bulfinch, 1993, p. 136 (variant)

*Peter Beard: Fifty Years of Portraits*, New York: Arena, 1999, pp. 158-159 (variant)

P. Beard, *Zara's Tales from Hog Ranch: Perilous Escapes in Equatorial Africa*, New York: Knopf, 2004, p. 159 (variant)

P. Beard, *The End of the Game*, Cologne: Taschen, 2008, n.p. (variant)

*Peter Beard Photofile*, London: Thames & Hudson, 2008, pl. 8 (variant)

# Photographs

London Auction / 22 November 2022 / 2pm GMT



76

## Nick Brandt

*Portrait of Lioness Against Rock, Serengeti*


2007

Archival pigment print.

51.5 x 51.5 cm (20 1/4 x 20 1/4 in.)

Signed, dated and numbered 15/25 in pencil in the margin.

### Estimate

£8,000 — 12,000 

[Go to Lot](#)



**Provenance**

Staley-Wise Gallery, New York

**Literature**

N. Brandt, *A Shadow Falls*, New York: Abrams, 2009, n.p.

N. Brandt, *On This Earth, A Shadow Falls*, New York: Abrams, 2012, p. 135, 186

# Photographs

London Auction / 22 November 2022 / 2pm GMT



77

## Nick Brandt

*Three Rhinos, Lake Nakuru*


2007

Archival pigment print.

52 x 52 cm (20 1/2 x 20 1/2 in.)

Signed, dated and numbered 15/25 in pencil in the margin.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)





**Provenance**

Young Gallery, Brussels, 2010

**Literature**

N. Brandt, *A Shadow Falls*, New York: Abrams, 2009, n.p.

N. Brandt, *On This Earth, A Shadow Falls*, New York: Abrams, 2012, p. 129, 186

## Photographs

London Auction / 22 November 2022 / 2pm GMT



78

### Peter Beard

*Uganda, Murchison Park, for The End of the Game*

1966

Unique work, comprising a gelatin silver print with ink and paint, executed later.

Sheet: 22.6 x 33.8 cm (8 7/8 x 13 1/4 in.)

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

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

Estimate

£4,000 — 6,000 ‡

[Go to Lot](#)



**Provenance**

Directly from the artist

**Literature**

O. Edwards & P. Beard, *Peter Beard I*, Cologne: Taschen, 2008, n.p. (variant)

O. Edwards & P. Beard, *Peter Beard II*, Cologne: Taschen, 2008, p. 125 (variant)

*Peter Beard*, Cologne: Taschen, 2013, pl. 185 (variant)

# Photographs

London Auction / 22 November 2022 / 2pm GMT



79

## Annie Leibovitz

*Queen Elizabeth II, Buckingham Palace, London*

2007

Archival pigment print.

64.1 x 96.5 cm (25 1/4 x 37 7/8 in.)

Signed in ink, printed title, date, number 9/15 and copyright credit reproduction limitation on an artist label accompanying the work.

**Estimate**

£25,000 — 35,000 £

[Go to Lot](#)



**Provenance**

Danziger Projects, New York, 2009

**Literature**

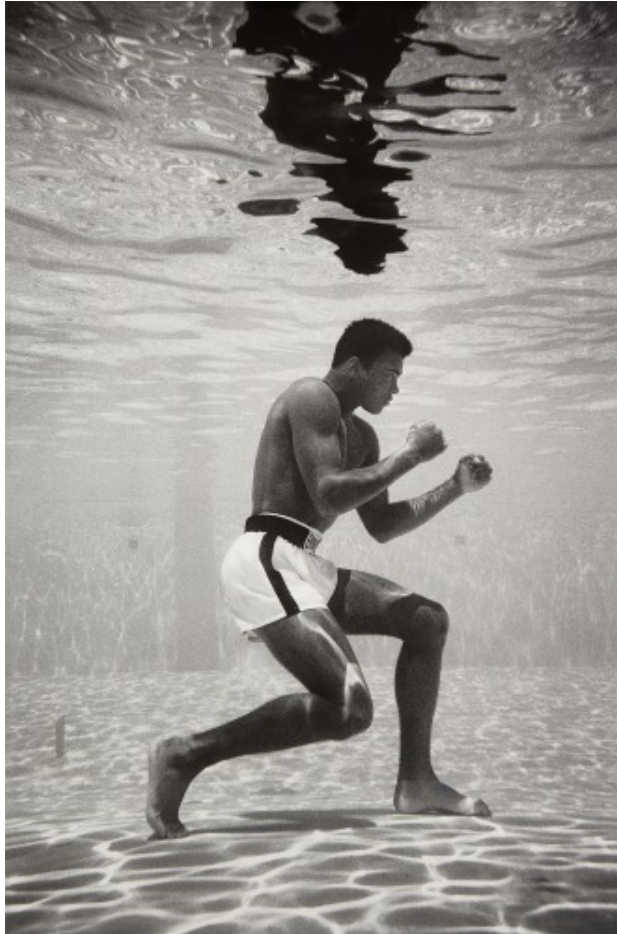
*Annie Leibovitz. At Work*, New York: Random, 2008, p. 188, 230

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

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

## Photographs

London Auction / 22 November 2022 / 2pm GMT



80

### 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 72 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 / 22 November 2022 / 2pm GMT



81

### Pieter Hugo

*Emeka Onu, Enugu, Nigeria from Nollywood*

2008

Chromogenic print, mounted.

101.5 x 101.5 cm (39 7/8 x 39 7/8 in.)

Signed in ink, printed title, date and number 2/9 on a Certificate of Authenticity affixed to the reverse of the mount.

Estimate

£7,000 — 9,000

[Go to Lot](#)





**Provenance**

Michael Stevenson, Cape Town  
Phillips, London, 3 November 2016, lot 118

**Literature**

P. Hugo, *Nollywood*, Munich: Prestel, 2009, n.p.

## Photographs

London Auction / 22 November 2022 / 2pm GMT



82

### Irving Penn

*Mandrill*

1986

Selenium toned gelatin silver print, mounted.

59.3 x 47.5 cm (23 3/8 x 18 3/4 in.)

Signed, titled, dated in ink, copyright credit reproduction limitation, credit, edition, 'Photographed at Narodni Museum Prague, Czechoslovakia' and 'Toned in Selenium' stamps on the reverse of the mount. One from an edition of 13.

**Estimate**

£10,000 — 15,000

[Go to Lot](#)



Provenance

Hamiltons Gallery, London

## Photographs

London Auction / 22 November 2022 / 2pm GMT



83

### Danila Tkachenko

*Restricted Areas N° 1*

2013

Archival pigment print, mounted.

95.5 x 119 cm (37 5/8 x 46 7/8 in.)

Signed in ink, printed title, date and number AP1 on a Certificate of Authenticity accompanying the work.

AP1 from an edition of 6 + 1 AP.

