

**Photographs**  
& The Enduring Image:  
The Collection of Dr. Saul Unter  
*New York, 9 April 2018*

PHILLIPS

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1924





Thomas Christie auction - got \$10000 of WOLS  
all Diana Vreeland's El 5-2788 (W) J  
Call Phil on 5th

Heart Attack City





MONTAUK

over population  
30,000 - 40,000 elephants  
elephant problem  
Dead ele. diary 1972  
for the End of the Game  
Last Work from Peter

Stress & Density  
TSAVO elephant problem  
30,000 - 40,000 elephants  
elephant problem  
Dead ele. diary 1972  
for the End of the Game  
Last Work from Peter

Stress & Density  
TSAVO elephant problem  
30,000 - 40,000 elephants  
elephant problem  
Dead ele. diary 1972  
for the End of the Game  
Last Work from Peter

SANTO ANIMALS

HIPPOPO

RHINOCEROS

WIT

News photo by Richard Gorkov

Embroidered by the Hog Ranch art dept.

Stress & Density  
TSAVO elephant problem  
30,000 - 40,000 elephants  
elephant problem  
Dead ele. diary 1972  
for the End of the Game  
Last Work from Peter

Peter Beard

Hog Ranch  
Box 4191  
Nairobi



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**Photographs  
& The Enduring Image: The Collection of Dr. Saul Unter  
New York, 9 April 2018**

**Auction & Viewing Location**

450 Park Avenue New York 10022

**Auction**

9 April 2018

10am (lots 1-123)

2pm (lots 124-233)

**Viewing**

31 March – 8 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

**Sale Designation**

When sending in written bids or making enquiries please refer to this sale as NYO40118 or Photographs.

**Absentee and Telephone Bids**

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**Photographs.**



**Innovative.  
Timeless.  
Captivating.**





**I. Lewis Baltz** 1945-2014

*Morgan Hill (Prototype)*, 1973

Gelatin silver print.

6 x 9 in. (15.2 x 22.9 cm)

Signed and dated '1974' in ink on the reverse of the mount.

**Estimate**

\$15,000-25,000

**Provenance**

Janet Borden, Inc., New York

**Literature**

Baltz, *The Prototype Works*, p. 73





**2. Lewis Baltz** 1945-2014

*Galveston (Prototype)*, 1973  
Gelatin silver print.  
5 7/8 x 9 in. (14.9 x 22.9 cm)  
Signed, titled and dated in ink on the reverse of the flush-mount.

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

**Provenance**  
Janet Borden, Inc., New York

**Literature**  
Baltz, *The Prototype Works*, p. 79

**3. Lewis Baltz** 1945-2014

*Southwest Wall, Vollrath, 2424 McGaw, Irvine from The New Industrial Parks near Irvine, California*, 1974  
Gelatin silver print.  
6 x 9 in. (15.2 x 22.9 cm)  
Signed, dated, numbered 5/21 and annotated 'IP21' in pencil on the verso.

**Estimate**  
\$10,000-15,000

**Provenance**  
Acquired directly from the artist

**Literature**  
Baltz, *The New Industrial Parks near Irvine, California*, pl. 21





Photographs from the Collection of Jeffrey M. Kaplan,  
Washington, D.C.

**4. Elliott Erwitt** b. 1928

*New York City*, 1955  
Gelatin silver print, printed later.  
34¼ x 22½ in. (87 x 57.2 cm)  
Signed in ink in the margin.

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

**5. Lee Friedlander** b. 1934

*Kansas City, Missouri*, 1965  
Gelatin silver print.  
6¾ x 9½ in. (16.2 x 24.4 cm)  
Signed, titled, dated, annotated 'printed 1960's' in  
pencil, credit, copyright credit, two reproduction  
limitation stamps and a 'Photography & the City'  
label, all on the reverse of the mount.

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

**Provenance**  
Laurence Miller Gallery, New York

**Exhibited**  
*Photography & the City: The Evolution of an  
Art and a Science*, Smithsonian Institution,  
Washington, D.C., 1968



The *Photography & the City* label on the reverse of this photograph's mount refers to the exhibition of that name held at the Arts and Industries building of the Smithsonian Institution, Washington, D.C., in 1968. The exhibition was designed by Charles and Ray Eames and explored the co-development of photography, as an art and a science, and the urban environment. It combined historical images from the Smithsonian and the Library of Congress with work by 20th-century photographers including Lee Friedlander, Alfred Stieglitz, Berenice Abbott, Dorothea Lange and others.





## 6. Robert Frank b. 1924

*From the Bus*, 1958

Gelatin silver print, printed 1980s.

12¾ x 8½ in. (32.4 x 21.6 cm)

Signed, titled 'NYC' and dated 'ca. 1955' in ink in the margin.

### Estimate

\$15,000-25,000

### Provenance

Acquired directly from the artist

### Literature

Tate Modern, *Robert Frank: Story Lines*, p. 124

Todoli, *Robert Frank, Fotografias/Films*  
1948/1984, p. 141

In 1958 Robert Frank began a series of photographs he took while riding the bus through New York City. He printed many of these images with a distinctive gray margin, including the print offered here, “to heighten the feeling of seeing from the inside to the outside.”

He wrote: “The Bus carries me thru the City, I look out the window, I look at the people on the street, the Sun and the Traffic Lights. It has to do with the desperation and endurance—I have always felt that about living in New York. Compassion and probably some understanding for New York’s Concrete and its people, walking . . . waiting . . . standing up . . . holding hands . . . the summer of 1958” (*Robert Frank: Moving Out*, p. 204).



Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

## 7. **Henri Cartier-Bresson** 1908-2004

*Civil Rights Demonstration, Washington, D.C., 1957*  
Gelatin silver print, printed later.  
9¼ x 14 in. (23.5 x 35.6 cm)  
Signed in ink and copyright credit blindstamp  
in the margin.

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

**Provenance**  
Jean Efron Art Consultants, Washington, D.C.

**Literature**  
Cartier-Bresson, *America in Passing*, pl. 44  
Thames & Hudson, *Henri Cartier-Bresson: The Image  
and The World*, pl. 305

## 8. **Ruth Orkin** 1921-1985

*Man in Rain, W. 88th St., N.Y.C., 1952*  
Gelatin silver print, printed later.  
12½ x 8⅞ in. (31.8 x 21.3 cm)  
Signed and titled in ink in the margin; signed, titled,  
dated and copyright notation in pencil on the verso.

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

**Provenance**  
Acquired from the Estate of Ruth Orkin







**9. Robert Frank** b. 1924

*Hoboken (City Fathers)*, 1955

Gelatin silver print, printed circa 1980.

8½ x 12¾ in. (21.6 x 32.4 cm)

Signed, titled, dated in ink in the margin; 'Robert Frank Archive' and copyright stamps on the verso.

**Estimate**

\$50,000-70,000

**Provenance**

Robert Freidus Gallery, New York

**Literature**

*The Americans*, no. 2

Scalo, *Robert Frank: Moving Out*, p. 176

Greenough, *Looking In: Robert Frank's The Americans*, p. 212





**10. Garry Winogrand** 1928-1984

*Untitled (woman knitting panties)*, circa 1954

Gelatin silver print.

8 $\frac{7}{8}$  x 13 $\frac{3}{8}$  in. (22.5 x 34 cm)

'Garry Winogrand - Blackman Associates / 424  
Madison Ave. N.Y.C.' credit stamp and credited  
in an unidentified hand in pencil on the verso.

**Estimate**

\$10,000-15,000

**Provenance**

Benrubi Gallery, New York

Another print of this image is in the collection of the Art Institute of Chicago and includes the following annotation, "Stripper Bunny Russel (left) and a showgirl in / wings - Miss. Russel just finished her act and / is knitting woolen panties (briefs)".





## II. Ray K. Metzker 1931-2014

*Selected Images from Pictus*

*Interruptus*, 1976-1980

Four gelatin silver prints.

Each approximately 12 x 17 in.

(30.5 x 43.2 cm) or the reverse

Each signed, numbered 2/20, 1/25,  
1/30 or 7/30 in pencil on the verso.

### Estimate

\$10,000-15,000

### Literature

Davis, *The Photographs of Ray K. Metzker*, pl. 77

## 12. Harry Callahan 1912-1999

*Untitled, Eleanor*, 1947

Gelatin silver print, printed later.

7 $\frac{7}{8}$  x 4 $\frac{7}{8}$  in. (20 x 12.4 cm)

Signed in pencil in the margin.

### Estimate

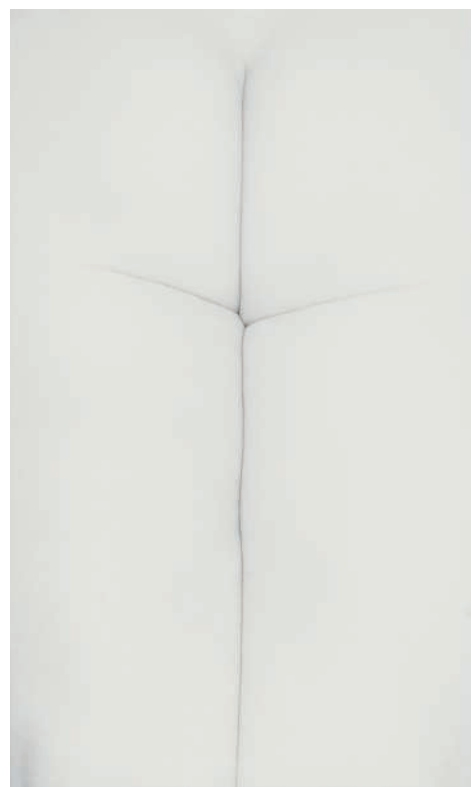
\$5,000-7,000

### Literature

Cox, *Harry Callahan: Eleanor*, pl. 16

Greenough, *Harry Callahan*, p. 80

Szarkowski, *Callahan*, p. 61



**13. Lee Friedlander** b. 1934

*New Orleans, Louisiana, 1979*

Gelatin silver print.

22½ x 14¾ in. (56.2 x 37.5 cm)

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

**Estimate**

\$4,000-6,000

**Provenance**

Janet Borden, Inc., New York

**Literature**

Galassi, *Friedlander*, pl. 490



**14. Lee Friedlander** b. 1934

*Yosemite, National Park, California, 2003*

Gelatin silver print.

15 x 14¾ in. (38.1 x 37.5 cm)

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

**Estimate**

\$4,000-6,000

**Provenance**

Janet Borden, Inc., New York

**15. Lee Friedlander** b. 1934

*New City, New York, 1994*

Gelatin silver print.

14¾ x 14¾ in. (37.8 x 37.8 cm)

Signed, titled 'NC', dated and copyright credit reproduction limitation stamp on the verso.

**Estimate**

\$3,000-5,000

**Provenance**

Janet Borden, Inc., New York

**Literature**

Galassi, *Friedlander*, pl. 582, there titled *Stems*



**16. Diane Arbus** 1923-1971

*A House on a Hill, Hollywood, Cal.*, 1963  
Gelatin silver print, printed later by  
Neil Selkirk.

14 x 14½ in. (35.6 x 36.8 cm)

Stamped 'A Diane Arbus photograph',  
signed, titled, dated, numbered  
49/75 by Doon Arbus, Executor, in  
ink, copyright credit and reproduction  
limitation stamps on the verso.

**Estimate**

\$7,000-9,000

**Provenance**

Fraenkel Gallery, San Francisco

**Literature**

Aperture, *Diane Arbus*, n.p.



**17. Lee Friedlander** b. 1934

*New York State*, 2001

Gelatin silver print.

15 x 14½ in. (38.1 x 36.8 cm)

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

**Estimate**

\$4,000-6,000

**Provenance**

Janet Borden, Inc., New York

**Literature**

Galassi, *Friedlander*, pl. 673







Property from a Private Collection, Miami

# 18. Garry Winogrand 1928-1984

*Central Park Zoo, New York, 1967*  
Gelatin silver print, printed later.  
8¾ x 13 in. (22.2 x 33 cm)  
Signed in pencil on the verso.

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

**Literature**  
Szarkowski, *Garry Winogrand: Figments from the Real World*, p. 91  
TF. Editores, *Garry Winogrand: El Juego de la Fotografía. The Game of Photography*, p. 95  
Hatje Cantz, *Open City: Street Photographs since 1950*, p. 74  
University of Cambridge, *A History of Photography*, p. 203

# 19. Garry Winogrand 1928-1984

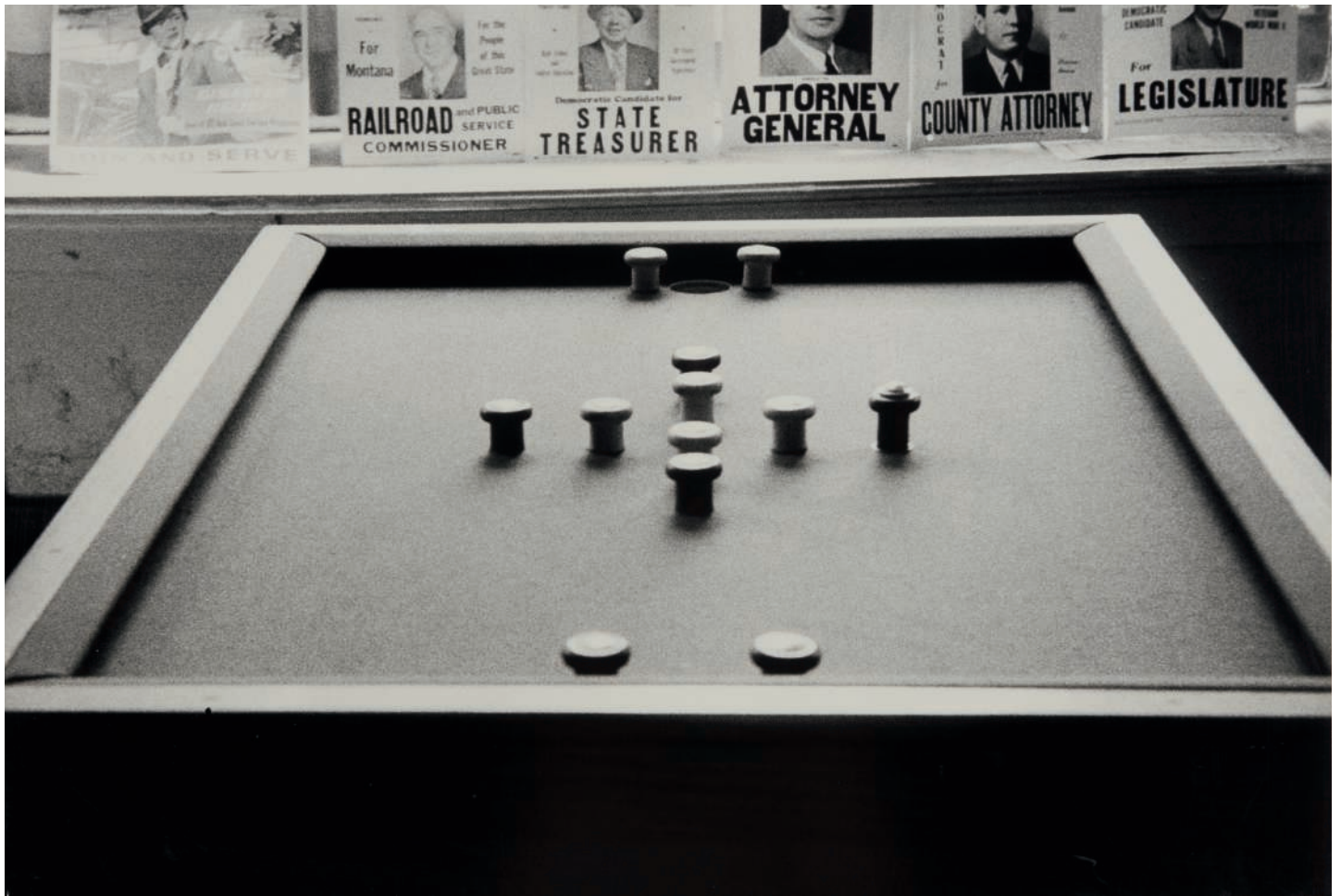
*We Love Mayor Daley, Chicago, 1971-1972*  
Gelatin silver print, probably printed 1970s.  
8⅞ x 13¼ in. (22.5 x 33.7 cm)  
Signed in pencil on the verso.

