

PHILLIPS

THE CURIOUS COLLECTOR

IMPORTANT PHOTOGRAPHS FROM
THE COLLECTION OF DR. ANTHONY TERRANA

NEW YORK 2 & 3 APRIL 2013







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Viewing

23 March - 2 April

Monday - Saturday 10am - 6pm

Sunday 12 - 6pm

Important Photographs from The Collection of Dr. Anthony Terrana

2 April Evening Session 6pm LOTS 1 - 35

3 April Morning Session 10am LOTS 36 - 165

Photographs

3 April Afternoon Session 2pm LOTS 166 - 306

Front cover László Moholy-Nagy, *Lyon Stadium*, circa 1929, lot 7

Back cover The home of Dr. Anthony Terrana, 2012

Inside front cover Helen Levitt, *N.Y.C.*, 1939, lot 27

Inside back cover Walead Beshty, *Three Color Curl (CMY: Irvine, California, August 24th)*, 2010, lot 128

Opposite Irving Penn, *Harlequin Dress (Lisa Fonssagrives-Penn)*, 1950, lot 19

THE CURIOUS COLLECTOR

IMPORTANT PHOTOGRAPHS FROM THE COLLECTION OF DR. ANTHONY TERRANA

Dr. Anthony Terrana's stellar photography collection, meticulously assembled over the past two decades, has been fueled with passion, curiosity and a discriminating eye. Being an avid collector across a variety of fields, Dr. Terrana has subsequently cultivated confident independence and a reliance on his intuition. Indeed, the 165 lots offered at Phillips, many of them rare, some unique, and all of exceptional print quality, have been culled from a grand collection ranging from the nineteenth-century up through the present day.

After finding himself intrigued by a photograph hanging at his accountant's office, Dr. Terrana began his own collection in 1990 with the purchase of Ansel Adams's serenely beautiful *The Golden Gate Before the Bridge, San Francisco, California*, circa 1932 (lot 50), simply because the image moved him. His quest overcame him and he soon became vigorously engaged, ultimately creating a collection that spans the history of photography. Yet, there were no ground rules, no schematic outline of history, no critical or political stance, no dogma - just the delight of

the hunt for "the best," perhaps to discover the freedom and imagination celebrated in photography. This collection features a significant number of works of rarity and excellence and thereby stands apart as a collection of rigor, deliberation and passion.

Once his commitment to collecting photography was set, Dr. Terrana began visiting photography galleries with frequency and spent a great deal of time forging relationships with dealers and curators while expanding his own knowledge of the field as an avid reader. At the earlier stages, Dr. Terrana focused on established works that formed the historical roots of photography. However, as his journey progressed, he continuously challenged his expectations and remained responsive to any photograph that "lit up his senses." Uncovering influential works led to more and more areas of interest. As the collection grew over the years and his eye developed, Dr. Terrana's taste began to veer from established names to new talent with the same keen adventurous and curious eye, often opting to acquaint himself with the artists. Accordingly, Dr. Terrana speaks about the thrill of discovering an amazing picture, and of pursuing a rare or unique work with exuberance.

In many instances, the quality and rarity of the photographs were as important to Dr. Terrana as the image itself, which resulted in him patiently waiting for the right print to become available. Working closely with experts in the field of photography, Terrana's search for top prints of iconic images is perhaps no more apparent than with his acquisitions of Helen Levitt's *N.Y.C.*, 1939 (lot 27) and Diane Arbus's, *Identical Twins*



All the photographs in the collection are unified by the thrill of engagement and a curiosity in how certain images can evoke a great variety in feelings and thoughts among different people.

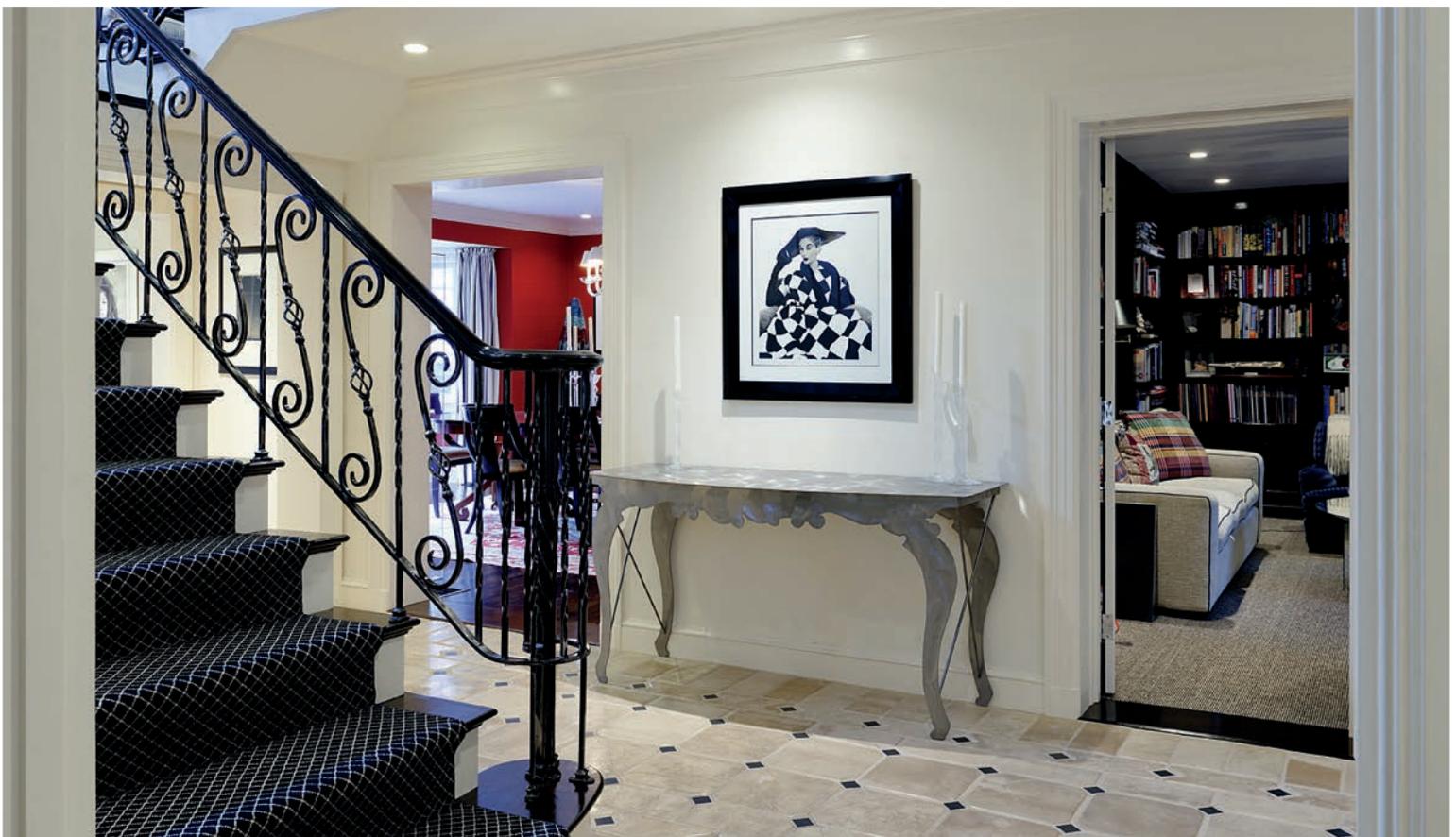
Cathleen (I) and Colleen, Roselle, N.J., 1967 (lot 28). In fact, at the opening of *Presumed Innocence: Photographic Perspectives of Children*, the 2008 exhibition showcasing Dr. Terrana's collection at the deCordova Museum in Lincoln, Massachusetts, Levitt's printer asked Dr. Terrana how he managed to acquire that particular print, which had belonged to the artist herself, claiming it was the finest one he had seen of that image. In a similar manner, *Identical Twins* is not only a lifetime print of the image, but it also has special provenance as it was acquired from a

close friend of Arbus, who shared anecdotes, first-hand accounts about the artist and even a whimsical postcard featuring clouds (to be sold with the photograph) on which Arbus writes, 'just got an incredible looking new camera. It looks like it might do something extraordinary - Diane'.

Additional instances in which Dr. Terrana waited for the right print to surface include Alfred Stieglitz's *Georgia O'Keeffe*, 1919 (lot 12), a rare and exceptional platinum palladium print which captures an intimate moment

with O'Keeffe and embodies the tenets of modernist portraiture that he championed, and Paul Strand's platinum print *Venice, Italy*, 1911 (lot 22), one of only a few known prints from the artist's trip to Europe.

This selection from Dr. Terrana's collection provides a breathtaking overview of the medium, featuring legendary examples of exquisite prints by past and present masters. Among several of these are Richard Avedon's iconic *Dovima with elephants*, *Evening dress by Dior*, *Cirque d'Hiver, Paris, August 1955*,



As the collection grew over the years and his eye developed, Dr. Terrana's taste began to veer from established names to new talent with the same keen adventurous and curious eye



(lot 17); Robert Frank's poignant *Trolley, New Orleans*, 1955-1956 (lot 32); and Irving Penn's majestic *Harlequin Dress (Lisa-Fonssagrives-Penn)*, 1950 (lot 19).

The underlying aesthetic throughout the collection evokes Wallace Steven's remark that "The poem must resist the intelligence/ Almost successfully." Indeed, Dr. Terrana intuitively knows where the vitality of an image rests, especially those with a strong humanistic undertone, such as the whole-plate daguerreotype by Albert Sands Southworth and Josiah Johnson Hawes of *Edward Hawes Asleep, with Hands Together*, 1850 (lot 5); Edward Steichen's *The Blue Sky -Dana*, 1923 (lot 48); Tina Modotti's *A proud little agrarista (Mexican peasant boy)*, circa

1927 (lot 6); Frederick Sommer's *Livia*, 1948 (lot 49); William Eggleston's *Untitled (Biloxi, Mississippi)*, 1972 (lot 1); Sally Mann's *Candy Cigarette*, 1989 (lot 4); Angela Strassheim's *Untitled (Father & Son)*, 2004 (lot 29) and Philip-Lorca diCorcia's *Head #04*, 2000 (lot 134).

All the photographs in the collection are unified by the thrill of engagement and a curiosity in how certain images can evoke a great variety in feelings and thoughts among different people. This is an apt description especially for the Modernist pieces such as André Kertész's *The Stairs of Montmartre, Paris*, 1926 (lot 9); Lászlo Moholy-Nagy's *Lyon Stadium*, circa 1929 (lot 7); František Drtikol's *Untitled, Nude*, 1929 (lot 10); Imogen

Cunningham's *Calla with leaf*, circa 1930 (lot 15); and the enigmatic portrait by Man Ray, *Max Ernst*, 1938 (lot 8).

The noted curator and collector Sam Wagstaff insightfully commented once, "That special photograph I looked for as a collector was the one that took a subject beyond just being a picture of something and let it float as an invention." Indeed, Dr. Terrana's collection reflects his exceptional ability to identify pictures that are imbued with sensitivity, humanity and intelligence, and in turn, dutifully reflect how photography has interpreted the world.

Diana Edkins, February 2013
Fine Art Photography Scholar and Curator

DEDICATED TO MY ONLY TRUE LOVE BETH - MY PARTNER ON THIS WONDERFUL JOURNEY.
THANK YOU FOR SHARING IN THIS WITH ME AND FOR GIVING ME THE TWO MOST PRECIOUS THINGS IN MY LIFE... SKYLAR AND ALEC.
LOVE ANTHONY



1

WILLIAM EGGLESTON b. 1939

Untitled (Biloxi, Mississippi), 1972

Dye transfer print, printed 1996.

12 3/8 x 17 3/4 in. (31.4 x 45.1 cm)

Signed in ink in the margin; signed by William J. Eggleston III, Managing Trustee in ink, titled, dated and numbered 4/15 in an unidentified hand in pencil within the Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

Estimate \$70,000-90,000

PROVENANCE

Acquired from the William Eggleston Artistic Trust
Miller Block Gallery, Boston

EXHIBITED

William Eggleston: Democratic Camera, Photographs and Video, 1961-2008, Whitney Museum of American Art, New York, 7 November 2008 – 25 January 2009; Haus der Kunst, Munich, 20 February – 17 May 2009, for another print exhibited

LITERATURE

Fondation Cartier pour l'art contemporain, *William Eggleston*, p. 87
Hasselblad Center, *The Hasselblad Award 1998: William Eggleston*, cover and n.p.
Sussman and Weski, *William Eggleston: Democratic Camera, Photographs and Video, 1961-2008*, pl. 81

“I want to make a picture that could stand on its own,” William Eggleston once noted, “regardless of what it was a picture of.” In that regard, Eggleston references the ideas of Henri Cartier-Bresson, who has been cited as one of his major influences. In fact, John Szarkowski, a friend of Eggleston, once said “The decisive moment was a decisive influence on him.” Eggleston seeks to make a complete picture not by the subject matter but rather by capturing the balance of elements that resides in life. For Cartier-Bresson this balance was captured in an instant of movement; for Eggleston the pictorial elements are poised in the mundane.

Eggleston turned his lens on his environment, noting: “The way I have always looked at it is the world is in color. And there’s nothing we can do about that.” Thereby, Eggleston contemporized the modernist view, by introducing color into the cannon of photographic composition and thus expanding upon Henri Cartier-Bresson’s idea that “In a photograph, composition is the result of a simultaneous coalition, the organic coordination of elements seen by the eye.” Indeed, it is no surprise that Eggleston was the first photographer to work in color to be selected for a solo show under the venerable eye of John Szarkowski at The Museum of Modern Art, New York in 1976.

In the present lot, *Untitled (Biloxi, Mississippi)*, 1972, Eggleston’s lens is not preoccupied with the facial features of his subject, an unexpected decision in the realm of portrait photography, but rather with the cascading of her lush, bright red hair. The resulting image becomes akin to the powerful brushstroke by such American Color Field School pioneers as Morris Louis or Helen Frankenthaler, who lent dominance to color over form and subject. Likewise, in *Untitled (Near Minter City and Glendora, Mississippi)*, 1970 (lot 2), Eggleston presents viewers with a disarming scene that calls for nothing but a quiet, objective meditation on the vernacular. The absence of drama and the insistence on employing a non-judgmental lens gives way to a democratic approach in viewing the work, where the different compositional elements including color, are granted equal weight in their aesthetic contributions.



“I don’t have a burning desire to go out and document anything. It just happens when it happens. It’s not a conscious effort, nor is it a struggle. Wouldn’t do it if it was.”

WILLIAM EGGLESTON

2

WILLIAM EGGLESTON b. 1939

Untitled (Near Minter City and Glendora, Mississippi), 1970

Dye transfer print, printed 1999.

13 3/8 x 21 3/4 in. (34 x 55.2 cm)

Signed in ink in the margin; signed by William J. Eggleston III, Managing Trustee, titled, dated and numbered 9/15, all in ink within the Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

Estimate \$70,000-90,000

PROVENANCE

Acquired from the collection of the artist, Memphis
Miller Block Gallery, Boston

EXHIBITED

William Eggleston: Democratic Camera, Photographs and Video, 1961-2008, Whitney Museum of American Art, New York, 7 November 2008 – 25 January 2009; Haus der Kunst, Munich, 20 February – 17 May 2009, for another print exhibited

LITERATURE

Fondation Cartier pour l’art contemporain, *William Eggleston*, p. 119

Moore, *Starburst: Color Photography in America 1970-1980*, pl. 136

Random House, *Eggleston: Ancient and Modern*, p. 53

Sussman and Weski, *William Eggleston: Democratic Camera, Photographs and Video, 1961-2008*, pl. 12

Szarkowski, *William Eggleston’s Guide*, p. 55

Weski and Liesbrock, *How You Look At It: Photographs of the 20th Century*, p. 33

Other prints of this image are in the collections of The Museum of Modern Art, New York and the Metropolitan Museum of Art, New York.

Please reference the essay for lot 1 for further information on the current lot.



3

FRANCESCA WOODMAN 1958-1981

Untitled, Providence, Rhode Island, 1975-1978

Gelatin silver print.

6 7/8 x 6 7/8 in. (17.5 x 17.5 cm)

Estimate \$25,000-35,000

PROVENANCE

Marian Goodman Gallery, New York

Francesca Woodman's photographs have been studied and celebrated for their critical dialogue with the history of art, examination of the body in relation to the space occupied and the complexities of self-portraiture. While her life and career were short, her distinct body of work reveals her quick and impressive evolution as a photographer with varying influences from Surrealism to Conceptualism and Post-minimal art.

The photographs that Woodman made in Providence while a student at the Rhode Island School of Design illustrate the beginnings of the many ideas and practices that she would more fully realize while studying abroad in Rome in 1977-1978. While the present lot offers one of the most straightforward self-portraits that we have of Woodman- it also alludes to her interest in the transient nature of the figure in space. Here, the mimicking of the fabric on her dress and on the wall behind her create a sense that her body is caught between two planes- neither in the foreground nor the background but hovering in the space between. This is a visual concept that she will take even further in her later works as her nude figure literally fades against the textured walls of her surroundings.



ACTUAL SIZE

4

SALLY MANN b. 1951

Candy Cigarette, 1989

Gelatin silver print.

19 1/4 x 23 1/2 in. (48.9 x 59.7 cm)

Signed, titled, dated and numbered 8/25 in pencil on the verso.

Estimate \$60,000-80,000

PROVENANCE

Acquired directly from the artist
Houk Friedman Gallery, New York
Robert Klein Gallery, Boston

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children,
deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

Aperture, *Sally Mann: Immediate Family*, n.p.
Aperture, *Still Time: Sally Mann*, p. 70
deCordova, *Presumed Innocence*, pl. 70

Sally Mann's famed body of work *Immediate Family*, documents her three children, Emmett, Jessie and Virginia in an array of scenes at their home in the foothills of the Blue Ridge Mountains in Virginia. Capturing them as they sleep, interact, dress up and role play, Mann's photographs highlight a heightened maturity that defies their age, creating a tension between the push of childhood and the pull of adulthood. Even when the scenes themselves are innocent, there is a knowing gaze from the subject that charges the image. In the present lot, Mann's eldest daughter Jessie stares defiantly at the camera, with tousled hair and a candy cigarette exhibiting a self-awareness as both a female and subject of her mother's lens. While Mann's work has consistently come under public scrutiny for its intimate subject matter, at the root of the work is a family album filled with the stories, memories and moments that define Mann as a mother and photographer.



5

ALBERT SANDS SOUTHWORTH & JOSIAH JOHNSON HAWES

1811–1894 & 1808–1901

Edward Hawes Asleep, with Hands Together, 1850

Whole-plate daguerreotype in a modern case.

6 1/2 x 8 1/2 in. (16.5 x 21.6 cm)

S.o.F. hallmark 9 in the upper left corner.

Estimate \$70,000-90,000

PROVENANCE

The Collection of David Feigenbaum, Marblehead

Sotheby's New York, The David Feigenbaum Collection, 27 April 1999, lot 6

Robert Klein Gallery, Boston

Despite their different professional backgrounds, the paths of Albert Sands Southworth and Josiah Johnson Hawes converged in 1840, when both men attended a lecture on daguerreotypes given by Charles Daguerre's student Francois Gouraud. Indeed, while Southworth had been working at a drugstore and Hawes had been earning a living as a portrait painter, both were equally enamored by the new photographic technologies from France, and subsequently sought to master the daguerreotype process. In 1843, the two opened a joint commercial portrait studio in Boston and over the next 19 years established themselves as one of the most successful photographic partnerships.

The daguerreotype demanded absolute stillness from its subject as the extended exposure meant that a slight movement could affect the clarity of the image. Because of this, daguerreotype portraits often appear rigid, sitters frozen by the presence of the camera. However, Southworth & Hawes studio's success had much to do with their technical mastery of the process and their ability to transform its limitations to remarkable artistic effects. With Hawes's background in fine art, the duo approached

the new medium of photography with the sensitivity of a painter's eye and together produced some of the finest American portraits ever to be achieved.

The resting subject in Southworth & Hawes's *Edward Hawes Asleep, with Hands Together*, 1850, was not a sentimental choice but rather an astute way to circumvent the stiff artificiality of the traditional daguerreotype portrait. The child's face is perfectly still and yet appears natural and softened in a way rarely seen in 19th-century daguerreotypes. His hands are clasped together and their slight blurriness imply a hint of movement in a fleeting moment.

Upon close inspection, the composition's intricate layering of the child covered by folded sheets, lying atop the patterned bedspread, becomes as much an examination of the basic principles of the early days of photography—light and shadow—as it is an intimate portrait of a child: his tangled dark hair against the starkness of the white pillow; the delicate folds of the blanket against the soft pleats of his clothing; one hand extended forward while the body recedes back. To create such tonality, texture and

dimension, Southworth & Hawes deviated from common practice and added a second highly polished layer of silver to the plate which resulted in an even deeper, more reflective surface. Through this perfection of the process, Southworth & Hawes transformed the daguerreotype from a product of scientific invention to a powerful tool for artistic exploration.

This plate originates from the 1999 sale of the Collection of David Feigenbaum, who amassed roughly 240 daguerreotypes by Southworth & Hawes; a number, which at the time of the auction, was the second largest collection of Southworth & Hawes daguerreotypes in both public and private hands. Feigenbaum's collection most likely originated from Boston's Holmon Print Shop which handled the sales of Southworth & Hawes in the 1930s and 1940s. When discovered by Feigenbaum's family upon his death in 1998, the plates were uncased and contained in relatively unassuming wooden storage boxes, consistent with those used by Southworth & Hawes' studio. Following the auction, the daguerreotype offered in the present lot was placed in a modern case in order to protect the quality of the delicate surface.



6

TINA MODOTTI 1896-1942

A proud little agrarista (Mexican peasant boy), circa 1927

Gelatin silver print.

9 x 6 3/4 in. (22.9 x 17.1 cm)

Estimate \$60,000-80,000

PROVENANCE

Edwynn Houk Gallery, New York

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

Constantine, *Tina Modotti: A Fragile Life*, p. 133

deCordova, *Presumed Innocence*, pl. 1

Hooks, *Tina Modotti*, pl. 25 there titled *Mexican Boy in Sombrero, Veracruz*

Hooks, *Tina Modotti: Radical Photographer*, p. 140

Lowe, *Tina Modotti: Photographs*, pl. 94

Sozialarchiv, *Tina Modotti: Photographien & Dokumente*, p. 62

Arbeiter-Illustrierte-Zeitung (AIZ), 1928, cover

Confederación Regional Obrera Mexicana (CROM), 1928, cover

Other prints of this image are in the collections of The Museum of Modern Art, New York and The George Eastman House, International Museum of Photography and Film, Rochester.

Known as a radical photographer, revolutionary muse, social activist, and romantic intellectual, Tina Modotti was a pioneer who moved with the rhythms of the early twentieth-century avant-garde. Born in Italy in 1896, she immigrated to the United States in 1913, the first *annus mirabilis* of high modernism. From San Francisco, she first made her way to Los Angeles, where she explored a film career as an actress and met a number of intellectuals and artists, including Edward Weston, with whom she moved to Mexico in 1923.