**Estimate**

£12,000 — 18,000 †

[Go to Lot](#)



*“What’s interesting for me is to witness what remains after the progress has ground to a halt.” —Danila Tkachenko*

Over three winters between 2013 and 2015, Danila Tkachenko journeyed into the snowy depth of Russia, Bulgaria and Kazakhstan, covering more than 15,000 miles to photograph the remains of 33 abandoned Soviet relics. *Restricted Areas* takes its name from the ‘secret cities’ the USSR established for sensitive military projects. These ‘cities’ were top secret locations, closed to all outsiders and often not appearing in public records or on maps. Adopting a minimalist aesthetic and presenting these Cold War ruins against the bleak white backdrop of winter, Tkachenko creates surreal images left over from another time and place. The present lot portrays the only surviving prototype of the VVAT 14 airplane – an amphibian vehicle, designed in the 1970s with vertical take-off, able to fly low over the sea and survey or attack US submarines. Due to functionality issues, only two of the proposed three prototypes were ever built, and only one was ever flown.

Tkachenko is a visual artist working in the field of documentary photography. In 2015, he was awarded *Burn Magazine’s* Emerging Photography Fund and was selected for Foam Talent for this body of work. He also received the European Publishers Award for Photography, which led to the series being exhibited at the Rencontres d’Arles in 2016. Other works from the series are in the collection of the San Francisco Museum of Modern Art and SpallArt.

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## Photographs

London Auction / 22 November 2022 / 2pm GMT



84

### Danila Tkachenko

*Restricted Areas N° 18*

2017

Archival pigment print, mounted.

95.5 x 119 cm (37 5/8 x 46 7/8 in.)

Signed in ink, printed title, date and number 6/6 on a

Certificate of Authenticity accompanying the work.

6/6 from an edition of 6 + 1 AP.

**Estimate**

£12,000 — 18,000 ‡

[Go to Lot](#)



*“What’s interesting for me is to witness what remains after the progress has ground to a halt.” —Danila Tkachenko*

Over three winters between 2013 and 2015, Danila Tkachenko journeyed into the snowy depth of Russia, Bulgaria and Kazakhstan, covering more than 15,000 miles to photograph the remains of 33 abandoned Soviet ventures. *Restricted Areas* takes its name from the ‘secret cities’ the USSR established for sensitive military projects. These ‘cities’ were top secret locations, closed to all outsiders and often not appearing in public records or on maps. Adopting a minimalist aesthetic and presenting these Cold War ruins against the bleak white backdrop of winter, Tkachenko creates surreal images left over from another time and place. The present lot portrays the House-Monument of the Bulgarian Communist Party, erected during the late 1970s in honour of the founder of Bulgarian socialism, Dimitar Blagoev. Shaped like a saucer and formed of concrete, the mysterious structure emerges like a mirage from the snowscape.

Tkachenko is a visual artist working in the field of documentary photography. In 2015, he was awarded *Burn Magazine’s* Emerging Photography Fund and was selected for Foam Talent for this body of work. He also received the European Publishers Award for Photography, which led to the series being exhibited at the Rencontres d’Arles in 2016. Other works from the series are in the collection of the San Francisco Museum of Modern Art and SpallArt.

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# Photographs

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85

## Chuck Close

*Kate Moss*

2003

Archival pigment print.

46.4 x 17.1 cm (18 1/4 x 6 3/4 in.)

Signed, dated '2005' and numbered 18/25 in pencil in the margin.

**Estimate**

£8,000 — 12,000 ‡

[Go to Lot](#)





**Provenance**

Phillips, New York, 13 July 2020, lot 122

**Literature**

'The Kate Moss Portfolio', *W*, September 2003

*Fashioning Fiction in Photography Since 1990*, New York: MoMA, 2004, p.131

*Kate Moss*, New York: Rizzoli, 2012, pp. 158-159

# Photographs

London Auction / 22 November 2022 / 2pm GMT



86

## Steven Meisel

*Linda Evangelista, New York City*

1989

Gelatin silver print.

48.9 x 38.7 cm (19 1/4 x 15 1/4 in.)

Signed and inscribed 'For Herb, love you, Steven' in pencil on the verso.

**Estimate**

£4,000 — 6,000 †

[Go to Lot](#)



**Provenance**

Directly from the artist to Herb Ritts

Fahey/Klein Gallery, Los Angeles, 2006

Phillips, New York, 13 July 2020, lot 120

**Exhibited**

*Icons of Style: A Century of Fashion Photography, 1911-2011*, Getty, Los Angeles, 26 June - 21

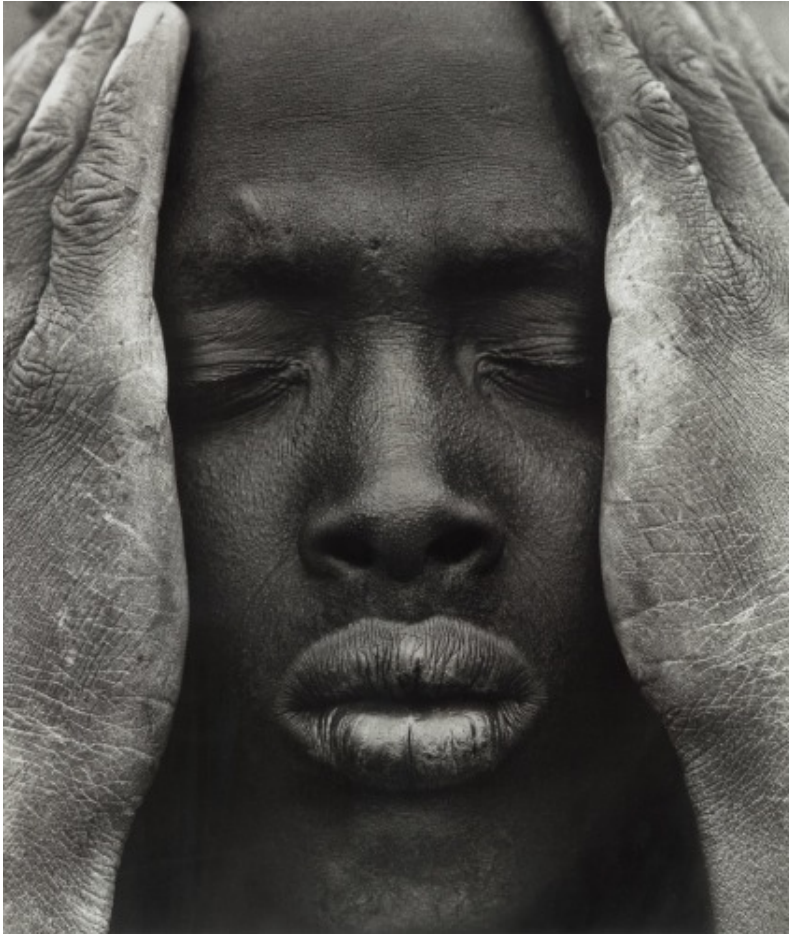
October 2018, another

**Literature**

*Vogue Paris*, June/July 1989

## Photographs

London Auction / 22 November 2022 / 2pm GMT



87

### Herb Ritts

*Correya, Africa*

1993

Gelatin silver print.

45.4 x 38.5 cm (17 7/8 x 15 1/8 in.)

Copyright credit blindstamp in the margin; signed, titled, dated and numbered 15/25 in pencil on the verso.

