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Press Release

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CHRISTIE'S

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EXTENDING AESTHETIC HORIZONS:

Christie's London Photographs Sale in November 2008



Photographs

Wednesday, 19 November 2008

Christie's King Street

London - Inspiring, informing and extending aesthetic horizons, Christie's Photographs Department continues its unprecedented programme *DISTINCTIVELY*. This carefully curated series features photo-based works from specific regions which are sold-out and no longer available on the primary market, by established and emerging artists. Following the success of *Distinctively Japanese* at Christie's in May 2008, the spotlight of Christie's 19 November auction focuses on contemporary Nordic and Dutch artists. Elsewhere in the sale, highly desirable shots of famous faces include Kate Moss, Britney Spears, Angelina Jolie, Gisele Bündchen, Christy Turlington and Cindy Crawford. Presenting a tightly edited selection of over 90 lots, with estimates ranging from £3,000 to £220,000, the sale is expected to realise in the region of £1 million.

Famous Faces of the Glamorous and Beautiful



Famous faces from the silver screen and the catwalk never fail to delight, symbolising glamour and beauty. The classic photograph *Woman in Moroccan Palace* (*Lisa Fonsagrives-Penn*), Marrakech, 1951, by Irving Penn (estimate: £180,000-220,000) is the top lot in the sale, *illustrated left*. In contrast, Martin Schoeller inverts accepted and expected beauty in *Angelina Jolie with Blood*, 2003 (estimate: £15,000-20,000) *illustrated above centre*. A challenging image, it is from an edition of seven which is sold-out on the primary market. Seductive shots include the fresh faced 17-year-old Britney Spears in *Baby*, 1999, by David LaChapelle for *Rolling Stone* (estimate: £15,000-20,000) and Albert Watson's oversized crouching nude, *Kate Moss, Marrakech, January*, 1993 (estimate: £15,000-20,000), commissioned for German *Vogue*. Further top fashion names range from Gisele, in an Indian headdress, by *Rolling Stone* and *Vanity Fair* photographer Mark Seliger, 2000 (estimate: £6,000-8,000), to *Christy Turlington, New York City*, 1990, by Albert Watson (estimate: £8,000-12,000) and two images of Cindy Crawford. The first Crawford image is from *Playboy, Costa Carey's*, 1998, by Herb Ritts (estimate: £5,000-7,000) and the second is one of six works featured in the sale by international fashion photographer Michel Comte, *Cindy Crawford, Vanity Fair US*, 1992 (estimate: £6,000-8,000).

Distinctively Nordic



The innovative *Distinctively Nordic* section presents 23 sold-out works, which are now unavailable on the primary market. An essay by Elina Heikka, Director of The Finnish Museum of Photography in Helsinki, accompanies this section. Dynamic examples include *Blue Lagoon*, 1997, a series of eight images by Olafur Eliasson [Danish/Icelandic] (estimate: £25,000-35,000); *Untitled (Bubble wrap)*, 2007, by Annika von Hausswolff [Swedish] (estimate: £10,000-15,000); *The Valley Beat I-II* from *'How to Hunt'*, 2005, by Nicolai Howalt & Trine Søndergaard [Danish] (estimate: £20,000-30,000); *Demonstration Day*, 2003, by Miklos Gaál [Finnish] (estimate: £12,000-18,000) and *Icy Prospects 31*, 2006, by Jorma Puranen [Finnish] (estimate: £8,000-12,000), *illustrated above*.

The foundations of Nordic photography in the 20th century lie in Sweden which, out of the five Nordic countries, led the way until the 1990s. By the 1950s many Swedish photographers were internationally minded, living and working in Paris or New York; Hans Hammarshö was amongst seven Swedes to be invited by Edward Steichen to be part of his famous *Family of Man* exhibition in 1955. In the 1960s and 70s the focus throughout Scandinavian photography was largely on socio-political documentary, often in black and white. By the 1980s and 90s Finnish photographers became more prominent and focus moved towards more subjective, emotional works; utilizing a larger, colour format to capture the consumerism and mass media of contemporary society.