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

**Provenance**  
Carol Ehlers Gallery, Chicago







**20. Robert Frank** b. 1924

*Luncheonette—Butte, Montana*, 1956  
Gelatin silver print, printed no later than 1969.  
12 $\frac{5}{8}$  x 18 $\frac{3}{4}$  in. (32.1 x 47.6 cm)  
Signed and dated in ink on the reverse of the  
Masonite flush-mount.

**Estimate**

\$40,000-60,000

**Provenance**

Pace/MacGill Gallery, New York

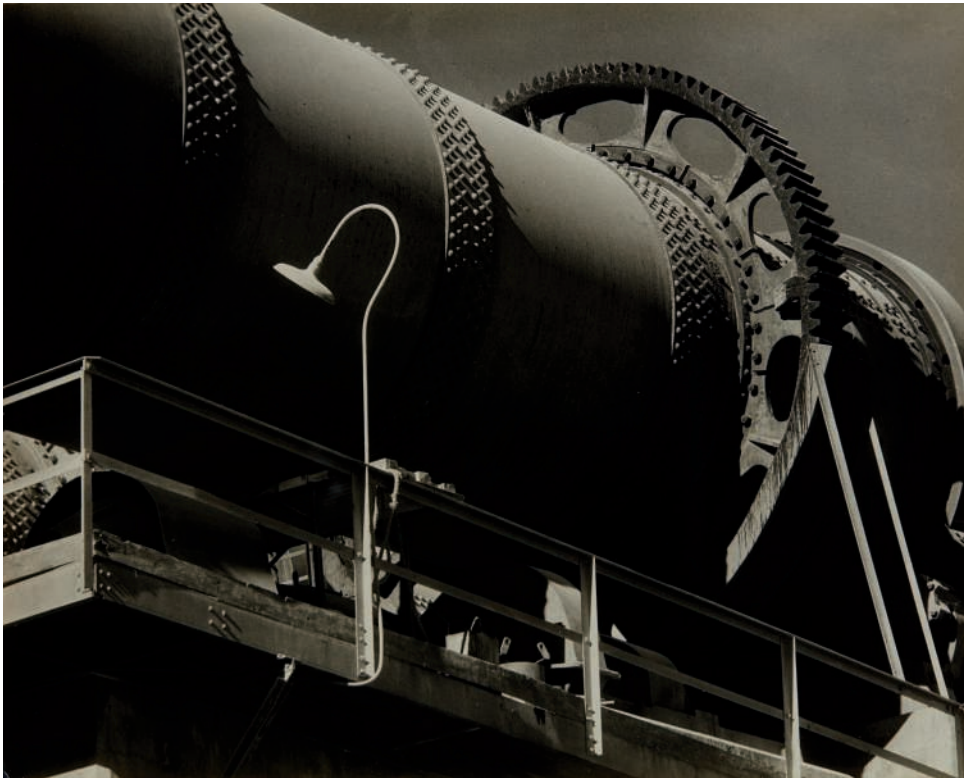
**Exhibited**

*The Photographs of Robert Frank*, Philadelphia Museum of Art, 16 May - 29 June 1969, and traveling to the Davison Art Center, Wesleyan University, Middletown, Connecticut; Williams College, Williamstown, Massachusetts; Hopkins Art Center, Dartmouth College, Hanover, New Hampshire; and Colgate College, Hamilton, New York, through 1971

**Literature**

*The Americans*, no. 41  
Greenough, *Looking In: Robert Frank's The Americans*, p. 260

This large print of *Luncheonette—Butte, Montana* was shown in *The Photographs of Robert Frank*, the important exhibition of Frank's work which opened at the Philadelphia Museum of Art in 1969 and traveled to four other venues through 1971. The exhibition celebrated the publication of the 1969 edition of *The Americans* by Aperture and was curated by Aperture's Michael Hoffman, also an adjunct curator at the Museum. This was the largest exhibition of Frank's work to date, and was drawn almost exclusively from *The Americans*. According to Frank authority Sarah Greenough, the exhibition was notable for the size and quality of the prints. She writes: "Printed by Frank and the photographer Sid Kaplan, these photographs were larger than those he had made for his 1962 exhibition at MoMA and even more lush. Because of their size, the graphic strength of these images became far more apparent, as details that were lost in the approximately 4-by-7-inch or 8-by-5-inch reproductions in the book assumed much greater prominence and authority and were often transformed into bold, abstract forms. In addition, the luminosity and the sense that light was emanating from within the images was greatly magnified" (*Looking In: Robert Frank's The Americans*, p. 317).



## 21. Alma Lavenson 1897-1989

*Calaveras Cement Plant, 1933*

Gelatin silver print.

8 x 10 in. (20.3 x 25.4 cm)

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

### Estimate

\$10,000-15,000

### Provenance

Collection of the artist's family

### Literature

Ehrens, *Alma Lavenson: Photographs*, p. 39 (this print)

California Museum of Photography, *Alma Lavenson*, p. 78

Tsujimoto, *Images of America: Precisionist Painting and Modern Photography*, pl. 69



## 22. Alma Lavenson 1897-1989

*St. Charles Hotel, Downieville, 1934*

Gelatin silver print.

7 7/8 x 7 1/8 in. (20 x 18.1 cm)

Signed in pencil on the mount; titled and dated in ink on an artist's label affixed to the reverse of the mount.

### Estimate

\$7,000-9,000

### Provenance

Collection of the artist's family

### Literature

Ehrens, *Alma Lavenson: Photographs*, p. 64, variant





### 23. Walker Evans 1903-1975

*Main Street, Saratoga Springs, New York*, 1931  
Gelatin silver print, probably printed in the 1950s or 1960s.

12 $\frac{7}{8}$  x 10 $\frac{1}{4}$  in. (32.7 x 26 cm)

Signed, dated in pencil on the overmat; the Lunn Gallery stamp annotated 'I', '62', titled and annotated 'Ex Archive: Walker Evans' in an unidentified hand in pencil on the verso.

#### Estimate

\$30,000-50,000

#### Provenance

Acquired from George Rinhart, no later than 1975  
Private Collection, New York

#### Literature

Evans, *American Photographs*, Part One, pl. 27  
Harper & Row, *Walker Evans at Work*, p. 58  
Harper & Row, *Walker Evans: First and Last*, p. 47  
Harry N. Abrams, Inc., *Walker Evans: The Hungry Eye*, p. 63





Actual size





Photographs from the Collection of Jeffrey M. Kaplan,  
Washington, D.C.

## 24. Berenice Abbott 1898-1991

*Automat, 977 Eighth Avenue, 1936*

Gelatin silver print.

7¼ x 9¾ in. (18.4 x 23.8 cm)

Signed in pencil, '50 Commerce Street' credit stamp,  
printed studio label and notations in unidentified hands  
in pencil on the verso.

### Estimate

\$20,000-30,000

### Provenance

Jean Efron Art Consultants, Washington, D.C.

### Literature

Finley, *Berenice Abbott*, n.p.

O'Neal, *Berenice Abbott: American Photographer*, p. 141

Yochelson, *Berenice Abbott: Changing New York*, Middle  
West Side, pl. 34

Once a regular feature on the streetscape of Manhattan, Horn & Hardart's Automats offered freshly-made food via a simple mechanized process. Food items were displayed behind glass and purchased by inserting coins into the adjacent slots, as the figure in Berenice Abbott's photograph is seen doing. While Horn & Hardart's flagship Automat was in Times Square, Abbott chose instead to photograph the location at Columbus Circle, according to Abbott authority Bonnie Yochelson, which was a gathering place for musicians and cabaret-goers (*Berenice Abbott: Changing New York*, p. 376). With their reasonably-priced fare, Automats became increasingly popular in the Depression and spread throughout the city. Yochelson notes that New York City's last Automat closed in 1991.

While this photograph has become one of Abbott's best-known images, early prints, such as the one offered here, appear on the market infrequently. It is believed that only two other early prints of *Automat, 977 Eighth Avenue* have appeared at auction since 2002.



Photographs from the Collection of  
Jeffrey M. Kaplan, Washington, D.C.

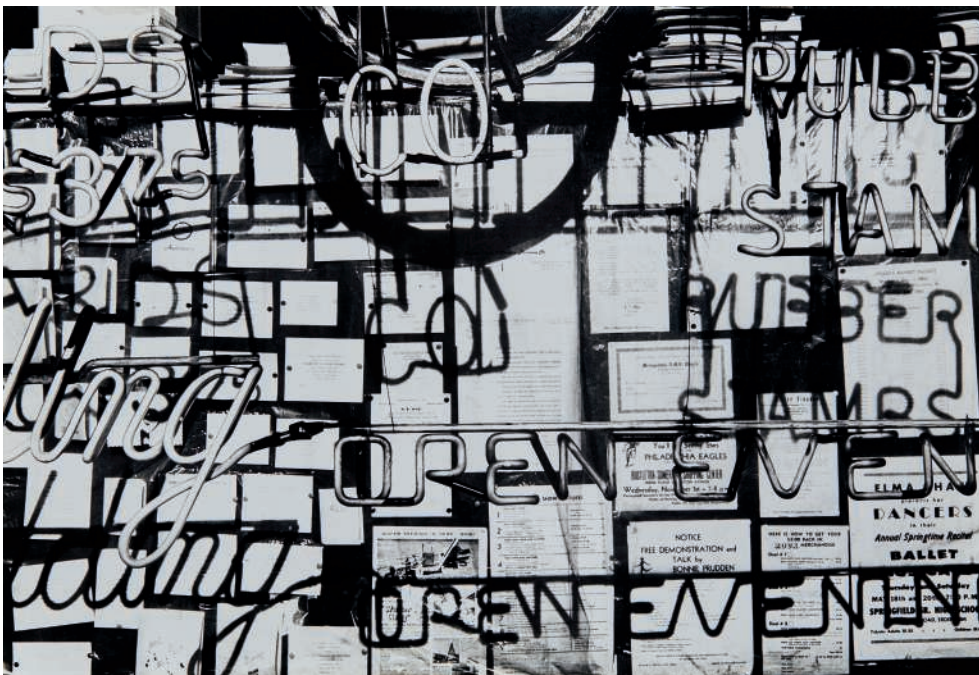
**25. Berenice Abbott** 1898-1991

*Park Avenue and Thirty-Ninth Street,  
Manhattan, 1936*  
Gelatin silver print.  
7½ x 9½ in. (19.4 x 24.1 cm)  
Titled, dated, annotated in an  
unidentified hand in pencil and Federal  
Art Project 'Changing New York' credit  
stamp on the verso.

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

**Provenance**  
Jean Efron Art Consultants,  
Washington, D.C.

**Literature**  
McCausland, *New York in the  
Thirties: As Photographed by Berenice  
Abbott*, pl. 64  
Yochelson, *Berenice Abbott: Changing  
New York, Middle East Side*, pl. 18



**26. Ray K. Metzker** 1931-2014

*Philadelphia, 1962*  
Gelatin silver print, flush mounted.  
6 x 9 in. (15.2 x 22.9 cm)  
Signed, numbered 5/25, and  
annotated '62 ER-37' in pencil on the  
verso of the mount.

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





## 27. **Berenice Abbott** 1898-1991

*New York at Night*, 1932

Gelatin silver print, printed later.

23¼ x 18⅝ in. (59.1 x 47.3 cm)

Signed in pencil on the mount; credit stamp on the reverse of the mount.

### **Estimate**

\$10,000-15,000

### **Provenance**

Private Collection, New York City

### **Literature**

Steidl, *Berenice Abbott: Volume II*, cover, frontispiece, p. 35

Commerce Graphics, Ltd., *Berenice Abbott*, n.p.

O'Neal, *Berenice Abbott: American Photographer*, p. 2

Photo Poche, *Berenice Abbott*, pl. 20

The New York Public Library, *Berenice Abbott: A Modern Vision*, pl. 9

Haworth-Booth, *The Folio Society Book of the 100 Greatest Photographs*, p. 125





## 28. Walker Evans 1903-1975

*First Avenue and East 61st Street, New York, 1938*  
Gelatin silver print.  
5¾ x 9 in. (14.6 x 22.9 cm)

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

**Provenance**  
Photo-West Gallery, San Diego, 1990

**Literature**  
Da Capo Press, *Walker Evans: Photographs for the Farm Security Administration 1935-1938*, pl. 453, variant  
Fleischhauer and Brannan, *Documenting America, 1935-1943*, p. 140



## 29. Walker Evans 1903-1975

*General Store, Mississippi, 1936*  
Gelatin silver print.  
7¼ x 9¼ in. (18.4 x 23.5 cm)  
Annotated 'RA8008A' twice in unidentified hands in pencil on the verso.

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

**Provenance**  
Photo-West Gallery, San Diego, 1990

**Literature**  
Da Capo Press, *Walker Evans: Photographs for the Farm Security Administration 1935-1938*, pl. 113  
Rizzoli, *Walker Evans: America*, no. 66



## 30. Walker Evans 1903-1975

*Minstrel Showbill, 1936*  
Gelatin silver print, probably printed in the 1960s or early 1970s.  
7½ x 9 in. (19.1 x 22.9 cm)  
Signed in pencil on the mount; titled 'Cakewalk, Alabama', dated in pencil and 'Box 310, Rte. 3, Old Lyme, Conn., 06371' credit stamp (Keller stamp K) on the reverse of the mount.

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

**Literature**  
Evans, *American Photographs*, Part One, pl. 42  
Da Capo Press, *Walker Evans: Photographs for the Farm Security Administration 1935-1938*, pl. 383  
Galassi, *Walker Evans: American Photographs*, p. 43  
Mora and Hill, *Walker Evans: The Hungry Eye*, p. 164



**31. Helen Levitt** 1913-2009

*New York City (young boy)*, 1942  
Gelatin silver print.  
6⅞ x 4½ in. (17.5 x 11.4 cm)  
Signed, titled 'N.Y.', dated 'c. 1939', annotated 'vintage'  
and additional annotations in pencil on the verso.

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

**Provenance**  
Fraenkel Gallery, San Francisco

**Literature**  
Phillips and Hambourg, *Helen Levitt*, pl. 16  
powerHouse Books, *Helen Levitt: Crosstown*, p. 54  
Agee, *A Way of Seeing*, pl. 39

Property from a Private Collection, Miami



**32. Helen Levitt** 1913-2009

*New York (boy with bubble)*, 1972  
Dye transfer print, printed 1992.  
9½ x 14⅞ in. (24.1 x 35.9 cm)  
Signed, titled 'N.Y.', dated and annotated in pencil  
on the verso.

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

**Provenance**  
Laurence Miller Gallery, New York

**Literature**  
powerHouse Books, *Helen Levitt: Crosstown*, p. 132  
San Francisco Museum of Modern Art, *Helen Levitt*, p. 65





Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

### 33. Berenice Abbott 1898-1991

*Ferry, Foot of Liberty Street, Manhattan, 1936*  
Gelatin silver print.

8 x 9½ in. (20.3 x 24.4 cm)

Titled, dated, annotated in an unidentified hand in pencil and Federal Art Project 'Changing New York' credit stamp on the verso.

#### Estimate

\$4,000-6,000

#### Provenance

Jean Efron Art Consultants, Washington, D.C.