Estimate

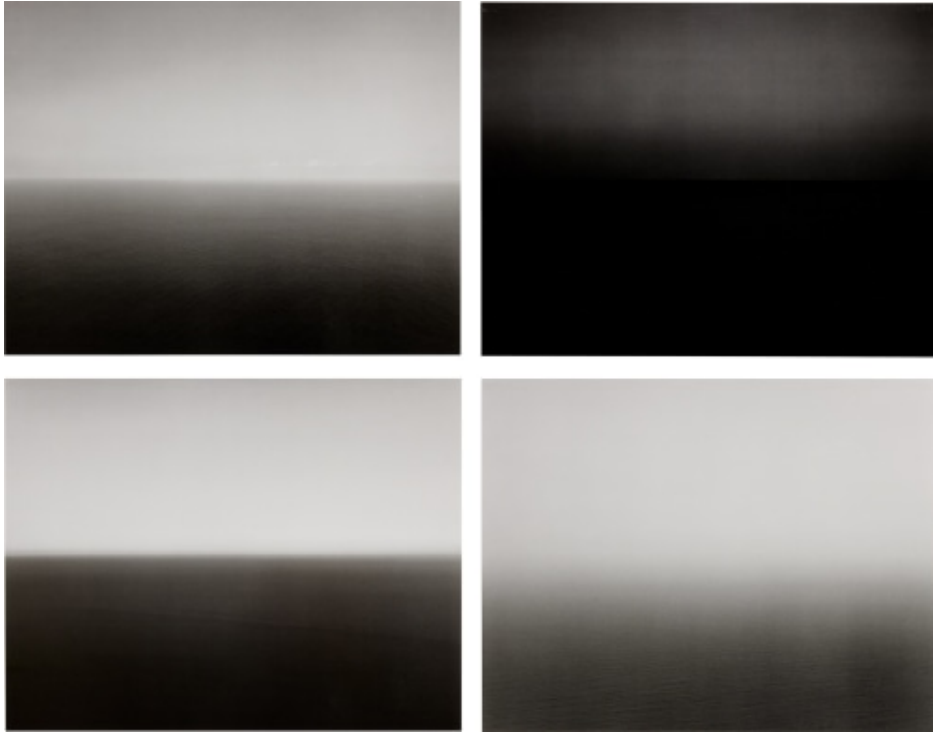
£4,000 — 6,000 ‡

[Go to Lot](#)



# Photographs

London Auction / 22 November 2022 / 2pm GMT



88

## Hiroshi Sugimoto

*Time Exposed*

1991

Kyoto: Kyoto Shoin, 1991. 51 offset lithographs. Title page. Colophon. Contained in an aluminum clamshell case and enclosed in a cardboard sleeve. One from an edition of 500.

50 prints approximately 24 x 31 cm (9 1/2 x 12 1/4 in.); one print 25 x 38.2 cm (1 7/8 x 15 in.).

Each with blindstamp title, date and number on the mount.

**Estimate**

£12,000 — 18,000 ‡

[Go to Lot](#)



# Photographs

London Auction / 22 November 2022 / 2pm GMT



89

## Hiroshi Sugimoto

*Wapiti*

1980

Gelatin silver print, mounted.

35 x 58.5 cm (13 3/4 x 23 in.)

Signed, titled, dated and numbered 9/25 in pencil on the mount; blindstamp number '9/25, 101' in the margin.

Estimate

£9,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Hosomi Gallery, Tokyo, 2008

# Photographs

London Auction / 22 November 2022 / 2pm GMT



90

## Hiroshi Sugimoto

*Kunsthaus Bregenz, Peter Zumthor*

2000

Gelatin silver print.

58.4 x 46.7 cm (22 7/8 x 18 3/8 in.)

Signed in pencil on the mount; blindstamp number '3/  
25, 950' in the margin.

### Estimate

£7,000 — 9,000 ‡

[Go to Lot](#)





**Provenance**

Sonnabend Gallery, New York

Phillips, New York, 13 July 2020, lot 155

**Literature**

*Hiroshi Sugimoto: Architecture of Time*, Cologne: Walther König, 2002, p. 15

# Photographs

London Auction / 22 November 2022 / 2pm GMT



91

## Tokyo Rumando

*Orphée*

2012-2013

Polyptych, comprising 20 gelatin silver prints,  
each mounted.

Each image/sheet: 23.2 x 33 cm (9 1/8 x 12 7/8 in.)

Each frame: 25.3 x 35 cm (9 7/8 x 13 3/4 in.)

Overall: 101.2 x 175 cm (39 7/8 x 68 7/8 in.)

Facsimile Certificate of Authenticity and gallery  
Certificate of Authenticity with printed credit, title,  
date and number 6/6, both accompanying the work.  
One from a sold-out edition of 6.

**Estimate**

£8,000 — 12,000

[Go to Lot](#)



**Tokyo Rumando**

---

*“When I was thinking about how I could look back into the past, I was shaping my inner self again, projecting it on a picture and once again reintroducing it inside.”*  
—Tokyo Rumando

For her series *Orphée*, the Japanese artist Tokyo Rumando (b.1980) created multi-faceted self-portraits in which a round mirror functions as a porthole-like window into her subconscious. Reflected in the mirror are her memories with the artist seen in front of and inside the mirror – she is her past, present and future all at once. Tokyo Rumando created the entire series in her home, using multiple techniques and a wide range of material from wigs and appropriated images to fire and blood. Each image layer – herself in front of the mirror and the reflections in the mirror – was shot separately and then pieced together to create a photomontage, which then was re-photographed on film to produce the final work. The title was taken from Jean Cocteau’s 1950 film *Orphée*, which she encountered only after the completion of her series, and whose use of a mirrored portal paralleled her own. This selection of 20 self-portraits from *Orphée* was created for Tate Modern’s 2016 exhibition *Performing for the Camera*.

---

**Provenance**

Phillips, London, 18 May 2017, lot 36

**Exhibited**

*Performing for the Camera*, Tate Modern, London, 18 February - 12 June 2016, other prints

**Literature**

T. Soňa, *Orpheé*, Tokyo: Zen Foto Gallery, 2014, various plates

S. Baker, *Performing for the Camera*, London: Tate Modern, 2016, pp. 22-23, 134-135

# Photographs

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92

## Naoya Hatakeyama

*Underground #6912*

1999

Chromogenic print, mounted.

49 x 49 cm (19 1/4 x 19 1/4 in.)

Signed, titled, dated and numbered AP2 in ink in the margin. One from a sold-out edition of 7 + 3 APs.

**Estimate**

£4,000 — 6,000 †

[Go to Lot](#)



Provenance

Taka Ishii Gallery, Tokyo

# Photographs

London Auction / 22 November 2022 / 2pm GMT



93

## Naoya Hatakeyama

*Underground #7109*

1999

Chromogenic print.

49 x 49 cm (19 1/4 x 19 1/4 in.)

Signed, titled, dated and numbered AP2 in ink in the margin. One from a sold-out edition of 7 + 3 APs.

**Estimate**

£4,000 — 6,000 ‡

[Go to Lot](#)



Provenance

Taka Ishii Gallery, Tokyo

# Photographs

London Auction / 22 November 2022 / 2pm GMT



PROPERTY FROM A PRIVATE WEST COAST  
COLLECTION

94

## Erwin Blumenfeld

*Legs a la Seurat, New York*

1942

Gelatin silver print, print date unknown.