It was Mexico that became a vessel for Modotti's political inclinations and artistic sensibility. The country had erupted into revolution in 1910, and the 1920s were years

of agrarian reform, social upheaval and artistic experimentation. While Modotti studied photography with Weston, whose formalist aesthetic influenced her work, she quickly developed her own photographic awareness, shaped by an attention to social causes, local customs and folk art. Modotti and Weston eventually parted ways after he left Mexico in 1926. Whereas Weston's style moved closer to abstraction, initially with the shells series of 1927 – evident in lot 14 – and culminating in *Pepper No. 30* in 1930, Modotti's eye was instead influenced by her heightened political involvement.

Modotti's relation to the formal demands of modernism and the political experimentation of the 1920s is summarized in the current lot.

Taken around the time she joined the Mexican Communist Party, the photograph shows a child wearing a sombrero. Modotti referred to him as “a proud little *agrarista* or son of one.” *Agrarismo* was a political and social movement that demanded the redistribution of land among peasants and the end of *latifundismo*, the concentration of land ownership among a few families. The plight of the little boy is thus that of humanity, his serious gaze and wrinkled forehead a symbol for the suffering of the destitute. Weston's influence is apparent in the sombrero, which on its own becomes an abstract form, much like a shell or a pepper. Finally, the strong light that creates the contrast between the boy's face and the sombrero seems to point to the dawn of a better age.



ACTUAL SIZE

7

LÁSZLÓ MOHOLY-NAGY 1895-1946

Lyon Stadium, circa 1929

Gelatin silver print.

9 1/4 x 6 7/8 in. (23.5 x 17.5 cm)

Signed 'Foto: Moholy-Nagy', titled in ink, 'foto Moholy-Nagy', 'moholy-nagy/ berlin', reproduction limitation and 'VU Photo' stamps on the verso.

Estimate \$90,000-120,000

PROVENANCE

The Collection of William Larson, Pennsylvania
Houk Friedman Gallery, New York

LITERATURE

Claremont Colleges, *Photographs of Moholy-Nagy*, p. 36

Haus, *Moholy-Nagy: Photographs & Photograms*, cover and pl. 17

IVAM Centre Julio González, *Moholy-Nagy*, p. 141

Musées de Marseille, *László Moholy-Nagy*, p. 235

Hungarian born László Moholy-Nagy survived WWI as an artillery soldier on the Russian front and proceeded to become one of modernism's leading advocates for art as a tool for social change through the exploration of perception. His theories were a revolutionary response to the social and political upheaval of his time.

He noted: *Under the impact of violent changes, artists, writers, scientists and philosophers became the revolutionaries of a realistic Utopia awakened from the mere enjoyment of their crafts to the essential duties and responsibilities toward the community.*

Since the development of Renaissance Perspective (circa 1500), art has served to describe the phenomena of the visual world. László Moholy-Nagy was at the center of the radical modernist transition from art being about what we see in the world - to an exploration of perception. Rejecting the notion that art should reflect the ideas and values of the past, Moholy-Nagy called for a new art form - one that heightens our awareness of NOW and reconfigures how we view the world. For Moholy-Nagy the relatively new medium of photography fit the bill.

...thanks to the photographer humanity has acquired the power of perceiving its surroundings, and its very existence, with new eyes. A creative photographer must try to enlarge the habitual scope of vision; create new relationships between known elements; utilize the expressive power of surprise growing out of the potentialities of the photographic means.

In *Lyon Stadium*, 1929 four seated figures and one standing are viewed from above. The white marble stairs that they inhabit on various levels gives them a common ground. Taken from a radically new vantage point, Moholy-Nagy is altering our perspective on society by creating an image in which individuals are positioned in their own space while also serving as structural elements of an inter-related whole. And he is not doing this by moralizing or telling us a story - but rather through the photograph's power to visually realign our perception, leading us to grasp new types of relationships.

The elements of the visual have notan absolute logical connection with one another: their photographic, visual relationships, nevertheless, make them knit together into a virtual association of events in space and

time and brings the viewer actively into the dynamic of the city.

In 1923, Moholy-Nagy became an instructor of the foundation course at the Bauhaus, the radical German school of art and industrial design. He left in 1928 with the Bauhaus founder Walther Gropius to set up a freelance design office in Berlin. Many of his photographs taken from a birds-eye or worms-eye view (including *Lyon Stadium*) were taken during the late 1920s early 1930s after his stint at the Bauhaus while he was working in Berlin.

Because of Germany's increasing restrictions on artists, Moholy-Nagy left Germany in 1934, first settling in Amsterdam and then in London. Though he was seeking a means to support his family, his dream was to establish a new community of artists, educators, scientists, and students who sought to develop the creative self as a means of rebuilding a more just and balanced society. His search ended in 1937, when he was brought to Chicago to start a school - the New Bauhaus - that would combine art, technology, and a modern vision.



ACTUAL SIZE

8

MAN RAY 1890-1976

Max Ernst, 1938

Gelatin silver print.

9 x 6 7/8 in. (22.9 x 17.5 cm)

'31 bis, Rue Campagne Première' credit stamp on the verso.

Estimate \$50,000-70,000

PROVENANCE

Christie's New York, 20 April 1994, lot 52

Houk Friedman Gallery, New York

When Man Ray moved to Paris in 1921, he quickly turned to photography in order to support himself. During the next two decades he photographed innumerable artists and intellectuals, from James Joyce and Virginia Woolf to André Breton and Marcel Duchamp. Among these was Max Ernst, a friend and occasional artistic collaborator. The original Man Ray glass-plate negative of the present lot was intentionally broken by Max Ernst, who then stuck together the glass splinters with tape. In a further act of appropriation, Ernst wrote on the tape with India ink and exposed the plate so that the light-colored tape came out black and the writing white. The new plate, now a self-portrait photomontage of sorts, was used by Max Ernst as the invitation to his 1935 Paris exhibition, *Exposition Max Ernst, dernières œuvres*. The present lot shows Man Ray's re-appropriation of Ernst's experiment. Between the Dadaist negation of the artist and the Surrealist decentering of identity, Man Ray's portrait is a commentary on photography's possibilities beyond the mere recording of reality.



ACTUAL SIZE

ANDRÉ KERTÉSZ 1894-1985*The Stairs of Montmartre, Paris, 1926*

Gelatin silver print.

6 1/8 x 8 in. (15.6 x 20.3 cm)

Signed, dated '1927' [sic] and annotated 'Paris' in pencil on the mount; titled 'Montmartre', annotated 'André Kertész/5 rue de Vanves/ Paris 14e' in pen, 'No 1', '(Agr.)' in pencil and '441' in red wax pencil on the reverse of the mount.

Estimate \$120,000-180,000**PROVENANCE**Acquired directly from the artist
Jane Corkin Gallery, Toronto
Jedermann Collection, Princeton
Houk Friedman Gallery, New York**EXHIBITED***1er Salon Indépendent de la Photographie*, Salon de l'Escalier, Paris, 1928
Exposition de Photographie, Galerie L'Époque, Brussels, 1928
for both, another print exhibited**LITERATURE**Borhan, *André Kertész: His Life and Work*, p. 102
Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, p. 109
J. Paul Getty Museum, *In Focus: André Kertész, Photographs from the J. Paul Getty Museum*, n.p.
Jeu de Paume, *André Kertész*, p. 147
National Gallery of Art, *André Kertész*, pl. 38
Newhall, *The History of Photography*, p. 223
Szarkowski, *Looking at Photographs*, p. 93
Szarkowski, *Photography Until Now*, p. 222
Thames and Hudson, *André Kertész: Of Paris and New York*, p. 135

Another print of this image is in the collection of The Museum of Modern Art, New York.

Like many of his European contemporaries, Hungarian-born, André Kertész's interest and involvement in photography was self-propelled. "Instinctively I began to compose," he recounted at a later stage in life, "I learned to perceive the moment."

Kertész's keen interest in the medium was utilized during his military service during World War I and was further developed after the war. His mission as a photographer, he stated, was "to eternalize" moments in time. Wishing to strengthen his pursuit, the young photographer joined the Hungarian Amateur Photographers' Association, where he won the silver medal at an annual contest in 1923. However, despite the accolade, Kertész chose to forego the award, citing his disagreement with the Association's wish that he printed his image in the Pictorialist-favored method of bromoil. A photograph, he believed, ought to champion the tenets of Modernist photography—line, color and tone, and avoid mimicking the atmospheric painterly qualities of Pictorialism that still dictated the norms at his home country. Embracing of the avant-garde, Kertész left for Paris in 1925, the hub and pulse of Modernism.

Enchanted by the freedom and driven by the encouragement to experiment with alternate modes of using his lens to capture the world, Kertész roamed the streets of

Paris with fervor and intrigue. Among his compatriots at the time were such luminaries as Marc Chagall, Alexander Calder, Fernand Léger, and Piet Mondrian. It was particularly the latter, himself an émigré from Holland, whose abstract sensibilities were to greatly influence Kertész's nuanced ways of seeing and capturing his newfound home city. In *Chez Mondrian, 1926*, (lot 166) among the most celebrated of Kertész's achievements, viewers are met with a composition in which multiple planes intersect vertically, horizontally and diagonally, tightly compressing a three-dimensional view into an emphatically flat field. Therefore, it is evident that Kertész's interest did not lie in capturing the scale of the space but rather present it as a metonymic representation of Mondrian's De Stijl or neoplastic art. A similar application of essentially Modernist principles is likewise seen in the current lot, *The Stairs of Montmartre, Paris*, taken the same year.

Perhaps for being a foreigner, Kertész was not preoccupied with conveying the grandeur of the revered Parisian locale. Home to the *Basilique du Sacré-Cœur* and a bustling nightlife, Montmartre was also the home district for many of the leading artists at the time, including Pablo Picasso, Salvador Dalí and, unsurprisingly, Piet Mondrian. Accordingly, Kertész's depiction

of the favored spot pays a subtle homage to its groundbreaking inhabitants in its own subversive aesthetic. The image presents an immediate sense of disorientation through the notable removal of the horizon line, and, perhaps more compellingly, through the glaring absence of a central subject from the image. A nearly blank field occupies the center of the composition, save for the diagonal shadows that are thrust by the rail. And, as in *Chez Mondrian*, Kertész cleverly collapsed multiple fields of depth into a single, flat plain, with a sharp line slicing off-center, and a number of diagonal vectors shooting in and out of the composition. Moreover, in lieu of capturing the height of the stairs or its many colorful inhabitants, Kertész turned the aforementioned tenets of Modernist photography into the main protagonists, thereby empowering the nascent approach to the medium as well as paying homage to his fellow artists working in Montmartre. *The Stairs of Montmartre, Paris*, is not meant to introduce another familiar view to curious viewers by an adoring resident, but rather to present an innovative perspective through the savvy and analytical eye of another.



ACTUAL SIZE

10

FRANTIŠEK DRTIKOL 1883-1961

Untitled, Nude, 1929

Pigment print.

11 1/8 x 8 3/8 in. (28.3 x 21.3 cm)

Signed and dated in pencil on the mount; copyright credit blindstamp in the margin; signed, numbered 'XIV' and annotated 'Le pas', 'Praha II/ Vodiekove 7/ Tehēcoslovaquie' in ink on the reverse of the mount.

Estimate \$60,000-80,000

PROVENANCE

Private Collection, Philadelphia
Robert Klein Gallery, Boston

LITERATURE

Birgus, *The Photographer František Drtikol*, pl. 97 for a variant there titled *Upward Thrust*

“I am inspired by three things: decorativeness, motion, and the stillness and expression of individual lines. I then use the background and props - simple objects such as circles, wavy lines and columns - accordingly. I let the beauty of the line itself make an impact, without embellishment, by suppressing everything that is secondary... or else I use the body as a decorative object, positioning it in various settings and lights. This is how I create all my pictures.”

FRANTISEK DRTIKOL



11

PAUL OUTERBRIDGE, JR. 1896-1958

Standing Nude, 1922

Platinum print, tipped to board.

4 5/8 x 3 1/2 in. (11.7 x 8.9 cm)

Laguna Beach Art Association Collection label affixed to the reverse of the board.

Estimate \$15,000-20,000

PROVENANCE

The Estate of Paul Outerbridge, Jr.

Gifted from Lois Cunningham Outerbridge to the Laguna Beach Art Museum, 1968

Sold to benefit the Museum's Acquisitions Fund, Christie's New York, 23 April 1996, lot 289

Christie's New York, 20 October 2003, lot 126

Robert Klein Gallery, Boston

EXHIBITED

Paul Outerbridge: A Singular Aesthetic, Photographs and Drawings, 1921-1941: Laguna Art Museum, 21 November 1981 – 10 January 1982 and 15 other venues, including the San Francisco Museum of Modern Art, 22 January – 7 March 1982; the International Center of Photography, New York, 9 July – 8 August 1982; Kunsthalle, Cologne, 17 September – 12 October 1982; and the Minneapolis Institute of the Arts, 12 November 1982 – 2 January 1983

LITERATURE

Dines, *A Singular Aesthetic*, pl. 10

Taschen, *Paul Outerbridge*, p. 136

The only other known print of this image is in a private collection.

“Art is life seen through man’s inner craving for perfection and beauty—his escape from the sordid realities of life into a world of his imagining. Art accounts for at least a third of our civilization, and it is one of the artist’s principal duties to do more than merely record life or nature. To the artist is given the privilege of pointing the way and inspiring towards a better life.”

PAUL OUTERBRIDGE, JR.



ACTUAL SIZE

12

ALFRED STIEGLITZ 1864-1946

Georgia O'Keeffe, 1919

Platinum palladium print.

9 1/2 x 7 5/8 in. (24.1 x 19.4 cm)

Estimate \$300,000-500,000

PROVENANCE

From the artist to the Collection of Georgia O'Keeffe

Gifted to Doris Bry, New York

Private Collection

Edwynn Houk Gallery, New York

LITERATURE

Greenough, *Modern Art and America: Alfred Stieglitz and his New York Galleries*, fig. 156

According to Doris Bry, this print is presumed to be a unique platinum palladium print of this image.

The fabled union of Alfred Stieglitz and Georgia O'Keeffe was one of the great artistic partnerships in American history. When they met in 1916, Stieglitz was 52 and already a man of many accomplishments: photographer, publisher, gallery director, champion of American Modernism and world famous promoter of photography as fine art. On the other hand, O'Keeffe was an unknown artist, teaching in Texas and only 28 years old. This portrait was taken in the first years of their infamous romance. It is a performance piece staged by the photographer and acted out by his willing muse.

In 1917, after mounting his second exhibition of O'Keeffe's art, Stieglitz closed his gallery, 291, and mailed the final issue of his legendary art journal *Camera Work* to its 37 remaining subscribers. He then proceeded to undergo a complete rebirth of both his art and his life. The agent of this change was his passionate collaboration with O'Keeffe.

Describing this miraculous life encounter, Stieglitz wrote to his friend the painter Arthur Dove the following:

Since I saw you I have been living as I never lived before. - I have gone through a great deal - some very painful hours - but all intensely real. - O'Keeffe is a constant source

of wonder to me - like Nature itself - & all fine humans - there are some. - I know some. - And every moment I am full of gratefulness that I am a great fortunate. - O'Keeffe & I are One in a real sense.....Every moment is a happy eternity - sometimes - rarely - the moment is of intensest pain - but even that turns into a great glory. - We are both either intensely sane or mad children. - It makes no difference.

In June of 1918 Stieglitz left his wife of twenty-five years and moved with O'Keeffe into an apartment in Manhattan. It is in that small apartment that this rare and beautiful platinum palladium print was taken. Creating it was an act in which the photographer and the subject are "One in a real sense" - an artistic sense: He the director, she the embodiment of their primal passion. It is an "intensely sane" act full of wonder like "Nature itself." Evocative planes of white, grey and black permeate the space infusing it with an other-worldliness. In one hand she holds a phallic-looking African spoon (exhibited by Stieglitz four years earlier at 291 and illustrated as pl. 45 in Greenough, *Modern Art*), with the other she clenches her breast. Towards the end of her life, O'Keeffe recalled those early photo sessions: "I was photographed with a kind of heat and excitement and in a way wondered what it was all about."

O'Keeffe gave the photograph that is being offered in the present lot to Doris Bry who was O'Keeffe's assistant after Stieglitz's death and later her dealer and agent as well as friend. Writing about this infamous series that Stieglitz took of his lover (who became his second wife) Bry said:

Although the Stieglitz portrait of O'Keeffe inevitably has its roots in the photographer and his subject, the series of prints transcend the two individuals concerned and become a moving symbol of the range of possibilities, life, and beauty inherent in human relationships.

Stieglitz first publicly exhibited the pictures he'd taken of O'Keeffe in a retrospective at the Anderson Galleries in Manhattan in 1921. Three years later they married one another. In 1946 America's greatest photographer died at the age of 82. As lovers he and his second wife's commitment sometimes faltered, as artists Stieglitz and O'Keeffe were each other's strongest allies. In 1978 O'Keeffe wrote "I believe it was the work that kept me with him—though I loved him as a human being, I put up with what seemed to me a good deal of contradictory nonsense because of what seemed clear and bright and wonderful."



ACTUAL SIZE

“I think that if I were asked to name the most subtle and refined master photography has produced, that I would name him... To be a true artist in photography one must also be an artist in life, and Clarence H. White was such an artist.”

ALVIN LANGDON COBURN

13

CLARENCE WHITE 1871-1925

Nude Study, Florence Peterson, 1909

Platinum print, triple mounted.

9 3/8 x 6 1/8 in. (23.8 x 15.6 cm)

Monogrammed in red ink on the recto; signed and dated in pencil on the second mount.

Estimate \$50,000-70,000

PROVENANCE

Gifted by the artist to Paul B. Haviland, New York/ Paris

Robert Klein Gallery, Boston

This print originates from the Collection of Paul Haviland, a French-American photographer, writer, collector and, along with Clarence White, a key member of the Photo-Secessionist movement championed by Alfred Steiglitz. As Stieglitz's close friend and ally, Haviland was directly involved in his many photographic endeavors- from galleries to publications- and thus became an integral figure in helping establish photography's presence within the art world in the early 20th century. The model shown here, Florence Peterson, also appears frequently as a subject of Haviland's own photographs which were taken in New York before his return to France in 1916.



ACTUAL SIZE

EDWARD WESTON 1886-1958*Shells*, 1927

Gelatin silver print, printed before 1947.

7 1/2 x 9 1/4 in. (19.1 x 23.5 cm)

Initialed and dated in pencil on the mount; signed, titled and dated in pencil on the reverse of the mount.

Estimate \$120,000-180,000**PROVENANCE**

Howard Greenberg Gallery, New York

Fraenkel Gallery, San Francisco

Weston Gallery, Carmel

Robert Klein Gallery, Boston

LITERATUREArmitage, *Fifty Photographs*, pl. 28Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, cover and fig. 549Mora, *Edward Weston: Forms of Passion*, p. 152Newhall, *Supreme Instants: The Photography of Edward Weston*, pl. 28

Other prints of this image are in the collections of the Art Institute of Chicago; George Eastman House, International Museum of Photography and Film, Rochester; The Oakland Museum, California; Special Collections, University of California, Santa Cruz; and the Huntington Library, California.

“I think the Chambered Nautilus has one of the most exquisite forms, to say nothing of color and texture, in nature.”

EDWARD WESTON, MAY 1927

On March 20, 1927, Modernist legend Edward Weston noted in his personal *Daybook*: “The shells I photographed were so marvelous one could not do other than something of interest.” Indeed, the 14 negatives of the chambered nautilus recorded by Weston evoked an array of reactions from some of the notable names in Modernism. René d’Harnoncourt, who later became the director of The Museum of Modern Art, described the shells as “erotic”, while Tina Modotti, a photographer and Weston’s former lover claimed that the shells “made me think of lilies and embryos.” And perhaps most abstractly, Weston’s friend and fellow artist Jean Charlot referenced the shells as inspiration in perceiving the worlds as “known elements in unknown quantities.” The power of the shells, it appears, lay in their ability to simultaneously occupy a dual consciousness: at once soigné nautical remnants as well as sensual biomorphic emblems.

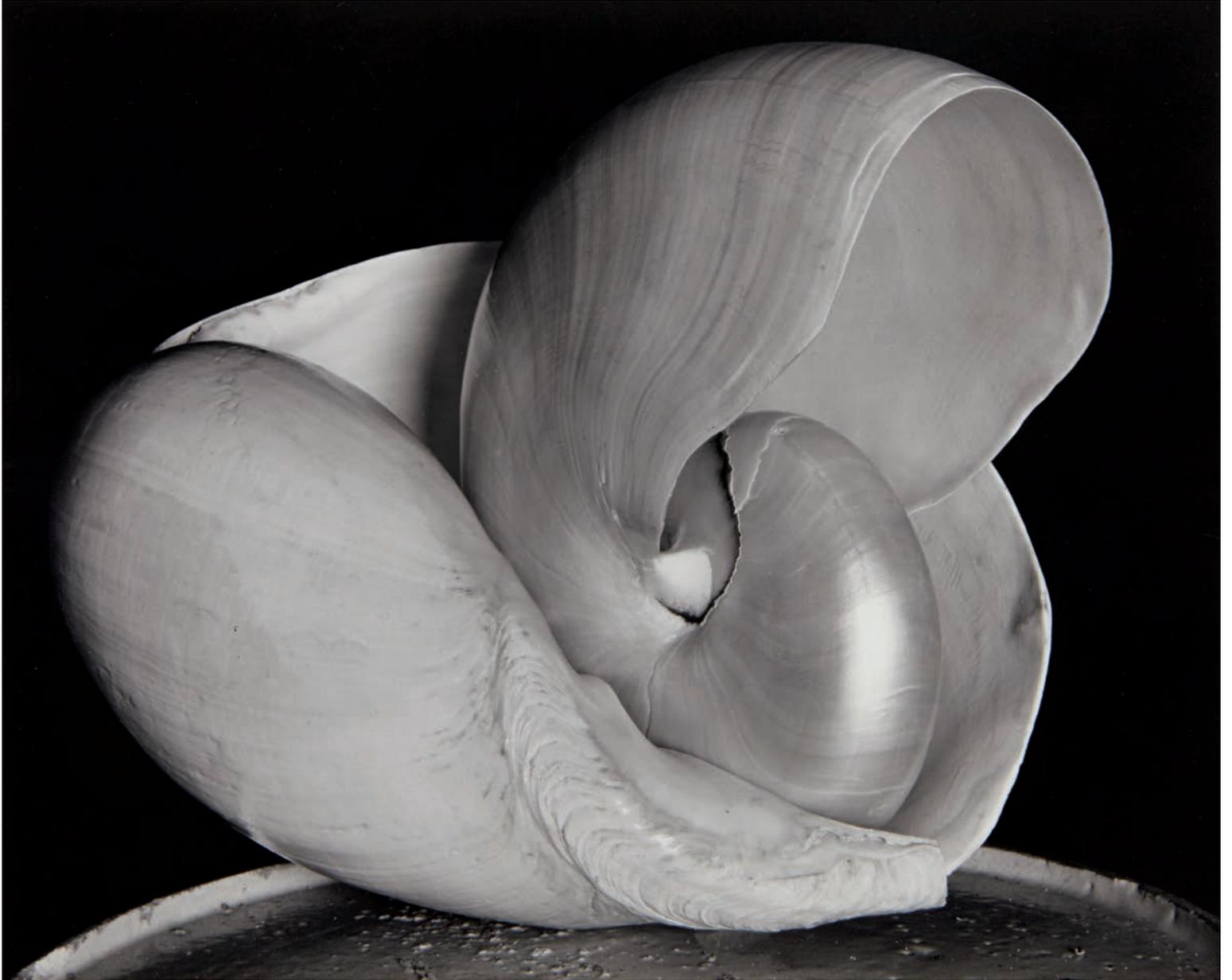
Weston’s path to Modernist photography, which championed the medium’s strength: clarity, tonality and linearity, was typified by a number of twists and turns, including a Pictorialist period that stretched for seven years, starting in 1913. Pictorialism was the dominant aesthetic approach among photographers at the turn of the last century.