#### Literature

McCausland, *New York in the Thirties: As Photographed by Berenice Abbott*, pl. 23  
Yochelson, *Berenice Abbott: Changing New York, Lower East Side*, pl. 19

Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

### 34. Berenice Abbott 1898-1991

*Hanover Square, Manhattan, May 25th, 1936*  
Gelatin silver print.

7½ x 9½ in. (19.4 x 24.1 cm)

Titled, dated in an unidentified hand in pencil, Federal Art Project 'Changing New York' credit and 'Duplicate' stamps on the verso.

#### Estimate

\$3,000-5,000

#### Provenance

Jean Efron Art Consultants, Washington, D.C.

#### Literature

Yochelson, *Berenice Abbott: Changing New York, Wall Street*, pl. 15







**35. Helen Levitt** 1913-2009

*New York (NY policeman, wet street & kids)*, circa 1940  
Gelatin silver print.  
5 $\frac{7}{8}$  x 9 $\frac{1}{8}$  in. (14.9 x 23.2 cm)  
Signed, titled 'N.Y.C.' and dated in pencil on the verso.

**Estimate**  
\$10,000-15,000

**Provenance**  
Fraenkel Gallery, San Francisco

Photographs from the Collection of  
Jeffrey M. Kaplan, Washington, D.C.

**36. Berenice Abbott** 1898-1991

*Battery Park*, 1930s  
Gelatin silver print.  
7 $\frac{1}{2}$  x 9 $\frac{1}{2}$  in. (19.1 x 24.1 cm)  
Signed by the artist, titled in an unidentified hand, all in pencil and credit stamp on the verso.

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

**Provenance**  
Jean Efron Art Consultants,  
Washington, D.C.







### 37. **Eugène Atget** 1857-1927

*Bagatelle*, 1919-1921

Albumen print.

7 x 8 $\frac{3}{8}$  in. (17.8 x 21.3 cm)

Titled, annotated '984' by the artist in pencil and Museum of Modern Art deaccession notations in unidentified hands in pencil on the verso.

#### **Estimate**

\$10,000-15,000

#### **Provenance**

Acquired after the artist's death by Berenice Abbott and Julien Levy, 1927  
The Museum of Modern Art,  
New York, 1968

Acquired by the present owner from the above, 2002

37.

The photographs in lots 37 through 39 come from the group of Eugène Atget prints acquired just after his death in 1927 by photographer Berenice Abbott and pioneering gallerist Julien Levy. Abbott had been introduced to Atget by Man Ray, for whom she worked as a darkroom assistant. Abbott befriended Atget, and the portraits she made of him are some of the few images we have of the enigmatic photographer. After Atget's death, the survival of his work was far from certain. Abbott and Levy purchased the thousands of photographs and glass negatives left in his apartment, saving the work from likely destruction. In 1968, Abbott and Levy sold their collection to The Museum of Modern Art. In 2002, MoMA began a program of deaccessioning duplicates from this vast collection.

Julien Levy devotes a chapter to Atget in his *Memoir of an Art Gallery* (New York, 1977), one of the few first-person accounts of this prolific but reclusive figure. Levy wrote: "He told me he was simply preserving carefully the vanishing world that he loved, and keeping an archive of important classified documents. He was a remarkably simple man, extremely modest. In truth, he was unaware of his achievement. He left 10,000 photographs in hundreds of series, but each individual picture was an essential pearl in the string that was his Paris. And he was making a new statement with every picture, transcending the document and creating poetry that outlived his Paris and will outlive us all."



38.





39.

### 38. Eugène Atget 1857-1927

*Bouillon Blanc en Fleur*, 1896-1900

Albumen print.

8⅜ x 7 in. (21.3 x 17.8 cm)

Titled, annotated '133' by the artist in pencil, 'Rue Campagne-Première' credit stamp and Museum of Modern Art deaccession notations in unidentified hands in pencil on the verso.

#### Estimate

\$8,000-12,000

#### Provenance

Acquired after the artist's death by Berenice Abbott and Julien Levy, 1927  
The Museum of Modern Art, New York, 1968  
Acquired by the present owner from the above, 2002

### 39. Eugène Atget 1857-1927

*Saint-Cloud*, 1919-1921

Albumen print.

7 x 8⅜ in. (17.8 x 21.3 cm)

Titled, annotated '931' by the artist in pencil and Museum of Modern Art deaccession notations in unidentified hands in pencil on the verso.

#### Estimate

\$20,000-30,000

#### Provenance

Acquired after the artist's death by Berenice Abbott and Julien Levy, 1927  
The Museum of Modern Art, New York, 1968  
Acquired by the present owner from the above, 2002



#### 40. Charles Marville 1816-1879

*Rue des Amandiers*, 1860s

Albumen print.

11⅞ x 10⅞ in. (30.2 x 27 cm)

Titled in pencil and 'Ch. Marville, Photographe du Musée Imperial du Louvre' blindstamp on the mount.

##### Estimate

\$12,000-15,000

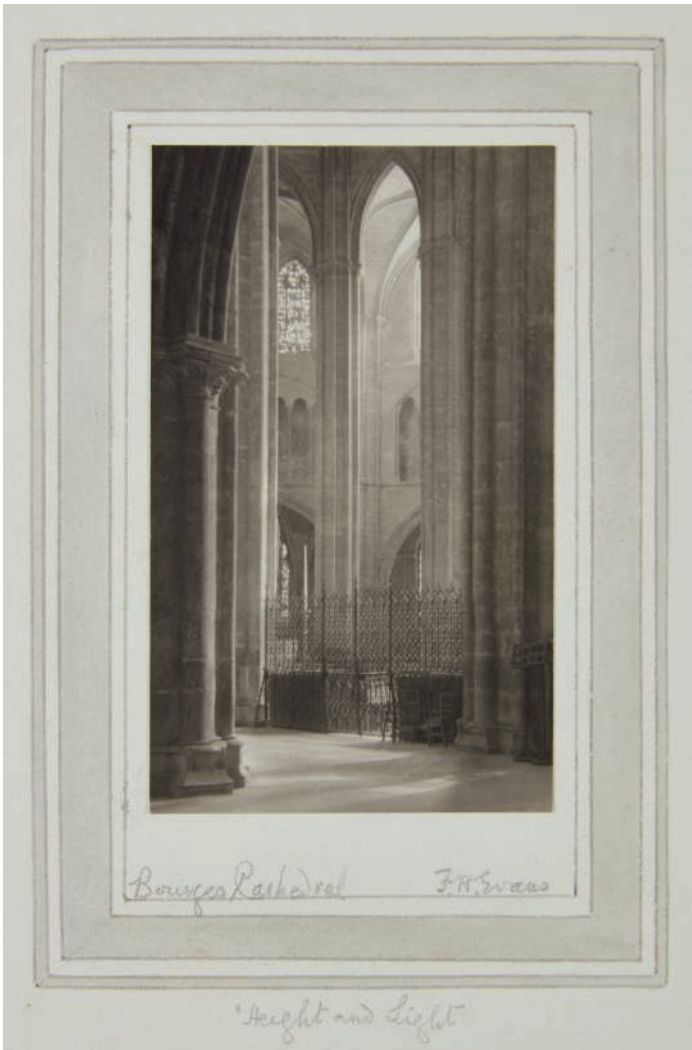
##### Provenance

Beaussant Lefèvre, Paris, 30 November 1996

Howard Greenberg Gallery, New York

Private Collection, Colorado

Acquired by the present owner from the above



#### 41. Frederick Henry Evans 1853-1943

*Height and Light, Bourges Cathedral*, 1906-1907

Platinum print.

5½ x 3½ in. (13 x 7.9 cm)

Signed and titled in pencil on the hand-ruled mount;

signed and annotated 'Japine platinotype, Perfect print' in pencil on the verso.

##### Estimate

\$10,000-15,000

##### Provenance

Collection of Evan Evans, the photographer's son  
Witkin Gallery, New York

Private Collection

Sotheby's, New York, 6 October 1999, lot 57

Robert Klein Gallery, Boston

##### Literature

Newhall, *Frederick Evans*, cover





Photographs from the Collection of Jeffrey M. Kaplan,  
Washington, D.C.

**42. Edward Steichen** 1879-1973

*The Flatiron - Evening*, 1905  
Three-color halftone print from *Camera Work* on the  
original double-mount leaf.  
8 $\frac{3}{8}$  x 6 $\frac{3}{8}$  in. (21.3 x 16.2 cm)

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

**Provenance**  
Jean Efron Art Consultants, Washington, D.C.

**Literature**  
*Camera Work*, Number 14, January 1913, p. 31  
Steichen, *A Life in Photography*, pl. 29



Photographs from the Collection of Jeffrey M. Kaplan,  
Washington, D.C.

#### 43. Alvin Langdon Coburn 1882-1966

*Selected Images*, 1904-1909

Nine prints including eight photogravures and one halftone  
from *Camera Work* and *New York*.

Varying dimensions from 6¼ x 6 in. (15.6 x 15.2 cm) to 9¼ x  
6½ in. (23.5 x 16.5 cm) or the reverse

##### Estimate

\$6,000-8,000

##### Provenance

Caney Booksellers, New Jersey

##### Literature

*Camera Work*, Number 21, January 1908, pp. 5, 7, 9, 11, 13,  
33, 37, 39

Coburn, *New York*, pl. 3

Titles Include:

*George Bernard Shaw*, 1904; *The Rudder*, 1906;  
*El Toro*, 1906; *Road To Algeiras*, 1906; *Auguste  
Rodin*, 1906; *The Bridge, Venice*, 1906; *The Duck  
Pond*, 1907; *The Waterfront, New York*, circa 1907;  
*The Battery*, circa 1909





#### 44. Alfred Stieglitz 1864-1946

*The Steerage*, 1907

Photogravure, mounted.

7 $\frac{3}{8}$  x 6 in. (18.7 x 15.2 cm)

Signed, titled and dated twice in pencil in the margin.

Signed, titled, dated and annotated in ink on 'An American Place' label affixed to the accompanying original frame backboard.

##### Estimate

\$60,000-80,000

##### Provenance

Acquired directly from the photographer at An American Place, New York City, 1941

By descent to the present owner

##### Literature

*Camera Work*, Number 36, October 1911. p. 39

Stieglitz, 291, September-October 1915

Greenough, *Alfred Stieglitz: The Key Set, Volume One*, cat. no. 310

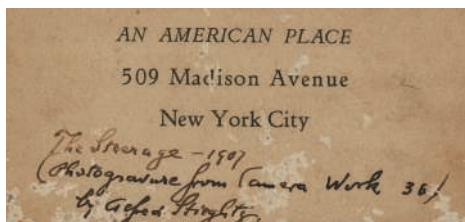
Bulfinch Press, *Alfred Stieglitz*, pl. 18

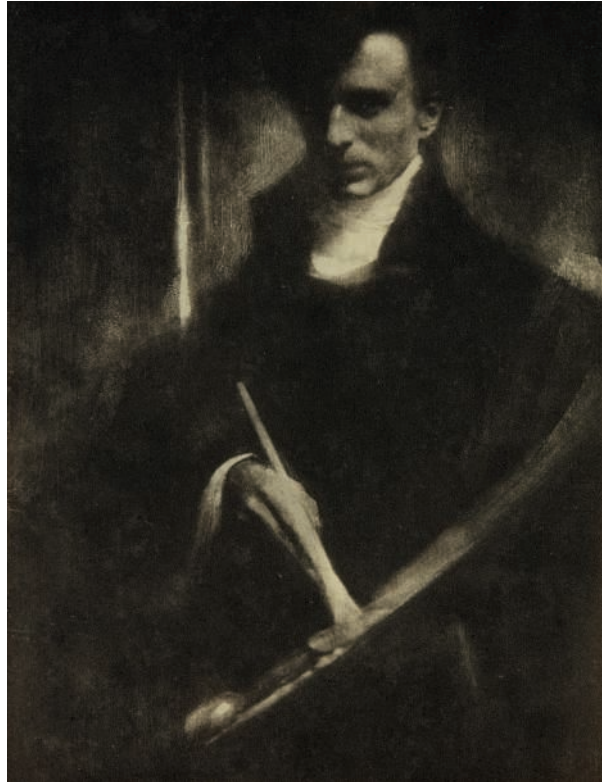
Margolis, *Alfred Stieglitz, Camera Work: A Pictorial Guide*, p. 100

Norman, *Alfred Stieglitz: An American Seer*, pl. XVI

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.





Photographs from the Collection of Jeffrey M. Kaplan,  
Washington, D.C.

#### 45. **Edward Steichen** 1879-1973

##### *Selected Images, 1899-1907*

Ten prints including six photogravures, two halftones,  
one duogravure and one two-color halftone from  
*Camera Work*.

Varying dimensions from 4¼ x 5⅜ in. (10.8 x 13.7 cm)  
to 8¼ x 6½ in. (21 x 16.5 cm) or the reverse

##### **Estimate**

\$6,000-8,000

##### **Provenance**

Jean Efron Art Consultants, Washington, D.C.

##### **Literature**

*Camera Work*, Number 2, April 1903, pp. 7, 9, 39

*Camera Work*, Number 11, July 1905, p. 35

*Camera Work*, Steichen Supplement, April 1906, pp. 13,  
15, 29, 35

*Camera Work*, Number 42/43, April/July 1913, pp. 39, 63





Photographs from the Collection of Jeffrey M. Kaplan,  
Washington, D.C.

#### 46. Alfred Stieglitz 1864-1946

*Selected Images*, 1893-1911

Eleven photogravures from *Camera Work*, *Picturesque Bits of New York and Other Studies* and *The American Annual of Photography and Photographic Times Almanac for 1896*. Varying dimensions from 3 $\frac{3}{8}$  x 6 in. (8.6 x 15.2 cm) to 11 x 8 in. (27.9 x 20.3 cm) or the reverse. Printed copyright, credit and date in the margin of the print from *Picturesque Bits*; printed copyright, credit in the margin of the print from *The American Annual of Photography and Photographic Times Almanac for 1896*.

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

#### Provenance

Jean Efron Art Consultants, Washington, D.C.  
292 Gallery, New York (*Icy Night*)

#### Literature

Greenough, *Alfred Stieglitz: The Key Set (Volume 1)*, cat. nos., 85, 114, 174, 258, 287, 295, 306, 331, 341, 351, 358  
*Camera Work*, Number 4, October 1903, pl. 1  
*Camera Work*, Number 12, October 1905, pls. 2, 6, 8  
*Camera Work*, Number 36, October 1911, pls. 1, 3  
*Camera Work*, Number 41, January 1913, pl. 2  
*Camera Work*, Number 44, October 1913, pl. 2  
*The American Annual of Photography and Photographic Times Almanac for 1896*, 1895, frontispiece



Actual size

**47. Josef Sudek** 1896-1976

*Untitled (Woods)*, 1960s  
Gelatin silver print.  
6 $\frac{7}{8}$  x 4 $\frac{7}{8}$  in. (17.5 x 12.4 cm)  
Signed in pencil in the margin.

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

**Provenance**  
From the artist to Rudolf Gabriel  
Vladimir Birgus, Prague  
Howard Greenberg Gallery, New York  
Estates of Anne J. Portenar and Myron A. Portenar,  
New Jersey





#### 48. Josef Sudek 1896-1976

*Selected Images, 1931-1973*

Four gelatin silver prints.

Varying dimensions from 3½ x 11½ in. (8.9 x 28.3 cm) to 6¾ x 9½ in. (17.1 x 23.2 cm) or the reverse

One print signed, dated '73' in stylus in the margin; one print annotated in pencil on the verso; and one print with credit stamp on the verso.