34.3 x 26.7 cm (13 1/2 x 10 1/2 in.)

Estate stamp and annotated 'Seurat Legs, Marina' in  
an unidentified hand in pencil on the verso.

**Estimate**

£7,000 — 9,000  $\pm$

[Go to Lot](#)





Provenance

Corkin Gallery, Toronto

# Photographs

London Auction / 22 November 2022 / 2pm GMT



95

## Frederick Sommer

*Abstract*

1949

Gelatin silver print, mounted.

19.5 x 25 cm (7 5/8 x 9 7/8 in.)

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

**Estimate**

£5,000 — 7,000 <sup>+</sup>£

[Go to Lot](#)



Provenance

Faggionato Fine Art, New York

# Photographs

London Auction / 22 November 2022 / 2pm GMT



96

## Fan Ho

*It's Raining*

1955

Gelatin silver print.

21.9 x 30 cm (8 5/8 x 11 3/4 in.)

Signed, titled, dated in ink, credit and 'Foto-Cine Clube Gaucho' stamps on the verso.

Estimate

£4,000 — 6,000 †

[Go to Lot](#)



Provenance

Laurence Miller Gallery, New York

# Photographs

London Auction / 22 November 2022 / 2pm GMT



97

## Henri Cartier-Bresson

*Siphnos, Greece*

1961

Gelatin silver print, printed later.

29.8 x 44.7 cm (11 3/4 x 17 5/8 in.)

Signed in ink and copyright credit blindstamp in the margin.

Estimate

£8,000 — 12,000 ♦

[Go to Lot](#)



**Provenance**

HackelBury Fine Art, London, 2001

**Literature**

J. Clair, *Henri Cartier-Bresson: Europeans*, London: Thames & Hudson, 1998, p. 115

P. Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*, London: Thames & Hudson, 2003, pl. 344

P. Galassi, *Henri Cartier-Bresson: The Modern Century*, New York: MoMA, 2010, pl. 63

## Photographs

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98

### Edward Weston

*Tina on the Azotea from Desnudos*

1923

Gelatin silver print, mounted, printed 1972 by Cole Weston.

18 x 24.1 cm (7 1/8 x 9 1/2 in.)

Signed, titled 'Nude, Mexico', dated, negative number '67N' by Cole Weston in pencil, credit stamp and 'Edward Weston Desnudos' portfolio label affixed to the reverse of the mount. Print number 2, portfolio number 20 from an edition of 100.

#### Estimate

£4,000 — 6,000 †

[Go to Lot](#)





**Provenance**

Private Collection, US

Phillips, New York, 7 June 2007, lot 123

**Literature**

E. Weston et al., *Edward Weston: Fifty Years*, New York: Aperture, 1973, pl. 107 (variant)

E. Weston & C. Wilson, *Edward Weston: Nudes*, New York: Aperture, 1977, p. 31

E. Weston, *Edward Weston: Portraits*, New York: Aperture, 1995, p. 45

E. Weston & A. Conger, *Edward Weston: The Form of the Nude*, London: Phaidon, 2005, p. 39

# Photographs

London Auction / 22 November 2022 / 2pm GMT



PROPERTY FROM A PRIVATE WEST COAST  
COLLECTION

99

## Mario Giacomelli

*Scanno*

1957

Gelatin silver print, printed later.

30.2 x 40.3 cm (11 7/8 x 15 7/8 in.)

Signed in ink on the recto; signed, annotated in ink,  
'60019 Senigallia-an-Italia, Via Mastai, 24 - Tel. 071/  
62520' and title stamps on the verso.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



Provenance

Keith de Lellis Gallery, New York

Weinstein Gallery, Minneapolis

# Photographs

London Auction / 22 November 2022 / 2pm GMT



100

## Helmut Newton

*Model and Meccano Set, Paris*

1976

Gelatin silver print.

43.9 x 29.3 cm (17 1/4 x 11 1/2 in.)

Signed, dated in ink and copyright credit stamp on the verso.

Estimate

£4,000 — 6,000 †

[Go to Lot](#)



# Photographs

London Auction / 22 November 2022 / 2pm GMT



101

## Helmut Newton

*Paloma Picasso, Saint-Tropez*

1973

Gelatin silver print.

31.1 x 20.6 cm (12 1/4 x 8 1/8 in.)

Signed, titled and dated in pencil on the verso.

### Estimate

£3,000 — 5,000 †

[Go to Lot](#)



**Provenance**

Directly from the artist to Matsumi Kanemitsu (1922-1992), painter  
Phillips, New York, 13 July 2020, lot 118

**Literature**

*Vogue Paris*, November 1973

H. Newton, *White Women*, New York: Stonehill, 1976, p. 27

N. Hall-Duncan et al., *The History of Fashion Photography*, New York: Alpine, 1979, p. 203

# Photographs

London Auction / 22 November 2022 / 2pm GMT



102

## Helmut Newton

*Lisa Lyon*

1980

Gelatin silver print.

29.2 x 19.7 cm (11 1/2 x 7 3/4 in.)

Signed in ink in the margin; copyright credit reproduction limitation, print stamps and printing notations in pencil on the verso.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)



**Provenance**

Christie's, New York, 19 December 2011, lot 76

Phillips, New York, 13 July 2020, lot 125



# Photographs

London Auction / 22 November 2022 / 2pm GMT



103

## Horst P. Horst

*Nina de Voogh, New York*

1951

Platinum-palladium print, printed later.

47.1 x 38.6 cm (18 1/2 x 15 1/4 in.)

Signed and annotated 'A/P' in pencil on the verso.

### Estimate

£6,000 — 8,000 †

[Go to Lot](#)



**Provenance**

Swann Galleries, New York, 14 May 2009, lot 285

**Literature**

M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1995, pl. 106

# Photographs

London Auction / 22 November 2022 / 2pm GMT



104

## Horst P. Horst

*Lillian Marcuson, New York*

1950

Platinum-palladium print, printed later.

47 x 38.5 cm (18 1/2 x 15 1/8 in.)

Signed and annotated 'A/P' in pencil on the verso.

### Estimate

£6,000 — 8,000 ‡

[Go to Lot](#)



**Provenance**

Swann Galleries, New York, 14 May 2009, lot 284

**Literature**

M. Kazmaier, *Horst: Sixty Years of Photography*, London: Thames & Hudson, 1995, pl. 105

# Photographs

London Auction / 22 November 2022 / 2pm GMT



105

LOT OFFERED WITH NO RESERVE

## Lillian Bassman

*The Little Furs: Mary Jane Russell in a cape-jacket by Ritter Brothers at the Essex House, New York*

1955

Gelatin silver print, printed 1992.

56.2 x 46.1 cm (22 1/8 x 18 1/8 in.)

Signed, titled 'Harper's Bazaar, Mary Jane Russell', dated and numbered 1/25 in pencil on the verso.

### Estimate

£3,000 — 5,000 +†

[Go to Lot](#)



## Photographs

London Auction / 22 November 2022 / 2pm GMT



106

LOT OFFERED WITH NO RESERVE

### Lillian Bassman

*Barbara Mullen in a Gown by Irene, New York*

1956

Gelatin silver print, printed later.

