

HAMILTONS GALLERY

ART BASEL 2023

13 - 19 June 2023
Booth A3, Hall 2.0

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On the occasion of Art Basel 2023, Hamiltons is pleased to present a curated selection of vintage and rare works by Richard Avedon, Hiro, Irving Penn, Helmut Newton, Albert Watson, Nobuyoshi Araki and Herb Ritts that represent the breadth of the gallery's programme.

Highlights include portraits of Francis Bacon and Willem de Kooning by Richard Avedon – the unequivocal master of photographic portraiture. Boyd Fortin, Thirteen-Year-Old Rattlesnake Skinner, Sweetwater, Texas, 1979, the very first picture taken in Avedon's seminal 'In the American West' series, will also be featured.

Exemplar prints by Irving Penn highlight his technical mastery of platinum palladium and dye transfer printing, illuminating the many photographic processes available in the medium. Rare ferrotyped prints by Helmut Newton showcase the photographer's erotic-urban style that revolutionized image making as we know it and underpin his technical prowess.

A large scale installation by late photographer Hiro, Shinjuku Station, Tokyo, Japan, 1962, encapsulates the space forcing the viewer to confront the claustrophobia captured in the fragmented forms by the innovative photographer. Unique hand drawn sketches by the ever-controversial Nobuyoshi Araki, shown alongside his tantalizing nudes, compliment the immediacy of the artist's practice.

Hamiltons is among the world's foremost photography galleries. Founded in 1977, owner and principal Tim Jefferies has run the business and driven the artistic programme since 1984. Jefferies has been instrumental in building the primary and secondary markets in photography, solidifying Hamiltons position as one of the leading galleries specialising in works by modern masters such as; Irving Penn, Richard Avedon, Helmut Newton, Hiro, Herb Ritts and Horst P. Horst.

In addition to these luminaries, the gallery represents established international photographers including; Mario Testino, Tomio Seike, Murray Fredericks, Nobuyoshi Araki, and Erwin Olaf, in addition to British world renowned conflict and landscape photographer Sir Don McCullin.

Exclusive projects with Daido Moriyama, Bettina Rheims, Roger Ballen, Annie Leibovitz, Albert Watson, Gavin Bond, Christopher Thomas and Richard Learoyd, among others, have all been orchestrated by Hamiltons, becoming an integral part of the gallery's approach to offering visitors and collectors new opportunities to experience the best of the medium.

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Availability and prices are subject to change without notice.
All prices include framing and exclude local taxes, import duty, shipping,
insurance and customs duties.

Formats listed are currently available from Hamiltons Gallery's inventory.



RICHARD AVEDON, FRANCIS BACON, ARTIST, PARIS, 1979

Vintage gelatin silver print diptych, mounted on linen, printed 1980

Image and paper: 40 x 60 in. (101.6 x 152.4 cm.) | Frame: 44 1/2 x 68 in. (113 x 172.7 cm.)

Edition of 3 of 10

(HG28094)



RICHARD AVEDON, BOYD FORTIN, THIRTEEN-YEAR-OLD RATTLSNAKE SKINNER, SWEETWATER,
TEXAS, MARCH 10, 1979

Gelatin silver print mounted to aluminium

Paper: 56 1/4 x 45 in. (142.9 x 114.3 cm.) | Frame: 60 x 48 in. (152.4 x 121.9 cm.)

Edition 2 of 6

Signed, numbered and annotated 'For Hiro, Avedon 2/6' in ink with copyright credit reproduction limitation, title, date
and editions stamps on the reverse of the mount

(HG27865)

HAMILTONS



RICHARD AVEDON, BOYD FORTIN, THIRTEEN-YEAR-OLD RATTLSNAKE SKINNER, SWEETWATER,
TEXAS, MARCH 10, 1979

Intallation view

Avedon in Texas: Selections from *In the American West*, Amon Carter Museum of American Art, Texas, 25 Febraury = 2
July 2017

Throughout his life, Avedon maintained a unique style of portraiture that combined the rigor of the studio with the spontaneity of projects on location. Working sometimes for magazines, and often for his own account, he photographed portraits of people from every field and all walks of life. For a museum commission from the Amon Carter Museum in 1978, Avedon spent more than five years traveling and creating ‘*In the American West*’, a landmark portrait series of ordinary Americans that is among his best-known work (1985).

Avedon wanted to make sure he would be able to capture a representative and powerful portrait of a rattlesnake skinner. It was at a rattlesnake round-up in Sweetwater that he spotted Boyd amongst the crowd. It took Avedon three long sittings and two days to capture this portrait, with the end result one of the most memorable and powerful portraits within ‘*The American West*’.

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HIRO, SHINJUKU STATION, TOKYO, JAPAN, 1962

Seven gelatin silver prints, mounted to board

7 Sheets: 47 3/4 x 30 1/4 in. (121 x 76.8 cm.) | Overall: 47 3/4 x 216 1/8 in. (121 x 549 cm.) | Frame: 48 x 217 in. (122 x 551 cm.)