##### **Estimate**

\$8,000-12,000

##### **Provenance**

Estates of Anne J. Portenar and Myron A. Portenar, New Jersey

Titles include: *From Belevvedere Tower, St. Vitus Cathedral, Prague, 1931; Untitled (Misty Mountain landscape) from the Beskyd Mountains, circa 1956; Trees, Bushes, 1964; Spring (budding branches), circa 1968*







**49. Josef Sudek** 1896-1976

*A Walk in the Magic Garden*, 1955

Gelatin silver print.

6 $\frac{5}{8}$  x 9 in. (16.8 x 22.9 cm)

Titled, dated in pencil, annotations in unidentified hands in ink and pencil, and 'Pressfoto Obrazová Predloha' stamps on the verso.

**Estimate**

\$5,000-7,000

**Provenance**

From the artist to Michael Hoffman, curator of Photographs, Philadelphia Museum of Art  
Howard Greenberg Gallery, New York  
Estates of Anne J. Portenar and Myron A. Portenar, New Jersey

**50. Josef Sudek** 1896-1976

*Selected Images*, 1950s

Four gelatin silver prints.

Varying dimensions from 9 x 6 $\frac{5}{8}$  in. (22.9 x 16.8 cm) to 11 $\frac{3}{8}$  x 9 $\frac{1}{4}$  in. (28.9 x 23.5 cm), or the reverse

Three variously signed, dated and annotated in pencil in the margin and on the verso.

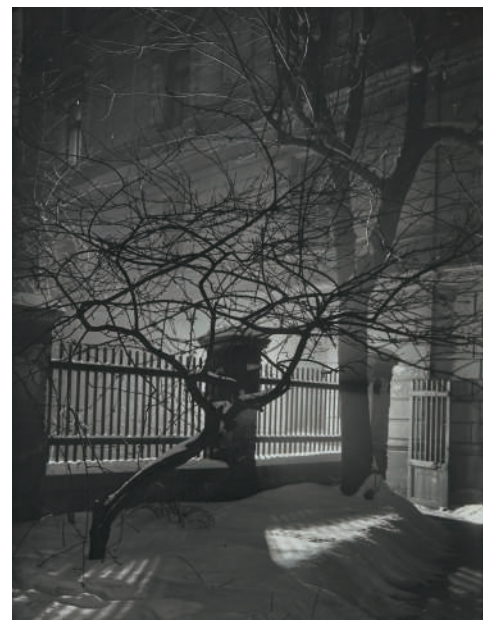
**Estimate**

\$8,000-12,000

**Provenance**

Howard Greenberg Gallery, New York  
Estates of Anne J. Portenar and Myron A. Portenar, New Jersey

Titles include: *Prague*, 1953; *A Walk in the Mionsi Forest* (*Vanishing Statues* series), circa 1957; *Stone and Fern*, 1957-1959; *Garden of My Studio*, 1950s





**51. Josef Sudek** 1896-1976

*From the Window of My Studio*, 1944-1953  
Gelatin silver print  
8½ x 6¼ in. (21.6 x 15.9 cm)  
Signed in pencil in the margin; dated and annotated in pencil on the verso.

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

**Provenance**  
From the artist to Anna Farova, Prague  
Kicken Gallery, Berlin  
Howard Greenberg Gallery, New York  
Estates of Anne J. Portenar and Myron A. Portenar, New Jersey



**52. Josef Sudek** 1896-1976

*Strahov Park, Prague*, 1967  
Gelatin silver print.  
6⅞ x 9⅞ in. (17.5 x 23.2 cm)

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

**Provenance**  
Anna Farova, Prague  
The Collection of a Swiss Foundation  
Phillips de Pury & Company, New York,  
7 June 2007, lot 43





Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

**53. André Kertész** 1894-1985

*Looking Through Trees at Man with Umbrella, August 2, 1962*  
Gelatin silver print.  
9¾ x 7 in. (24.8 x 17.8 cm)  
Dated, annotated '7' in pencil and credit stamp on the verso.

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

**Provenance**  
Jean Efron Art Consultants, Washington, D.C.

Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

**54. André Kertész** 1894-1985

*Washington Square After Rain, 1970*  
Gelatin silver print.  
9⅝ x 6⅝ in. (24.4 x 16.8 cm)  
Signed, titled, dated, annotated '#34A' in pencil and credit stamp on the verso.

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

**Provenance**  
Jean Efron Art Consultants, Washington, D.C.







Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

**55. André Kertész** 1894-1985

*Washington Square, March 22, 1967*  
Gelatin silver print.  
9¾ x 6½ in. (24.8 x 16.5 cm)  
Signed, dated, annotated '#14A' in pencil and credit stamp on the verso.

**Estimate**  
\$10,000-15,000

**Provenance**  
Jean Efron Art Consultants, Washington, D.C.



Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

**56. André Kertész** 1894-1985

*Arch and Snow, Washington Square Park, February 15, 1970*  
Gelatin silver print.  
9⅝ x 6½ in. (24.4 x 16.5 cm)  
Signed, titled, dated, annotated 'No 25' in pencil and credit stamp on the verso.

**Estimate**  
\$10,000-15,000

**Provenance**  
Jean Efron Art Consultants, Washington, D.C.





Photographs from the Collection of  
Jeffrey M. Kaplan, Washington, D.C.

## 57. Henri Cartier-Bresson

1908-2004

*Hyères, France, 1932*  
Gelatin silver print, printed later.  
9½ x 14¼ in. (24.1 x 35.9 cm)  
Signed in ink and copyright credit  
blindstamp in the margin.

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

### Provenance

Jean Efron Art Consultants, Washington, D.C.

### Literature

Cartier-Bresson, *The World of Henri  
Cartier-Bresson*, pl. 22  
Chéroux, *Discoveries: Henri Cartier-  
Bresson*, n.p.  
Clair, *Henri Cartier-Bresson: Europeans*, p. 22  
Galassi, *Henri Cartier-Bresson: The Early  
Work*, p. 100

Photographs from the Collection of Jeffrey M.  
Kaplan, Washington, D.C.

## 58. Henri Cartier-Bresson 1908-2004

*Simiane-la-Rotonde, France, 1969*  
Gelatin silver print, printed later.  
9½ x 14¼ in. (24.1 x 36.2 cm)  
Signed in ink and copyright credit blindstamp in  
the margin.

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

### Provenance

Jean Efron Art Consultants, Washington, D.C.

### Literature

Chéroux, *Henri Cartier-Bresson: Here and  
Now*, pl. 312  
Clair, *Henri Cartier-Bresson: Europeans*, p. 30  
Montier, *Henri Cartier-Bresson and the Artless  
Art*, pl. 274





Photographs from the Collection of  
Jeffrey M. Kaplan, Washington, D.C.

## 59. Henri Cartier-Bresson

1908-2004

*Siphnos, Greece, 1961*  
Gelatin silver print, printed later.  
9½ x 14 in. (24.1 x 35.6 cm)  
Signed in ink and copyright credit  
blindstamp in the margin.

### Estimate

\$6,000-8,000

### Provenance

Jean Efron Art Consultants,  
Washington, D.C.

### Literature

Bulfinch Press, *Henri Cartier-Bresson:  
City and Landscapes*, pl. 84  
Chéroux, *Discoveries: Henri Cartier-  
Bresson*, pp. 104-105  
Clair, *Henri Cartier-Bresson:  
Europeans*, p. 115



Photographs from the Collection of  
Jeffrey M. Kaplan, Washington, D.C.

## 60. Henri Cartier-Bresson

1908-2004

*Seville, Spain, 1933*  
Gelatin silver print, printed later.  
15 x 22½ in. (38.1 x 56.2 cm)  
Signed in ink in the margin.

### Estimate

\$10,000-15,000

### Provenance

Jean Efron Art Consultants, Washington, D.C.

### Literature

Cartier-Bresson, *The Decisive Moment*, pl. 11  
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 11  
Chéroux, *Discoveries: Henri Cartier-Bresson*, p. 32  
Clair, *Henri Cartier-Bresson: Europeans*, p. 76  
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 102





**61. Josef Koudelka** b. 1938

*Romania, 1968*

Gelatin silver print, printed later.

11½ x 17½ in. (29.2 x 44.5 cm)

Signed in ink in the margin.

**Estimate**

\$15,000-25,000

**Literature**

Aperture, *Joseph Koudelka: Exiles*, pl. 32

Aperture, *Koudelka*, pl. 53

Koudelka, *Josef Koudelka*, pl. 23

Photo Poche, *Josef Koudelka*, pl. 10



Photographs from the Collection of Jeffrey M. Kaplan,  
Washington, D.C.

**62. Henri Cartier-Bresson** 1908-2004

*Tivoli, Italy, 1933*

Gelatin silver print, printed later.

14 x 9½ in. (35.6 x 24.1 cm)

Signed in ink and copyright credit blindstamp in the margin.

**Estimate**

\$5,000-7,000

**Provenance**

Jean Efron Art Consultants, Washington, D.C.

**Literature**

Galassi, *Henri Cartier-Bresson: The Early Work*, p. 78

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 271

Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 122

Photographs from the Collection of Jeffrey M. Kaplan,  
Washington, D.C.

**63. Henri Cartier-Bresson** 1908-2004

*Henri Matisse, Vence, France, 1944*

Gelatin silver print, printed later.

9½ x 14¾ in. (24.1 x 36.5 cm)

Signed in ink and copyright credit blindstamp in the margin.

**Estimate**

\$6,000-8,000

**Provenance**

Jean Efron Art Consultants, Washington, D.C.

**Literature**

Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 121

Chéroux, *Discoveries: Henri Cartier-Bresson*, p. 96

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 277





## 64. Bill Brandt 1904-1983

*Nude, London, 1952*  
Gelatin silver print, printed later.  
13½ x 11½ in. (34.3 x 29.5 cm)  
Signed in ink in the margin.

**Estimate**  
\$10,000-15,000

**Literature**  
Harry N. Abrams Inc., *Brandt: The Photography of Bill Brandt*, cover and pl. 242  
Photo Poche, *Bill Brandt*, cover  
Da Capo Press, *Bill Brandt: Shadow of Light*, pl. 121  
Gordon Fraser, *Bill Brandt: Nudes 1945-1980*, pl. 53  
Thames & Hudson, *Bill Brandt: Photographs 1928-1983*, p. 172  
Thames & Hudson, *Brandt Nudes: A New Perspective*, p. 63



## 65. Ruth Orkin 1921-1985

*American Girl in Italy, 1952*  
Gelatin silver print, printed 1980.  
11¾ x 18¾ in. (29.8 x 47.3 cm)  
Signed, dated and copyright notation in ink in the margin.

**Estimate**  
\$10,000-15,000

**Provenance**  
Acquired from the Estate of Ruth Orkin

**Literature**  
Howard Greenberg Gallery/Ruth Orkin Photo Archive, *Ruth Orkin: American Girl in Italy - The Making of a Classic*, cover, pl. 10  
Howard Greenberg Gallery/Ruth Orkin Photo Archive, *Ruth Orkin: Above and Beyond*, p. 9  
Rosenblum, *A History of Women Photographers*, pl. 227





**66. Elliott Erwitt** b. 1928

*California Kiss, Santa Monica*, 1955  
Gelatin silver print, printed later.  
24 $\frac{7}{8}$  x 37 $\frac{5}{8}$  in. (63.2 x 95.6 cm)  
Signed in ink, printed title and date on an  
artist's label accompanying the work.

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

**Provenance**  
Private Collection, New York City

**Literature**  
Phaidon, *Elliott Erwitt: Snaps*, p. 502  
teNeues, *Elliott Erwitt: Personal Best*,  
pp. 434-435  
High Museum of Art, *Chorus of Light:*  
*Photographs from the Sir Elton John*  
*Collection*, p. 105

**Photographs from the Collection of**  
**Jeffrey M. Kaplan, Washington, D.C.**



**67. Elliott Erwitt** b. 1928

*Paris*, 1989  
Gelatin silver print, printed later.  
12 $\frac{5}{8}$  x 17 $\frac{1}{4}$  in. (32.1 x 43.8 cm)  
Signed in ink in the margin; signed, titled  
and dated in pencil on the verso.

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

**Provenance**  
Chris Beetles Gallery, London

**Literature**  
Phaidon, *Elliott Erwitt: Snaps*, pp. 434-435  
teNeues, *Elliott Erwitt: Personal Best*, pl. 269



Photographs from the Collection of  
Jeffrey M. Kaplan, Washington, D.C.

## 68. **André Kertész** 1894-1985

*Homing Ship*, New York, 1944 and  
*Central Park*, March 27, 1970  
Two gelatin silver prints,  
one printed later.  
13 $\frac{7}{8}$  x 10 $\frac{7}{8}$  in. (35.2 x 27.6 cm) and  
9 $\frac{3}{4}$  x 7 in. (24.8 x 17.8 cm)  
Estate copyright credit stamp on  
the reverse of *Homing Ship*; signed,  
titled, dated, annotated 'No 21'  
in pencil and credit stamp on the  
reverse of *Central Park*.

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

**Provenance**  
Jean Efron Art Consultants,  
Washington, D.C. (*Homing Ship*)  
Howard Greenberg Gallery, New York  
(*Central Park*)

### Literature

Borhan, *André Kertész: His Life and Work*, p. 28  
Ducrot, *André Kertész: Sixty Years of Photography*, p. 182  
Greenough, *André Kertész*, pl. 83  
Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, p. 251  
Phillips, Travis and Naef, *André Kertész: Of Paris and New York*, p. 238, there titled *East Walk of Conservatory Pond, Central Park*

68. *Homing Ship*



68. *Central Park*



69.



Photographs from the Collection of Jeffrey M.  
Kaplan, Washington, D.C.

## 69. **André Kertész** 1894-1985

*Washington Square Park*, November 30, 1971  
Gelatin silver print.  
9 $\frac{3}{4}$  x 7 $\frac{1}{4}$  in. (24.8 x 18.4 cm)  
Dated, annotated 'No 12' in pencil and  
copyright credit stamp on the verso.

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

**Provenance**  
Jean Efron Art Consultants, Washington, D.C.



Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

**70. Paul Strand** 1890-1976

*Steel Mill, Helwan, Egypt, 1959*

Gelatin silver print.

9½ x 7½ in. (24.1 x 19.1 cm)

Credited, titled, dated and initialed 'HS' by Hazel Strand in pencil on the reverse of the flush-mount.

**Estimate**

\$10,000-15,000

**Provenance**

Jean Efron Art Consultants, Washington, D.C.



Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

**71. André Kertész** 1894-1985

*Chimney, 1965*

Gelatin silver print.

9⅜ x 6¼ in. (23.8 x 15.9 cm)

Dated, annotated '14' in ink and credit stamp on the verso.

**Estimate**

\$5,000-7,000

**Provenance**

Jean Efron Art Consultants, Washington, D.C.





**72. Erwin Blumenfeld** 1897-1969

*Untitled (Miss Leonardine da Vinci)*, 1944

Solarized gelatin silver print.

13¼ x 10¼ in. (33.7 x 26 cm)

Annotated in ink, credit and estate stamps on the verso.

**Estimate**

\$15,000-25,000

**Provenance**

Collection of Yorick Blumenfeld, the photographer's son  
Deborah Bell Photographs, New York

**Literature**

Blumenfeld, *My One Hundred Best Photos*, p. 92





**73. Irving Penn** 1917-2009

*Man Fishing from Bank of Seine*, 1950

Platinum palladium print, printed 1979.

9½ x 6½ in. (24.1 x 16.5 cm)

Signed, titled, dated, numbered 8/69, annotated in pencil, copyright credit Condé Nast reproduction limitation and edition stamps on the reverse of the aluminum flush-mount.

**Estimate**

\$15,000-25,000



Photographs from the Collection of Jeffrey M. Kaplan,  
Washington, D.C.