56.2 x 46.1 cm (22 1/8 x 18 1/8 in.)

Signed and numbered 2/25 in pencil on the verso.

Estimate

£2,500 — 3,500 •‡

[Go to Lot](#)



## Photographs

London Auction / 22 November 2022 / 2pm GMT



107

**Eamonn Doyle**

*K-19*

2018

Archival pigment print, mounted.

133 x 100 cm (52 3/8 x 39 3/8 in.)

Signed, titled, dated and numbered 3/3 in ink on an artist label affixed to the reverse of the mount.

**Estimate**

£7,000 — 9,000 <sup>▲</sup>

[Go to Lot](#)



Provenance

Michael Hoppen, London



# Photographs

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108

## Harry Cory Wright

*Dark Cliff*

2010

Chromogenic print, mounted.

Image: 127 x 160 cm (50 x 62 7/8 in.)

Frame: 152.5 x 184.7 cm (60 x 72 3/4 in.)

Signed, titled, dated and numbered 3/3 in ink on a Certificate of Authenticity accompanying the work. One from a sold-out edition of 3.

**Estimate**

£2,000 — 3,000 <sup>▲</sup>

[Go to Lot](#)



Provenance

Eleven Fine Art, London

## Photographs

London Auction / 22 November 2022 / 2pm GMT



109

### Edward Burtynsky

*Oil Spill #3, Development Driller III, Gulf of Mexico,  
May 11*

2010

Chromogenic print, mounted.

100 x 133 cm (39 3/8 x 52 3/8 in.)

Signed in ink, printed title, date and number 3/9 on an artist label affixed to the reverse of the frame. One from a sold-out edition of 9.

**Estimate**

£8,000 — 12,000

[Go to Lot](#)



# Photographs

London Auction / 22 November 2022 / 2pm GMT



110

## Edward Burtynsky

*Highway #1, Intersection 105 & 110, Los Angeles, California*

2003

Chromogenic print, mounted.

51 x 63 cm (20 1/8 x 24 3/4 in.)

Signed in ink, printed title, date and number 16/25 on an artist label affixed to the reverse of the frame.

Estimate

£5,000 — 7,000

[Go to Lot](#)



Provenance

The Photographers' Gallery, London

# Photographs

London Auction / 22 November 2022 / 2pm GMT



111

**William Eggleston**

*Untitled*

1983-1986

Chromogenic print.

32.4 x 49.5 cm (12 3/4 x 19 1/2 in.)

Signed and numbered 1/3 in ink on the verso.

**Estimate**

£5,000 — 7,000 ‡

[Go to Lot](#)



**Provenance**

Laurence Miller Gallery, New York  
Phillips, New York, 13 July 2020, lot 105

**Literature**

W. Eggleston, *The Democratic Forest*, London: Secker & Warburg, 1989, p. 162

# Photographs

London Auction / 22 November 2022 / 2pm GMT



112

## Loretta Lux

*Hidden Rooms 1 and Hidden Rooms 2*

2001

Two dye destruction prints.

Each 22.9 x 22.9 cm (9 x 9 in.)

Each signed, titled, dated and numbered 13/20 in pencil on the verso.

**Estimate**

£6,000 — 8,000 <sup>+</sup> <sub>±</sub>

[Go to Lot](#)





**Provenance**

Yossi Milo Gallery, New York

Christie's, New York, *Post-War and Contemporary Art Afternoon Session*, 10 May 2006, lot 505

Private Collection

**Literature**

*Loretta Lux*, New York: Aperture, 2005, pp. 32-33

# Photographs

London Auction / 22 November 2022 / 2pm GMT



113

## Alec Soth

*Patrick, Palm Sunday, Baton Rouge, LA*

2002

Chromogenic print, mounted.

101.6 x 81.3 cm (40 x 32 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

£5,000 — 7,000

[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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114

## Wolfgang Tillmans

*Still life, Tel Aviv*

1999

Chromogenic print.

Image: 41.7 x 60.7 cm (16 3/8 x 23 7/8 in.)

Frame: 54.7 x 65.2 cm (21 1/2 x 25 5/8 in.)

Titled, dated, annotated, numbered and signed 'Still life, Tel Aviv ph 10 99 WT 11 99 1/3 + 1 Wolfgang Tillmans' in pencil on the verso.

**Estimate**

£10,000 — 15,000  $\pounds$

[Go to Lot](#)



**Provenance**

Galerie Daniel Buchholz, Cologne

**Literature**

*Wolfgang Tillmans*, London: Phaidon, 2014, p. 129

# Photographs

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COLLECTION OF HANS KEMNA

115

**Wolfgang Tillmans**

*nackt*

2003

Chromogenic print, mounted.

Image: 40.5 x 26.8 cm (15 7/8 x 10 1/2 in.)

Frame: 43.5 x 33.5 cm (17 1/8 x 13 1/4 in.)

Titled, dated, annotated, numbered and signed 'nackt  
ph 2003 pr WT 03/2004 3/10 + 1 Wolfgang Tillmans'  
in ink on the verso.

**Estimate**

£3,000 — 5,000 ±

[Go to Lot](#)



Literature

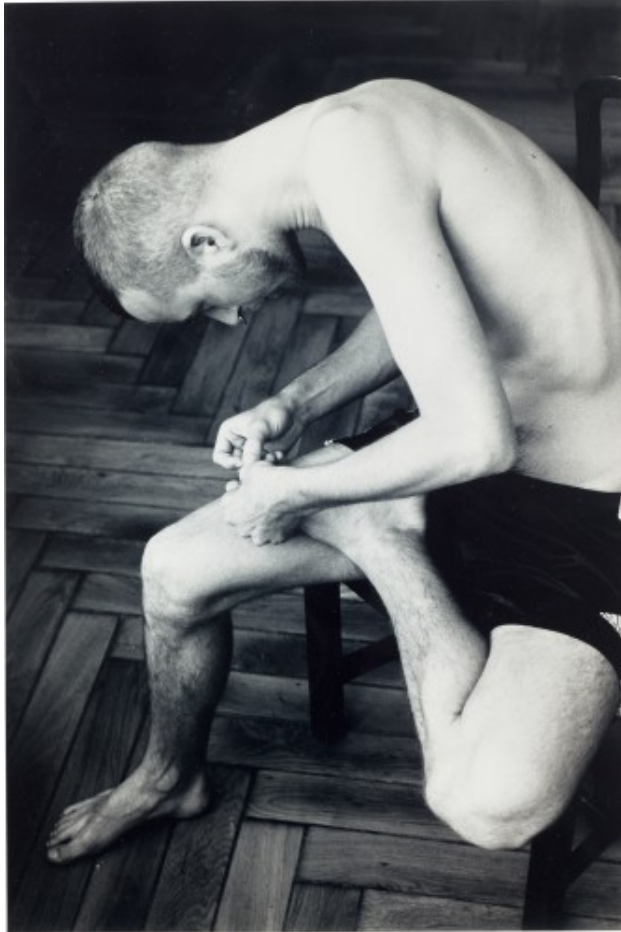
*Wolfgang Tillmans*, London: Phaidon, 2014, p. 117

*Wolfgang Tillmans*, London: Tate, 2017, p. 113

*Wolfgang Tillmans*, Berlin: Hatje Cantz, 2017, p. 198

## Photographs

London Auction / 22 November 2022 / 2pm GMT



COLLECTION OF HANS KEMNA

116

### Wolfgang Tillmans

*Anders pulling splinter from his foot (b/w)*

2004

Chromogenic print.