Propelling Pictorialism to the foreground was the perception that in order to be considered of artistic merit, a photograph was to imitate the field of painting. Given the heavy Impressionist and Post-Impressionist haze that shrouded the zeitgeist at the time, Weston adopted a soft focus and effusive lighting in an effort “to be artistic”, he later stated. However, by the early 1920s, Weston began adopting a more Modernist approach to his work, using the distinguishing features of the medium to his advantage.

From 1923 to the very end of 1926 Weston primarily resided in Mexico, where he continued fostering his Modernist approach to the medium, photographing cropped architectural details, folk-art crafts and religious relics. His images from that period are distinctly crisp and simple, accentuating the formalist qualities of the subjects. It was during his Mexican stay that Weston began abstracting a familiar subject—a human body—to remarkable effects. The nude studies of Anita Brenner, Miriam Lerner and his son Neil reflect Weston’s progressive wish to think outside the immediate parameters of the genre and present the human body in a jarringly unfamiliar manner. This approach was further developed upon Weston’s return to California, where he continuously abstracted the human form.

In February of 1927, Weston met the Canadian painter Henrietta Shore. While viewing a series of Weston’s nudes, the two likely discussed Shore’s favored subject matter of the chambered nautilus, providing inspiration for a transition within Weston’s own work. On April 1, Weston writes in his *Daybook*: “I am stimulated to work with the nude body, because of the infinite combinations of lines which are presented with every move. And now after seeing the shells of Henrietta Shore, a new field has been presented.”

For the next few months, Weston fluidly experimented with shells and nudes. In fact, on the day that Weston took the image *Shells*, seen in the present lot, he discussed his activities: “One of these two new shells when stood on end, is like a magnolia blossom unfolding. The difficulty has been to make it balance on end and not cut off that important end, nor show an irrelevant base. I may have solved the problem by using another shell for the chalice, but I had the Devil’s own time trying to balance those two shells together.” Indeed, *Shells*, 1927, is the epitome of Weston’s work at the time, bringing together the endless representational possibilities in line and form of his newly favored still life with the pulsating sensuality of his continuously favored subjects.



15

IMOGEN CUNNINGHAM 1883-1976

Calla with leaf, circa 1930

Gelatin silver contact print.

9 3/8 x 7 1/2 in. (23.8 x 19.1 cm)

Signed in pencil on the mount; printed title 'Calla Lilly' on the artist's 'Mills College, California' label affixed to the reverse of the mount.

Estimate \$80,000-120,000

PROVENANCE

Private Collection, San Francisco

Robert Klein Gallery, Boston

LITERATURE

Lorenz, *Imogen Cunningham: Flora*, pl. 61

Imogen Cunningham's photographic interest in flora seems a natural progression from her studies at the University of Washington where she studied chemistry and wrote her thesis on the chemical process of photography. She also helped to produce slides for the botany department, which, with the help of magnification, brought her into direct contact with the smallest details of nature. It was here that botany first became a source of endless fascination for Cunningham and she consistently returned to the subject throughout her impressive career. Initially, Cunningham incorporated flora into her commissioned portraits as a way to imbue ambiance into the scene. Eventually, however, she isolated it entirely, endeavoring to explore the beauty and rhythm inherent to the natural world.

While Cunningham's photographs include both exterior and interior images of flora,

her studio shots, as seen in *Calla with Leaf*, circa 1930, have come to define this body of work. Here, a single white lily is isolated against a stark background as strong lighting highlights the flower's outline and subtle gradation in shade. Cunningham photographed the flower in its prime so as to eternalize its fleeting beauty. Her work thus reminds us of the fragility of her subject and, by extension, the natural world around us.

As two of the founding members of Group f/64, which advocated for the Modernist aesthetic, Imogen Cunningham and Edward Weston both championed the transition to straight photography and, in looking at the present lot, one cannot escape the dialogue and similarities between the two photographers. While Weston preferred a more abstract approach and Cunningham's is rooted in her analytical studies as a student of science, each artist, through the

transformative power of photography, has turned objects as ordinary as shells (lot 14) and lilies, into extraordinary images.

Cunningham also notes Albert Renger Patzsch and Karl Blossfeldt, both of whom she became familiar with while studying abroad in Germany, as having the most significant impact on her evolution as a photographer. Like Cunningham, Blossfeldt approached his floral studies from a similar background in science and with his magnifying camera was able to capture his subjects in detail undetectable to the human eye. Inspired by Blossfeldt's keen and patient observation, Cunningham diligently studied her subject at its most basic form. In so doing, she likewise elevated minute details of nature to the status of the great architecture and sweeping landscapes that had captured photographers' lens since the early days of photography.



ACTUAL SIZE

16

HORST P. HORST 1906-1999

Mainbocher Corset, Paris, 1939

Platinum palladium print, printed later.

17 7/8 x 13 3/8 in. (45.4 x 34 cm)

Signed in pencil on the recto; signed in pencil on the verso.

Estimate \$30,000-50,000

PROVENANCE

Acquired from the Estate of the artist

Robert Klein Gallery, Boston

LITERATURE

Angeletti and Oliva, *In Vogue*, p. 18

Devlin, *Vogue Book of Fashion Photography*, p. 46

Fraser, *On The Edge: Images from 100 Years of Vogue*, p. 25

Hall-Duncan, *The History of Fashion Photography*, p. 65

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 192

Kazmaier, *Horst: Sixty Years of Photography*, pl. 8

Koetzle, *Photo Icons: Volume 2*, pp. 38 and 43

Lawford, *Horst: His Work and His World*, p. 184

Lawford and Valentine, *Horst 1930 - 1987*, p. 28

American Vogue, 15 September 1939

French Vogue, December 1939

“[Mainbocher Corset] was created by emotion... It was the last photo I took in Paris before the war. I left the studio at 4:00 a.m., went back to the house, picked up my bags and caught the 7:00 a.m. train to Le Havre to board the Normandie... The photograph is peculiar— for me. While I was taking it, I was thinking of all that I was leaving behind.”

HORST P. HORST



“I saw the elephants under an enormous skylight and in a second I knew. I then had to find the right dress and I knew there was a potential here for a kind of dream image.”

RICHARD AVEDON

17

RICHARD AVEDON 1923-2004

Dovima with elephants, Evening dress by Dior, Cirque d'Hiver, Paris, August, 1955

Gelatin silver print, printed later.

23 x 19 3/4 in. (58.4 x 50.2 cm)

Signed and numbered 18/50 in ink on the verso; title, edition and copyright credit reproduction limitation stamps on the reverse of the linen flush-mount.

Estimate \$60,000-80,000

LITERATURE

Avedon, *Woman in the Mirror*, p. 36

Avedon & Brodkey, *Avedon Photographs, 1947-1977*, back cover and pl. 159

Bailey & Harrison, *Shots of Style: Great Fashion Portraits*, cat. no. 7

Davis, *An American Century of Photography, From Dry-Plate to Digital: The Hallmark Photographic Collection*, pl. 368

Fraenkel Gallery, *Richard Avedon: Made in France*, n.p.

Gee, *Photography of the Fifties: An American Perspective*, p. 84

Hall-Duncan, *The History of Fashion Photography*, p. 137

Harrison, *Appearances: Fashion Photography since 1945*, p. 73

Harry N. Abrams, Inc., *Avedon Fashion: 1944-2000*, p. 137

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 189

Mazzola, *125 Great Moments of Harper's Bazaar*, pl. 3

Random House, *Evidence, 1944-1994: Richard Avedon*, p. 53

The Metropolitan Museum of Art, *The Model as Muse: Embodying Fashion*, p. 50

Harper's Bazaar, September 1955, p. 215



18

HERB RITTS 1952-2002

Versace Dress, Back View, El Mirage, 1990

Gelatin silver print.

22 1/4 x 18 1/2 in. (56.5 x 47 cm)

Signed, titled, dated, numbered 11/25 in pencil and copyright credit stamp on the reverse of the mount.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist

Robert Klein Gallery, Boston

LITERATURE

Bulfinch Press, *Herb Ritts: Work*, n.p.

Fondation Cartier pour l'art contemporain, *Herb Ritts*, n.p.

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 193

Martineau, *Herb Ritts: L.A. Style*, cover and pl. 1

“Within two hours of where I live, you have mountains and desert as location. I like the natural elements that abstract into light, texture, shape and shadow.”

HERB RITTS



IRVING PENN 1917-2009

Harlequin Dress (Lisa Fonssagrives-Penn), 1950

Platinum palladium print, printed 1979.

19 7/8 x 19 7/8 in. (50.5 x 50.5 cm)

Signed, titled, numbered 1/30 in pencil and Condé Nast copyright credit reproduction limitation stamp on the reverse of the aluminum flush-mount.

Estimate \$300,000-500,000

PROVENANCE

Acquired directly from the artist
Robert Klein Gallery, Boston

EXHIBITED

Fashion Photography, Museum of Fine Arts, Boston, 18 November 2006 – 25 March 2007

LITERATURE

Angeletti and Oliva, *In Vogue*, p. 146

Art Institute of Chicago, *Irving Penn: A Career in Photography*, pl. 44

Centre National de la Photographie, *Vanités*, p. 45

Gee, *Photography of the Fifties: An American Perspective*, p. 154

Hall-Duncan, *The History of Fashion Photography*, p. 153

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 190

Szarkowski, *Irving Penn*, pl. 49

American Vogue, April 1950, pp. 86-87

Another print of this image is in the collection of the Art Institute of Chicago.

The trailblazing career of legendary photographer Irving Penn is studded with a number of crowning achievements, of which *Harlequin Dress (Lisa Fonssagrives-Penn)*, is a prime example. By the time the image was taken in 1950, Penn had cemented his reputation as a leader in the field of fashion photography at *Vogue*, which Penn joined in 1943. During his early days at the magazine under the guidance of Alexander Liberman, Penn's responsibilities were confined to creating the sketches for the covers. However, following the favorable reception for the first *Vogue* cover that he had been assigned to photograph, Penn was subsequently trusted with additional editorial work, ultimately developing an innovative style, marked for its refreshing

minimalism, timeless beauty and seamless elegance. Interestingly, Penn has credited his lack of formal training in photography or savoir-faire in styling to have led him to adopt a clean and understated approach.

Harlequin Dress (Lisa Fonssagrives-Penn), published in the April 1950 issue, was featured prominently as the opening image in the fashion editorial, *The Black and White Idea*. In it, Fonssagrives is clad in a diamond-patterned dress by Jerry Parnis for Everlast. She is seen leisurely nestled in a chaise, a slim mink lei adorning her torso, her coiffure tucked under a Lily Daché hat, her arms wrapped by opera-length gloves by Beautydoe. The triangular composition bestows her with a commanding, imperial

look, which is further accentuated by her confident gaze and the cigarette—then a symbol of modern times—wedged between her fingers. This stands in strong contrast to the typical depictions of models at the time—demure, coy, unassuming. Under Penn's directorship, Fonssagrives is not merely selling the dress, but the entire narrative that Penn meticulously constructed around her—a new, empowered woman, confidently occupying her surrounding, enjoying the finer guilty pleasures in life. Over half a century later, Penn's *Harlequin Dress (Lisa Fonssagrives-Penn)*, has retained its iconic status as an image of indisputable strength and seductive beauty.



20

ROBERT POLIDORI b. 1951

Galerie Basse, Château de Versailles, 1985

Fujicolor Crystal Archive Print, flush-mounted.

38 7/8 x 49 1/2 in. (98.7 x 125.7 cm)

Signed in ink, printed title, date and number 3/10 on a gallery label accompanying the work.

Estimate \$18,000-22,000

PROVENANCE

Pace/MacGill Gallery, New York

Robert Klein Gallery, Boston

“I’ve always been accused by my detractors of some sort of moral failure, cowardice or even lack of humanity by not portraying the human form. I respond that I do better by portraying traces of character and intentions of human volition that no mug or body shot can exude.”

ROBERT POLIDORI



21

CHARLES SHEELER 1883-1965

Chartres-Flying Buttresses at the Crossing, 1929

Gelatin silver print.

9 3/4 x 7 1/2 in. (24.8 x 19.1 cm)

Signed, titled 'Chartres' and dated in pencil on the mount.

Estimate \$50,000-70,000

PROVENANCE

From the artist to an intimate of Walker Evans

By descent to a Private Collection, New England

Robert Klein Gallery, Boston

LITERATURE

Stebbins & Keyes, *Charles Sheeler: The Photographs*, pl. 67

“It is also within the province of the photographer to seek the same underlying abstract structure and, having found it to his satisfaction, to record it with his camera, with an exactitude not to be achieved through any other medium.”

CHARLES SHEELER



ACTUAL SIZE

22

PAUL STRAND 1890-1976

Venice, Italy, 1911

Unique platinum print.

9 1/2 x 12 1/2 in. (24.1 x 31.8 cm)

Estimate \$180,000-220,000

PROVENANCE

Ex-collection of the Paul Strand Estate

Christie's New York, 15 April 1992, lot 436

Robert Klein Gallery, Boston

EXHIBITED

Paul Strand, An American Vision: National Gallery of Art, Washington D.C., 2 December 1990 - 3 February 1991; Art Institute of Chicago, 26 May - 21 July 1991

LITERATURE

Aperture/National Gallery of Art, Washington, *Paul Strand*, p. 33

This print is one of only a few examples of images printed from Paul Strand's 1911 trip to Europe.

Paul Strand's atmospheric depiction of Venice from 1911 stands at the pinnacle of his early foray into Pictorialism, a mode of photography that incorporated soft focus and highly technical darkroom and printing techniques, to create a painterly, Impressionist style. Early champions of the medium, such as Clarence H. White, Edward Steichen, and, perhaps most notably, Alfred Stieglitz, unified by their Pictorialist vision, formed the Photo-Secession in 1905 and began exhibiting their works at 291 gallery in New York. Two years later, photographer Lewis Hine, at the time a teacher at New York City's Ethical Culture School, took the school's camera club, of which Paul Strand

was a member, to 291. Overcome by the range and beauty of the exhibited works, that day Strand decided that he, too, would eventually become a photographer.

Upon his high school graduation in 1909, Strand began frequenting New York's Camera Club, which had become a hub for the leading photographers of the day and boasted multiple exhibitions spaces, vast library holdings and numerous darkrooms. It was there that Strand began experimenting with various printing methods and won early accolades for his Pictorialist images, especially those of his first trip to Europe in 1911. Indeed, two of Strand's images from

his European sojourn—*Versailles* and *The Plaza*—were eventually printed on the Camera Club journal frontispiece that same year. *Venice*, created during Strand's trip abroad, indeed embodies the Venetian spirit as well as the tenets of Pictorialism. The soft focus lends a timelessly ethereal aura to the scene and the dominance of softly lapping waters reflects the city's fabled existence as a floating wonderland. Moreover, the platinum printing imbues the image with a lustrous elegance and further accentuates its rich, seductive appeal. As a unique print of the image, *Venice* is among the rarest and earliest examples of Strand's long-lasting and groundbreaking contribution to the field of photography.



23

ALFRED STIEGLITZ 1864-1946

The Hand of Man, 1902

Large format photogravure on Japanese tissue, printed 1910.

9 1/2 x 12 1/2 in. (24.1 x 31.8 cm)

Signed, titled and dated in pencil in the margin; printed title and date on a Museum of Modern Art collection label affixed to the reverse of the flush-mount.

Estimate \$70,000-90,000

PROVENANCE

Gifted from the Collection of Alfred Jarstzki, Jr. to
The Museum of Modern Art, New York
Robert Klein Gallery, Boston

LITERATURE

Bulfinch Press, *Alfred Stieglitz*, pl. 15
Greenough, *Alfred Stieglitz: The Key Set, Volume One*, cat. nos. 277-280
Norman, *Alfred Stieglitz: An American Seer*, pl. X
Taschen, *Photo Icons: The Story Behind the Pictures, Volume 1*, p. 141
The Museum of Fine Arts, Boston, *Alfred Stieglitz: Photographer*, pl. 7
The Metropolitan Museum of Art, *The New Vision: Photography Between the World Wars, Ford Motor Company Collection at The Metropolitan Museum of Art*, New York, p. 6

Other prints of this image are in the collections of The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; George Eastman House, International Museum of Photography and Film, Rochester; Museum of Fine Arts, Boston; Philadelphia Museum of Art; Library of Congress, Washington; The Art Institute of Chicago; The J. Paul Getty Museum, Los Angeles; San Francisco Museum of Modern Art; and the National Museum of Modern Art, Tokyo.

Alfred Stieglitz's allegorical masterpiece *The Hand of Man*, 1902 presents a dual message about transformation and power. The image itself functions as an emotional retelling of industrial man's surging growth and the effect of that growth upon the environment. Additionally, imbedded in the process of creating such an image, is Stieglitz's lifelong advocacy for the art of photography: an art in which the hand of man when guided by the sensibility of an artist is capable of presenting an emotional truth using a mechanical camera.

Stieglitz was born in Hoboken, New Jersey to parents Edward and Hedwig, German Jews who had immigrated to the United States. In 1871 the family moved across the Hudson River to live in a newly built brownstone at 14 East 60th Street in the rapidly expanding Post-Civil War Manhattan. Ten years later Stieglitz's father sold the dry goods business and took the family to Europe. Following this move, a young Stieglitz discovered his budding passion for photography, studying in Germany under Herman Wilhelm Vogel, a pioneer in photochemistry. While his family returned to New York in 1885, Stieglitz remained in Germany for another five years – during which he continued his photographic pursuits and aided the British photographer Peter Henry Emerson by translating *Naturalistic Photography* into German.

Stieglitz became strongly influenced by Emerson's attention to atmospheric effects as well as his challenging of the status quo. But unlike Emerson, who photographed the natural landscape as inhabited by an indigenous culture, Stieglitz, upon his return to New York, focused on the city as an emerging urban center, and with a hand-held camera captured his ambivalent feelings of this tremendous change. In fact, it was through the lens of a hand-held camera while standing on the back of a train as it pulled into the freight yard of the Long Island City railroad that Stieglitz photographed *The Hand of Man*.

Throughout his career Stieglitz repeatedly exhibited and reproduced *The Hand of Man* – very likely because he saw that the complexity of forces that are represented in the image were also reflective of his mission in life. Central to the image is a dark train – industrial man's awesome answer to the sovereignty of time and space. From it pours a tunnel of black smoke (slightly in front of a puff of white steam) against a heavily lit backdrop of clouds. The picture's horizon line is vertically punctuated by smoke stakes and power-line crosses and dotted with the dark forms of seemingly windowless buildings. Glistening rail-tracks curve around the train and head off into the unseen.

In 1902, the year *The Hand of Man*, was photographed, Stieglitz resigned as editor of *Camera Notes* and went on to found the Photo-Secession, organizing an exhibition at the National Arts Club in Manhattan. In 1903 he launched what was to become his most important journal *Camera Work* (1903-1917) setting the high standards by the inclusion of photogravures printed on Japanese tissue. *The Hand of Man* was prominently printed as a small-format photogravure in the inaugural issue of *Camera Work* and later (as with the present lot) printed in a larger format.

The Hand of Man was most likely included in the retrospective of Stieglitz's photography that he mounted at his gallery 291 during the Armory show in 1913. In 1921, he once again showed a retrospective of his work. In the exhibition catalogue he wrote: "...Every print I make, even from one negative, is a new experience, a new problem. For unless I am able to vary –add-I am not interested." He concluded, "I was born in Hoboken. I am an American. Photography is my passion. The search for truth my obsession."



“The camera is a remarkable instrument. Saturate yourself with your subject, and the camera will all but take you by the hand and point the way.”

MARGARET BOURKE WHITE

24

MARGARET BOURKE-WHITE 1904-1971

George Washington Bridge, Hudson River, N.Y.C., circa 1931

Gelatin silver print.

13 3/8 x 8 7/8 in. (34 x 22.5 cm)

Signed in pencil on the mount; credit stamp and typed title on a label affixed to the reverse of the mount.

Estimate \$40,000-60,000

PROVENANCE

Weston Gallery, Carmel

Robert Klein Gallery, Boston

LITERATURE

Callahan, *The Photographs of Margaret Bourke-White*, p. 43

Bulfinch Press, *Decade by Decade: Twentieth-Century American Photography From the Collection of the Center for Creative Photography*, pl. 59

Phillips, *Margaret Bourke-White: The Photography of Design 1927-1936*, p. 125



25

EDWARD BURTYNSKY b. 1955

Shipyard #11, Qili Port, Zhejiang Province, China, 2005

Fujicolor Crystal Archive print.

49 x 39 in. (124.5 x 99.1 cm)

Signed in ink, printed title, date and number 5/9 on a label affixed to the reverse of the mount.

Estimate \$15,000-20,000

PROVENANCE

Charles Cowles Gallery, New York

LITERATURE

Steidl, *Burtynsky-China*, p. 71

“These images are meant as metaphors to the dilemma of our modern existence; they search for a dialogue between attraction and repulsion, seduction and fear. We are drawn by desire - a chance at good living, yet we are consciously or unconsciously aware that the world is suffering for our success.”

EDWARD BURTYNSKY



26

VIK MUNIZ b. 1961

Portrait of Alice Liddell, after Lewis Carroll from Rebus, 2003

Dye destruction print.

49 1/2 x 35 1/4 in. (125.7 x 89.5 cm)

Signed in ink, printed title, date and number 6/6 on a Certificate of Authenticity accompanying the work.

Estimate \$15,000-25,000

PROVENANCE

Brent Sikkema Gallery, New York

Katrina Doerner Photographs, Brooklyn

With his clever re-imaginings of famous works of art using an array of objects from chocolate to diamond dust, Vik Muniz has established himself as a leading figure in contemporary photography. In his series *Rebus*, Muniz assembles children's colorful plastic toys into subjects that then refer back to the toys themselves, his own take on the term "rebus" which refers to the use of a picture to represent a word. Here, he creates an image based on a photograph of Alice Liddell by Lewis Carroll. Liddell was the inspiration for Carroll's story *Alice in Wonderland*, the beloved classic children's book. By using toys to comprise the image of Liddell, Muniz references childhood in a variety of ways: the subject of a child, the story of a child, and the insignia most closely associated with childhood.



27

HELEN LEVITT 1913-2009

N.Y.C., 1939

Gelatin silver print.