Edition 4 of 6

(HG26560)



HIRO, SHINJUKU STATION, TOKYO, JAPAN, 1962

Intallation view

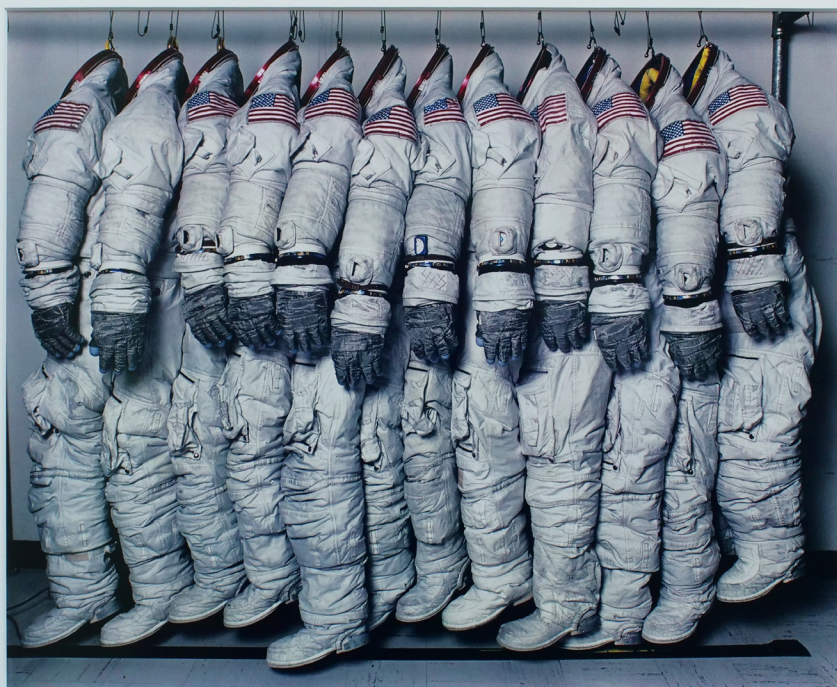
Tate Modern, London, 2020

Shinjuku Station, Tokyo, Japan, 1962 depicts the windows of a crowded train in what is presently the world's busiest station. Taken in 1962 on his return home from a trip to the United States, the subjects framed by the train windows are mainly young men and women travelling on their rush hour commute. Highlighting Hiro's unique use of composition, fragmented forms seen through the windows, give this work, though almost life size, a claustrophobic sensation associated with the anxiety of city life.

Hiro exposes a mix of boredom and discomfort on the travellers faces which Mark Holborn describes as "their means of survival by absenting themselves from the urban mechanism ... for Hiro in the 1950s the Tokyo subway had been a salvation: he could ride the Yamanote line all day and read as the train offered free electric light. The return to the subway a decade later revealed humanity ensnared."

This print comes from an edition of 6, one of which is held in Tate Modern's permanent collection.

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HIRO, APOLLO SPACEFLIGHT TRAINING SUITS, HOUSTON TEXAS, JUNE 27, 1978

Dye transfer print, printed 1997

Image: 21 1/2 x 26 1/2 in. (54.6 x 67.3 cm.) | Paper: 23 5/8 x 30 in. (60 x 76.2 cm.) | Frame: 35 x 31 in. (88.9 x 78.7 cm.)

Edition 18 of 18

Signed, titled, dated and annotated with stamps and pencil; and thumbprint in ink on the reverse

(HG28096)



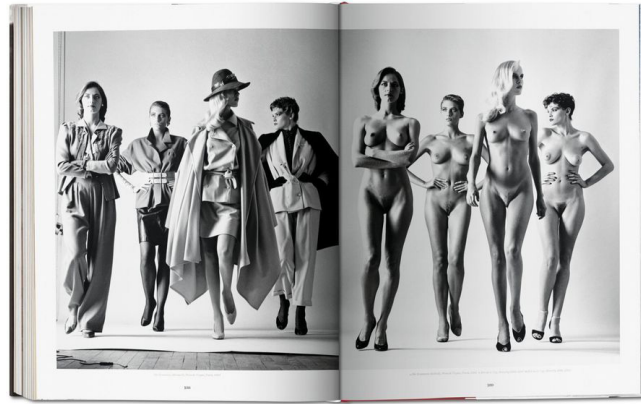
HELMUT NEWTON, SIE KOMMEN (NAKED), PARIS, 1981

Vintage ferrotyped gelatin silver print, printed in January 1982 by Marc Picot at Central Color.

Image: 16 5/8 x 13 7/8 in. (42.2 x 35.2 cm.) | Paper: 20 1/4 x 16 in. (51 x 40.5 cm.) | Frame: 25 3/4 x 23 in. (65.4 x 58.4 cm.)

Signed, dated and annotated in ink, with credit stamps on the verso.