Image: 40.5 x 27 cm (15 7/8 x 10 5/8 in.)

Frame: 44 x 33 cm (17 3/8 x 12 7/8 in.)

Titled, dated, annotated, numbered and signed

'Anders pulling splinter from his foot (b/w) ph 2004 pr  
WT 02/2005 3/10 + 1 Wolfgang Tillmans' in ink on the  
verso.

Estimate

£3,000 — 5,000 

[Go to Lot](#)





**Literature**

*Wolfgang Tillmans*, London: Koenig, 2010, n.p.

*Wolfgang Tillmans*, London: Phaidon, 2014, p. 164

*Wolfgang Tillmans*, Berlin: Hatje Cantz, 2017, p. 195

*Wolfgang Tillmans*, London: Tate, 2017, p. 171

## Photographs

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COLLECTION OF HANS KEMNA

117

### Wolfgang Tillmans

*Damon*

1995


Chromogenic print, mounted.

Image: 32.7 x 24 cm (12 7/8 x 9 1/2 in.)

Frame: 36.5 x 27.6 cm (14 3/8 x 10 7/8 in.)

Signed on the verso, printed title, date and number 5/10 on a gallery label affixed to the reverse of the frame.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)

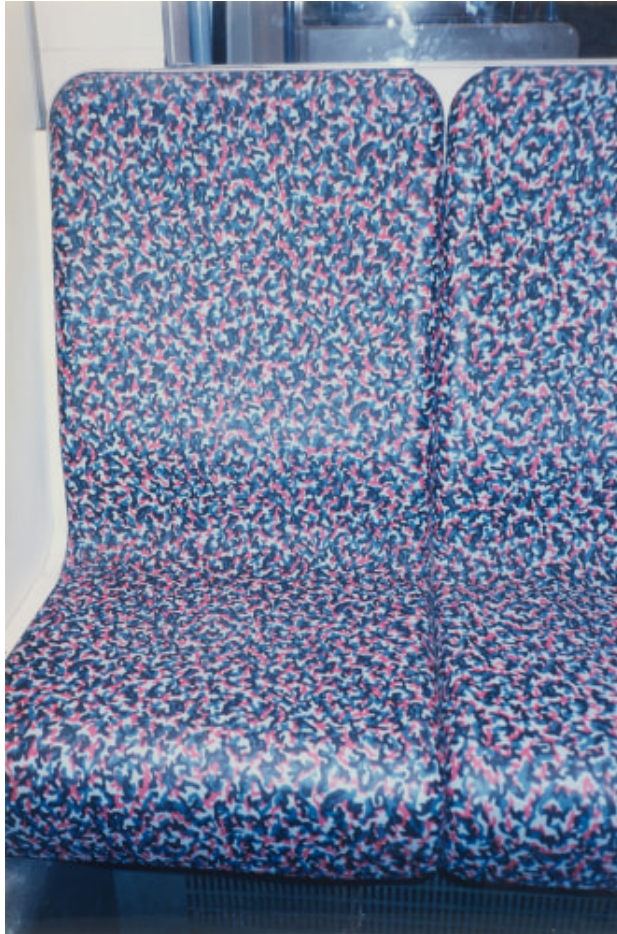


Provenance

Andrea Rosen Gallery, New York

## Photographs

London Auction / 22 November 2022 / 2pm GMT



COLLECTION OF HANS KEMNA

118

### Wolfgang Tillmans

*U-Bahn Sitz*

1995

Chromogenic print.

Image: 40.4 x 26.9 cm (15 7/8 x 10 5/8 in.)

Frame: 45 x 35.5 cm (17 3/4 x 13 7/8 in.)

Titled, dated, annotated, numbered and signed 'U-Bahn Sitz ph 195 print 795 Wolfgang Tillmans 5/10 + 1' in ink on the verso.

**Estimate**

£3,000 — 5,000 ±

[Go to Lot](#)



# Photographs

London Auction / 22 November 2022 / 2pm GMT



COLLECTION OF HANS KEMNA

119

## Wolfgang Tillmans

*Suit*

1999


Chromogenic print.

Image: 38 x 25 cm (14 7/8 x 9 7/8 in.)

Frame: 43.2 x 30.2 cm (17 x 11 7/8 in.)

Titled, dated, annotated, numbered and signed 'Suit  
Ph 10/99 Pr WT 00 3/10' in pencil on the verso.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)



# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

120

## Ellen von Unwerth

*Miami Blues, Kate Moss, Miami*

1993

Unique colour Polaroid Type 100 print.

Sheet: 8.9 x 11.4 cm (3 1/2 x 4 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“This was from one of the first shoots with the very young Kate Moss alongside the most amazing editor Grace Coddington. We were running up and down the beach to find a good location, but one of my favourite spots ended up being the intimacy of her bedroom.” —Ellen von Unwerth, 2022*

For 'Beauty and the Beach', *Vogue US*, July 1993

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

ULTIMATE ELLEN VON UNWERTH showcases an exclusive selection of 20 unique Polaroids taken by the celebrated photographer Ellen von Unwerth. Unveiled for the first time, von Unwerth's Polaroids provide a fun and insightful glimpse into her creative process, capturing defining moments during the supermodel heyday of the 1990s and early 2000s. Many of the works were created during editorial assignments for international publications, including *Vogue US*, *Vogue Italia* and *The Face*. Advertising campaign images include Paris Hilton for Guess in 2004 and Alessandra Ambrosio for Victoria's Secret in 2005. This dedicated offering presents von Unwerth as a storyteller who creates narratives that embrace spontaneity, sensuality and joyfulness and features some of the biggest names in fashion, including Kate Moss, Claudia Schiffer, Naomi Campbell, Karen Mulder and Nadja Auermann. These Polaroids – intimate, one-of-a-kind works of art in their own right – acted as visual studies for what became the final published images and hold a special place in von Unwerth's oeuvre, serving as unique artefacts of analogue photography.

Ellen von Unwerth is one of the most renowned photographers working in fashion today. A model turned photographer, von Unwerth gained worldwide recognition for the now-iconic 1989 Guess campaign that helped to launch the supermodel Claudia Schiffer. A highly sought-after figure, von Unwerth has shot for all the top magazines such as *Vogue*, *Vanity Fair*, *Interview*, *The Face* and *i-D*, as well as high-profile advertising campaigns for the likes of Guess, Chanel, Dior, Revlon, Victoria's Secret, and many more. In addition, she has directed commercials for global brands, including Revlon and Clinique, as well as music videos and short films. Von Unwerth is the recipient of numerous awards, notably the 2019 Lucie Award for Achievement in Fashion, and her works have been exhibited worldwide, most recently at Fotografiska New York in 2020. Since 1994, von Unwerth has published nine photobooks to date.

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# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

121

## Ellen von Unwerth

*Splendor in the Garden, Kate Moss, Miami*

1993

Unique colour Polaroid Type 100 print.