6 1/4 x 8 1/4 in. (15.9 x 21 cm)

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

Estimate \$30,000-50,000

PROVENANCE

Acquired directly from the artist

Robert Klein Gallery, Boston

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

Aperture, *Photography Speaks: 150 Photographers On Their Art*, p. 175

deCordova, *Presumed Innocence*, pl. 88

Laurence Miller Gallery, *Helen Levitt: A Memorial Tribute*, p. 16

powerHouse Books, *Helen Levitt: Crosstown*, p. 81

San Francisco Museum of Modern Art, *Helen Levitt*, pl. 8

Szarkowski, *Looking at Photographs*, p. 139

Oxford History of Art, *The Photograph*, pl. 52

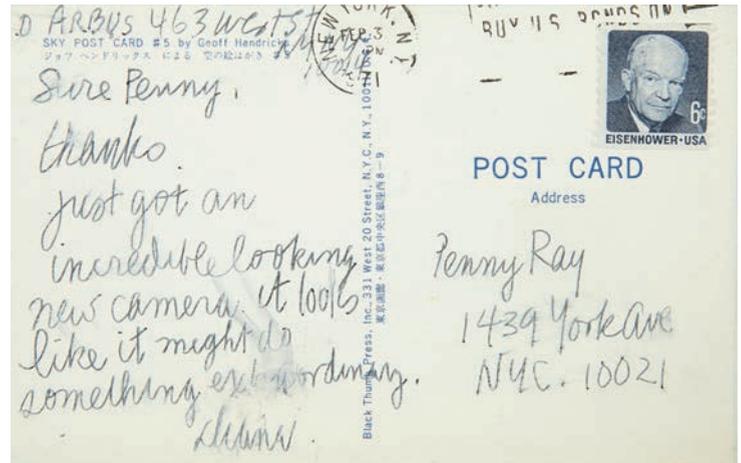
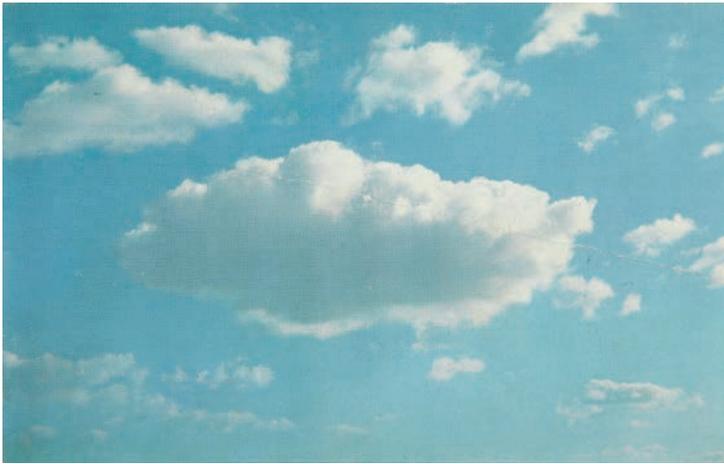
The Metropolitan Museum of Art, *The New Vision: Photography Between the World Wars*, Ford Motor Company Collection at The Metropolitan Museum of Art, New York, pl. 28

Other prints of this image are in the collections of The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; the Art Institute of Chicago; and the George Eastman House, International Museum of Photography and Film, Rochester.

“If it were easy to talk about [my photographs] I'd be a writer. Since I'm inarticulate, I express myself with images.”

HELEN LEVITT





28

DIANE ARBUS 1923-1971

Identical Twins Cathleen (l) and Colleen, Roselle, N.J., 1967

Gelatin silver print.

15 x 14 3/4 in. (38.1 x 37.5 cm)

Signed and dated '1966' [sic] in stylus on the recto; signed, titled and dated '1966' [sic] in ink on the verso. Accompanied by a signed postcard from Diane Arbus to Penny Ray.

Estimate \$180,000-220,000

PROVENANCE

Acquired directly from the artist
From the Collection of Penny Ray, New York
Robert Klein Gallery, Boston

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

Aperture, *Diane Arbus*, cover and n.p.
Aperture, *Photography Past Forward: Aperture at 50*, p. 90
Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, pp. 182, 265 and 270-271 there dated 1967
deCordova, *Presumed Innocence*, pl. 51
High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 88
Newhall, *The History of Photography*, p. 290
Oxford History of Art, *The Photograph*, pl. 7

Diane Arbus's interest in those who had been relegated to societal margins began in 1960, the year she watched Tod Browning's 1932 movie, *Freaks*. Her attraction to those straying beyond the manicured borders of normalcy intensified over the years, especially following her exposure to the social cataloguing photographs of August Sander as well as her meeting Joseph Mitchell, a writer for *The New Yorker* who has once declared: "Born freaks are the aristocracy of the sideshow world." The subjects in Arbus's subsequent works—bearded ladies, transsexuals, midgets, a giant, and as seen in the current lot, twins—were carefully selected for their outsider status, which further empowered Arbus's own sentiment as an outlier.

By the time Arbus's work was first shown at the Museum of Modern Art in March of 1967

as part of the *New Documents* exhibition curated by John Szarkowski, she openly expressed her magnetism to the subversive: "I've spent the last eight years—which is how long I've devoted full time to my photography—exploring—daring—doing things I'd never done before—things I'd fantasized about as a child—going to circuses...sideshows." The show at MoMA garnered tremendous attention, which greatly satisfied Arbus at first. In an interview with *Newsweek* magazine that was conducted at the time of the exhibition, Arbus noted about the twins: "I thought how ordinary is a charming pair of twins. In some societies twins are taboo, an aberration."

Indeed, behind Arbus's eye the twins are presented in a manner that is jarring as it is endearing. Employing her as astute

eye, Arbus was able to look beyond the identical set of young girls whose likeness was accentuated by their matching attire and hairdos, presumably by their parents, to present their underlying individuality and normalcy. Indeed, a prolonged meditation in front of the image slowly unfolds a number of discrete differences between the two—in the brow, smile, eyes, pattern of their stockings, and in the posture—to reveal two distinct personalities. Their image is one that epitomizes Arbus's work for successfully depicting what Arbus biographer Patricia Bosworth termed "the freakishness in normalcy, the normalcy in freakishness." In doing so, Arbus successfully circumvented the normalized preponderance to stare and objectify outliers and instead skillfully presented them with a caring, sympathetic eye, devoid of judgment or bias.



29

ANGELA STRASSHEIM b. 1969

Untitled (Father & Son), 2004

Chromogenic print.

35 1/2 x 28 in. (90.2 x 71.1 cm)

Signed and numbered 2/8 in ink on the reverse of the flush-mount; signed in ink, printed title, date and number 2/8 on a gallery label accompanying the work.

Estimate \$10,000-15,000

PROVENANCE

Marvelli Gallery, New York

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

The Whitney Biennial: Day and Night, Whitney Museum of American Art, New York, 2 March - 28 May 2006, another example exhibited

LITERATURE

deCordova, *Presumed Innocence*, pl. 55

Before earning an MFA from Yale University in 2003, Angela Strassheim worked as a forensics photographer in Miami and New York. It is that experience that helped form the clinical and detached approach that she continues to use in her post-graduate work which examines her family and the Midwestern culture in which she was raised.

In the present lot- an image from her Left Behind series- Strassheim photographs her brother and his son as they prepare for church services. While many other photographers, such as Sally Mann and Tina Barney, have similarly photographed their own families, Strassheim does so as neither an insider nor outsider and her subjects look to the camera aware and complicit yet undoubtedly wary of her presence. As such, the image becomes less about her family and more about the rituals- of dress, of behavior, of religion - that are surely seen in homes across the country and in this way Strassheim transforms the personal into the universal.



30

WILLIAM KLEIN b. 1928

May Day Parade, Gorki Street, Moscow, 1961

Gelatin silver print.

14 3/4 x 19 1/2 in. (37.5 x 49.5 cm)

Signed, titled, dated in pencil, annotated 'Moscow - 1. May' in ink and '9 rue failguière, paris' credit stamp on the reverse of the flush-mount.

Estimate \$20,000-30,000

PROVENANCE

From the collection of William Klein
Howard Greenberg Gallery, New York
Robert Klein Gallery, Boston

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park,
Lincoln, MA, 2 February - 27 April 2008

LITERATURE

Aperture, *William Klein Photographs*, pp. 98-99
deCordova, *Presumed Innocence*, pl. 67
Editions Delpire, *Moscow, William Klein*, n.p.
Thames & Hudson, *William Klein: Close Up*, pp. 80-81

“I came from the outside, the rules of photography didn't interest me... there were things you could do with a camera that you couldn't do with any other medium... grain, contrast, blur, cock-eyed framing, eliminating or exaggerating grey tones and so on. I thought it would be good to show what's possible, to say that this is as valid of a way of using the camera as conventional approaches.”

WILLIAM KLEIN



31

PIETER HUGO b. 1976

8. *David Akore, Agboghloshie Market, Accra, Ghana* from *Permanent Error*, 2010

Chromogenic print, flush-mounted.

60 x 60 in. (152.4 x 152.4 cm)

Signed in ink, printed title, date and number AP1 on a Certificate of Authenticity and label, both accompanying the work. One from an edition of 3 plus 2 artist's proofs.

Estimate \$20,000-30,000

PROVENANCE

Michael Stevenson Fine Art, Cape Town

LITERATURE

Hugo, *Permanent Error*, p. 51

Hugo, *This Must Be the Place*, p. 165

“My work is deeply tied to my experience growing up in South Africa. It's very hard to separate that, as much as I'd like to think it's based on completely personal prerogatives, it's still tied up in the topography of where I grew up and the constant negotiation of that space...I guess photography, in the beginning, gave me an excuse to really go out and engage with that, which I think is what good photography is about. It comes down to an engagement with the world.”

PIETER HUGO



ROBERT FRANK b. 1924

Trolley, New Orleans, 1955-1956

Gelatin silver print, printed later.

12 1/8 x 19 in. (30.8 x 48.3 cm)

Signed, titled 'New Orleans' and dated in ink in the margin.

Estimate \$200,000-300,000

PROVENANCE

Christie's East New York, 9 June 1999, lot 312

Robert Klein Gallery, Boston

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

Bulfinch Press, *On the Art of Fixing A Shadow: 150 Years of Photography*, p. 357

deCordova, *Presumed Innocence*, pl. 65

Dexter and Weski, *Cruel and Tender: The Real in the 20th Century Photograph*, p. 109

Grove Press, *The Americans*, pl. 18

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 89

National Gallery of Art, Washington/Steidl, *Looking In: Robert Frank's The Americans*, pp. 6-7, 232, 466, contact sheet 18/19

National Gallery Of Art, *Washington, Robert Frank/Moving Out*, pp. 172 (contact sheet) and 196

Papageorge, *Walker Evans and Robert Frank, An Essay on Influence*, p. 41

Scalo, *The Americans*, cover and p. 45

The Museum of Modern Art, New York, *Walker Evans & Company*, pl. 137

As one of the leading visionaries of mid-century American photography, Robert Frank has created an indelible body of work, rich in insight and poignant in foresight. His path to success, however, was not rooted in a privileged background or an academic affiliation, but rather an irrevocable determination to explore and a courageous commitment to expose the socio-cultural pockets in American society that had been often left unspoken, unheard and unseen in mainstream media.

After leaving his native Switzerland in 1947, Frank embarked on tour across multiple continents, driven by an insatiable curiosity. At the end of his travels, Frank chose to settle in New York in a concentrated effort to establish himself as a photographer. His wish was to reveal "the kind of civilization born here and spreading elsewhere," as he expressed in his application to the Guggenheim Fellowship, which he was granted in 1955. Over a period of 9 months, 30 states, 767 rolls of film and 10,000 miles, Frank carefully scoured the United States in search of capturing with his lens the parade of characters, hierarchies and imbalances that he believed conveyed a far more accurate if polemical view of the great American social landscape. The result was Frank's most iconic photographic compilation, *The Americans*, a series of 82 images whose relevance and

impact has not faded with time. Combined with the present lot, *Contact Sheet from the Americans* (lot 33), showcases some of the top images of the time.

At the time Frank began his endeavor, America was steeped in McCarthyism, a practice that promoted the pointing of baseless accusations against civilians suspected of subversion or treason. Frank, himself a New York-based Jewish immigrant of simple means, became victim of the practice, when, on November 7, 1955, he was arrested, questioned, threatened, humiliated, jailed and branded "criminal" in McGehee, Arkansas. Despite the misfortune, it was an experience that ultimately intensified and shaped his understanding of the underlying social bias. Indeed, of the incident Frank has noted that it served to heighten his "compassion for the people on the street," one that he unassumingly but lucidly translated into his compilation *The Americans*, and particularly, *Trolley, New Orleans*, taken a mere few days thereafter.

Upon his arrival in New Orleans, Frank, fascinated by the vivacious hustle-and-bustle of the city, observed an ongoing parade. Compelled by nothing but a gut feeling, Frank suddenly turned his back on the staged spectacle only to behold and capture the image of a trolley

passing through the French Quarter and inadvertently presenting a cross-sectional slice of the racial demographic hierarchy. The grid proffered by the trolley's structure neatly if eerily delineated the segregation enforcement of the era, with five windows showcasing the breakdown in race, gender and age: white adult male, white adult female, white children, African-American adult male and African-American adult female. With the exception of the latter, all appear to make direct eye-contact with the photographer, and consequently, with the viewers, mustering an accordingly wide array of reactions, from stern confrontation to melancholic pleading.

Trolley, New Orleans, far more than a portrait of New Orleans or even the Deep South for that matter, but one of an era typified by paranoia and calamitous inequality. The poignancy of the image is intensified by its chronological juncture with the Montgomery Bus Boycott less than a month later and the subsequent sparking of the Civil Rights Movement. For Frank to have captured the racial breakdown so succinctly, moments before the structure that held it together collapsed, attests to the balance of foresight and insight that Frank employed throughout his groundbreaking oeuvre.



33

ROBERT FRANK b. 1924

Contact Sheet from the Americans, 1955-1956

Gelatin silver print, printed 1970s.

19 5/8 x 15 5/8 in. (49.8 x 39.7 cm)

Signed in ink on the recto.

Estimate \$30,000-50,000

PROVENANCE

Pace/MacGill Gallery, New York

Robert Klein Gallery, Boston

LITERATURE

National Gallery of Art, Washington/Steidl, *Looking In: Robert Frank's The Americans*, contact sheets 14, 17, 22, 28, 35, 40 and 62

Please reference lot 32 for information on Robert Frank's groundbreaking series, *The Americans*.

“Above all, I know that life for a photographer cannot be a matter of indifference. Opinion often consists of a kind of criticism. But criticism can come out of love. It is important to see what is invisible to others. Perhaps the look of hope or the look of sadness. Also, it is always the instantaneous reaction to oneself that produces a photograph.”

ROBERT FRANK



Robert Kramer



34

WALKER EVANS 1903-1975

Interior Detail, West Virginia Coal Miner's House, July, 1935

Gelatin silver print.

9 1/8 x 6 in. (23.2 x 15.2 cm)

Titled 'Interior' and dated in ink on the verso.

Estimate \$50,000-70,000

PROVENANCE

The Museum of Modern Art, New York

Edwynn Houk Gallery, New York

Robert Klein Gallery, Boston

LITERATURE

Da Capo Press, *Walker Evans: Photographs for the Farm Security Administration 1935-1938*, pl. 15

Harper & Row, *Walker Evans: First and Last*, p. 113

Keller, *Walker Evans: The Getty Museum Collection*, pl. 426

Mora and Hill, *Walker Evans: The Hungry Eye*, pl. 24

Szarkowski, *The Photographer's Eye*, n.p. for a variant

The Museum of Modern Art, *Walker Evans: American Photographs*, pl. 23

Weski and Liesbrock, *How You Look at It: Photographs of the 20th Century*, p. 188

Another print of this image is in the collection of the J. Paul Getty Museum, Santa Monica.

“When I first made photographs, they were too plain to be considered art and I wasn't considered an artist. I didn't get any attention at all. The people who looked at my work thought, well, that's just a snapshot of the backyard. Privately I knew otherwise and through stubbornness stayed with it.”

WALKER EVANS



ACTUAL SIZE



35

WILLIAM CHRISTENBERRY b. 1936

The Underground Club, Greensboro, Alabama, 1967-2005

Twenty-one ektacolor prints, printed later.

Each approximately 4 x 5 in. (10.2 x 12.7 cm)

Each signed, titled and dated in ink on the verso. Number 9 from an edition of 9.

Estimate \$30,000-50,000

PROVENANCE

Pace/ MacGill Gallery, New York

LITERATURE

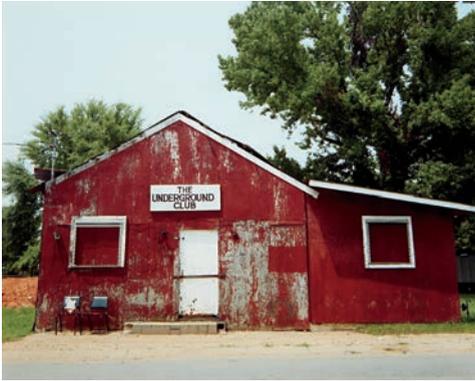
Aperture, *William Christenberry*, pl. 41 for 17 images

As a pioneer in the field of color photography, William Christenberry's photographs of dilapidated and obsolete architecture influenced a generation of photographers that followed including, most notably, William Eggleston. With a cool and objective aesthetic, and a particular focus on his hometown of Hale County, Alabama,

Christenberry helped create a visual history of the changing southern landscape.

In the present lot, Christenberry photographed a single building in Greensboro, Alabama over a span of 37 years from 1964 to 2004. In doing so, his photographs show the evolution of the

building's architecture as well as its many occupants. His earliest image, taken in 1967, is titled *Store, Greensboro, Alabama*; from there, the same building becomes *The Soul Wheel*; *The Shack*; *The Underground Night Club*; *Barry's Place*; and, finally, *The Underground Railroad*, the most recent incarnation that Christenberry documented.



END OF EVENING SESSION LOTS 1-35

START OF MORNING SESSION LOTS 36-165



36

RUDOLF KOPPITZ 1884-1936

10 Photographs, 1923-1932

Ten gelatin silver prints, printed on carte postale.

Various dimensions from 3 3/4 x 3 5/8 in. (9.5 x 9.2 cm) to 5 1/8 x 3 3/4 in. (13 x 9.5 cm)

Each titled in pencil and blindstamp credit in the margin; each numbered '20' and sequentially numbered '1-10' in an unidentified hand in pencil, 'Wien V. Zeinlhofergasse 8' credit, portfolio and reproduction limitation stamps on the verso. Number 20 from an edition of 30 plus 2 artist's proofs. Printed title, plate list and colophon numbered 20/30 in an unidentified hand in ink. Contained in a clamshell box.

Estimate \$10,000-15,000

PROVENANCE

Kicken Gallery, Berlin
Robert Klein Gallery, Boston

LITERATURE

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 117

Titles in plate order: *The Orphan*, n.d.; *Folk from the Valley of the Mur*, after 1930; *The Little Housewife*, n.d.; *Mother and Child*, 1925; *Movement Study*, 1925; *In the Womb of Nature*, 1923; *Nude*, circa 1927; *Hungarian Cattle*, *Banat*, before 1923; *Hayharvest in Tirol*, circa 1930; *Woman from the Puster Valley*, circa 1930



37



37

KARL STRUSS 1886-1981

The Cliffs, Sorrento, Italy, 1909

Platinum print.

8 3/4 x 6 7/8 in. (22.2 x 17.5 cm)

Signed in pencil on the recto; signed in pencil on the mount; 'Hollywood, Calif.' credit stamp, annotated 'Sorrento Cliffs, Plati' and dated in an unidentified hand in ink on the reverse of the mount.

Estimate \$7,000-9,000

PROVENANCE

Robert Klein Gallery, Boston

LITERATURE

Camera Work, April 1912

38



38

RUDOLF KOPPITZ 1884-1936

Nude Study, 1925

Silver bromide print.

9 1/8 x 8 1/2 in. (23.2 x 21.6 cm)

Signed in pencil on the paper overmat; credit stamp on the verso.

Estimate \$8,000-12,000

PROVENANCE

Rudolf Kicken Gallery, Cologne

Robert Klein Gallery, Boston



39

HEINRICH KÜHN 1866-1944

Nude Study, Tyrol, 1907

Pigment print on Japanese tissue.

12 x 9 1/2 in. (30.5 x 24.1 cm)

Estimate \$20,000-30,000

PROVENANCE

Acquired from the Estate of Heinrich Kühn

Galerie Johannes Faber, Vienna

Robert Klein Gallery, Boston



40

UMBO (OTTO UMBEHR) 1902-1980

10 Photographs, 1927-1930

Cologne: Rudolf Kicken Gallery, 1980. Ten gelatin silver prints.

Various dimensions from 7 x 5 in (17.8 x 12.7 cm) to 11 1/2 x 8 5/8 in (29.2 x 21.9 cm) or the reverse.

Each signed in ink on the recto; each numbered 30/50 in ink and portfolio stamp on the verso.

Numbered 30 in an unidentified hand in pencil on the colophon. One from an edition of 50 plus 5 artist's proofs. Title page, plate list. Enclosed in linen clamshell box.

Estimate \$12,000-18,000

PROVENANCE

Kicken Gallery, Berlin
Robert Klein Gallery, Boston

LITERATURE

Moldering, *Umbo: Otto Umbehr 1902-1980*, pls. 13, 18, 23, 53, 62, 63, 82, 84 and 87
Umbo, *Photographien 1925-1933*, cover, pls. 1, 5, 6, 30, 37, 49, 51, 58 and 81





41

MARTINE FRANCK 1938-2012
Children's Library Built by the Atelier de Montrouge, Clamart, France, 1965

Gelatin silver print, printed later.

13 3/4 x 10 1/4 in. (34.9 x 26 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$2,000-3,000

PROVENANCE

Howard Greenberg Gallery, New York

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

deCordova, *Presumed Innocence*, pl. 93



42

ALFRED EISENSTAEDT 1898-1995

Children at the Puppet Theater II, Paris, 1963

Gelatin silver print, printed later.

21 5/8 x 17 1/2 in. (54.9 x 44.5 cm)

Signed and numbered 96/250 in ink in the margin; credited, titled, dated and copyright Time Inc. in an unidentified hand in pencil on the verso.

Estimate \$6,000-8,000

PROVENANCE

Acquired from the Time Life Archive, New York
 Robert Klein Gallery, Boston

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

deCordova, *Presumed Innocence*, pl. 92

Eisenstaedt, *Eisenstaedt on Eisenstaedt*, p. 104



43

EUGÈNE ATGET 1857-1927*Boutique d'articles pour hommes, 16 rue du Petit-Thouars, 1910*

Albumen print.

8 7/8 x 7 in. (22.5 x 17.8 cm)

Titled 'Rue du Petit Thouars 16/ Boutique' and numbered '238' in pencil on the verso.

Estimate \$15,000-25,000**PROVENANCE**

Robert Klein Gallery, Boston

EXHIBITED*Film und Foto*, Stuttgart, May - June 1929 for another example exhibited**LITERATURE***Internationale Ausstellung des Deutschen**Werkbunds Film und Foto*, 1929, p. 35Prestel, *Atget: The Pioneer*, p. 137Taschen, *Eugène Atget: Paris*, p. 167

44

ILSE BING 1899-1998*Renata and Her Sister, 1934*

Gelatin silver print.

11 1/8 x 8 3/4 in. (28.3 x 22.2 cm)

Signed and dated in ink on the recto.

Estimate \$4,000-6,000**PROVENANCE**Collection of the artist, New York
Houk Friedman Gallery, New York**EXHIBITED***Presumed Innocence: Photographic Perspectives of Children*, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008**LITERATURE**deCordova, *Presumed Innocence*, back cover and pl. 43



45

LEWIS WICKES HINE 1874-1940

Tenement Product, Chicago, circa 1907

Gelatin silver print, printed 1920s.