**74. Paul Strand** 1890-1976

*Dead Tree, Vermont*, 1945

Gelatin silver print.

9 $\frac{5}{8}$  x 7 $\frac{7}{8}$  in. (24.4 x 19.4 cm)

Credited, titled, dated and initialed 'HS' by Hazel Strand in  
pencil on the reverse of the flush-mount.

**Estimate**

\$15,000-25,000

**Provenance**

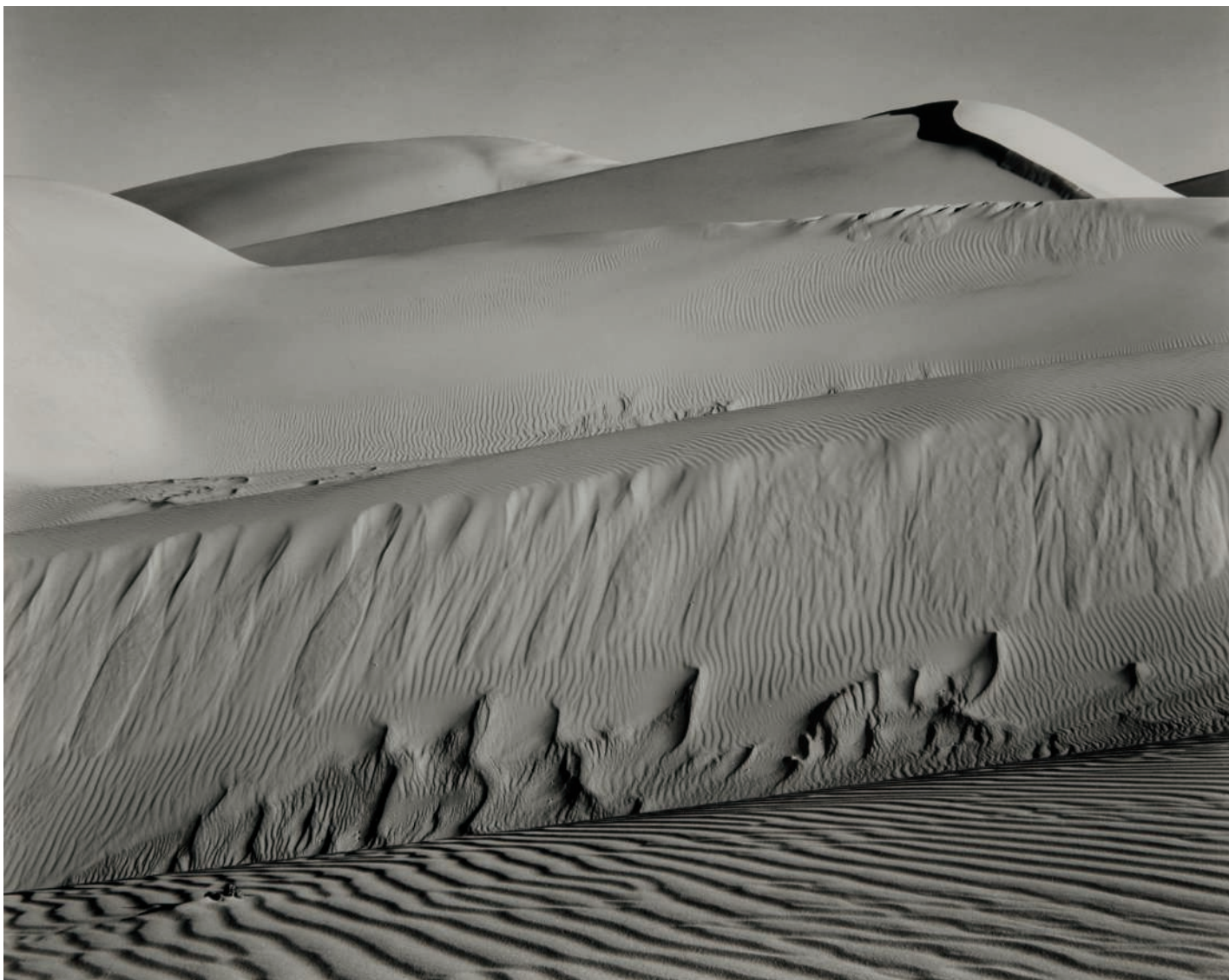
Jean Efron Art Consultants, Washington, D.C.

**Literature**

Galerie Zur Stockeregg, *Paul Strand*, pl. 63

Strand and Newhall, *Time in New England*, p. 54





## 75. **Edward Weston** 1886-1958

*Dunes, Oceano*, 1936

Gelatin silver print, printed in the late 1940s or early 1950s.

7 $\frac{5}{8}$  x 8 $\frac{1}{2}$  in. (19.4 x 21.6 cm)

Initialed and dated by the artist in pencil on the mount.

### **Estimate**

\$50,000-70,000

### **Provenance**

Private Collection, New York

### **Literature**

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 945

Aperture, *Edward Weston: Fifty Years*, p. 168

Armitage, *Fifty Photographs*, pl. 13

Enyeart, *Edward Weston's California Landscapes*, pl. 15

Harry N. Abrams, Inc., *Edward Weston: Forms of Passion*, p. 211

Lodima Press, *Edward Weston: Life Work*, pl. 72

Newhall, *Edward Weston: The Flame of Recognition*, p. 45

Edward Weston began his iconic series of studies of the massive dunes at Oceano in 1934 when he visited the area with fellow photographer Willard Van Dyke. In his daybook entry for 20 April, he wrote: "I made several dune negatives that mark a new epoch in my work. I must go back there,—the material made for me!" (*The Daybooks of Edward Weston*, p. 282). The massive dunes at Oceano created an ever-shifting landscape of pure and unadorned form, and the subject matter was indeed the perfect fit for Weston's Modernist vision. The dunes were in a state of constant change, reshaped continuously by wind and water, and they presented completely new subject matter to Weston on each of his visits over the ensuing years.

Weston created what is arguably his most famous dune study in 1936, the image offered here. Weston clearly recognized the photograph as an important one early-on, and included it in his 1937 article *What is Photographic Beauty?* in *Camera Craft* magazine. It hung in several important early solo exhibitions including his 1940 show at the Golden Gate International Exhibition, and in his 1946 retrospective at The Museum of Modern Art, New York.





Photographs from the Collection of  
Jeffrey M. Kaplan, Washington, D.C.

**76. Ansel Adams** 1902-1984

*Forest Floor, Yosemite Valley, California, circa 1950*  
Gelatin silver print, printed 1979.  
15 x 19¼ in. (38.1 x 48.9 cm)  
Signed and numbered 31/50 in pencil on the mount; signed and dated by Matthew Adams in ink on a Certificate of Authenticity label and 'Yosemite and the Range of Light' label, each affixed to the reverse of the mount.

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

**Provenance**  
Jean Efron Art Consultants,  
Washington, D.C.

**Literature**  
Little, Brown and Company, *Ansel Adams: Letters and Images 1916-1984*, p. 347  
Little, Brown and Company, *Yosemite and the Range of Light*, pl. 11  
Stillman, *Ansel Adams: 400 Photographs*, p. 346



**77. Ansel Adams** 1902-1984

*Cypress Tree in Fog, Pebble Beach, California, 1967*  
Gelatin silver print, printed 1970s.  
9⅝ x 13 in. (24.4 x 33 cm)  
Signed in pencil on the mount.

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

**Literature**  
Bulfinch Press, *Ansel Adams: Classic Images*, pl. 69  
Stillman, *Ansel Adams: 400 Photographs*, p. 395  
Szarkowski, *Ansel Adams at 100*, pl. 100





## 78. Ansel Adams 1902-1984

*Portfolio Two: The National Parks and Monuments*, 1950  
San Francisco: Self-published, 1950.

Fifteen gelatin silver prints.

Varying dimensions from 7½ x 9½ in. (19.1 x 23.2 cm) to 8¾ x 12 in. (22.2 x 30.5 cm) or the reverse

Each signed and numbered sequentially in pencil on the mount; each numbered '87' and sequentially 1-15 within the portfolio credit stamp on the reverse of the mount.

Printed title page, introduction, and plate list, numbered '87' in red pencil. Enclosed within a folding silver-stamped cloth-covered-board case with ties. Number 87 from an edition of 100.

### Estimate

\$25,000-35,000

### Provenance

Private Collection, Chicago

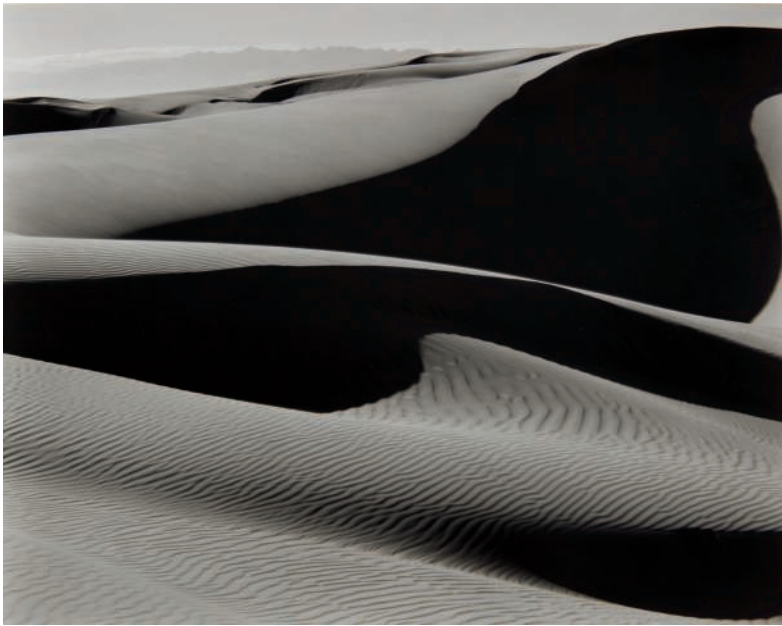
### Literature

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pls. 39, 44

Little, Brown and Company, *The Portfolios of Ansel Adams*, pls. 1-15 (Part III)

Stillman, *Ansel Adams: 400 Photographs*, pp. 172, 179, 190, 214, 217- 218, 236- 237, 240, 258

Szarkowski, *Ansel Adams At 100*, pls 28, 76, 80



79.



80.

## 80. Edward Weston 1886-1958

*Cloud, the Panamints, Death Valley, 1937*  
Gelatin silver print, printed later by Cole Weston.  
7 $\frac{3}{8}$  x 9 $\frac{1}{2}$  in. (18.7 x 24.1 cm)  
Signed by Cole Weston in pencil and Edward Weston  
signature stamp on the reverse of the mount.

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

**Literature**  
Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 991

Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

## 79. Edward Weston 1886-1958

*Dunes, Oceano, 1936*  
Gelatin silver print, printed later by Cole Weston.  
7 $\frac{1}{2}$  x 9 $\frac{1}{2}$  in. (19.1 x 24.1 cm)  
Signed by Cole Weston in pencil and Edward Weston  
signature stamp on the reverse of the mount.

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

**Provenance**  
Chris Beetles Gallery, London

**Literature**  
Newhall, *Supreme Instants: The Photography of Edward Weston*, cover, pl. 68  
Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 939  
Aperture, *Edward Weston: Fifty Years*, p. 167  
Museum of Fine Arts, Boston, *Edward Weston: Photography and Modernism*, pl. 81



81.





82.

Photographs from the Collection of Jeffrey M. Kaplan,  
Washington, D.C.

## 81. Edward Weston 1886-1958

*Shell*, 1927

Gelatin silver print, printed later by Cole Weston.

9¼ x 7¾ in. (23.5 x 18.7 cm)

Signed by Cole Weston in pencil and Edward Weston  
signature stamp on the reverse of the mount.

### Estimate

\$6,000-8,000

### Provenance

Chris Beetles Gallery, London

### Literature

J. Paul Getty, Museum, *In Focus: Edward Weston*,  
front wrapper, pl. 25

Conger, *Edward Weston: Photographs from the Collection  
of the Center for Creative Photography*, p. 84, fig. F3  
Aperture, *Edward Weston: Fifty Years*, p. 149

## 82. Ansel Adams 1902-1984

*Aspens, Northern New Mexico*, 1958

Gelatin silver print, printed 1973-1977.

15 x 19 in. (38.1 x 48.3 cm)

Signed in pencil on the mount; titled, dated in ink and Carmel  
credit stamp (BMFA 11) on the reverse of the mount.

### Estimate

\$20,000-30,000

### Provenance

Private Collection, New York City

### Literature

Szarkowski, *Ansel Adams at 100*, pls. 104-105

Szarkowski, *The Portfolios of Ansel Adams*, Portfolio VII, pl. 6

Gee, *Photography of the Fifties: An American Perspective*, p. 49

Santa Barbara Museum of Art, *An Eclectic Focus: Photographs  
from the Vernon Collection*, p. 30



**83. František Drtikol** 1883-1961

*Nude*, circa 1929

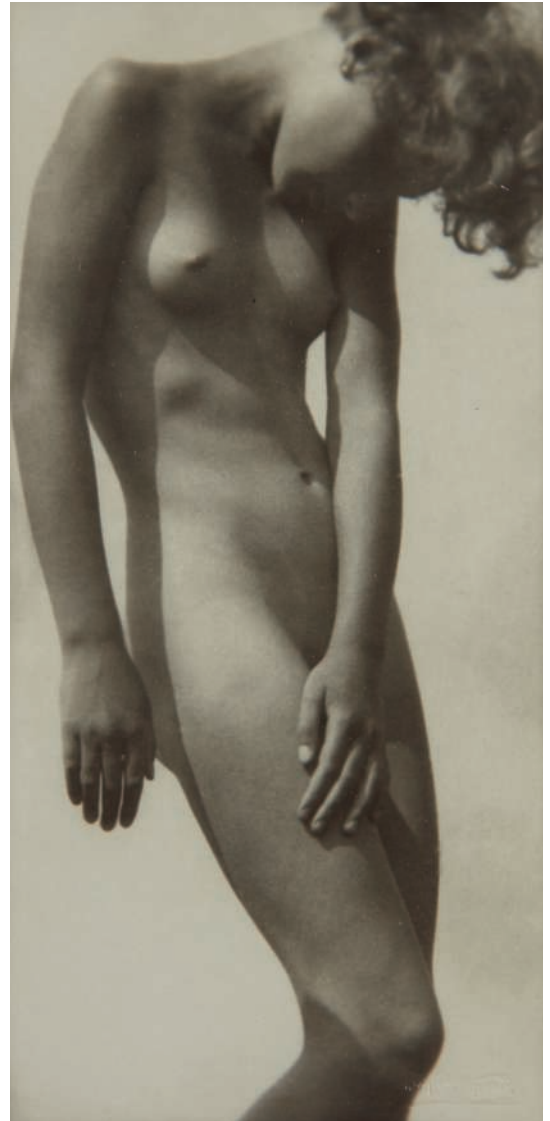
Pigment print.

11½ x 9¼ in. (29.2 x 23.5 cm)

Credited in an unidentified hand in pencil on the reverse of the flush-mount.

**Estimate**

\$15,000-25,000



**84. Rudolf Koppitz** 1884-1936

*Aktstudie (Nude Study)*, circa 1927

Gelatin silver print.

8¼ x 4 in. (21 x 10.2 cm)

Artist's blindstamp on the recto; titled, dated, numbered '1' and stamped 'Prof. Rudolf Koppitz, Photo-Werkstätte, Wien, V., Zeinlhoferg. 8' on the verso.

**Estimate**

\$12,000-18,000

**Provenance**

Galerie Kicken, Berlin

**Literature**

Conklin and Faber, *Rudolf Koppitz 1884-1936*, p. 75

Faber, *Rudolf Koppitz Photogenie 1884-1936*, p. 123





Actual size

## 85. Edward Weston 1886-1958

*Charis*, 1934

Gelatin silver print, probably printed in the 1950s or 1960s.  
3½ x 4½ in. (8.9 x 11.4 cm)

Extensively annotated by Arthur Connell in ink on the reverse of the mount.