Depictions of the **landscape** and a society living as one with nature, is a concept many hold as synonymous with Nordic photography. Fresh examples of this are shown in the eight pictures of Iceland by Eliasson detailed above and *Untitled* from *'Swedish Red – Comfortably Secure'*, 2005, by Joakim Eneroth [Swedish] (estimate: £5,000-7,000). Conceptual explorations of the landscape as a tool for expression are shown in the abstract minimalist work *Untitled (No.7)*, 2005, by Ola Kolehmainen [Finnish] (estimate: £12,000-18,000) *illustrated left*, *Manhattan #D* from *'The New Landscapes'*, 2004, by Nanna Hänninen [Finnish] (estimate: £5,000-7,000) and Puranen's *Icy Prospects 31*, 2006, *detailed and illustrated at the start of this section*. The landscape as a place for stories to unfold, is shown in the enigmatic *Hypernatural #4*, 2003, by Astrid Kruse Jensen [Danish] (estimate: £4,000-6,000), *Rowing*, 2006, by Pekka Luukkola [Finnish] (estimate: £3,000-4,000) and *Rollercoaster* from *'Museum of Nature'* 2004, by Ilkka Halso [Finnish] (estimate: £6,000-8,000).

Such captivating intrigue extends into the **figurative** works such as *Shark Riding*, 1992, by Pierre Winther [Danish] (estimate: £5,000-7,000) *illustrated page one top left* and *Kuivanieni*, 1991, by this year's Deutsche Börse Photography Prize winner, Esko Männikö [Finnish] (estimate: £5,000-7,000). Further examples range from *Almost There (3)*, 2000, by Maria Friberg [Swedish] (estimate: £10,000-15,000) *illustrated right* to *Untitled (Door 501)*, 2004, by Aino Kannisto [Finnish] (estimate: £6,000-8,000) and *Le Printemps* from *'The New Painting'*, 2001, by Elina Brotherus [Finnish] (estimate: £5,000-7,000).



Distinctively Dutch



For the first time ever in any Photographs auction, Christie's London presents 23 *Distinctively Dutch* photographs from the Netherlands. An essay by Hripsimé Visser, Curator of Photography at Stedelijk Museum in Amsterdam, accompanies this section. The exceptional works offered are no longer available on the primary market and include sold-out works by key artists such as Desiree Dolron, with *Xteriors VII*, 2004 (estimate: £25,000-35,000); Céline van Balen's *Muazez*, 1998 (estimate: £10,000-15,000); Marnix Goosens' celebrated *Cloud* from *'Regarding Nature'*, 2000 (estimate: £10,000-15,000) *illustrated left*; Elspeth Diederix, with *Still life*

(milk), 2002 (estimate: £8,000-12,000) and Edwin Zwakman's significant work *Fly-over II*, 1996 (estimate: £10,000-15,000).

Traditions, genres and concepts frequently become entwined in contemporary photography; this is exemplified in works from the Netherlands. The fusion of fashion and documentary disciplines is apparent in Viviane Sassen's highly stylised *Kathleen*, 2006 (estimate: £5,000-7,000). Such crossovers between genres have underpinned new forms of expression. This is the case with the expressive pop photography of Anton Corbijn, such as *Patti Smith*, 1999 (estimate: £10,000-15,000).

The Dutch photographers featured have created highly personal works. They present staged worlds which become new realities; choose unexpected view points; remove contexts of understanding; construct remembered realities from maquettes and alter or blur focus. The resulting works are colourful, large and autonomous, such as Diederix's *Still life (milk) detailed above and illustrated right*, which points to the long tradition of Dutch still life. Different examples include striking, digitally manipulated images such as *The Ice Cream Parlour from 'Rain'*, 2004 (estimate: £15,000-20,000) *illustrated page one right* and the portfolio *Royal Blood*, 2000 (estimate: £10,000-15,000), both by Erwin Olaf, as well as *World #16*, 2006, by Ruud van Empel (estimate: £10,000-15,000).