(HG27895)



HELMUT NEWTON, SIE KOMMEN (NAKED), PARIS, 1981

H. Newton, *Big Nudes*, Schirmer/Mosel: Munich, 1990, ill., np (centerfold)

Sie Kommen (Naked), 1981, (which translates from German to ‘they are coming’ or ‘here they come’) was photographed for French *Vogue* at a time when Newton was recognised as a world leading fashion photographer. Having worked with *Vogue* from the 1960’s Newton was instrumental in introducing erotic subjects to fashion editorial. Published alongside *Sie Kommen (Dressed)* as a two-page spread, Newton posed his models in the exact same way clothed and unclothed imbuing them with confidence and an empowering beauty. As with many of Newton’s pictures, the image shocked and delighted the public and went on to be the centrefold of his provocative publication; *Helmut Newton, Big Nudes*, 1990. Gelatin silver prints of *Sie Kommen (Naked)*, Paris, 1981 are held in the permanent collections of the Victoria and Albert Museum, London and the J. Paul Getty Museum, Los Angeles.

This print of *Sie Kommen (Naked)*, 1981, is a rare ferrotyped print – a technique Newton employed for prints in his gallery exhibitions in the 1970s. In addition to having a number of his pictures re-enact personal recollections from his life, these glossy prints were made to imitate the sleek printing technique used for 1930’s books and magazines which impacted Newton’s youth and artistic sensitivity. As asserted by Philippe Garner, “Helmut valued ferrotyped prints both for their immediate physical quality that so matched the hard, cool chic of his images and for the significant historical associations they carried for him.” Photographed in 1981 and printed the following year, *Sie Kommen (Naked)* would have been one of the last of his prints to be ferrotyped, given that around this time Newton was forced to abandon the process as it was technically demanding and very unforgiving.

The ferrotyped print was a long established technique, where the final drying of the prints is achieved by them being held tightly by a canvas conveyor belt with the emulsion side against a revolving, heated polished-metal drum. With the temperature and speed correctly calibrated, the prints emerge dry with distinct gloss surfaces that intensified the blacks, the contrasts, and the overall impact of the image. *Sie Kommen (Naked)*, 1981 was printed by Marc Picot at Central Color, one of only three printers entrusted by Newton to produce his ferrotyped prints. Held in such high esteem by the photographer, Newton dedicated a book, “for Marc, who breathes life into my pictures.”



IRVING PENN, MUD GLOVE (STREET MATERIAL IV), 1975

Vintage four platinum palladium print on four sheets of Arches Paper with Marlborough exhibition lettering, mounted to board

4 Sheets: 60 x 44 in. (152.4 x 111.8 cm.) | Each sheet: 30 x 22 in. (76.2 x 55.9 cm.) | Frame: 62 x 47 in. (157.5 x 119.3 cm.)

Edition 49 of 52

Signature and documentation on the reverse

(HG27864)



MUD GLOVE (STREET MATERIAL IV), 1975

Lisa Fonssagrives-Penn, Irving Penn with Mud Glove in his darkroom,
Huntington, NY, ca. 1976. © The Lisa Fonssagrives-Penn Trust

Renowned photographer Irving Penn was celebrated for mastering a variety of genres, from fashion photography to portraiture and still life. After years of focusing on fashion work, Penn turned to making studies of debris. As Merry Foresta observes, “what could be further from the clean, glossy look of fashion than all the rough oddities emerging from the enlargement of murky detail in a lost glove found in the gutter, or a tossed-off cigarette butt in the street?

Through long meticulous experiment, coating paper himself, Penn perfected a command of platinum printing in order to bring even greater richness and clarity to his image. Through said images of cigarettes and discarded gloves Penn solidified his position as the unequivocal master of platinum palladium printing and emphasized photography’s ability to be medium specific in presentation based on subject matter.

The 4 panel platinum palladium print exists as an edition of 16, 2 of which bare the Malborough Gallery text, 7 of which bare the Metropolitan Museum of Art text, and the remaining prints bare no text at all, making this print exceedingly rare.



IRVING PENN, HARLEQUIN DRESS, NEW YORK, 1950

Gelatin silver print, printed 1983

Image: 19 1/2 x 18 1/2 in. (49.5 x 46.9 cm.) | Frame: 26 1/4 x 24 3/4 in. (66.7 x 62.9 cm.)

Edition of 10

Signed, titled, dated, initialed annotation 'print made 1983', annotated '19276P-830', '9587', stamped 'toned in selenium, with Penn/Conde Nast copyright credit, reproduction limitation, and edition stamped on the reverse



ALBERT WATSON, MONKEY WITH GUN, NEW YORK CITY, 1992

Vintage selenium toned gelatin silver print

Image and Paper: 23 1/2 x 19 1/2 in. (59.7 x 49.5 cm.) | Frame: 33 x 27 3/4 in. (83.8 x 70.5 cm.)

Unique

Signed, titled, dated and annotated in pencil on the reverse. Print made by Albert Watson

(HG28102)

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For further enquiries please contact the gallery

sales@hamiltonsgallery.com

+44 (0) 207 499 9494

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13 Carlos Place London, W1K 2EU +44 (0) 207 499 9494

www.hamiltonsgallery.com