### Estimate

\$15,000-25,000

### Provenance

Given by Cole Weston, the photographer's son, to Arthur Connell, 1968

### Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 851  
Apeture, *Edward Weston: Fifty Years*, p. 173  
Lodima Press, *Edward Weston: Life Work*, pl. 56  
Newhall, *Supreme Instants: The Photography of Edward Weston*, p. 176

This photograph was given by Cole Weston to Arthur Connell, a founder and the first treasurer of Friends of Photography, the non-profit organization started by Ansel Adams, Brett Weston, and other West Coast photographers. On the reverse of the mount, Connell has written: "This print was given to me by Cole Weston in January 1968 through a request from Brett Weston. As administrator of the estate off his father, Edward Weston, all of Edward's negatives and what remains of his original prints not otherwise owned is part of his estate which forms his legacy to his sons. This print may have been made by Edward as he made many of his finest works in duplicate for the boys. It also could have been made under his supervision by either Brett or Cole."



## 86. **Horst P. Horst** 1906-1999

*Lisa with Harp, Paris, 1939*

Gelatin silver print, printed later.

22 x 15 $\frac{5}{8}$  in. (55.9 x 39.7 cm)

Signed, titled and dated in pencil on the verso;  
signature blindstamp in the margin.

### **Estimate**

\$10,000-15,000

### **Provenance**

Holden Luntz 20th Century Master Photography,  
Palm Beach

### **Literature**

*Vogue*, 15 May 1941

Augustin, *Horst: Photographs of a Decade*, p. 87

Kazmaier, *Horst: Sixty Years of Photography*, pl. 30



## 87. **André Kertész** 1894-1985

*Chez Mondrian, 1926*

Gelatin silver print, printed later.

13 $\frac{3}{4}$  x 10 $\frac{1}{4}$  in. (34.9 x 26 cm)

Signed, titled and dated in pencil on the verso.

### **Estimate**

\$7,000-9,000

### **Provenance**

Collection of Jay and Laura Crouse

Phillips de Pury & Company, New York, 6 October  
2005, lot 78

### **Literature**

Borhan, *André Kertész: His Life and Work*, p. 155

Ducrot, *André Kertész: Sixty Years of  
Photography*, p. 119

Greenough, *André Kertész*, pl. 50

Phillips, Travis and Naef, *André Kertész: Of Paris  
and New York*, p. 136

Bulfinch Press, *On the Art of Fixing A Shadow: One  
Hundred and Fifty Years of Photography*, pl. 240

High Museum of Art, *Chorus of Light: Photographs  
from the Sir Elton John Collection*, p. 124





**88. Lillian Bassman** 1917-2012

*Across the Restaurant, Barbara Mullen, dress by Jacques Fath, Le Grand Véfour, Paris, 1949*  
Platinum print, printed later.  
25¾ x 22 in. (65.4 x 55.9 cm)  
Signed and numbered 14/15 in pencil on the verso.

**Estimate**  
\$30,000-40,000

**Literature**  
*Harper's Bazaar*, April 1949  
Solomon, *Lillian Bassman: Women*, p. 17



## 89. Horace Bristol 1909-1997

*PBY Blister Gunner, Rescue at Rabau, 1944*

Gelatin silver print, printed later.

10 $\frac{1}{8}$  x 9 $\frac{7}{8}$  in. (25.7 x 25.1 cm)

Signed in pencil on the verso; signed, dated in pencil on the over mat; signed and numbered 12/50 in ink on a printed information label on the reverse of the mat.

### Estimate

\$15,000-25,000

### Literature

Conner and Heimerdinger, *Horace Bristol: An American View*, p. 93



**90. Horst P. Horst** 1906-1999

*Mainbocher Corset, Paris, 1939*

Gelatin silver print, printed later.

17¾ x 13¾ in. (45.1 x 34 cm)

Signed in pencil, titled and dated in an unidentified hand in pencil on the verso; signature blindstamp in the margin.

**Estimate**

\$10,000-15,000

**Literature**

*American Vogue*, 15 September 1939

*French Vogue*, December 1939

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

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

Muir, *Vogue 100: A Century of Style*, p. 78



**91. Horst P. Horst** 1906-1999

*Coco Chanel, Paris, 1937*

Gelatin silver print, printed later.

9½ x 9½ in. (24.4 x 23.2 cm)

Signed in pencil in the margin; signed in pencil, titled and dated in an unidentified hand in pencil on the verso.

**Estimate**

\$7,000-9,000

**Literature**

Horst, *Horst: Salute to the Thirties*, pl. 72

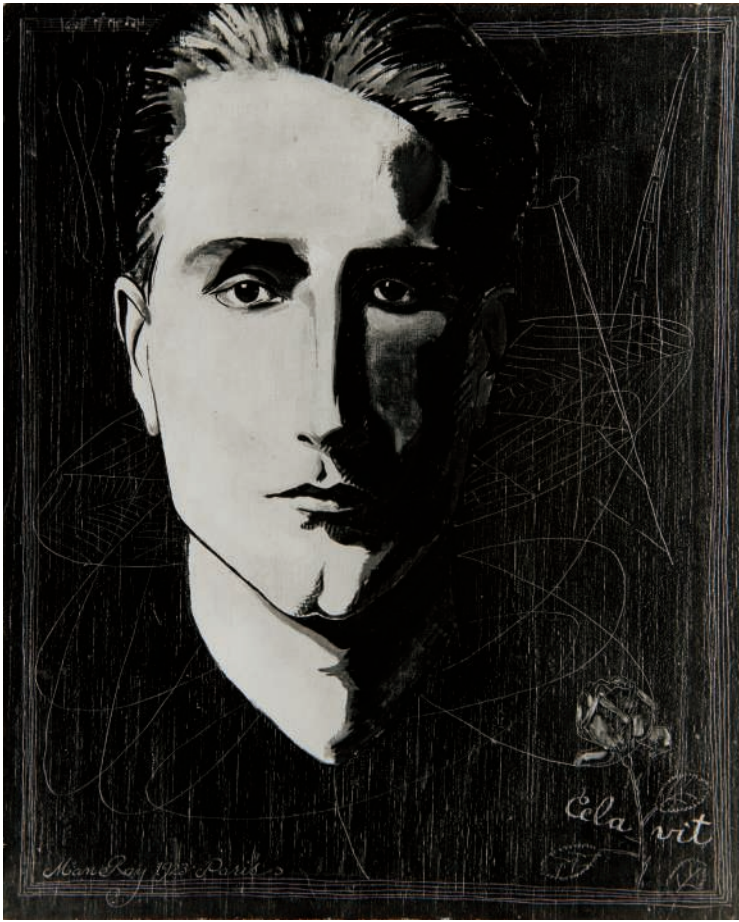
Lawford, *Horst: His Work and His World*, p. 154

National Portrait Gallery, *Horst Portraits: 60 Years of Style*, pl. 32

Victoria and Albert Museum, *Horst: Photographer of Style*, p. 62

Koetzle, *Photo Icons: Volume 2*, p. 44





## 92. Man Ray 1890-1976

*Portrait of Duchamp*, 1923

Gelatin silver print.

10½ x 8¼ in. (26.7 x 21 cm)

Signed, titled, dated and annotated in ink, '31 bis, Rue Campagne Première, PARIS' (Manford M3) credit stamp, annotations in unidentified hands in pencil, ink and crayon on the verso.

### Estimate

\$10,000-15,000

### Literature

Man Ray, *Self Portrait*, p. 186

Schwarz, *Man Ray: The Rigour of Imagination*, pl. 52

Manford, *Behind the Photo: The Stamps of Man Ray*, n.p., for stamp

This photograph, of Man Ray's 1923 painted portrait of Marcel Duchamp, demonstrates Man Ray's thoroughly interdisciplinary approach to making art and the extent to which photography influenced his painting. He wrote that he "set about to do a portrait of [Duchamp] in oils, but, influenced by the many photographic portraits I had made of him, the work was in black and sepia, mimicking a photograph. I had him pose for me once or twice to verify some details in his features. I introduced some imagined motives in the black background so that the painting was not too factual. It was neither a painting nor a photograph; the confusion pleased me and I thought this should be the direction my future painting would take" (*Self Portrait*, p. 186).

The words "Cela vit" inscribed over a rose in the lower right corner of the painting are a punning reference to Duchamp's alter-ego, Rose Sélavy.



## 93. Frederick Sommer 1905-1999

*Moon Culmination*, 1951

Gelatin silver print, printed later.

9½ x 7½ in. (24.1 x 19.1 cm)

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

### Estimate

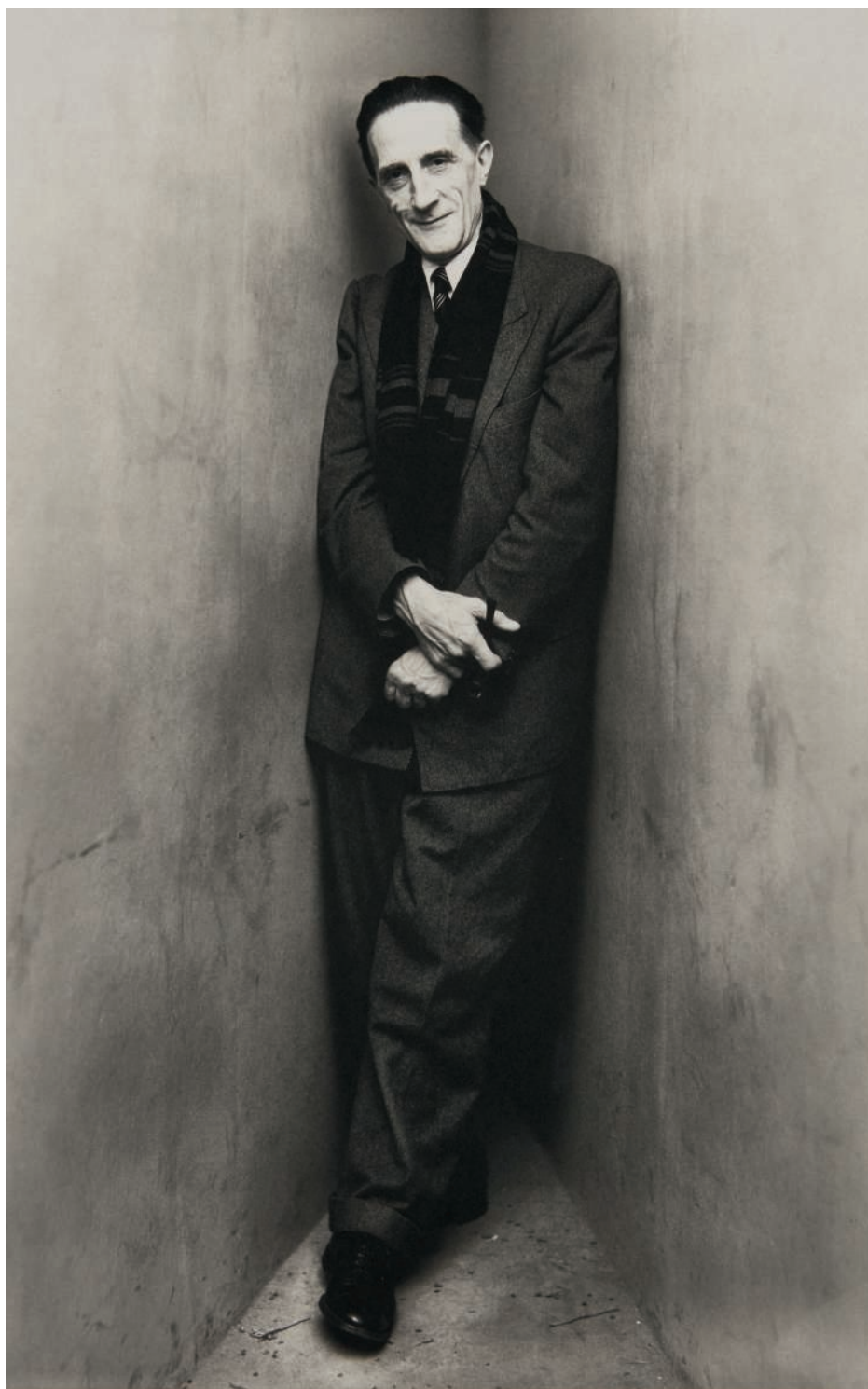
\$12,000-18,000

### Literature

Center for Creative Photography, *Sommer: Words/Images*, pl. 33

Davis, *The Art of Frederick Sommer: Photography, Drawing, Collage*, p. 59





**94. Irving Penn** 1917-2009

*Marcel Duchamp, New York, April 30, 1948*

Platinum palladium print, printed 1979.

19 x 12 $\frac{1}{8}$  in. (48.3 x 30.8 cm)

Signed, titled, dated, numbered 7/20, annotated in pencil, copyright credit Condé Nast reproduction limitation and edition stamps on the reverse of the aluminum flush-mount.

**Estimate**

\$20,000-30,000

**Provenance**

Andrew Smith Gallery, Santa Fe  
Private Collection, Chicago

**Literature**

Szarkowski, *Irving Penn*, pl. 13  
Hambourg and Rosenheim, *Irving Penn: Centennial*, pl. 29, variant  
Penn, *Passage: A Work Record*, p. 57, variant  
Westerbeck, *Irving Penn: A Career in Photography*, pl. 19, variant

# The Enduring Image: Photographs from the Dr. Saul Unter Collection

Phillips is honored to present *The Enduring Image: Photographs from the Dr. Saul Unter Collection*. The photographs in this collection illustrate the endurance of the human spirit. From his first purchases in the 1990s, Dr. Unter focused upon images documenting resilience in the face of adversity and the beauty that emerges out of struggle. It is a collection marked by curiosity and inclusiveness. Dr. Unter notes, “I found that great photography captures a moment in time that can never be duplicated. Hence I started my collection.”

His collection (lots 95–123) encompasses the full range of the human experience. From the heroism of Carl Mydans’ photograph of General MacArthur retaking the Philippines and Joe Rosenthal’s *Flag Raising on Iwo Jima*; to the pathos of Arthur Rothstein’s *Dust Storm*; to the mesmerizing elegance of Edward Steichen’s *Gloria Swanson* and Man Ray’s *Nude*. Photojournalism rubs shoulders with studio photography, and the line between documentary and art is satisfyingly blurred.

The act of photographing is, for Dr. Unter, an expression of the human will to endure. In Robert Capa’s icon, *Death of a Loyalist Solider*, the photographer himself becomes a participant, determined that this soldier lives on to tell the story of the fight against fascism. Andreas Feininger’s *The Photojournalist* is symbolic of this necessity to see and to record. Each photograph in the collection possesses its own unique and infinite visual impact.

While Dr. Unter collected some of the most resonant images of the 20th century, he also acquired photographs that, as objects, tell their own story. Koppitz’s incomparably graceful *Bewegungsstudie* bears its impressive exhibition history on its verso. Other prints, like *Death of a Loyalist Solider*, wear documentation of their long and illustrious publication history, which continues today.

The images that appear in the following pages are ones that have, indeed, endured in our shared visual culture.







## The Enduring Image: Photographs from the Dr. Saul Unter Collection

### 95. Man Ray 1890-1976

*Nude*, 1927  
Gelatin silver print.  
10¼ x 7 in. (26 x 17.8 cm)  
'31 bis, Rue Campagne-Première, Paris XIVe' (Manford M6) credit stamp, titled, dated and annotated 'Soby. 13' in an unidentified hand in pencil on the verso.