7 5/8 x 9 1/2 in. (19.4 x 24.1 cm)

Signed, numbered '387', titled in pencil and 'Lewis W. Hine/ Interpretive Photography/ Hastings-on-Hudson, New York' credit stamp on the verso.

Estimate \$6,000-8,000

PROVENANCE

Houk Friedman Gallery, New York

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

deCordova, *Presumed Innocence*, pl. 72



46

LEON LEVINSTEIN 1913-1988*Children in Window, New York, 1952*

Gelatin silver print, printed later.

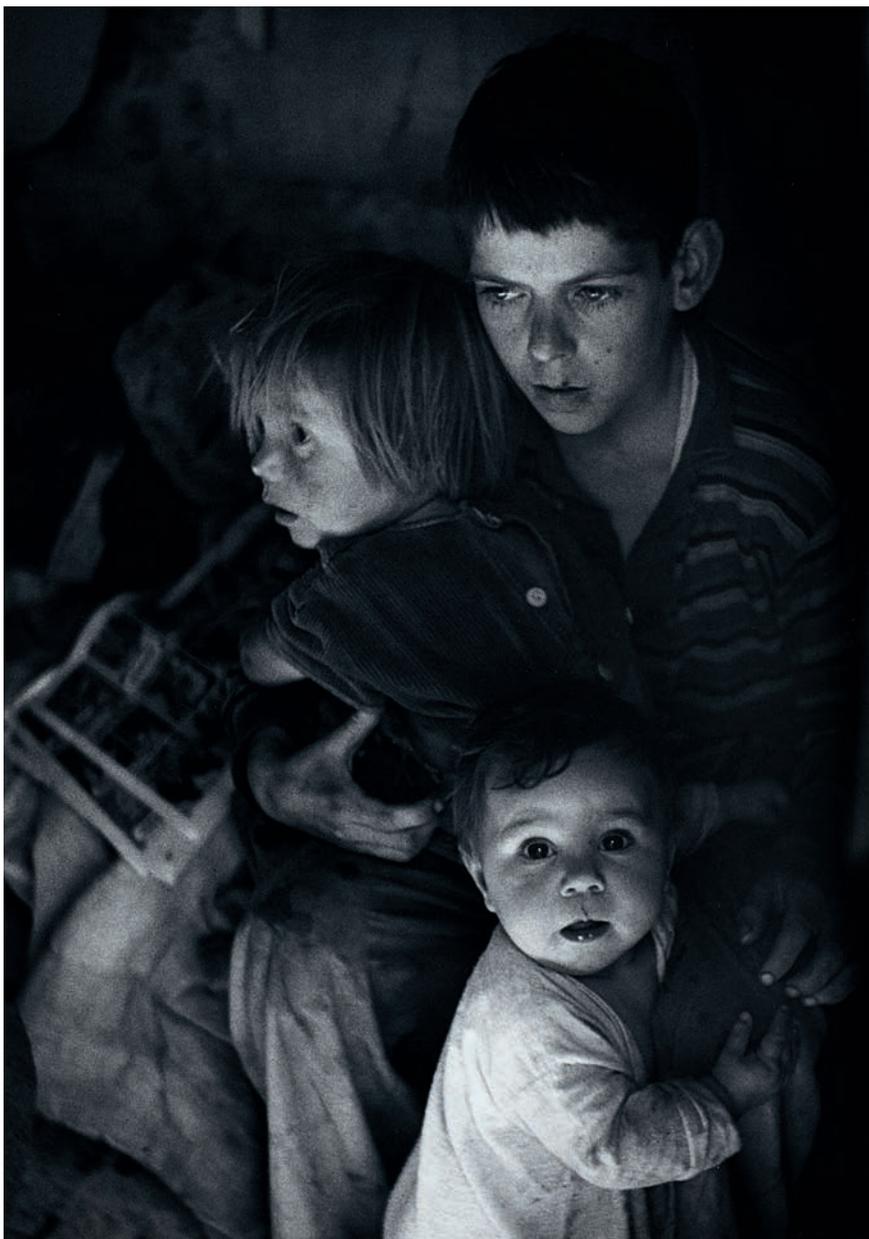
10 x 13 3/4 in. (25.4 x 34.9 cm)

Credit stamp on the verso.

Estimate \$3,000-5,000**PROVENANCE**

Howard Greenberg Gallery, New York

Katrina Doerner Photographs, Brooklyn

EXHIBITED*Presumed Innocence: Photographic Perspectives of Children*, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008**LITERATURE**deCordova, *Presumed Innocence*, pl. 63

47

ANSEL ADAMS 1902-1984*Trailer Camp Children, Richmond, California, circa 1936*

Gelatin silver print, printed later.

13 3/8 x 9 1/2 in. (34 x 24.1 cm)

Signed in pencil on the mount; titled in an unidentified hand in ink and 'Carmel' credit stamp on the reverse of the mount.

Estimate \$7,000-9,000**PROVENANCE**

Scott Nichols Gallery, San Francisco

Robert Klein Gallery, Boston

EXHIBITED*Presumed Innocence: Photographic Perspectives of Children*, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008**LITERATURE**deCordova, *Presumed Innocence*, pl. 47Little, Brown and Company, *Ansel Adams: Classic Images*, pl. 50 there dated 1944



48

EDWARD STEICHEN 1879-1973

The Blue Sky- Dana, 1923

Platinum print.

7 1/2 x 9 1/2 in. (19.1 x 24.1 cm)

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the artist

To the collection of a former employee at J. Walter
Thompson Advertising Agency, New York
Robert Klein Gallery, Boston

EXHIBITED

J. Walter Thompson Advertising Agency,
New York, 1925-1926

LITERATURE

Steichen, *Steichen's Legacy: Photographs,*
1895-1973, pl. 18

Dana Desboro Glover and Edward Steichen met at the New York Camera Club before secretly marrying in 1923. Dana was the subject of numerous portraits during the 1920s and 1930s, including the present lot. Likely laying beside her, looking through the blades of grass, and separated only by the camera, Steichen captured his lover and wife in a subtle and serene moment of happiness.



49

FREDERICK SOMMER 1905-1999

Livia, 1948

Gelatin silver print, printed 1978.

7 1/2 x 9 1/4 in. (19.1 x 23.5 cm)

Signed, titled and dated twice in pencil on the reverse of the mount.

Estimate \$35,000-55,000

PROVENANCE

Acquired directly from the artist

Etherton Gallery, Arizona

Robert Klein Gallery, Boston

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

deCordova, *Presumed Innocence*, pl. 7

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 50

Light Gallery, *LIGHT*, p. 79

Sommer, *Words/Images*, pl. 48

Yale University Press, *The Art of Frederick Sommer: Photography, Drawing, Collage*, cover and p. 41



50

ANSEL ADAMS 1902-1984

The Golden Gate Before the Bridge, San Francisco, California, circa 1932

Gelatin silver print.

6 3/8 x 9 1/8 in. (16.2 x 23.2 cm)

Signed and titled 'The Golden Gate' in pencil on the mount; titled 'The Golden Gate/ San Francisco' in pencil and 'Photograph by Ansel Easton Adams/ San Francisco' label affixed to the reverse of the mount.

Estimate \$20,000-30,000

PROVENANCE

JJ Brookings Gallery, San Francisco

Robert Klein Gallery, Boston



51

BRETT WESTON 1911-1993

Dune, California, 1932

Gelatin silver print.

7 5/8 x 9 3/4 in. (19.4 x 24.8 cm)

Estate stamp on the verso.

Estimate \$15,000-25,000

PROVENANCE

Acquired from the Brett Weston Archive
Edwynn Houk Gallery, New York
Robert Klein Gallery, Boston

LITERATURE

The Museum of Modern Art, *The Photographer and the American Landscape*, n.p. for a variant



52

EMMET GOWIN b. 1941*Nancy, Twine and Blanket Construction, Danville, Virginia, 1971*

Gelatin silver print, printed 1989.

8 x 10 in. (20.3 x 25.4 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$2,500-3,500**PROVENANCE**

Robert Klein Gallery, Boston

EXHIBITED*Presumed Innocence: Photographic Perspectives of Children*, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008**LITERATURE**deCordova, *Presumed Innocence*, pl. 107LIGHT Gallery, *Emmet Gowin: Photographs*, p. 57

53

ELLIOTT ERWITT b. 1928*Wyoming, 1954*

Gelatin silver print.

4 5/8 x 6 1/2 in. (11.7 x 16.5 cm)

Signed in pencil in the margin.

Estimate \$5,000-7,000**PROVENANCE**Acquired directly from the artist
Edwynn Houk Gallery, New York**EXHIBITED***Presumed Innocence: Photographic Perspectives of Children*, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008**LITERATURE**deCordova, *Presumed Innocence*, pl. 98Erwitt, *Elliott Erwitt: Between the Sexes*, frontispiece

53



54

KENNETH JOSEPHSON b. 1932*Matthew, 1965*

Gelatin silver print, printed 1970-1975.

8 x 12 in. (20.3 x 30.5 cm)

Signed, titled, dated and numbered 17/50 in pencil on the verso.

Estimate \$3,000-5,000**PROVENANCE**

Robert Klein Gallery, Boston

EXHIBITED*Presumed Innocence: Photographic Perspectives of Children*, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008**LITERATURE**deCordova, *Presumed Innocence*, pl. 21Szarkowski, *Looking at Photographs*, p. 197 there titled *Season's Greetings*

54



Other prints of this image are in the collections of The Museum of Modern Art, New York and the Art Institute of Chicago.



55

ROBERT FRANK b. 1924

Mary and Andrea on Third Avenue, NYC, 1955

Gelatin silver print.

8 7/8 x 13 5/8 in. (22.5 x 34.6 cm)

Signed, titled and dated in ink in the margin; annotated 'Mary & Andrea on 23rd St' and dated in an unidentified hand in pencil on the verso.

Estimate \$8,000-12,000

PROVENANCE

Pace/MacGill Gallery, New York
Robert Klein Gallery, Boston

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

deCordova, *Presumed Innocence*, pl. 60

Museum of Fine Arts, Houston, *Robert Frank: New York to Nova Scotia*, n.p. for a variant



56

EDWARD STEICHEN 1879-1973*Givili Andre (Vogue)*, 1937

Gelatin silver print.

10 x 8 in. (25.4 x 20.3 cm)

Estimate \$20,000-30,000**PROVENANCE**Collection of Joanna Steichen
Robert Klein Gallery, Boston

57

ERWIN BLUMENFELD 1897-1969*Lisette, Paris*, 1937

Gelatin silver print, printed 1940s.

12 3/4 x 9 7/8 in. (32.4 x 25.1 cm)

Estate stamp on the verso.

Estimate \$8,000-12,000**PROVENANCE**

Deborah Bell Photographs, New York

LITERATUREBlumenfeld, *My One Hundred Best Photos*, p. 55Blumenfeld, *The Naked and the Veiled: The Photographic Nudes of Erwin Blumenfeld*, p. 66



58

BRASSAI (GYULA HALÁSZ) 1899-1984

Deux Belles de Nuit, Boulevard de Rochechouart, Montmartre, 1932-1933

Gelatin silver print, printed circa 1960.

11 1/4 x 8 1/8 in. (28.6 x 20.6 cm)

Titled, annotated 'Pl. 344' in ink, copyright credit '81, Faubourg St-Jacques' and credit '81, Rue du Faub-St-Jacques' stamps on the verso.

Estimate \$8,000-12,000

PROVENANCE

Robert Klein Gallery, Boston

LITERATURE

Thames & Hudson, *Brassai: The Secret Paris of the 30's*, n.p.

The Metropolitan Museum of Art, *The New Vision: Photography Between the World Wars, Ford Motor Company Collection at The Metropolitan Museum of Art, New York*, p. 101



59

ROBERT FRANK b. 1924*Caereau, Wales, 1953*

Gelatin silver print, printed circa 1960.

12 x 16 7/8 in. (30.5 x 42.9 cm)

Signed, titled and dated '1951' [sic] in ink in the margin.

Estimate \$20,000-30,000**PROVENANCE**

Robert Klein Gallery, Boston

EXHIBITED*Presumed Innocence: Photographic Perspectives of Children*, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008**LITERATURE**deCordova, *Presumed Innocence*, pl. 64Pantheon Books, *Robert Frank Photographs*, n.p.National Gallery Of Art, Washington, *Robert Frank/Moving Out*, pp. 82-83Scalo, *Robert Frank: London/Wales*, p. 79 for a variant

60

BILL BRANDT 1904-1983*Northumbrian miner at his evening meal, 1938*

Gelatin silver print, printed circa 1940s.

10 x 8 in. (25.4 x 20.3 cm)

Credit stamp on the verso.

Estimate \$4,000-6,000**PROVENANCE**Acquired from the estate of the artist, London
Robert Klein Gallery, Boston**LITERATURE**Da Capo, *Bill Brandt: Shadow of Light*, pl. 47Thames and Hudson, *Bill Brandt: Photographs 1928-1983*, p. 73

60





ACTUAL SIZE

61

AUGUST SANDER 1876-1964

Berliner Kohlenträger (Coal carrier, Berlin), 1929

Gelatin silver print.

8 7/8 x 5 7/8 in. (22.5 x 14.9 cm).

Credit blindstamp on the recto; 'August Sander/ Lichtbildner/ Cöln-Lindenthal/ Dürenrstra. 201' credit stamp, titled and dated '1928' [sic] by Gunther Sander, the artist's son, in green ink and reproduction notations in unidentified hands in ink on the verso.

Estimate \$25,000-35,000

PROVENANCE

J. Paul Getty Museum, Los Angeles
Robert Klein Gallery, Boston

LITERATURE

Harry N. Abrams, Inc., *August Sander: People of the 20th Century, Volume II: The Skilled Tradesman*, p. 83
Sander, *Antlitz der Zeit / Face of Our Time: Sechzig Aufnahmen deutscher Menschen des 20. Jahrhunderts*, pl. 21



62

ALEXANDER RODCHENKO 1891-1956*The Yard in Summer, 1928*

Gelatin silver print, printed later.

8 1/2 x 6 in. (21.6 x 15.2 cm)

'univ.prof.inglubomirlinhart' stamp on the verso.

Estimate \$8,000-12,000**PROVENANCE**From the Collection of Professor Lubomir Linhart
Atlas Gallery, London

The Photographer's Gallery, London

Phillips de Pury & Company London, 17 May 2008,
lot 233**LITERATURE**Bauhaus-Archiv, *Rodchenko Fotografien 1920-1938*, p. 141Thames and Hudson, Quilici, *Rodchenko: The Complete Work*, p. 226Könemann, Lavrentiev, *Alexander Rodchenko: Photography 1924-1954*, pl. 154

Professor Lubomir Linhart, an art and film critic who championed the advancement of Soviet era avant-garde photography, was the first to organize an Alexander Rodchenko exhibition and wrote the accompanying catalogue. This print is from his archive.

63

JOSEF SUDEK 1896-1976*Street Scene, Prague, 1924-1926*

Gelatin silver print.

3 1/4 x 3 1/4 in. (8.3 x 8.3 cm)

Dated and annotated in pencil on the verso.

Estimate \$5,000-7,000**PROVENANCE**

Robert Klein Gallery, Boston

63



ACTUAL SIZE



64

ANDRÉ KERTÉSZ 1894-1985

Washington Square, New York, 1966

Gelatin silver print.

9 5/8 x 6 1/2 in. (24.4 x 16.5 cm).

Dated in ink and credit stamp on the verso.

Estimate \$12,000-18,000

PROVENANCE

Christie's New York, 15 April 1992, lot 278

LITERATURE

Borhan, *André Kertész: His Life and Work*, p. 303
Grossman Publications, *Washington Square*, back cover

Jeu de Paume, *André Kertész*, p. 268
National Gallery of Art, *André Kertész*, pl. 103

This print is believed to be unique.



65

ALFRED STIEGLITZ 1864-1946

The Steerage, circa 1907

Large format photogravure on Japanese tissue, printed 1915.

12 7/8 x 10 1/4 in. (32.7 x 26 cm)

Estimate \$15,000-20,000

The large format photogravure being offered in the present lot was published in the September-October 1915 issue of 291.

PROVENANCE

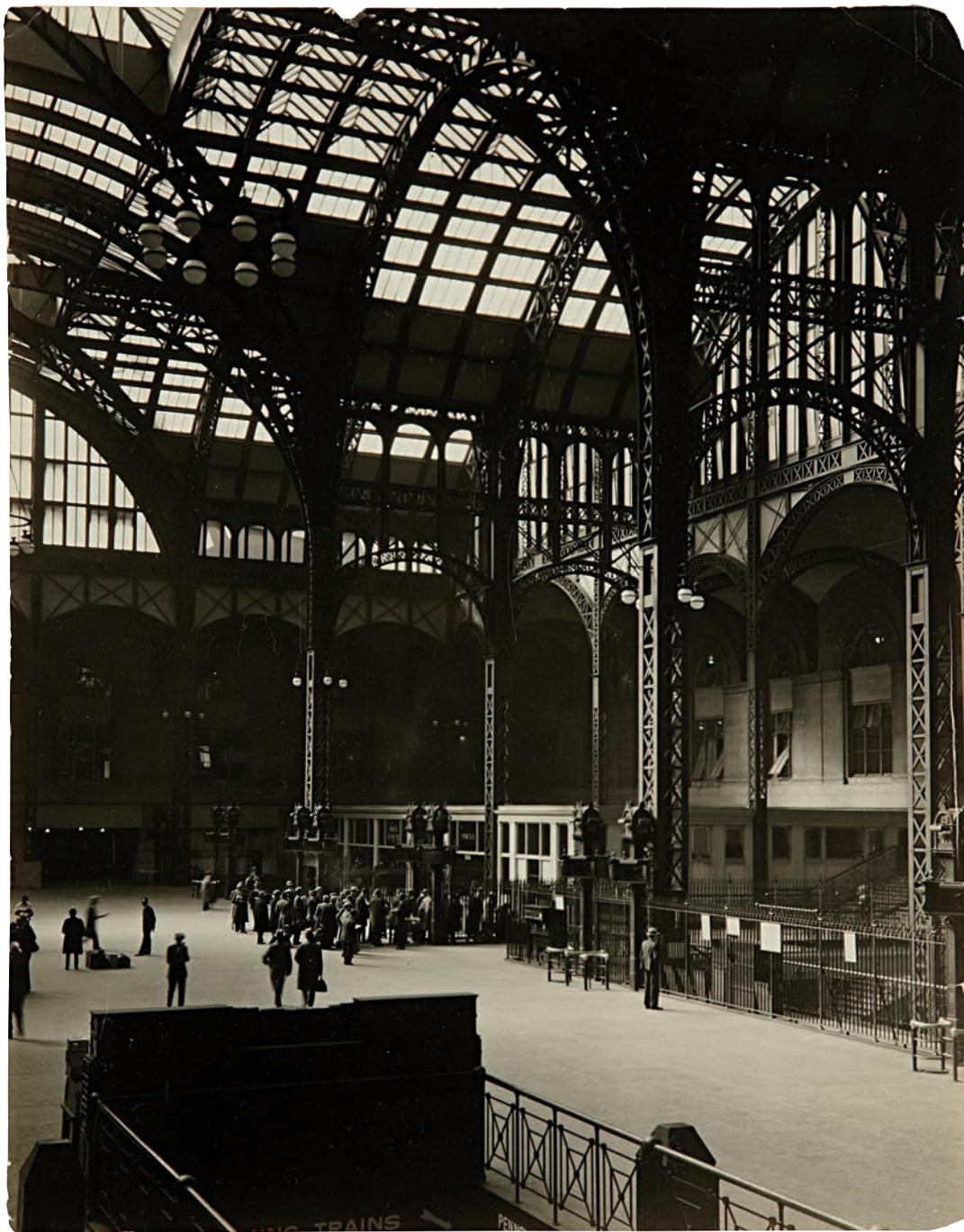
From the artist to the Collection of Georgia O'Keeffe, New Mexico
Private Collection, New York

LITERATURE

Stieglitz, 291, September-October 1915
Bulfinch Press, *Alfred Stieglitz*, pl. 18

Camera Work, October 1911, Number 36
Green, *A Critical History of American Photography*, p. 195
Greenough, *Alfred Stieglitz: The Key Set, Volume One*, cat. nos. 310-314
Margolis, *Alfred Stieglitz, Camera Work: A Pictorial Guide*, p. 100
Norman, *Alfred Stieglitz: An American Seer*, pl. XVI
Taschen, *Photo Icons: The Story Behind the Pictures, Volume 1*, p. 135
The Museum of Fine Arts, Boston, *Alfred Stieglitz: Photographer*, pl. 8
Whelan, *Alfred Stieglitz: A Biography, Photography, Georgia O'Keeffe, and the Rise of the Avant-Garde in America*, n.p.
ArtForum, 'On the Invention of Photographic Meaning', January 1975, p. 36

Other prints of this image are in the collections of The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; George Eastman House, International Museum of Photography and Film, Rochester; Museum of Fine Arts, Boston; Philadelphia Museum of Art; Library of Congress, Washington; The Baltimore Museum of Art; The Art Institute of Chicago; San Francisco Museum of Modern Art; and the National Museum of Modern Art, Tokyo



66

BERENICE ABBOTT 1898-1991

Pennsylvania Station Interior, July 14, 1936

Gelatin silver print.

9 1/2 x 7 1/2 in. (24.1 x 19.1 cm)

Signed in pencil, titled 'Pennsylvania Station (Gare)' and annotated 'Photo/ Berenice Abbott/ 44 West 9th Street/ N.Y.C.' in ink on the verso.

Estimate \$8,000-12,000

LITERATURE

Abbott, *Berenice Abbott: Photographs*, p. 100
Commerce Graphics Ltd, Inc, *Berenice Abbott*, n.p.
O'Neal, *Berenice Abbott: American Photographer*, pp. 102-105 for variants

I had to obtain all sorts of permission to make these photographs, but I knew I had to capture this magnificent building. Even with the big skylights the interior was dark, and there was movement. My film was slow and often I was forced to shoot at 1/10 or 1/25 of a second. It was absolutely wicked to tear the building down; it was cheating America, denying Americans their cultural heritage.

Berenice Abbott



67

EDWARD STEICHEN 1879-1973

The Flatiron-Evening, 1905

Three color half tone.

8 3/8 x 6 1/2 in. (21.3 x 16.5 cm)

Estimate \$5,000-7,000

PROVENANCE

Robert Klein Gallery, Boston

LITERATURE

Camera Work, April 1906

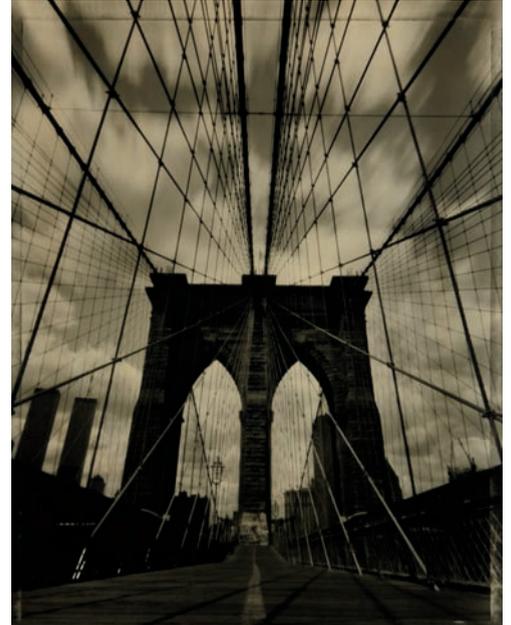
Naef, *Fifty Pioneers of Modern Photography: The Collection of Alfred Stieglitz*, pl. 58

Photo Poche, *Edward Steichen*, pl. 18 for a variant

Steichen, *Steichen's Legacy: Photographs, 1895-1973*, pl. 143

Szarkowski, *Photography Until Now*, p. 166

Another print of this image was in the collection of Alfred Stieglitz and was included in his gift of 400 prints to the Metropolitan Museum of Art, New York in 1933.