Sheet: 11.4 x 8.9 cm (4 1/2 x 3 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)





*“This is one of my early editorials with Kate [Moss]. She must have been about 16, right after the cover of The Face with Corinne Day. It’s a beauty shoot for American Vogue and featured six other girls, including Shalom [Harlow]. This is Kate in Miami, having coffee in the garden. I remember the hotel was very unique and a bit hippie in style. I wonder if it still exists.” —Ellen von Unwerth, 2022*

For ‘Beauty and the Beach’, *Vogue US*, July 1993

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

ULTIMATE ELLEN VON UNWERTH showcases an exclusive selection of 20 unique Polaroids taken by the celebrated photographer Ellen von Unwerth. Unveiled for the first time, von Unwerth’s Polaroids provide a fun and insightful glimpse into her creative process, capturing defining moments during the supermodel heyday of the 1990s and early 2000s. Many of the works were created during editorial assignments for international publications, including *Vogue US*, *Vogue Italia* and *The Face*. Advertising campaign images include Paris Hilton for Guess in 2004 and Alessandra Ambrosio for Victoria’s Secret in 2005. This dedicated offering presents von Unwerth as a storyteller who creates narratives that embrace spontaneity, sensuality and joyfulness and features some of the biggest names in fashion, including Kate Moss, Claudia Schiffer, Naomi Campbell, Karen Mulder and Nadja Auermann. These Polaroids – intimate, one-of-a-kind works of art in their own right – acted as visual studies for what became the final published images and hold a special place in von Unwerth’s oeuvre, serving as unique artefacts of analogue photography.

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# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

122

## Ellen von Unwerth

*Casting Kate, Kate Moss, Paris*

1995

Unique colour Polaroid Type 100 print.

Sheet: 8.9 x 11.4 cm (3 1/2 x 4 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“This was a shoot with Kate [Moss] and the editor Camilla Nickerson. We imagined Kate as a young actress in Paris, dreaming of a big career. I loved the effect of having her there in real life and on the TV screen at the same time. I took lots of Polaroids to capture the best angle.” —Ellen von Unwerth, 2022*

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

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‘Cinema Verité’, *Vogue US*, October 1995.

#### Literature

‘Cinema Verité’, *Vogue US*, October 1995, pp. 296-297 (variant)

# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

123

## Ellen von Unwerth

*Chimney Sweeper, Kate Moss, Paris*

1995

Unique colour Polaroid Type 100 print.

Sheet: 11.4 x 8.9 cm (4 1/2 x 3 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“This was on the roof in Paris. It was one of the first shoots with Kate, but instinctively, she knew how to strike a great pose.”—Ellen von Unwerth, 2022*

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

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“Cinema Verité’, *Vogue US*, October 1995.

#### Literature

‘Cinema Verité’, *Vogue US*, October 1995, p. 288 (variant)

# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

124

## Ellen von Unwerth

*Miss America, Claudia Schiffer, Saint Tropez*

1994

Unique colour Polaroid Type 100 print.

Sheet: 11.4 x 8.9 cm (4 1/2 x 3 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“This was for a calendar shoot in the South of France for Claudia [Schiffer]. We had her play 12 different roles. I remember in one she is like a thief, climbing on the roof, and this one was based on Uncle Sam. Unfortunately, this is one of the only ones that survived.” —Ellen von Unwerth, 2022*

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

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## Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

125

### Ellen von Unwerth

*Babe Watching, Claudia Schiffer, Saint Tropez*

1994

Unique colour Polaroid Type 100 print.

Sheet: 11.4 x 8.9 cm (4 1/2 x 3 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)





*“This picture was taken in St. Tropez. We tried to achieve a Bond girl kind of feeling. I remember that it was the end of summer and quite cold, so I asked her to keep running and moving in the sand. I think Claudia would have been a great Bond girl.” —Ellen von Unwerth, 2022*

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

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# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

126

## Ellen von Unwerth

*Like a Dude, Claudia Schiffer and Naomi Campbell,  
Paris*

1996

Unique colour Polaroid Type 100 print.

Sheet: 8.9 x 11.4 cm (3 1/2 x 4 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“I rarely work in a studio, but this is for an Italian brand, Swish. I told Claudia [Schiffer] and Naomi [Campbell] to act tough, playing with their zippers and having a lot of attitude.” —Ellen von Unwerth, 2022*

For Swish Jeans, 1996

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

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Swish Jeans, 1996

# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

127

## Ellen von Unwerth

*Big Spender, Naomi Campbell and Stephanie Seymour,  
Los Angeles*

1991

Unique colour Polaroid Type 100 print.

Sheet: 8.9 x 11.4 cm (3 1/2 x 4 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)

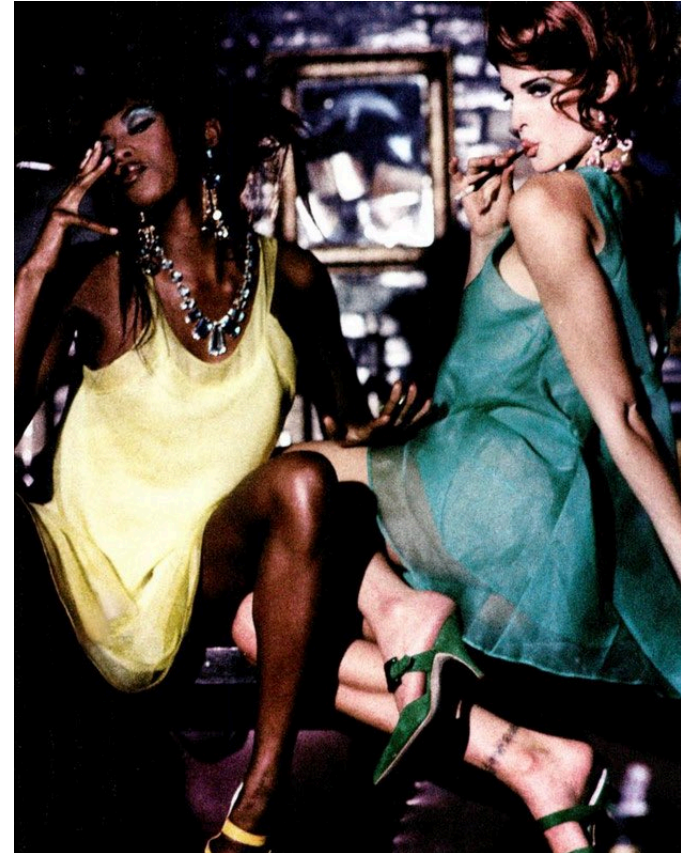


*“This was a shoot inspired by the movie Sweet Charity. I had all the hottest models of the moment on set; Naomi [Campbell], Stephanie Seymour, Shana [Zadrick], Tatjana Patitz. I had my future husband play the Big Spender. However, I was not sure this was such a good idea as while we were shooting, I saw him looking at all the sexy girls as they tried to turn him on, just like in the movie.” —Ellen von Unwerth, 2022*

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

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‘Shock and Short’, *Vogue Italia*, April 1991.

#### Literature

‘Shock and Short’, *Vogue Italia*, April 1991, n.p. (variant)

# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

128

## Ellen von Unwerth

*The Red Baroness, Karen Mulder, Cannes*

1991

Unique colour Polaroid Type 100 print.