**Estimate**  
\$50,000-70,000

**Provenance**  
Collection of James Thrall Soby  
Gift of James Thrall Soby to The Museum of Modern Art, New York, 1940  
Sotheby's, New York, *Photographs from The Museum of Modern Art*, 25 April 2001, lot 30

**Literature**  
Manford, *Behind the Photo: The Stamps of Man Ray*, n.p., for stamp

This nude study was originally in the collection of art critic, curator, and collector James Thrall Soby. Soby was the publisher of Man Ray's first monograph, *Photographs by Man Ray 1920 Paris 1934*, and the organizer of his 1934 exhibition at the Wadsworth Atheneum, the photographer's first solo showing at an American museum. The photograph offered here was part of Soby's historic gift of over 100 Man Ray photographs to The Museum of Modern Art in 1940, which included many of the images used in, or considered for, Man Ray's seminal monograph.

By the 1930s, nudes comprised a significant portion of Man Ray's *oeuvre*, and an entire passage of *Photographs by Man Ray 1920 Paris 1934* is devoted to the female form. The elegant nude offered here is at once representational and dreamlike. As in the best of Man Ray's photographs, conventional artistic subject matter is raised to the level of Surrealism and is reflective of Man Ray's distinctive vision. Through Man Ray's deft use of lighting and his mastery of darkroom technique, he has created in this image a nude whose form seems poised between human flesh and sculpted stone.

Like his contemporary, László Moholy-Nagy, Man Ray was a tireless experimenter in a variety of media. Both fully exploited the flexibility of photography to achieve new types of images. In his essay *L'Age de la Lumière*, Man Ray wrote that a disregard for a medium's conventions was necessary to be truly creative. He wrote that when a photographer, "working directly with light and chemistry, so deforms his subject as almost to hide the identity of the original, and creates new form, the ensuing violation of the medium employed is the most perfect assurance of the author's convictions. A certain amount of contempt for the material employed to express an idea is indispensable to the purest realization of this idea" (*Man Ray 1920 Paris 1934*, n.p.).

*L'Age de la Lumière* was originally published in the surrealist journal *Minotaure* in 1933, which also reproduced a multiple-exposure variant of the image offered here (cf. Arturo Schwarz, *Man Ray: The Rigour of Imagination*, pl. 450).





**96. Rudolf Koppitz** 1884-1936

*Bewegungsstudie (Movement Study)*, 1924

Large-format combination gum print.

22¼ x 16¾ in. (56.5 x 42.5 cm)

Signed and dated in gouache on the recto; titled, numbered '1,' annotated 'Combin. Gummidruck' in ink and 'Vervielfältigung/Vorbehalten' stamp, all within the photographer's printed studio label, and multiple exhibition labels, all affixed to the verso.

**Estimate**

\$200,000-300,000

**Provenance**

Gift of the photographer to his assistant Alfred Ernst

The estate of Alfred Ernst

Sotheby's, London, 10 May 2001, Lot 405

**Exhibited**

Salon of Hungarian Amateur Photographers,  
Budapest, 1927

International Photographic Salon, Prague,  
Czechoslovakia, 1928

Third Salon of International Artistic Photography, Poznan,  
Poland, 1929

The Camera Club of New York, March 1930

The Smithsonian Institution, Washington, D. C., May 1930

The Gallery of the California Camera Club, San Francisco,  
July 1930

The Photographic Society of Philadelphia, date unknown

The Fort Dearborn Camera Club, Chicago, date unknown

Biennale Internazionale D'Arte Fotografica, Rome, 1932

**Literature**

Conklin and Faber, *Rudolf Koppitz 1884-1936*, p. 71, 83

Faber, *Rudolf Koppitz Photogenie 1884-1936*, p. 133





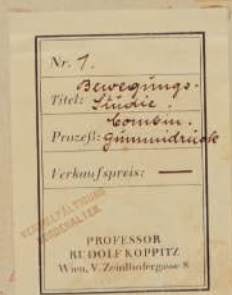
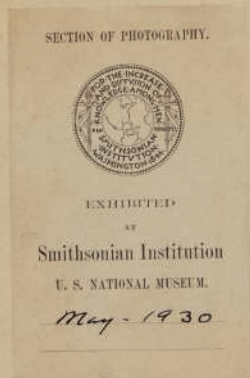
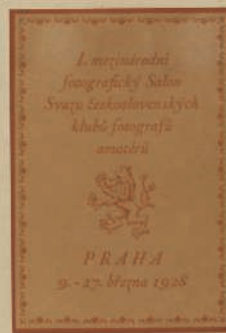
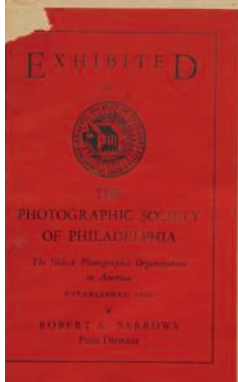
This multiple-gum print of Rudolf Koppitz's masterpiece, *Bewegungsstudie*, is remarkable for its large size, masterful print quality, extensive exhibition history, and direct provenance. The array of printed labels affixed to the reverse of the print documents its inclusion in no fewer than nine exhibitions in Europe and America between 1928 and 1932. Koppitz gave this print to his assistant Alfred Ernst, an accomplished photographer in his own right. All of these qualities demonstrate that Koppitz regarded this print highly and that it met his own exacting standards.

Born in Czechoslovakia, Koppitz studied, worked, and taught in Vienna for most of his career. His development as a photographic artist paralleled his mastery of the photographic processes of his day. The print offered here, which Koppitz describes as a "combination gum" print shows the effects he was capable of generating in the printing process. More than other prints of this image, the example offered here delivers a remarkable range of detail and tonal subtlety. The faces of the dancers are rendered with great clarity, as are their delicately arched feet, which are frequently obscured in other prints. The dancers' black robes, which at first seem absolutely black, show detail in their folds upon prolonged examination, giving them a sense of three-dimensionality and movement. In all respects, it is a bravura print. While the gum and pigment processes are generally regarded as tools for the Pictorialist photographer and were typically used to create atmospheric, Impressionistic prints, Koppitz used the process here to create a highly detailed and richly-toned photograph that includes elements of Modernism, Pictorialism, and Surrealism, while also relating to the *Viennese Secession* and the *Wiener Werkstätte* movements in its stylized grace and perfection of craft.

Koppitz was perhaps the most accomplished Austrian photographer of his day, and he was an active exhibitor of his work. He took advantage of the international network of camera clubs and salons to ensure that his work was widely seen. The exhibition labels on the print's verso (as seen here) are a testament to this ambition. Today, Koppitz's work is appreciated but difficult to categorize. Elements of his life and creative development parallel that of his contemporaries. Like Edward Steichen, he served as an aerial combat photographer in World War I. With Heinrich Kühn he shared a belief in the beauty and redemptive value of nature. Like Pierre Dubreuil he achieved fame in his own day as a creator of entirely novel imagery that had no direct corollary in the photography of the time. He shared with these photographers a deep understanding of photographic technique and utilized a repertoire of complex print processes to execute his photographic ideas. Despite these resemblances, Koppitz's work and his aesthetic are distinctly his own.

During Koppitz's lifetime, *Bewegungsstudie* became his most famous image, and his studio produced gelatin silver prints and photogravures of it in a variety of formats. While the image retains its graphic impact across these media, these smaller prints do not convey the detail or subtlety of the combination gum print offered here, nor do they possess the impact imparted by its large size. Stylized, graceful, and mysterious, *Bewegungsstudie* has remained Koppitz's best known work. This masterful, large-format multiple-gum print represents the ideal presentation of this timeless image.







**97. Alfred Eisenstaedt** 1898-1995

*Swan Lake Rehearsal, Grande Opéra de Paris, 1930*

Gelatin silver print, printed 1979.

18 x 12½ in. (45.7 x 31.8 cm)

Signed and numbered 9/50 in ink in the margin; titled, dated in an unidentified hand in ink, copyright credit, copyright credit reproduction limitation and Time Inc. credit stamps on the verso.

**Estimate**

\$6,000-8,000

**98. Alfred Eisenstaedt** 1898-1995

*Swan Lake Ballet Rehearsal at the Paris Opéra, 1930*

Gelatin silver print, printed later.

8¾ x 12¾ in. (22.2 x 31.4 cm)

Signed in ink in the margin; titled, dated in an unidentified hand in ink and credit stamp on the verso.

**Estimate**

\$4,000-6,000







**99. Alfred Eisenstaedt** 1898-1995

*V-J Day, Times Square, New York City, 1945*

Gelatin silver print, printed later.

12½ x 9 in. (31.8 x 22.9 cm)

Signed and numbered 43/50 in ink in the margin; titled, dated in an unidentified hand in ink, copyright credit reproduction limitation and Time Inc. credit stamps on the verso.

**Estimate**

\$10,000-15,000

**Literature**

Eisenstaedt, *Eisenstaedt on Eisenstaedt*:

*A Self-Portrait*, cover, p. 75

Eisenstaedt, *Eisenstaedt: Remembrances*, p. 67

## The Enduring Image: Photographs from the Dr. Saul Unter Collection



### 100. **Joe Rosenthal** 1911-2006

*Flag Raising at Iwo Jima*, 1945  
Gelatin silver print, printed 1995.  
16¾ x 13½ in. (42.5 x 34.3 cm)  
Signed, annotated 'AP' and numbered 32/300 in ink in the margin; titled, dated, annotated with Time Inc. copyright notations in an unidentified hand in pencil and 'Associated Press LIFE Gallery of Photography' stamp on the verso.

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

**Literature**  
Buell, *Uncommon Valor, Common Virtue: Iwo Jima and the Photograph that Captured America*, cover  
Thorney, *Immortal Images: A Personal History of Two Photographers and the Flag-raising on Iwo Jima*, cover  
Hammel, *Iwo Jima*, p. 121

### 101. **Sebastião Salgado** b. 1944

*Coal Mining, Dhanbad, India*, 1989  
Gelatin silver print, printed later.  
14⅞ x 21⅜ in. (35.9 x 54.3 cm)  
Signed, titled, dated and numbered 53/300 in pencil on the verso.

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





**102. W. Eugene Smith** 1918-1978

*The Spinner, Spanish Village*, 1951

Gelatin silver print.

16 $\frac{3}{8}$  x 11 $\frac{1}{4}$  in. (41.6 x 28.6 cm)

Copyright credit and credit reproduction limitation stamps on the verso.

**Estimate**

\$8,000-12,000

**Provenance**

Howard Greenberg Gallery, New York

**Literature**

Aperture, *Master of the Photographic Essay*:

*W. Eugene Smith*, cover, p. 76

Harry N. Abrams, Inc., *W. Eugene Smith Photographs 1934-1975*, back cover, p. 115

Aperture, *Let Truth Be the Prejudice: W. Eugene Smith: His Life and Photographs*, p. 159

Aperture, *W. Eugene Smith*, n.p.

Aperture, *W. Eugene Smith: His Photographs and Notes*, n.p.

Stephenson, *W. Eugene Smith* 55, p. 53



**103. W. Eugene Smith** 1918-1978

*Saipan (Soldier Holding Baby)*, 1944

Gelatin silver print.

17 $\frac{1}{2}$  x 13 $\frac{3}{4}$  in. (44.5 x 34.9 cm)

Estate credit stamp on verso.

**Estimate**

\$10,000-15,000

**Provenance**

Howard Greenberg Gallery, New York

**Literature**

Aperture, *Let Truth Be the Prejudice: W. Eugene Smith: His Life and Photographs*, p. 91

Aperture, *Master of the Photographic Essay*:

*W. Eugene Smith*, p. 26

Aperture, *W. Eugene Smith*, n.p.

Aperture, *W. Eugene Smith: His Photographs and Notes*, n.p.

Harry N. Abrams, Inc., *W. Eugene Smith Photographs 1934-1975*, p. 61

Hughes, *W. Eugene Smith: Shadow & Substance: The Life and Work of an American Photographer*, n.p.

Stephenson, *W. Eugene Smith* 55, p. 23



104. **Robert Capa** 1913-1954

*Death of a Loyalist Soldier*, 1936

Gelatin silver print with applied pigment, probably printed in the 1930s or early 1940s.

10⅝ x 13¼ in. (27 x 33.7 cm)

'Life Photo by Robert Capa' credit stamp, extensively annotated with publication usage information in unidentified hands in ink, crayon and pencil, and with typed caption label and various Time, LIFE and other stamps and labels, all on the verso.

**Estimate**

\$80,000-120,000

**Provenance**

Time Inc. Picture Collection, New York

Howard Greenberg Gallery, New York, 2000

**Literature**

*Vu*, 23 September 1936, no. 445, p. 1106

*LIFE*, 12 July 1937, vol. 3, no. 2, p. 19

Capa, *Death in the Making* (1938), cover

Whelan, *This Is War! Robert Capa at Work*, back cover and figs. 40, 48, 58, 59, and 77

Aperture, *Heart of Spain: Robert Capa's Photographs of the Spanish Civil War*, p. 26

Aperture, *Robert Capa: Photographs*, p. 39

Capa, *Images of War*, pp. 22-23

Museum Ludwig, *Sammlung Gruber: Photographie des 20. Jahrhunderts*, p. 202

Robert Capa's *Death of a Loyalist Soldier*, the photographer's most famous image and an instantly recognizable classic, brought a new immediacy to photojournalism. Capa's photograph, which captures the last second of a soldier's life with graphic intensity, is both shocking and riveting, and conveys the visceral experience of combat. *Death of a Loyalist Soldier* caused a sensation upon its initial appearance, and has remained one of the most unforgettable images within our visual culture.

Capa took this photograph in Spain in September 1936 while on assignment for *Vu* magazine. It was first published in *Vu* on September 23, on a page spread of Capa's photographs of the Civil War in Spain. The conflict in Spain was of intense interest to the story-conscious Capa. The noble fight of Spanish citizens against the fascist forces led by General Francisco Franco, who was funded and armed by Hitler and Mussolini, resonated with him deeply. Armed with his Leica, and his ability to get into the heat of the action, Capa plunged into Spain looking for great images.

*Death of Loyalist Soldier* reached a much larger audience when it was published in *LIFE* magazine in July 1937.

Its appearance there not only propelled Capa into the top ranks of photojournalism, it also signaled a shift in American opinion about the conflict. Capa's photograph runs the width of the page. The article beneath it notes: "On July 17 the Spanish Civil War will be one year old . . . When the war started, most U.S. citizens looked on the Loyalists as a half-crazy, irresponsible, murderous scum that had turned on its honorable betters. A year of war has taught the U.S. more of Spain . . . The reason for the civil war was simply that the people of Spain had fired their bosses for flagrant incompetence and the bosses had refused to be fired." This is followed by six pages of photographs and text devoted to the war, with contributions by Ernest Hemingway, addressing the seriousness of the conflict. This coverage signaled that the situation in Spain was now being taken seriously in the mainstream media. Capa's photograph was the lead image of the story, and its graphic depiction of the war brought the conflict home to Americans. It is, as Capa authority Robert Whelan observes, "almost universally acknowledged as one of the greatest war photographs ever made." Whelan's in-depth account of the taking of this picture, and the discussion about the locale and circumstances in which it was made, appears in his book *This is War! Robert Capa at Work* (pp. 53-87).

The print offered here comes originally from the Time Inc. Picture Collection. As the overlapping strata of usage information on its reverse makes clear, *Death of Loyalist Soldier* has a publication history that is nearly too long to document. It appeared repeatedly within the pages of *LIFE* and *Time* magazines in the decades following its making, and was illustrated in countless anthologies of the magazines' best images. In many cases, this was the print used for reproduction. The continued use of this photograph shows that, long after its newsworthiness had passed, its impact remained undiminished, and *Death of Loyalist Soldier* remains one of the most indelible images of the 20th century.