68

TOM BARIL b. 1952

Selected Images, 1994-1999

Eight gelatin silver prints.

Various dimensions from 23 x 18 1/2 in.

(58.4 x 47 cm) to 34 x 26 in. (86.4 x 66 cm)

Each signed and dated in pencil on the mount; each variously signed, dated, numbered in ink and pencil, copyright credit and edition stamps on the reverse of the mount. From various editions of 10, 15 and 25.

Estimate \$10,000-15,000

PROVENANCE

Robert Klein Gallery, Boston

Titles include: *Martinique*, 1995; *Smokestacks*, 1994; *Brooklyn Bridge*, 1993; *View of Chrysler Building*, 1995; *Lumahai Beach #2*, 1997; *Hanalei Bay*, 1997; *Ponquogue Sunset*, 1997; *Chrysler Building*, 1999

69



69

LISETTE MODEL 1901-1983
Reflections, New York, 1939-1945

Gelatin silver print, printed 1960s.
 19 3/8 x 15 1/2 in. (49.2 x 39.4 cm)

Signed, annotated 'Vintage Print' in ink and
 copyright credit stamp on the verso.

Estimate \$8,000-12,000

PROVENANCE

From the estate of the artist
 Robert Klein Gallery, Boston

LITERATURE

Aperture, *Lisette Model*, p. 38 for a variant
 Baudoin Lebon, *Lisette Model*, p. 81

70



70

LEE FRIEDLANDER b. 1943

Mount Rushmore, South Dakota, 1969

Gelatin silver print, printed later.
 8 7/8 x 13 in. (22.5 x 33 cm)

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

Estimate \$6,000-8,000

PROVENANCE

Robert Klein Gallery, Boston

LITERATURE

Harry N. Abrams, Inc., *Lee Friedlander: Like a One-
 Eyed Cat*, pl. 92

Haywire Press, *Lee Friedlander: Photographs*, pl. 84
 The Museum of Modern Art, *Friedlander*, pl. 278

71



71

LEE FRIEDLANDER b. 1943

New York City, 1966

Gelatin silver print, printed later.
 8 7/8 x 13 in. (22.5 x 33 cm)

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

Estimate \$5,000-7,000

PROVENANCE

Robert Klein Gallery, Boston

LITERATURE

Galassi, *Friedlander*, pl. 120

Harry N. Abrams, Inc., *Lee Friedlander: Like a One-
 Eyed Cat*, pl. 20

Haywire Press, *Lee Friedlander, Photographs*, pl. 31
 Henry Art Gallery, *After Art: Rethinking 150 Years of
 Photography*, p. 12

The Museum of Modern Art, *Self Portrait*, pl. 27

Weski and Liesbrock, *How You Look at It:
 Photographs of the 20th Century*, p. 427

72



72

HARRY CALLAHAN 1912-1999

Eleanor in the Attic, 1948

Gelatin silver print, printed later.

8 x 10 in. (20.3 x 25.4 cm)

Signed in stylus in the margin.

Estimate \$6,000-8,000

PROVENANCE

Robert Klein Gallery, Boston

LITERATURE

Cox, *Harry Callahan: Eleanor*, pl. 19

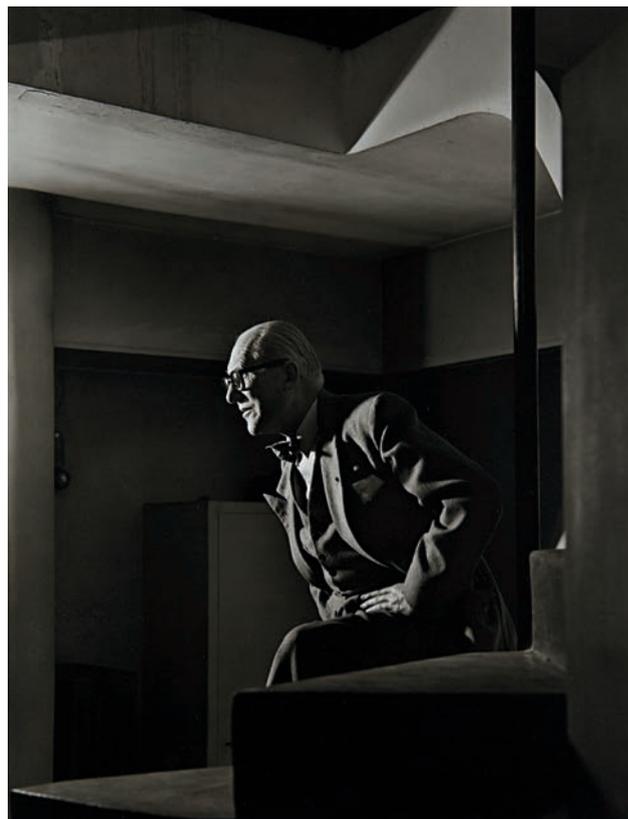
Rizzoli, *Visions and Images: American Photographers on Photography*, p. 13

Szarkowski, *Callahan*, p. 97

73



74



73

ROY DECARAVA 1919-2009

Man in Window, 1978

Gelatin silver print.

13 x 8 5/8 in. (33 x 21.9 cm)

Signed, dated and copyright in pencil in the margin; titled in ink on the verso.

Estimate \$6,000-8,000

PROVENANCE

Robert Klein Gallery, Boston

74

YOUSUF KARSH 1908-2002

Le Corbusier, 1954

Gelatin silver print, printed later.

11 x 8 1/2 in. (27.9 x 21.6 cm)

Signed in ink in the margin. One from an edition of 5.

Estimate \$3,000-5,000

LITERATURE

Karsh, *Karsh*, p. 136

75



75

JOEL STERNFELD b. 1944*A Woman Working at the Supreme Bean, Port Orchard, Washington, August, 2000*

Chromogenic print, flush-mounted.

35 1/2 x 45 5/8 in. (90.2 x 115.9 cm)

Signed in ink, printed title, date and number 1/7 on labels affixed to the reverse of the flush-mount.

Estimate \$6,000-8,000**PROVENANCE**Pace Wildenstein MacGill Gallery, New York
Robert Klein Gallery, Boston

76



76

RICHARD MISRACH b. 1949*Lake Mead #1, Nevada, 1986*

Chromogenic print, flush-mounted, printed 2003

28 x 35 in. (71.1 x 88.9 cm)

Signed, titled, dated and numbered 4/7 in ink in the margin.

Estimate \$6,000-8,000**PROVENANCE**

Catherine Edelman Gallery, Chicago

LITERATURETucker, *Crimes and Splendors: The Desert Cantos of Richard Misrach*, p. 105

77



77

JOEL STERNFELD b. 1944*After a Flash Flood, Rancho Mirage, California, July, 1979*

Chromogenic print, printed 1987.

16 x 20 in. (40.6 x 50.8 cm)

Signed, titled, dated and numbered 63/100 in ink on the reverse of the mount.

Estimate \$2,500-3,500**PROVENANCE**Pace Wildenstein MacGill Gallery, New York
Robert Klein Gallery, Boston**LITERATURE**D.A.P., *American Prospects: Joel Sternfeld*, pl. 5



78

MARTIN PARR b. 1952

The Last Resort (New Brighton, Merseyside), 1983-1986

Fujicolor print, printed later.

16 3/4 x 20 1/2 in. (42.5 x 52.1 cm)

Signed, titled and dated in ink on the verso. One from an edition of 10.

Estimate \$4,000-6,000

PROVENANCE

Stephen Daiter Gallery, Chicago

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

deCordova, *Presumed Innocence*, pl. 103

79

HELEN LEVITT 1913-2009

Untitled (Laundry Bags and Kids), 1972

Dye transfer print, printed 1992.

9 5/8 x 14 1/4 in. (24.4 x 36.2 cm)

Signed in pencil on the verso.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist
Robert Klein Gallery, Boston

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

deCordova, *Presumed Innocence*, pl. 90

Moore, *Starburst: Color Photography in America 1970-1980*, pl. 61

powerHouse Books, *Helen Levitt: Crosstown*, p. 188

San Francisco Museum of Modern Art, *Helen Levitt*, pl. 84

79



80

MARY ELLEN MARK b. 1941

Crying Street Girl, Olympia Café, Falkland Road, Bombay, India, 1978

Dye destruction print, printed later.

13 1/4 x 19 1/2 in. (33.7 x 49.5 cm)

Signed, titled, dated and numbered 1/25 in pencil on the verso.

Estimate \$2,500-3,500

PROVENANCE

Yancey Richardson Gallery, New York

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

deCordova, *Presumed Innocence*, pl. 79

80



81



81

BRUCE DAVIDSON b. 1933
Untitled, Subway, New York, 1980
 Dye transfer print, printed 2006.
 14 7/8 x 22 1/4 in. (37.8 x 56.5 cm)
 Signed and numbered 5/10 in pencil on the verso.

Estimate \$7,000-9,000

PROVENANCE
 Howard Greenberg Gallery, New York
 Robert Klein Gallery, Boston

82



82

BRUCE DAVIDSON b. 1933
East 100th Street, 1966-1968
 Gelatin silver print.
 6 1/4 x 8 3/8 in. (15.9 x 21.3 cm)
 Signed in pencil on the verso.

Estimate \$3,000-5,000

PROVENANCE
 Howard Greenberg Gallery, New York
 Katrina Doerner Photographs, Brooklyn

EXHIBITED
Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE
 deCordova, *Presumed Innocence*, pl. 76
 St. Ann's Press, *Bruce Davidson: East 100th Street*, p. 11
 Thames & Hudson, *Bruce Davidson*, pl. 53

83



83

ARTHUR LEIPZIG b. 1918*Ideal Laundry*, 1946

Gelatin silver print, printed later.

7 1/2 x 7 1/2 in. (19.1 x 19.1 cm)

Signed in pencil, dated in ink, '378 Glen Avenue' copyright credit and reproduction limitation stamps on the verso.

Estimate \$3,000-5,000**PROVENANCE**

Photofind Gallery, New York

Robert Klein Gallery, Boston

EXHIBITED*Presumed Innocence: Photographic Perspectives of Children*, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008**LITERATURE**deCordova, *Presumed Innocence*, pl. 62

84



84

WEEGEE (ARTHUR FELLIG) 1899-1968*Girls, Palace Theater, NY*, 1940s

Gelatin silver print, printed later.

13 x 10 1/2 in. (33 x 26.7 cm)

Credit stamp on the verso.

Estimate \$4,000-6,000**PROVENANCE**

Private Collection, New York

Robert Klein Gallery, Boston

EXHIBITED*Presumed Innocence: Photographic Perspectives of Children*, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008**LITERATURE**deCordova, *Presumed Innocence*, pl. 6 there dated circa 1943Knopf, *Weegee*, p. 158 there titled *At the Palace Theatre* (3)

85



85

LOUIS FAURER 1916-2001*Accident, New York, N.Y.*, 1949-1952

Gelatin silver print, printed 1990.

8 3/4 x 13 1/4 in. (22.2 x 33.7 cm)

Signed, titled 'Accident, N.Y.C.', dated '1952' and numbered 1/20 in pencil on the verso.

Estimate \$4,000-6,000**PROVENANCE**

Deborah Bell Photographs, New York

LITERATUREMilwaukee Art Museum, *Street Seen: The Psychological Gesture in American Photography, 1940-1959*, inside spread and pp. 88-89Wilkes Tucker, *Louis Faurer*, p. 130Livingston, *The New York School: Photographs 1936-1963*, p. 101

86



86

JOSEPH SZABO b. 1944

Priscilla, 1969

Gelatin silver print, printed later.

11 1/2 x 18 in. (29.2 x 45.7 cm)

Signed, titled, dated and annotated 'AP' in ink in the margin; signed, titled, dated and annotated 'AP' in pencil on the verso. One from an edition of 75 plus artist's proofs.

Estimate \$2,000-3,000

PROVENANCE

M+B Gallery, Los Angeles

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

deCordova, *Presumed Innocence*, pl. 71

Greybull Press, *Joseph Szabo: Teenage*, n.p.

Noble, *The Art of Collecting Photography*, p. 143

87



87

DAVID GOLDBLATT b. 1930

Picnic at Hartebeespoort Dam on New Year's Day, 1965

Gelatin silver print, printed later.

18 1/4 x 12 1/8 in. (46.4 x 30.8 cm)

Signed, annotated 'Hartebeespoort' and dated in pencil on the verso. One from an edition of 15.

Estimate \$4,000-6,000

PROVENANCE

Howard Greenberg Gallery, New York

LITERATURE

Goldblatt, *Some Afrikaners Revisited*, n.p.

88



88

HENRI CARTIER-BRESSON 1908-2004

Alicante, Spain, 1933

Gelatin silver print, printed later.

11 7/8 x 17 3/4 in. (30.2 x 45.1 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$8,000-12,000

PROVENANCE

Acquired from Helen Wright, the artist's agent
Robert Klein Gallery, Boston

LITERATURE

Bulfinch Press, *On the Art of Fixing A Shadow: 150 Years of Photography*, pl. 250

Galassi, *Henri Cartier-Bresson: The Early Work*, p. 133

Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 99

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 21

89



89

HENRI CARTIER-BRESSON 1908-2004

Untitled (Vegetable Market, Mexico), 1964

Gelatin silver print.

9 3/4 x 6 1/2 in. (24.8 x 16.5 cm)

Credit reproduction limitation stamp on the verso.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist
Paul Hertzmann, Inc., San Francisco
Robert Klein Gallery, Boston

90



90

HENRI CARTIER-BRESSON 1908-2004

Untitled (Women and Girls, Mexico), 1964

Gelatin silver print.

6 1/2 x 9 3/4 in. (16.5 x 24.8 cm)

Credit reproduction limitation stamp on the verso.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist
Paul Hertzmann, Inc., San Francisco
Robert Klein Gallery, Boston



91

MANUEL ÁLVAREZ BRAVO 1902-2002

El ensueño (Daydreaming), Mexico, 1931

Gelatin silver print, printed 1970s.

9 x 6 7/8 in. (22.9 x 17.5 cm)

Signed and annotated 'Mexico' in pencil on the verso.

Estimate \$10,000-15,000

PROVENANCE

Robert Klein Gallery, Boston

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

Aperture, *Manuel Álvarez Bravo: Photographs and Memories*, p. 55

Debroise, *Mexican Suite: A History of Photography in Mexico*, p. 201

deCordova, *Presumed Innocence*, pl. 3

Harry N. Abrams, Inc., *How to Read a Photograph: Lessons from Master Photographers*, p. 167

Kismaric, *Manuel Álvarez Bravo*, p. 77

Szarkowski, *Photography Until Now*, p. 230

Turner Publicaciones, S.L., *Manuel Álvarez Bravo: 100 Years, 100 Days*, pl. 26



92

NICKOLAS MURAY 1892-1965*Frida painting 'The Two Fridas', circa 1939*

Platinum print, printed later.

10 7/8 x 10 7/8 in. (27.6 x 27.6 cm)

Signed, titled, dated, numbered 26/30 and annotated 'authenticated by the Estate of Nickolas Muray', all by the artist's daughter in ink on the verso.

Estimate \$3,000-5,000**PROVENANCE**Acquired from Mimi Levitt, the artist's daughter
Robert Klein Gallery, Boston

93

LUIS GONZÁLEZ PALMA b. 1957*Time Out*, 2000

Toned gelatin silver print.

41 1/2 x 41 1/2 in. (105.4 x 105.4 cm)

Signed, titled, dated and numbered 6/10 in pencil on the verso.

Estimate \$6,000-8,000**PROVENANCE**Martha Schneider Gallery, Chicago
Robert Klein Gallery, Boston**EXHIBITED***Presumed Innocence: Photographic Perspectives of Children*, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008**LITERATURE**deCordova, *Presumed Innocence*, pl. 2



94

YASUMASA MORIMURA b. 1951

An Inner Dialogue with Frida Kahlo, 2001

Chromogenic print.

46 1/2 x 37 in. (118.1 x 94 cm)

Estimate \$15,000-20,000

PROVENANCE

Miller Block Gallery, Boston



95

HIROSHI SUGIMOTO b. 1948

North Atlantic Ocean, Martha's Vineyard, 1986

Gelatin silver print.

16 5/8 x 21 3/8 in. (42.2 x 54.3 cm)

Signed and numbered in pencil on the mount;
blindstamp title, date and number 9/25 304 in
the margin.

Estimate \$20,000-30,000

PROVENANCE

Sonnabend Gallery, New York
Robert Klein Gallery, Boston



96

HIROSHI SUGIMOTO*Devonian Period*, 1992

Gelatin silver print.

15 1/4 x 23 in. (38.7 x 58.4 cm)

Signed and numbered in pencil on the mount; blindstamp title, date and number 16/25 '116' in the margin.

Estimate \$15,000-20,000**PROVENANCE**Sonnabend Gallery, New York
Robert Klein Gallery, Boston**LITERATURE**Hatje Cantz, *Hiroshi Sugimoto*, p. 54

97

MATTHEW PILLSBURY b. 1973*Crystal Palace, Hunterian Museum, London*,
September 25, 2007

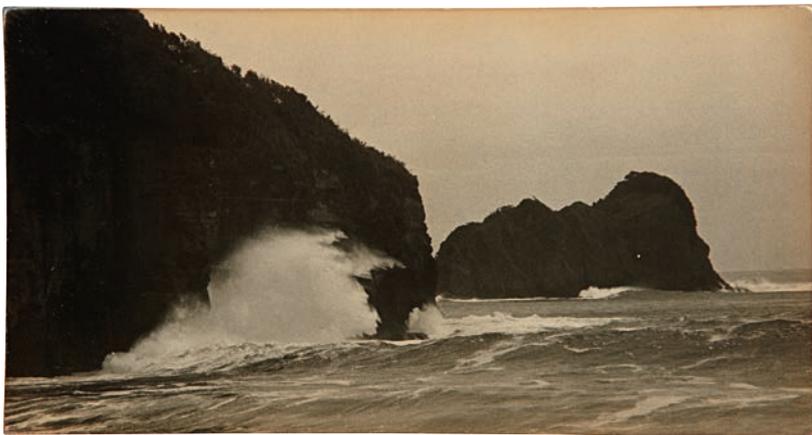
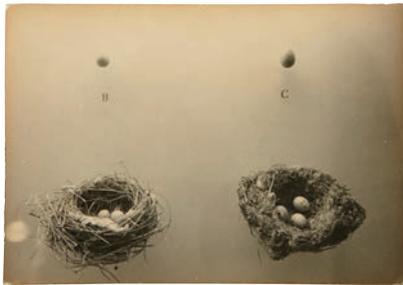
Archival pigment ink print.

31 1/2 x 39 1/2 in. (80 x 100.3 cm)

Signed, titled, dated, numbered 8/10 and annotated 'TV07220' in pencil in the margin.

Estimate \$4,000-6,000**PROVENANCE**

Bonni Benrubi Gallery, New York





98

MASAO YAMAMOTO b. 1957

Selected Images from a Box of Ku and Nakozora

Ten gelatin silver prints.

Various dimensions from 1 7/8 x 2 3/4 in. (4.8 x 7 cm) to
6 1/2 x 4 1/2 in. (16.5 x 11.4 cm) or the reverse

Each signed, dated, numbered in pencil, copyright credit and title stamps on the verso.

Each from an edition of 40.

Estimate \$6,000-8,000

PROVENANCE

Stephen Wirtz Gallery, San Francisco

Titles from A Box of Ku: Untitled #154, 1990; Untitled #158, n.d. and Untitled #794, n.d.

Titles from Nakozora: Untitled #917, 2002; Untitled #955, 2002; Untitled #971, n.d.; Untitled #1213, n.d.; Untitled #1071, n.d.; Untitled #1170, n.d. and Untitled #1182, n.d.



99

MICHAEL KENNA b. 1953

Selected Images, 1988-1999

Nine gelatin silver prints.

Various dimensions from 4 x 4 3/4 in. (10.2 x 12.1 cm) to 7 3/4 x 8 1/8 in. (19.7 x 20.6 cm)

Seven signed, dated and numbered in pencil on the mount; two signed, dated and numbered in pencil in the margin; each signed, titled, dated in pencil and copyright credit stamp on the verso. Each from an edition of 45.

Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist
Robert Klein Gallery, Boston

100

100

LYNN DAVIS b. 1944

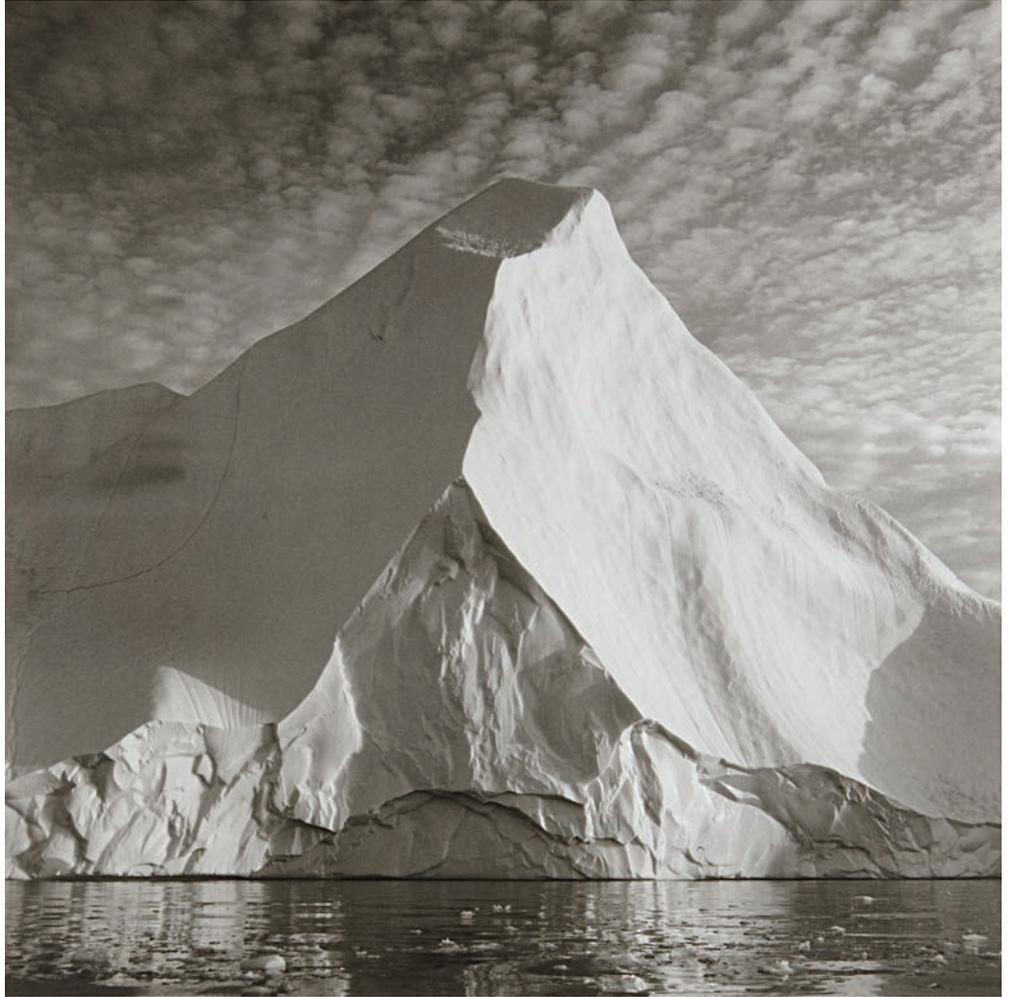
Iceberg, 1988

Gelatin silver print.