Sheet: 11.4 x 8.9 cm (4 1/2 x 3 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“This Polaroid was taken in Cannes. I wanted to give this story a Cannes film festival vibe where you might see stars in evening dresses in between people on holiday just enjoying the beach. It was 12 o'clock; Karen was hot and thirsty, which added to the drama of the Polaroid.” —Ellen von Unwerth, 2022*

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

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‘Flamboyant’, *Vogue Italia*, October 1991.

#### Literature

‘Flamboyant’, *Vogue Italia*, October 1991, pp. 284-285 (variant)

# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

129

## Ellen von Unwerth

*Kaffeeklatsch, Karen Mulder and Deon Bray, Café de Flore, Paris*

1991

Unique colour Polaroid Type 100 print.

Sheet: 8.9 x 11.4 cm (3 1/2 x 4 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)





*“This is from an haute-couture shoot for American Vogue, styled by Grace Coddington in Paris with a dog in every picture. One even made it into the Polaroids. I took this in front of Café de Flore.” —Ellen von Unwerth, 2022*

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

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'Paris Lightens Up', *Vogue US*, October 1991.

#### Literature

'Paris Lightens Up', *Vogue US*, October 1991, p. 260

## Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

130

### Ellen von Unwerth

*Jump Over the Eiffel Tower*

1987

Unique colour Polaroid Type 100 print.

Sheet: 11.4 x 8.9 cm (4 1/2 x 3 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“This is one of my first ever fashion shoots. I wanted to express the joy of being in the romantic city of Paris. So, I had the couple jump on a trampoline and tried to catch them at the right angle so they could be seen with the Eiffel Tower.” —Ellen von Unwerth, 2022*

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

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*Paris Passion*, July 1988.

#### Literature

*Paris Passion*, July 1988, cover (variant)

# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

131

## Ellen von Unwerth

*Lovers, Karen Elson, Paris*

1997

Unique colour Polaroid Type 100 print.

Sheet: 11.4 x 8.9 cm (4 1/2 x 3 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“This was taken on a lake in Bois de Boulogne. Karen Elson was playing the muse of her friend the painter. I love to whistle, so I asked them to do the same to give a feeling of joy and nonbalance.”—Ellen von Unwerth, 2022*

For ‘Bohemian Rhapsody’, *Vogue US*, November 1997

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

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# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

132

## Ellen von Unwerth

*Swinging Berlin, Twins*

2000

Unique colour Polaroid Type 100 print.

Sheet: 11.4 x 8.9 cm (4 1/2 x 3 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“I became obsessed with these twin models – both had these huge blue eyes. I did a whole story with them as cabaret girls from the ’20s. The idea here is that the two of them had a day off and were going to the funfair together.”—Ellen von Unwerth, 2022*

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

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‘An Enchanting Look’, *Vogue Italia*, December 2000.

#### Literature

‘An Enchanting Look’, *Vogue Italia*, December 2000, p. 263 (variant)

# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

133

## Ellen von Unwerth

*The Spy from the Cold, Nadja Auermann, Prague*

1994

Unique colour Polaroid Type 100 print.

Sheet: 11.4 x 8.9 cm (4 1/2 x 3 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)





*“This is Nadja Auermann in the Art Nouveau Palace Hotel in Prague. The story was about an incognito spy. I remember that Nadja, who had the longest legs in the world, didn’t want to wear flat boots. Grace Coddington and I convinced her that it was cool and important for the story.” —Ellen von Unwerth, 2022*

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

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#### Literature

‘A Sophisticated Season’, *Vogue US*, September 1994, p. 466 (variant)

## Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

134

### Ellen von Unwerth

*Happy! Nadja Auermann, Prague*

1994

Unique colour Polaroid Type 100 print.

Sheet: 11.4 x 8.9 cm (4 1/2 x 3 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“This was a picture taken in Prague. I loved the graffiti text ‘Happy’ and used it for one of the fashion shoots to portray the moody atmosphere.” —Ellen von Unwerth, 2022*

For ‘A Sophisticated Season’, *Vogue US*, September 1994

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

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# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

135

## Ellen von Unwerth

*The Green Baroness, Nadja Auermann, Paris*

1994

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Signed in ink on the verso.

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Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“Nadja [Auermann] was one of my favourite models. In this Polaroid, we tried to do a Toulouse Lautrec story, but we added the cigarette to give it a modern touch.”*  
—Ellen von Unwerth, 2022

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

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# Photographs

London Auction / 22 November 2022 / 2pm GMT



ULTIMATE ELLEN VON UNWERTH

136

## Ellen von Unwerth

*Soaked, Girls in the Bath*

1992

Unique colour Polaroid Type 100 print.

Sheet: 8.9 x 11.4 cm (3 1/2 x 4 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“This picture was taken in one of my favourite hotels in Paris, the Hotel Raphael. I love the atmosphere of hotels and have always wondered what is going on behind closed doors. Here, I imagined a love story between two women, which was quite provocative for Vogue Italia at the time.” —Ellen von Unwerth, 2022*

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

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# Photographs

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ULTIMATE ELLEN VON UNWERTH

137

## Ellen von Unwerth

*Unveiled, Adriana Lima, Mexico*

1999

Unique colour Polaroid Type 100 print.

Sheet: 11.4 x 8.9 cm (4 1/2 x 3 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 ‡

[Go to Lot](#)





*“This Polaroid was taken in Mexico. We were shooting at night with the incredible Adriana Lima and there were some kids on the beach with a bashed-up Cadillac. I asked if we could use it and they agreed so I took the picture in the car. I love the slight blurriness, which makes it more mysterious and reflects the mood of the situation.” —Ellen von Unwerth, 2022*

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

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# Photographs

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ULTIMATE ELLEN VON UNWERTH

138

## Ellen von Unwerth

*Celebrity, Alessandra Ambrosio, Saint Tropez*

2005

Unique colour Polaroid Type 100 print.

Sheet: 11.4 x 8.9 cm (4 1/2 x 3 1/2 in.)

Signed in ink on the verso.

This work is unique.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“This is a picture of Alessandra Ambrosio in St. Tropez. Sometimes, I like to mix in and fight with the paparazzi for a place when a celebrity is around. I love the craziness and adrenalin of the moment, even if the pictures sometimes have paparazzi heads in them. However, here it was a set up. I wanted to give a La Dolce Vita feeling.” —Ellen von Unwerth, 2022*

For Victoria’s Secret, 2005

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

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# Photographs

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ULTIMATE ELLEN VON UNWERTH

139

## Ellen von Unwerth

*Car Wash, Paris Hilton, Los Angeles*

2004

Unique colour Polaroid Type 100 print.

Sheet: 8.9 x 11.4 cm (3 1/2 x 4 1/2 in.)

Signed in ink on the verso.

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Estimate

£2,000 — 3,000 †

[Go to Lot](#)



*“This was at the end of a shoot for Guess with Paris Hilton. We would always get a bit wild at the end of a session and because we thought the male model was a bit too hot, Paris gave him a little shower to cool him down.” —Ellen von Unwerth, 2022*

For Guess, Fall 2004

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

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