Distinctively Dutch includes four powerful portraits of **Muslim** girls which are thought provoking and aesthetically beautiful. Céline van Balen's *Muazzez*, 1998, (estimate: £10,000-15,000) *illustrated left*, is part of an important series, *Muslim Girls*, which depicts girls in temporary accommodation in Amsterdam. *Zaineb* from 'Sisters', 2006, by Martine Stig (estimate: £5,000-7,000) is part of her portrait series of young women at the University of Kuwait who deliberately chose to wear veils. The project revealed the fine balance between depictions of self and personal modesty. Hondius's *Amman* from 'Harmless', 2003, (estimate: £5,000-7,000), taken with a hidden camera, is a candid image providing a rare glimpse into a normally closed world. Another unique, almost painterly, approach is *Untitled #10* from 'Frontstage', 2006, by Anoek Steketeer (estimate: £6,000-8,000), whose works illuminate the everyday life of Iranians and investigate the accuracy of portrayals by western media. From the main body of the sale a further work in this genre includes *I am its Secret* by Iranian photographer Shirin Neshat (estimate: £3,000-5,000). Also of relevance, is *The Vegetable Shop, Mogador, Morocco*, 1962, by Paul Strand (estimate: £15,000-20,000).

Photographs at Christie's South Kensington on Wednesday, 26 November at 2pm



The Marilyn Monroe shot which Andy Warhol used as the basis of his iconic Marilyn series of silk screens, taken by Frank Powolny in 1953 (estimate: £5,000-7,000) *illustrated left*, is exceptionally rare and leads the South Kensington Photographs sale. Another key work is the original 1976 photograph of *Farah Fawcett* by Bruce McBroom, which became the best selling poster of all time having sold 12 million copies worldwide (estimate: £4,000-6,000). These photographs are part of the 31 lots from the James Danziger Collection, who was Picture Editor of *The London Sunday Times Magazine* and Features Editor of *Vanity Fair*. This follows the hugely successful Christie's sale of works from the Danziger collection in May 2005. Among the treasure trove of other delights offered are ten works from the property of film producer David Puttnam, C.B.E., with funds raised going to The Photographers' Gallery and also Part II of the wonderful Springefeld Collection, formerly in the Collection of Kurt Kirchenbach. Comprising 21 lots, this follows the sale of Part I in May 2008. *More information on this sale is available upon request.*

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Images available on request

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Notes to Editors:

Sale dates:

Christie's London

Wednesday, 19 November 2008

Christie's South Kensington

Wednesday, 26 November 2008

Public Viewing dates

Christie's London, 8 King Street, St. James's, London, SW1Y 6QT: on Friday 14 November and between Sunday 16 and Wednesday 19 November 2008.

Christie's South Kensington, 85 Old Brompton Road, London, SW3 3LD: between Saturday 22 November and Tuesday 25 November 2008.

About Christie's

Christie's is the world's leading art business with global art sales in 2007 that totalled £3.1 billion/\$6.3 billion. This marks the highest total in company and in art auction history. For the first half of 2008, art sales totalled £1.8 billion / \$3.5 billion. Christie's is a name and place that speaks of extraordinary art, unparalleled service and expertise, as well as international glamour. Founded in 1766 by James Christie, Christie's conducted the greatest auctions of the 18th, 19th and 20th centuries, and today remains a popular showcase for the unique and the beautiful. Christie's offers over 600 sales annually in over 80 categories, including all areas of fine and decorative arts, jewellery, photographs, collectibles, wine, and more. Prices range from \$200 to over \$80 million. Christie's has 85 offices in 43 countries and 14 salerooms around the world including in London, New York, Los Angeles, Paris, Geneva, Milan, Amsterdam, Tel Aviv, Dubai, Hong Kong and Zurich. Most recently, Christie's has led the market with expanded initiatives in emerging and new markets such as Russia, China, India and the United Arab Emirates, with successful sales and exhibitions in Beijing, Mumbai and Dubai. *Estimates do not include buyer's premium.