28 x 28 in. (71.1 x 71.1 cm)

Signed, dated, numbered 7/10 in ink and credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate \$8,000-12,000



101

101

LYNN DAVIS b. 1944

Red Pyramid, Dashur, Cairo, Egypt, 1997

Gelatin silver print.

39 3/4 x 40 in. (101 x 101.6 cm)

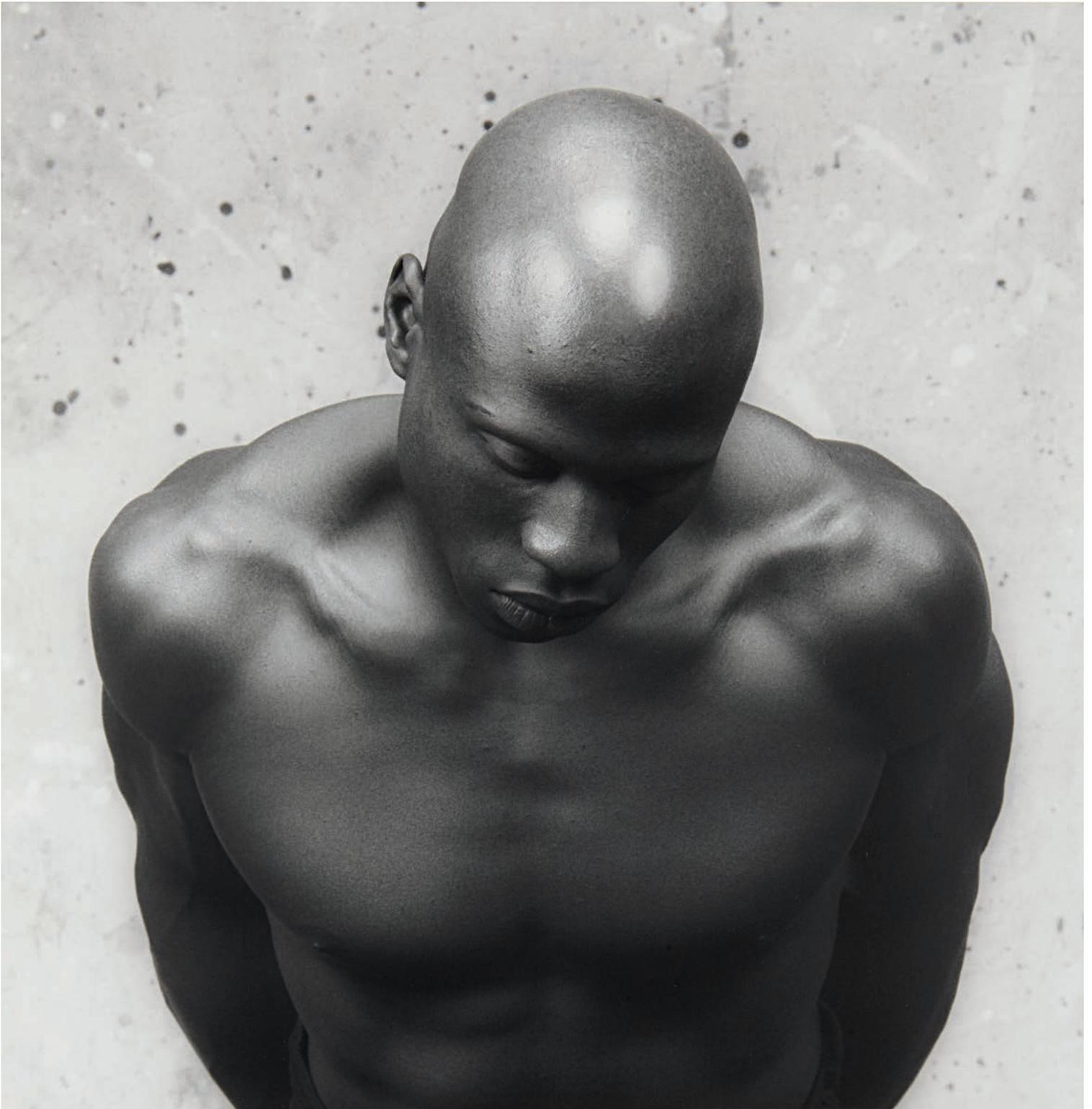
Signed, dated, numbered 2/10 in ink and credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist
Edwynn Houk Gallery, New York





102

ROBERT MAPPLETHORPE 1946-1989

Ken Moody, 1983

Gelatin silver print.

15 3/8 x 15 1/8 in. (39.1 x 38.4 cm)

Signed, dated by Michael Ward Stout, Executor, in ink, Robert Mapplethorpe copyright reproduction limitation and signature stamp on the reverse of the flush-mount. One from an edition of 10 plus artist's proofs.

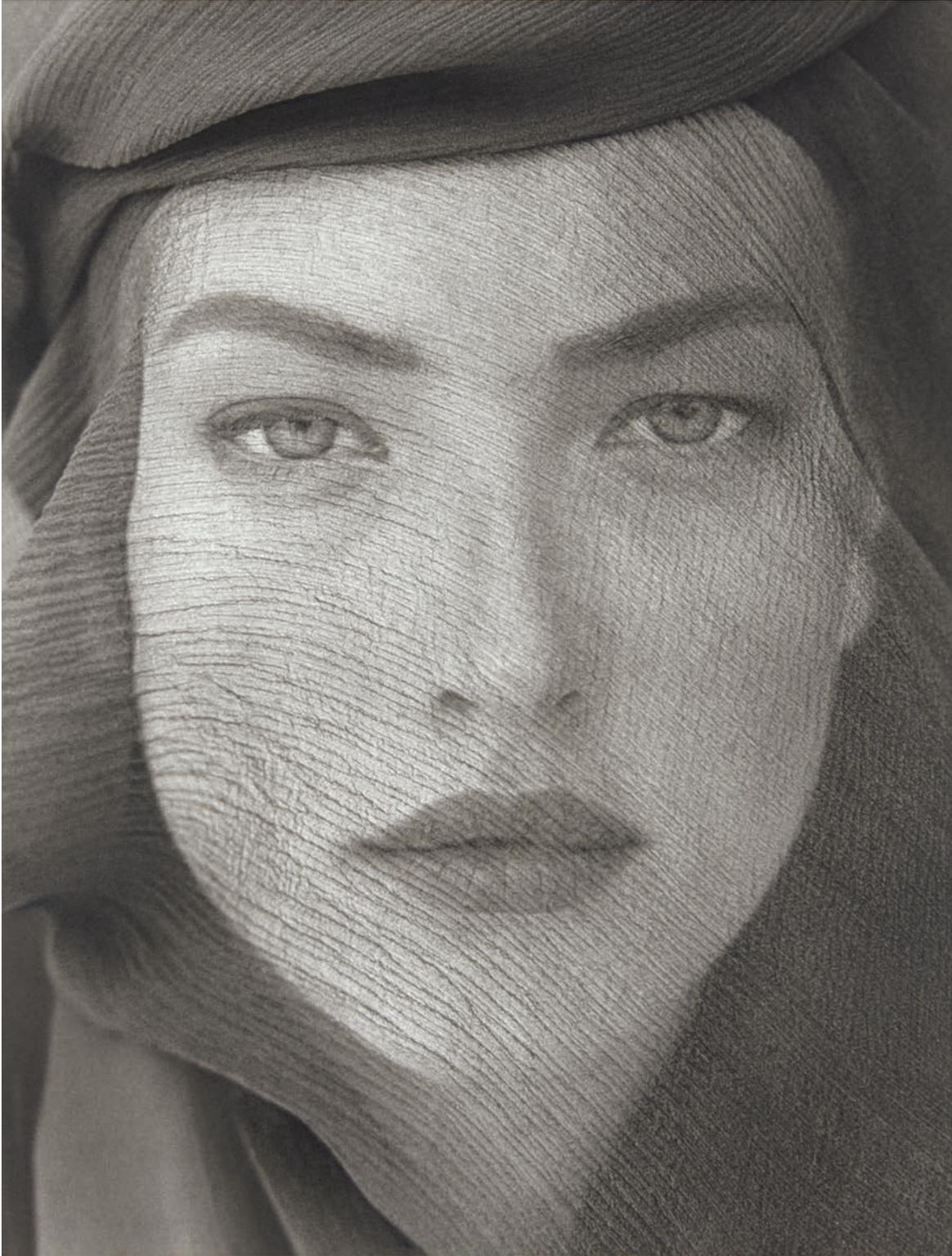
Estimate \$7,000-9,000

PROVENANCE

The Robert Mapplethorpe Foundation, New York
ARTcetera Auction for the Aids Action Committee, Boston, 1990

LITERATURE

Schirmer/Mosel, *Robert Mapplethorpe: The Black Book*, p. 84



103

HERB RITTS 1952-2002

Tatjana, Veiled Head, Tight View, Joshua Tree, 1988

Platinum print.

19 x 14 1/2 in. (48.3 x 36.8 cm)

Copyright credit blindstamp in the margin; signed, titled, dated and numbered 7/25 in pencil on the verso.

Estimate \$12,000-18,000

PROVENANCE

Sotheby's New York, 8 April 2008, lot 274

Katrina Doerner Photographs, Brooklyn

LITERATURE

Bulfinch Press, *Herb Ritts: Work*, n.p.

Fondation Cartier pour l'art contemporain, *Herb Ritts*, inside front spread



104

GARRY WINOGRAND 1928-1984

Beverly Hilton, Los Angeles, CA, 1964

Gelatin silver print from *New California Views*,
printed 1979.

17 1/2 x 11 5/8 in. (44.5 x 29.5 cm)

Signed in pencil on the verso. One from an edition
of 100.

Estimate \$5,000-7,000

PROVENANCE

Sotheby's New York, 8 April 2008, lot 274

Another print of this image is in the collection of
the San Francisco Museum of Modern Art.

105

HELMUT NEWTON 1920-2004*Untitled, n.d.*

Polaroid print.

3 3/4 x 2 7/8 in. (9.5 x 7.3 cm)

Signed in pencil on the verso.

Estimate \$5,000-7,000

ACTUAL SIZE

106

GERARD PETRUS FIERET b. 1924*Untitled, 1960s*

Four gelatin silver prints, mounted to paper.

Each 9 x 7 1/4 in. (22.9 x 18.4 cm)

19 x 14 1/2 in. (48.3 x 36.8 cm) overall

Each variously signed in ink and copyright credit stamps on the recto.

Estimate \$4,000-6,000**PROVENANCE**

Deborah Bell Photographs, New York





107

NOBUYOSHI ARAKI b. 1940*Untitled*, 1990-2000

Gelatin silver print with acrylic paint on the recto.

18 x 22 in. (45.7 x 55.9 cm)

Signed in ink on the verso.

Estimate \$7,000-9,000

108

NOBUYOSHI ARAKI b. 1940*Untitled*, 1990-2000

Gelatin silver print.

22 3/4 x 18 1/8 in. (57.8 x 46 cm)

Signed in pencil on the verso.

Estimate \$3,000-4,000

LITERATURE

Taschen, *Araki*, p. 469

108



109

MONA KUHN b. 1969

Refractions, 2006

Fujicolor Crystal Archive print, flush-mounted.

30 x 30 in. (76.2 x 76.2 cm)

Signed, titled, dated and numbered 5/8 in ink on the verso.

Estimate \$6,000-8,000

PROVENANCE

M+B Gallery, Los Angeles

LITERATURE

Steidl, *Mona Kuhn: Evidence*, p. 57

109



110



110

MARILYN MINTER b. 1948

Barbed, 2005

Chromogenic print, flush-mounted.

40 x 27 in. (101.6 x 68.6 cm)

Signed in ink, printed title, date and number 3/5 on a Certificate of Authenticity accompanying the work.

Estimate \$12,000-18,000

PROVENANCE

Fredericks & Freiser, New York



111

ADAM FUSS b. 1961

Untitled from My Ghost, 2000

Daguerreotype.

11 x 14 in. (27.9 x 35.6 cm)

Signed and dated in blue wax pencil on the reverse of the frame.

Estimate \$8,000-12,000

PROVENANCE

Cheim & Reid, New York

Fraenkel Gallery, San Francisco

Robert Klein Gallery, Boston

LITERATURE

Aperture, *Photography Past Forward: Aperture at 50*, pp. 236-237

Twin Palms, *Adam Fuss: My Ghost*, n.p.

112

CHRISTOPHER BUCKLOW b. 1957*Guest 12:03 pm, 7 August, 1998*

Unique dye destruction print.

37 3/8 x 28 7/8 in. (94.9 x 73.3 cm)

Estimate \$6,000-8,000**PROVENANCE**

Paul Kasmin Gallery, New York



113

YUKI ONODERA b. 1962*Sophie & Eva from Transvest, 2003*

Gelatin silver print.

63 1/2 x 48 1/2 in. (161.3 x 123.2 cm)

Signed in ink, printed title, date and number
5/5 on a label affixed to the reverse of the
flush-mount.**Estimate** \$12,000-18,000**PROVENANCE**

Yossi Milo Gallery, New York



114

SALLY MANN b. 1951*Untitled from Deep South*, 1998

Gelatin silver print, toned with tea.

37 1/4 x 46 3/4 in. (94.6 x 118.7 cm)

Signed, dated, numbered 6/10 and copyright in pencil on the reverse of the flush-mount.

Estimate \$7,000-9,000**PROVENANCE**Acquired directly from the artist
Edwynn Houk Gallery, New York**LITERATURE**Bulfinch Press, *Deep South: Sally Mann*, p. 83

115

SALLY MANN b. 1951*Naptime*, 1989

Gelatin silver print.

7 3/4 x 9 3/4 in. (19.7 x 24.8 cm)

Signed, titled, dated, numbered 7/25 and copyright in pencil on the verso.

Estimate \$5,000-7,000**PROVENANCE**Acquired directly from the artist
Houk Friedman Gallery, New York
Robert Klein Gallery, Boston**EXHIBITED***Presumed Innocence: Photographic Perspectives of Children*, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008**LITERATURE**Aperture, *Sally Mann: Immediate Family*, n.p.
deCordova, *Presumed Innocence*, pl. 25



116

SALLY MANN b. 1951

Shiva at Whiste Creek, 1992

Gelatin silver print.

19 x 23 1/8 in. (48.3 x 58.7 cm)

Signed, titled, dated, numbered 3/25 and
copyright in pencil on the verso.

Estimate \$12,000-18,000

PROVENANCE

Houk Friedman Gallery, New York
Robert Klein Gallery, Boston

EXHIBITED

*Presumed Innocence: Photographic Perspectives
of Children*, deCordova Museum and Sculpture
Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

deCordova, *Presumed Innocence*, pl. 23

117



117

ROGER BALLEEN b. 1950

Twirling Wires, 2001

Selenium toned gelatin silver print.

25 1/2 x 25 3/8 in. (64.8 x 64.5 cm)

Signed, titled, dated and numbered 3/6 in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE

Gagosian Gallery, New York

Robert Klein Gallery, Boston

118

JOEL-PETER WITKIN b. 1939

Face of a Woman, Marseilles, 2004

Toned gelatin silver print.

22 1/8 x 32 7/8 in. (56.2 x 83.5 cm).

Signed, titled, dated, numbered 7/12 and copyright in pencil on the verso.

Estimate \$7,000-9,000

PROVENANCE

Ricco/ Maresca Gallery, New York

118



119



119

JOEL-PETER WITKIN b. 1939

Laokoön, New Mexico, 1992

Gelatin silver print.

15 5/8 x 15 3/8 in. (39.7 x 39.1 cm)

Signed, titled, dated, numbered 5/6 and copyright in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE

Private Collection, New England

Robert Klein Gallery, Boston

LITERATURE

Scalo, *Joel-Peter Witkin*, pl. 95

120

ABELARDO MORELL b. 1948

Detail of Book Damaged by Water, 2001

Gelatin silver print, mounted.

31 3/4 x 40 in. (80.6 x 101.6 cm)

Signed, titled, dated and numbered 6/15 in ink in the margin.

Estimate \$6,000-8,000

PROVENANCE

Bonni Benrubi Gallery, New York

Robert Klein Gallery, Boston

120



121

ABELARDO MORELL b. 1948

Camera obscura image of the Brooklyn

Bridge in bedroom, 1999

Gelatin silver print.

18 1/8 x 22 1/2 in. (46 x 57.2 cm)

Signed, titled, dated and numbered 7/30 in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE

Miller Block Gallery, Boston

LITERATURE

Bulfinch, *Camera Obscura: Photographs by Abelardo Morell*, p. 47

121



122



122

ABELARDO MORELL b. 1948

Down the Rabbit-Hole, 1998

Gelatin silver print.

22 3/8 x 18 in. (56.8 x 45.7 cm)

Signed, titled, dated and numbered 17/30 in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE

Bonni Benrubi Gallery, New York

Robert Klein Gallery, Boston



123

ROBERT PARKEHARRISON b. 1968

Selected Images, 1998

Four gelatin silver prints, hand coated with varnish and gels.

Each approximately 18 x 20 in. (45.7 x 50.8 cm) or the reverse.

Each signed, titled, dated and numbered in pencil in the margin: one initialed by Shauna and Robert Parkeharrison in pencil in the margin. Each from an edition of 40.

Estimate \$7,000-9,000

PROVENANCE

Miller Block Gallery, Boston

124



124

DOUG & MIKE STARN b. 1961

Structure of Thought #6, 2001

Archival inkjet prints on gampi and thai mulberry papers with encaustic and wax.

27 1/4 x 23 in. (69.2 x 58.4 cm)

Signed and numbered 5/5 in ink on the reverse of the frame.

Estimate \$10,000-15,000

PROVENANCE

Stephen Wirtz Gallery, San Francisco

125



125

ROBERT PARKEHARRISON b. 1968

Forestbed, 1998

Gelatin silver print with ink, hand coated with varnish and gels.

37 x 42 in. (94 x 106.7 cm)

Signed, titled, dated and numbered 1/4 in pencil on a label affixed to the reverse of the artist's frame.

Estimate \$10,000-15,000

PROVENANCE

Miller Block Gallery, Boston



126

HONG LEI b. 1960

Speak, Memory, 2005

Six dye destruction prints, each flush-mounted.

Each 29 1/4 x 39 1/4 in. (74.3 x 99.7 cm)

Each signed, titled, dated, numbered 6/10 in ink and artist's blindstamp in the margin; one dated '2006' in ink; signed in ink on a Certificate of Authenticity and each with printed title, date and number on gallery labels, all accompanying the works.

Estimate \$20,000-30,000

PROVENANCE

Chambers Fine Art, New York

EXHIBITED

The 1999 deCordova Annual Exhibition, deCordova Museum and sculpture Park, Lincoln, MA, 12 June - 6 September 1999







127

THOMAS DEMAND b. 1964

Glass (Glas), I + II, 2002

Chromogenic print diptych, each Diasec and flush-mounted.

Each 29 x 19 3/8 in. (73.7 x 49.2 cm)

Each panel signed, dated and numbered 2/6 in ink on the reverse of the frame.

Estimate \$15,000-25,000

PROVENANCE

Yg Consulting, Massachusetts

LITERATURE

The Museum of Modern Art, *Thomas Demand*, pp. 100-101



128

WALEAD BESHTY b. 1976*Three Color Curl (CMY: Irvine, California, August 24th)*, 2010

Fujicolor Crystal Archive print.

30 x 40 in. (76.2 x 101.6 cm)

Accompanied by a signed Certificate of Authenticity.

Estimate \$20,000-30,000**PROVENANCE**

Wallspace Gallery, New York

129

WALEAD BESHTY b. 1976*Filene's, The Danbury Mall, Danbury, CT from The Phenomenology of Shopping*, 2002

Chromogenic print, Diasec and flush-mounted.

60 x 29 3/4 in. (152.4 x 75.6 cm)

Number 1 from an edition of 2. Accompanied by a signed Certificate of Authenticity.

Estimate \$6,000-8,000**PROVENANCE**

Wallspace Gallery, New York

LITERATUREPhaidon, *Vitamin PH: New Perspectives in Photography*, p. 25

129





130

RYAN MCGINLEY b. 1977*Whirlwind*, 2003Chromogenic print, Diasec and flush-mounted.
27 x 40 in. (68.6 x 101.6 cm)Signed in ink, printed title, date and number 3/6
on a gallery label accompanying the work.**Estimate** \$5,000-7,000**PROVENANCE**

Ratio 3 Contemporary Art, San Francisco

LITERATUREPhaidon, *Vitamin PH: New Perspectives in
Photography*, p. 186

131

NIKKI S. LEE b. 1970*The Skateboard Project #15*, 2000Dye destruction print, flush-mounted.
34 x 24 in. (86.4 x 61 cm)

Number 3 from an edition of 3.

Estimate \$4,000-6,000**PROVENANCE**

Miller Block Gallery, Boston



132

DASH SNOW 1981-2009

Untitled, 2008

Two inkjet prints.

Each 37 x 24 5/8 in. (94 x 62.5 cm)

Signature stamp, printed title and date on a gallery label accompanying the work. Number 1 from an edition of 3.

Estimate \$12,000-18,000

PROVENANCE

Peres Projects, Los Angeles



133

BILL HENSON Australian, b. 1955

Untitled, 2005-2006

Chromogenic print.

40 1/2 x 61 in. (102.9 x 154.9 cm)

Signed, titled, dated and numbered 1/5 in ink in the margin.

Estimate \$12,000-18,000

PROVENANCE

Robert Miller Gallery, New York



134

PHILIP-LORCA DICORCIA b. 1951

Head #04, 2000

Fujicolor Crystal Archive print, flush-mounted.
47 1/2 x 59 1/2 in. (120.7 x 151.1 cm)

Signed in pencil on the verso; printed title and date on a gallery label affixed to the reverse of the flush-mount. One from an edition of 10.

Estimate \$15,000-25,000

PROVENANCE

Pace/MacGill Gallery, New York
Robert Klein Gallery, Boston

LITERATURE

Steidl Box PaceMacGill, *Philip-Lorca diCorcia, Heads*, n.p.



135

SEYDOU KEÏTA 1923-2001*Untitled #110, 1950-1955*

Gelatin silver print, printed 1995.

22 x 15 1/2 in. (55.9 x 39.4 cm)

Signed twice, dated and annotated '52A55' in ink in the margin; signed, dated, annotated 'Paris' by Philippe Salaun in pencil and printer's stamp on the verso.

Estimate \$6,000-8,000**PROVENANCE**

Sean Kelly Gallery, New York

136

VIVIANE SASSEN b. 1972*Juice, 2010*

Chromogenic print.

49 x 39 in. (124.5 x 99.1 cm)

Number 1 from an edition of 8. Accompanied by a signed Certificate of Authenticity.

Estimate \$5,000-7,000**PROVENANCE**

Michael Stevenson Fine Art, Cape Town



137

PIETER HUGO b. 1976

Abdullahi Mohammed with Mainasara, Ogere-Remo, Nigeria from 'Gadawan Kura' - *The Hyena Men II*, 2007

Chromogenic print, flush-mounted.

39 x 39 in. (99.1 x 99.1 cm)

Signed in ink, printed title, date and number 2/9 on a Certificate of Authenticity accompanying the work.

Estimate \$10,000-15,000

PROVENANCE

Michael Stevenson Fine Art, Cape Town

LITERATURE

Hugo, *The Hyena & Other Men*, pl. 7

Hugo, *This Must Be the Place*, p. 131



138

PIETER HUGO b. 1976

Mohamed Bah, Monrovia, Liberia from *Boy Scouts, Monrovia, Liberia*, 2006

Archival pigment ink print, flush-mounted.

32 x 32 in. (81.3 x 81.3 cm)

Signed in ink, printed title, date and number 4/5 on a Certificate of Authenticity accompanying the work.

Estimate \$10,000-15,000

PROVENANCE

Michael Stevenson Fine Art, Cape Town

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

deCordova, *Presumed Innocence*, pl. 11





139

MALICK SIDIBÉ b. 1936*Les jeunes bergers Peulhs, 1972*

Gelatin silver print, printed later.

13 1/4 x 13 1/2 in. (33.7 x 34.3 cm).

Signed, titled and dated in ink in the margin; signed and dated in ink by Philippe Salaün on the printer's label affixed to the verso.

Estimate \$2,500-3,500**PROVENANCE**

M+B Gallery, Los Angeles

LITERATUREHasselblad Center/ Steidl, *Malick Sidibé: Photographs*, p. 49 there titled *Young Fulani shepherds*

140

MICKALENE THOMAS b. 1971*Afro Goddess Lover's Friend, 2006*

Chromogenic print, flush-mounted.

40 x 50 in. (101.6 x 127 cm)

Signed on the reverse of the frame. Number 3 from an edition of 5.

Estimate \$8,000-10,000**PROVENANCE**

Collette Blanchard Gallery, New York





141

LALLA ESSAYDI b. 1956

Les femmes du Maroc: Kenza, 2009

Chromogenic print.

43 x 53 1/2 in. (109.2 x 135.9 cm)

Signed in ink, printed title, date and number 1/10
on a gallery label affixed to the reverse of the
flush-mount.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist, New York
Edwynn Houk Gallery, New York



142

VIK MUNIZ b. 1961

Fright from Pictures of Chocolate, 1998

Dye destruction print.

60 x 46 3/4 in. (152.4 x 118.7 cm)

Signed, titled and numbered 5/5 in ink on the verso.

Estimate \$30,000-40,000

PROVENANCE

Acquired directly from the artist
Edwynn Houk Gallery, New York

143

143

SANDY SKOGLUND b. 1946

Raining Popcorn, 2001

Dye destruction print.

38 1/2 x 49 1/4 in. (97.8 x 125.1 cm)

Signed, titled, dated and numbered 25/30 in ink on the recto.

Estimate \$8,000-12,000

PROVENANCE

Janet Borden Gallery, New York

Robert Klein Gallery, Boston

LITERATURE

PaciArte Contemporary, *Sandy Skoglund: Magic Time*, p. 53



144



144

VIK MUNIZ b. 1961

12,000 Yards (Etretat, after Courbet) from *Pictures of Thread*, 1998

Gelatin silver print.

19 x 22 3/4 in. (48.3 x 57.8 cm)

Signed, titled, dated and numbered 5/5 in pencil on the verso.

Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist

Edwynn Houk Gallery, New York

LITERATURE

Arena Editions, *Vik Muniz: Seeing is Believing*, p. 89

145



145

LORETTA LUX b. 1969

The Blue Dress, 2001

Dye destruction print.

9 x 9 in. (22.9 x 22.9 cm)

Signed, titled, dated and numbered 17/20 in pencil on the verso.

Estimate \$7,000-9,000

PROVENANCE

Yossi Milo Gallery, New York

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

Aperture, *Loretta Lux*, p. 51

deCordova, *Presumed Innocence*, pl. 32

146

146

WILLIAM WEGMAN b. 1943

Flying Dumbo, 1993

Fujicolor print.

7 x 7 in. (17.8 x 17.8 cm)

Signed, titled and dated in ink on the verso.

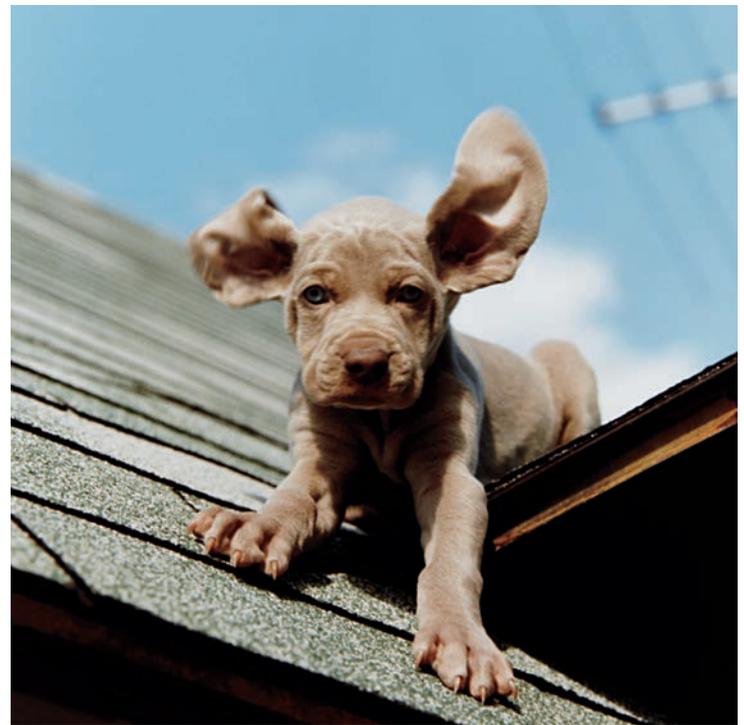
Number 5 from an edition of 12.

Estimate \$1,500-2,000

PROVENANCE

Pace/MacGill Gallery, New York

Robert Klein Gallery, Boston



147



147

LORETTA LUX b. 1969

The Irish Girls, 2005

Dye destruction print.

9 x 10 in. (22.9 x 25.4 cm)

Signed, titled, dated and numbered 10/20 in pencil on the verso.

Estimate \$7,000-9,000

PROVENANCE

Yossi Milo Gallery, New York

Katrina Doerner Photographs, Brooklyn

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

deCordova, *Presumed Innocence*, pl. 31



148

VEE SPEERS b. 1962*Untitled #4 from The Birthday Party, 2007*

Dye destruction print, flush-mounted.

47 1/4 x 37 in. (120 x 94 cm)

Signed, in ink, printed title, date and number 2/6 on a gallery label accompanying the work.

Estimate \$6,000-8,000**PROVENANCE**

Galerie Anita Beckers, Frankfurt



149

VEE SPEERS b. 1962*Untitled #27 from The Birthday Party, 2007*

Dye destruction print, flush-mounted.

47 x 37 3/4 in. (119.4 x 95.9 cm)

Signed in ink, printed title, date and number 1/6 on a gallery label accompanying the work.

Estimate \$6,000-8,000**PROVENANCE**

Galerie Anita Beckers, Frankfurt



150

TINA BARNEY b. 1945

The Watch, 1985

Chromogenic print, flush-mounted.

48 x 61 in. (121.9 x 154.9 cm)

Signed, dated and numbered 8/10 in ink on the recto.

Estimate \$8,000-12,000

PROVENANCE

Phillips de Pury & Company New York, 16 September 2006, lot 94

LITERATURE

Courville, *Collection in Context: Selected Contemporary Photographs of Hands from the Collection of Henry M. Buhl*, pl. 5

Guggenheim Museum, *Speaking with Hands: Photographs from The Buhl Collection*, p. 193

Sullivan and Weiley, *Friends and Relations: Photographs by Tina Barney*, p. 35

151



151

EVELYN HOFER 1922-2009

Villa Medici, Hall, 1982

Dye transfer print.

13 1/8 x 16 1/2 in. (33.3 x 41.9 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$3,000-5,000

PROVENANCE

The Witkin Gallery, New York

152



152

JULIE BLACKMON

Gum, 2005

Archival inkjet print.

32 x 31 1/4 in. (81.3 x 79.4 cm)

Signed, titled, dated and numbered 1/10 in ink in the margin; signed, titled, dated and numbered 1/10 in ink on the reverse of the frame.

Estimate \$3,000-5,000

PROVENANCE

Catherine Edelman Gallery, Chicago

EXHIBITED

Presumed Innocence: Photographic Perspectives of Children, deCordova Museum and Sculpture Park, Lincoln, MA, 2 February - 27 April 2008

LITERATURE

deCordova, *Presumed Innocence*, pl. 109

153



153

GREGORY CREWDSON b. 1962

Untitled from Twilight, 1999

Chromogenic print.

47 1/2 x 59 1/2 in. (120.7 x 151.1 cm)

Signed in ink, printed title, date and number 10/10 on a gallery label affixed to the reverse of the flush-mount.

Estimate \$12,000-18,000

PROVENANCE

Luhring Augustine, New York
Robert Klein Gallery, Boston

LITERATURE

Harry N. Abrams, Inc., *Twilight: Photographs by Gregory Crewdson*, pl. 35

154



154

TODD HIDO b. 1968

Untitled #2840, 2001

Untitled #3212-B, 2003

Two chromogenic prints.

Each 19 7/8 x 24 in. (50.5 x 61 cm) or the reverse

Each signed, titled, dated and numbered 1/10 (#2840) and 2/10 (#3212) in ink on the reverse of the flush-mount.

Estimate \$4,000-6,000

PROVENANCE

Julie Saul Gallery, New York
Robert Klein Gallery, Boston



155

ALEC SOTH b. 1969

A-1 Motel, 2005

Chromogenic print.

40 x 50 in. (101.6 x 127 cm)

Printed title, date and number 1/7 on a gallery label affixed to the reverse of the frame.

Estimate \$12,000-18,000

PROVENANCE

Yossi Milo Gallery, New York

Katrina Doerner Photographs, Brooklyn



156

ERWIN OLAF b. 1959*The Classroom from Hope, 2005*

Lambda print, Diasec mounted.

47 x 66 3/4 in. (119.4 x 169.5 cm)

Signed, titled, dated and numbered 4/10 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate \$15,000-20,000**PROVENANCE**

Hasted Hunt, New York

LITERATUREAperture, *Erwin Olaf*, pp. 20-21

157

ERWIN OLAF b. 1959*Sarah from Grief, 2007*

Lambda print.

39 1/2 x 70 in. (100.3 x 177.8 cm)

Signed, titled, dated and numbered 3/10 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate \$12,000-18,000**PROVENANCE**

Hasted Hunt, New York

LITERATUREAperture, *Erwin Olaf*, pp. 70-71

158

ALEX PRAGER b. 1979*Annie*, 2007

Chromogenic print, flush-mounted.

35 x 47 in. (81.3 x 119.4 cm)

Signed, titled, dated and numbered 4/7 in ink on the verso.

Estimate \$5,000-7,000**PROVENANCE**

Sara Tecchia Roma, New York



159

ALEX PRAGER b. 1979*Wendy from Week-End*, 2009

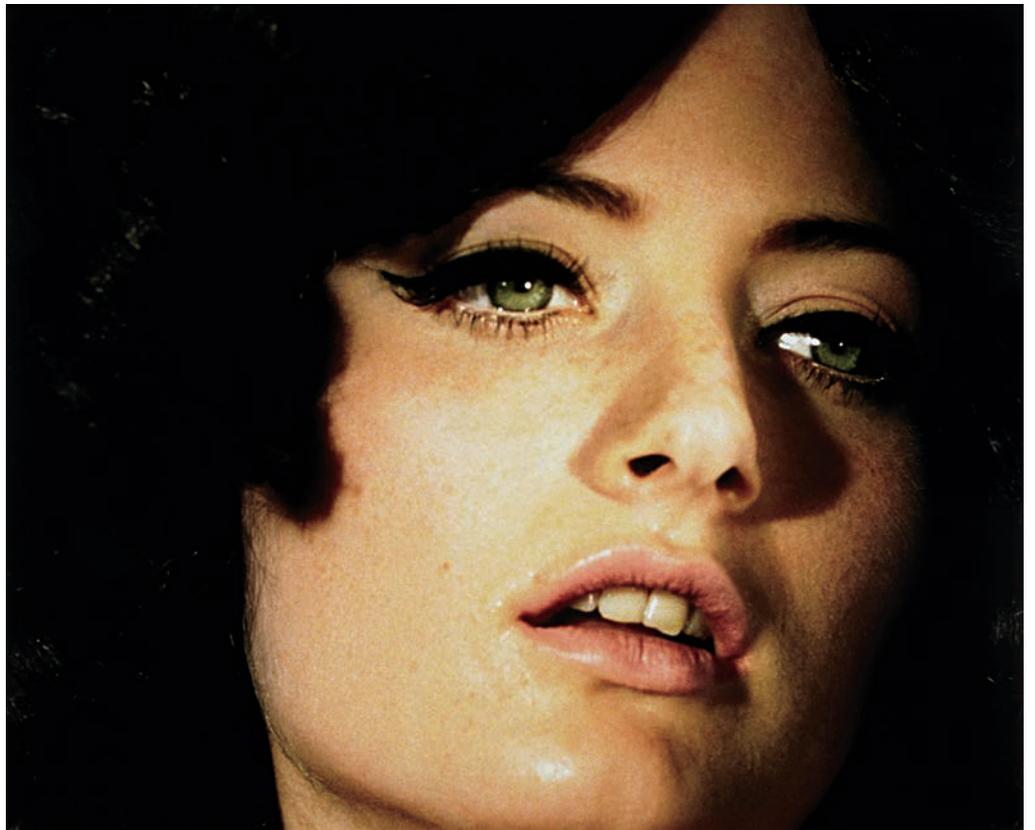
Chromogenic print.

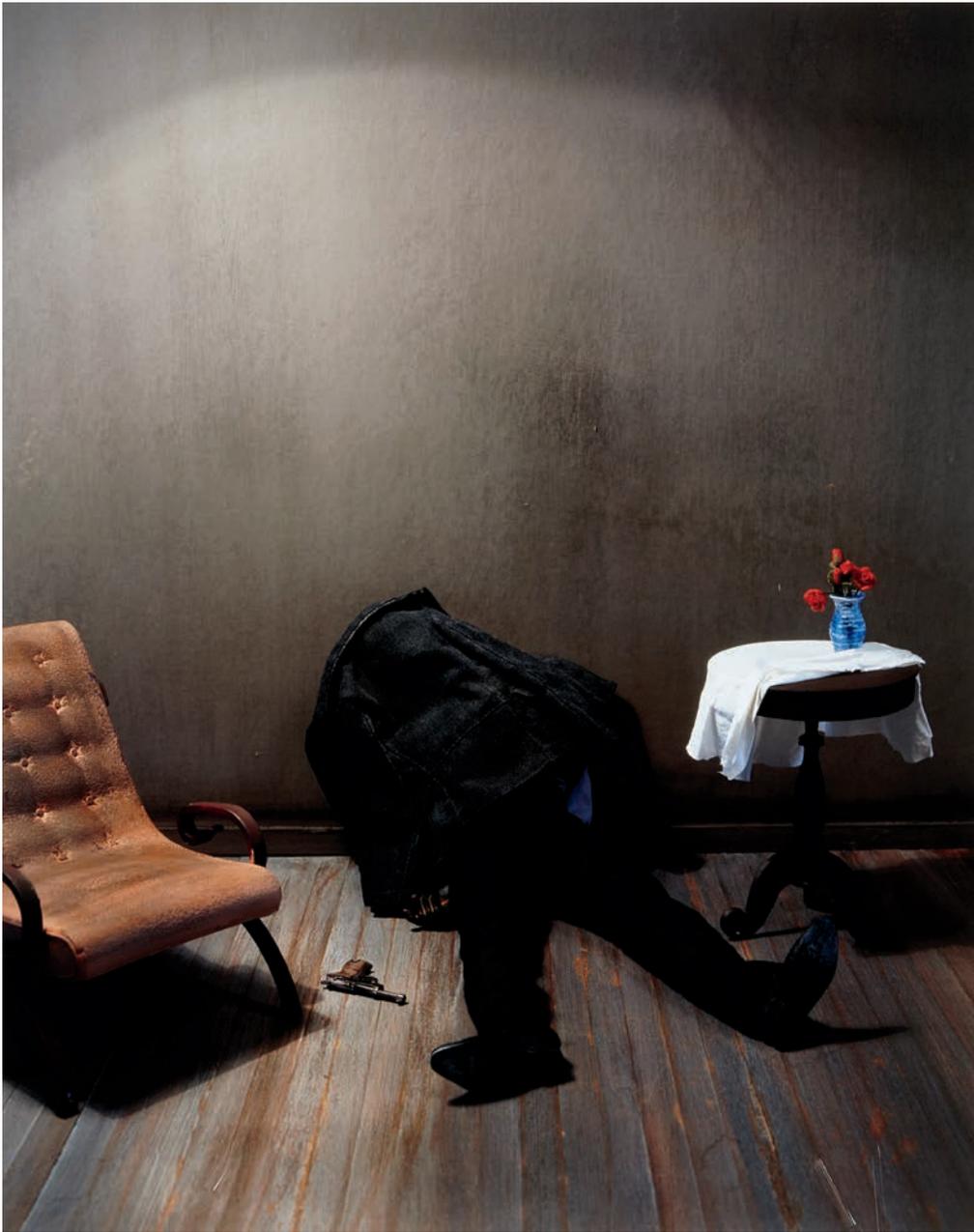
36 x 44 1/2 in. (91.4 x 113 cm)

Signed, titled, dated and numbered 2/5 in ink on an artist's label accompanying the work.

Estimate \$7,000-9,000**PROVENANCE**

Yancey Richardson Gallery, New York





160

PAOLO VENTURA b. 1968*War Souvenir #43, 2005*

Chromogenic print.

50 x 40 in. (127 x 101.6 cm)

Signed in ink, printed title and date on a gallery label affixed to the reverse of the mount. Number 1 from an edition of 5.

Estimate \$6,000-8,000**PROVENANCE**

Hasted Hunt, New York

161

PAOLO VENTURA b. 1968*The Funeral of the Anarchist, 2006*

Digital chromogenic print.

30 x 37 1/2 in. (76.2 x 95.3 cm)

Signed in ink and printed title, date and number 2/10 on a gallery label affixed to the reverse of the flush-mount.

Estimate \$4,000-6,000**PROVENANCE**

Hasted Hunt, New York





162

TRACEY MOFFATT b. 1960

Something More #1, 1989

Dye destruction print.

39 x 51 1/2 in. (99.1 x 130.8 cm)

Signed, dated and annotated 'A/P' in ink on the verso. One from an edition of 30 plus artist's proofs.

Estimate \$20,000-30,000

PROVENANCE

Miller Block Gallery, Boston

LITERATURE

Cantz, *Tracey Moffatt*, p. 55

Fundació "La Caixa" el Centre National de la Photographie, *Tracey Moffatt*, cover and p. 32

Grosenick and Riemschneider, *Art at the Turn of the Millennium*, p. 394

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 198

Martin, "Tracey Moffatt's Australia", *Parkett*, No. 53, p. 23

Prestel, *The Promise of Photography: The DG Bank Collection*, p. 243

Reinhardt, Berg and Tolnay, *Tracey Moffatt: Laudanum*, p. 10



163

EDWARD BURTYNSKY b. 1955*Dam #1, Yangtze River, China, 2002*

Chromogenic print, mounted.

27 x 34 in. (68.6 x 86.4 cm)

Signed in ink, printed title, date and number 9/10 on a label accompanying the work.

Estimate \$5,000-7,000**PROVENANCE**

Charles Cowles Gallery, New York



164

CHRIS JORDAN b. 1963*Circuit Boards #2, New Orleans, 2005*

Pigment ink print, Diasec and flush-mounted.

53 1/2 x 60 in. (135.9 x 152.4 cm)

Signed, titled, dated and numbered 6/9 in ink on a label affixed to the reverse of the frame.

Estimate \$3,000-5,000**PROVENANCE**

Yossi Milo Gallery, New York



165

ROBERT POLIDORI b. 1951

Control Room, Reactor 4, Chernobyl, 2001

Fuljicolor Crystal Archive print, flush-mounted.

42 x 52 in. (106.7 x 132.1 cm)

Signed in ink, printed title, date and number 5/10
on a gallery label accompanying the work.

Estimate \$12,000-18,000

PROVENANCE

Charles Cowles Gallery, New York

Katrina Doerner Photographs, Brooklyn

LITERATURE

Polidori, *Zones of Exclusion: Pripjat and Chernobyl*, p. 27

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips generally acts as agent for the seller.

BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

1 PRIOR TO AUCTION

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

Pre-Sale Estimates

Pre-Sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where "Estimate on Request" appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

The following key explains the symbols you may see inside this catalogue.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. Phillips and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

△ Property in Which Phillips Has an Ownership Interest

Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

Ω Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid. **Proof of identity in the form of government issued identification will be required, as will an original signature.** We may also require that you furnish us with a bank reference.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

\$50 to \$1,000	by \$50s
\$1,000 to \$2,000	by \$100s
\$2,000 to \$3,000	by \$200s
\$3,000 to \$5,000	by \$200s, 500, 800 (i.e. \$4,200, 4,500, 4,800)
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
\$30,000 to \$50,000	by \$2,000s, 5,000, 8,000
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

3 THE AUCTION

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips in writing in advance of the sale. Payment must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips will levy a late collection fee of \$50, an additional administrative fee of \$10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licenses

Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller, and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips in our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(e) By participating in the auction, whether in person, by absentee bid or on the telephone, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(f) Arranging absentee and telephone bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(g) Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ● each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue, Third Floor, during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips Auctioneers LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips.
Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips Auctioneers LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips and our affiliated companies, Phillips retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 CLIENT INFORMATION

In connection with the supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +1 212 940 1228.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips.

AUTHORSHIP WARRANTY

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

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AUCTIONS

450 PARK AVENUE NEW YORK 10022

2 April 2013, 6pm, lots 1-35
3 April 2013, 10am, lots 36-165
3 April 2013, 2pm, lots 166-306

VIEWING

23 March – 2 April
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY040113 or The Curious Collector.

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Paddle Number

Opposite Herb Ritts, *Versace Dress, Back View, El Mirage*, 1990, lot 18 (detail)

Inside back cover Walead Beshty, *Three Color Curl (CMY: Irvine, California, August 24th)*, 2010, lot 128 (detail)

Back cover The Home of Dr. Anthony Terrana, 2012