## The Enduring Image: Photographs from the Dr. Saul Unter Collection



### 105. Carl Mydans 1907-2004

*On the 6:25 from Grand Central to Stamford,  
November 22, 1963*

Gelatin silver print, printed 1992.

12 x 17¼ in. (30.5 x 43.8 cm)

Signed in ink in the margin; credited, titled, dated,  
annotated, numbered 22/50, copyright Time  
Warner Inc. in unidentified hands in pencil and  
edition stamp on the verso.

#### Estimate

\$2,000-3,000

#### Literature

Mydans, *Carl Mydans: Photojournalist*, p. 187

### 106. Carl Mydans 1907-2004

*The newly created 'Japanese Police Force' moves out of  
camp for winter training, Hokkaido, Japan, 1951*

Gelatin silver print, printed 1996.

12 x 16½ in. (30.5 x 41.9 cm)

Signed in ink in the margin; titled, dated, numbered  
12/50, annotated, copyright Time Inc. in unidentified  
hands in pencil and edition stamp on the verso.

#### Estimate

\$1,500-2,500

#### Literature

Mydans, *Carl Mydans: Photojournalist*, p. 135







## 107. Carl Mydans 1907-2004

*Gen. Douglas MacArthur with Gen. Richard Sutherland and Col. Lloyd Lehrbas walks through the surf to the beach at Lingayen, Luzon, the Philippines, 1945*

Gelatin silver print.

6½ x 8¼ in. (16.5 x 21 cm)

Extensively annotated with publication usage information in unidentified hands in crayon, and with original printed caption label and various Time stamps and labels, all on the verso.

### Estimate

\$15,000-25,000

### Provenance

Monroe Gallery of Photography, Santa Fe

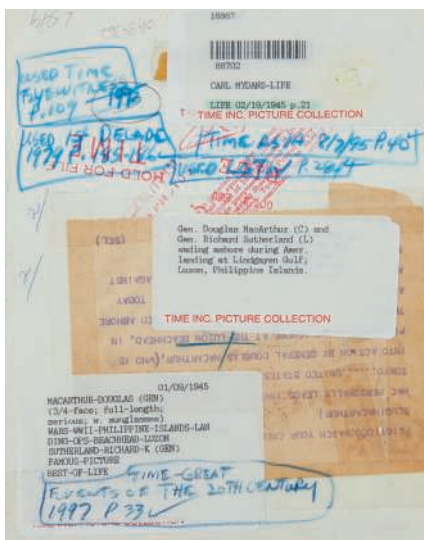
### Literature

Mydans and Kunhardt, Jr., *Carl Mydans, Photojournalist*, dust jacket and pp. 108-109

Carl Mydans' most famous photograph captures General Douglas MacArthur striding ashore in the Lingayen Gulf at Luzon, the Philippines, as American forces retook the area from the Japanese in January 1945. When Japanese Imperial forces had taken

control of strategically-important Luzon in 1941, forcing an American withdrawal, MacArthur had famously proclaimed, "I shall return." Mydans' photograph captures the very moment of MacArthur's triumphant fulfillment of that promise.

Mydans' image was reproduced in *LIFE* magazine's 19 February 1945 issue as part of a feature, written by Mydans himself, documenting in words and pictures the liberation of the Philippines. His courageous coverage of both the Pacific and European theaters had earned him General MacArthur's respect. Mydans described the flinty general as the "most brilliant military mind I had ever known" (*Carl Mydans, Photojournalist*, p. 27), and came to appreciate his ability to stage-manage dramatic events, such as the landing at Luzon, for the camera. Mydans wrote, "No one I have ever known in public life had a better understanding of the drama and power of photography" (*ibid.*, p. 13).



## The Enduring Image: Photographs from the Dr. Saul Unter Collection



### 108. **Herman Leonard** 1923-2010

*Duke Ellington, Paris, 1958*  
Gelatin silver print, printed later.  
12¼ x 9¾ in. (31.1 x 24.8 cm)  
Signed, titled, dated and copyright notation in  
ink in the margin.

**Estimate**  
\$1,500-2,500



### 109. **Barbara Morgan** 1900-1992

*Erick Hawkins, 'El Penitente', 1940*  
Gelatin silver print.  
9½ x 6½ in. (23.2 x 16.5 cm)  
Titled in ink and copyright credit reproduction  
limitation stamp on the verso.

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





**no. Alfred Eisenstaedt** 1898-1995

*Children at a Puppet Theatre, Paris, 1963*

Gelatin silver print, printed 1989.

13¼ x 19¾ in. (33.7 x 50.2 cm)

Signed and numbered 2/250 in ink in the margin;  
credited, titled, dated, annotated and copyright Time  
Inc. in an unidentified hand in pencil on the verso.

**Estimate**

\$15,000-25,000

**Literature**

Eisenstaedt, *Eisenstaedt on Eisenstaedt: A Self-Portrait*, p. 105

Eisenstaedt, *Eisenstaedt: Remembrances*, pp. 114-115

Hollander, *Reflections in a Glass Eye: Works from the International Center of Photography*, p. 15

Lacayo & Russell, *Eyewitness: 150 Years of Photojournalism*, p. 153

Loengard, *LIFE Faces*, pp. 12-13

## The Enduring Image: Photographs from the Dr. Saul Unter Collection



111.

### III. Alfred Eisenstaedt 1898-1995

*An officer of Mussolini's army having a manicure in Milan, Italy, 1934*

Gelatin silver print, printed later.

9 $\frac{7}{8}$  x 13 in. (25.1 x 33 cm)

Signed in ink in the margin; titled, dated in an unidentified hand in ink and credit stamp on the verso.

#### Estimate

\$4,000-6,000

#### Literature

Eisenstaedt, *Eisenstaedt: Remembrances*, p. 20

### II2. Alfred Eisenstaedt 1898-1995

*Fabric shop in Guayaquil, Ecuador, 1958*

Gelatin silver print, printed later.

12 $\frac{7}{8}$  x 10 in. (32.7 x 25.4 cm)

Signed in ink in the margin; titled, dated in an unidentified hand in ink and credit stamp on the verso.

#### Estimate

\$4,000-6,000



112.

### II3. Andreas Feininger 1907-1999

*Fulton Fish Market, Port of New York, 1946*

Gelatin silver print, printed 1998.

16 $\frac{3}{4}$  x 13 $\frac{7}{8}$  in. (42.5 x 35.2 cm)

Signed and numbered 4/40 in ink in the margin; credited, titled, dated, annotated and copyright Time Inc. in an unidentified hand in pencil on the verso.

#### Estimate

\$4,000-6,000



113.





**114. Andreas Feininger** 1907-1999

*Queen Elizabeth in New York Harbor*, 1946  
Gelatin silver print, printed 1998.  
16¾ x 12½ in. (42.5 x 31.8 cm)  
Signed and numbered 5/40 in ink in the margin;  
credited, titled, dated, annotated and copyright Time  
Inc. in an unidentified hand in pencil on the verso.

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



**115. Alfred Eisenstaedt** 1898-1995

*Farewell to Servicemen, Pennsylvania Station,*  
*New York*, 1943  
Gelatin silver print, printed 1989.  
17 x 13¼ in. (43.2 x 33.7 cm)  
Signed and numbered 43/50 in ink in the margin;  
credited, titled, dated, annotated and copyright Time  
Inc. in an unidentified hand in pencil on the verso.

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

**Literature**  
Eisenstaedt, *Eisenstaedt: Remembrances*, p. 62

## 116. Edward Steichen 1879-1973

*Gloria Swanson, New York, 1924*

Gelatin silver print.

9½ x 7½ in. (24.1 x 19.1 cm)

Titled and dated in unidentified hands in pencil on the verso.

### Estimate

\$400,000-600,000

### Provenance

Collection of Joanna Steichen, the photographer's widow

Howard Greenberg Gallery, New York, 2001

### Literature

*Vanity Fair*, February 1928, p. 49

Haskell, *Edward Steichen*, cover and p. 79

Whitney Museum of American Art, *A Full Retrospective of a Photographic Master*, cover

Ewing and Brandow, *Edward Steichen In High Fashion: The Condé Nast Years 1923-1937*, pl. 36, p. 57

The Museum of Modern Art, New York, *Steichen the Photographer*, p. 27

Steichen, *A Life In Photography*, pl. 128

J. Steichen, *Steichen's Legacy: Photographs, 1895-1973*, pl. 79

Edkins, *Vanity Fair: Photographs of an Age, 1914-1936*, p. 93

Hambourg and Phillips, *The New Vision: Photography Between the World Wars*, p. 33

Haskell, *The American Century: Art and Culture 1900-1950*, pl. 246

Galassi, *American Photography, 1890-1965*, p. 125

Edward Steichen's iconic image of Gloria Swanson is one of the most celebrated portraits of the 20th Century and remains captivating nearly a century after its making. The photograph was the result of a 1924 sitting for *Vogue* magazine that Steichen recounted in his autobiography, *A Life in Photography*: "The day I made the picture, Gloria Swanson and I had a long session, with many changes of costume and different lighting effects. At the end of the session, I took a piece of black lace veil and hung it in front of her face. She recognized the idea at once. Her eyes dilated, and her look was that of a leopardess lurking behind leafy shrubbery, watching her prey. You don't have to explain things to a dynamic and intelligent personality like Miss Swanson. Her mind works swiftly and intuitively."

The portrait was a collaboration between two highly accomplished professionals. In many ways, photographer and subject were kindred souls; both possessed an extraordinary ambition to excel in

their respective fields, and both maintained successful high-profile careers throughout their long lives. Swanson was one of few actresses to make the transition from the silent-film era to sound, and thence to theatre and television. Steichen was that rare photographer who produced masterful images as a Pictorialist, a Modernist, an aerial and combat photographer, and as a photographer of fashion and celebrity. Steichen and Swanson's interaction in the studio on that day in 1924 illustrates the intense devotion of each to their own objective: Swanson to perpetuate her allure, and Steichen to capture his subject at her most alluring.

*Vanity Fair* published this image in its February 1928 issue to coincide with the release of the film *Sadie Thompson*, starring and produced by Swanson, which had generated a fair amount of notoriety for its depiction of a jazz-age fallen woman attempting to find redemption on a tropical island. Swanson received an Academy Award nomination for the role, and Steichen's portrait became the definitive image of the star.

Few photographers have had as long, rich, and as varied a career as Edward Steichen, characterized throughout by an extraordinary intensity of vision and a devotion to the ever-changing craft of photography. Portraits were a constant throughout his career, and he seemed to work best when presented with a subject willing to actively engage with the process. His early studies of Rodin, Eleonora Duse, and J. P. Morgan reveal Steichen's skill at working with charismatic, sometimes volatile, personalities. His images of Isadora Duncan and members of her dance troupe upon the Acropolis introduced a performative element to his images. His remarkable talent for photographing people is most apparent in the work he executed for Condé Nast beginning in the early 1920s, of which *Gloria Swanson* is a prime example. Photography historian Beaumont Newhall succinctly summed up Steichen's accomplishments during this phase of his career: "These photographs are brilliant and forceful; they form a pictorial biography of the men of letters, actors, artists, statesmen of the 1920s and 1930s, doing for that generation what Nadar did for the mid-nineteenth century intellectual world of Paris" (*The History of Photography*, p. 190).

Early prints of this image appear infrequently on the market. In the past 25 years, only five other early prints have appeared at auction.







## The Enduring Image: Photographs from the Dr. Saul Unter Collection



### 117. Alfred Eisenstaedt 1898-1995

*Gala Opening at Covent Garden Opera, London, 1931*  
Gelatin silver print, printed later.  
10 x 13<sup>3</sup>/<sub>8</sub> in. (25.4 x 34 cm)  
Signed in ink in the margin; titled, dated in an unidentified hand in ink and credit stamp on the verso.

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



### 118. Alfred Eisenstaedt 1898-1995

*Sophia Loren, Rome, 1961*  
Gelatin silver print, printed later.  
12<sup>1</sup>/<sub>2</sub> x 9<sup>1</sup>/<sub>2</sub> in. (31.8 x 24.1 cm)  
Signed in ink in the margin; titled, dated in an unidentified hand in ink and credit stamp on the verso.

**Estimate**  
\$2,000-3,000

**Literature**  
Eisenstaedt, *Eisenstaedt on Eisenstaedt*, p. 82



### 119. Martine Franck 1938-2012

*Swimming Pool Designed by Alain Capeilleres, La Brusc, South of France, 1976*  
Gelatin silver print, printed later.  
10<sup>1</sup>/<sub>2</sub> x 16 in. (26.7 x 40.6 cm)  
Signed in ink and copyright credit blindstamp in the margin.

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





**120. William Klein** b. 1928

*Woman + Cigarette Holder, Ball, Waldorf, New York, 1955*  
Gelatin silver print.  
23½ x 19¼ in. (59.7 x 48.9 cm)  
Signed, titled and dated in pencil on the reverse of the  
flush-mount.

**Estimate**  
\$30,000-50,000

**Provenance**  
Howard Greenberg Gallery, New York, 2001

**Literature**  
*Camera Magazine*, 'William Klein,' March 1957,  
vol. 36, no. 3  
Klein, *Life Is Good and Good for You in New York*, n.p.  
Klein, *New York, 1954.55*, p. 196

With its extreme contrast and pointillistic use of photographic grain, *Woman + Cigarette Holder, Ball, Waldorf, New York*, is an exemplary image from William Klein's signature body of work executed in New York in 1954 and 1955. It was illustrated in his seminal 1956 book, *Life is Good and Good For You in New York*, a riotous, hyperkinetic, and ultimately affectionate portrait of the city that juxtaposed photographs taken in elegant surroundings, such as *Woman + Cigarette Holder*, with those taken in corner bars and on the street. Like Walker Evans's *American Photographs* and Robert Frank's *The Americans*, Klein's *New York* defied the established templates for photographic literature. And while it initially received a mixed critical response, like Evans's and Frank's books, it remains a touchstone for photographers and book designers.

*Woman + Cigarette Holder, Ball, Waldorf, New York* was published in 1957 in *Camera Magazine* with the alternate title, *The Queen of Clubs*.

## The Enduring Image: Photographs from the Dr. Saul Unter Collection



### 121. Garry Winogrand 1928-1984

*Los Angeles, 1964*  
Gelatin silver print, printed later.  
9¾ x 13½ in. (24.8 x 33.3 cm)  
Signed in pencil on the verso.

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

**Literature**  
Arena Editions, *Winogrand 1964*, p. 247  
Fraenkel Gallery, *The Man in the Crowd: The Uneasy Streets of Garry Winogrand*, p. 20  
San Francisco Museum of Modern Art, *Garry Winogrand*, pl. 173  
Szarkowski, *Mirrors and Windows: American Photography Since 1960*, p. 93  
Szarkowski, *Winogrand: Figments from the Real World*, p. 149  
TF Editores, *Garry Winogrand: The Game of Photography*, p. 65



### 122. Arthur Rothstein 1915-1985

*Farmer and sons walking in the face of a dust storm, Cimarron County, Oklahoma, 1936*  
Gelatin silver print.  
7½ x 7¾ in. (19.1 x 19.4 cm)  
Farm Security Administration stamps with credit, typed title and date on the verso.

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

**Provenance**  
Edwynn Houk Gallery, Chicago  
Private Collection, Europe  
Christie's, New York, 18 April 2001, lot 34

**Literature**  
O'Neal, *A Vision Shared*, p. 85





**123. Andreas Feininger** 1907-1999

*The Photojournalist (Dennis Stock)*, 1955  
Gelatin silver print, printed 1966.  
9½ x 7¼ in. (24.1 x 18.4 cm)  
Signed in ink and credit stamp on the verso; credit  
label affixed to the verso.

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

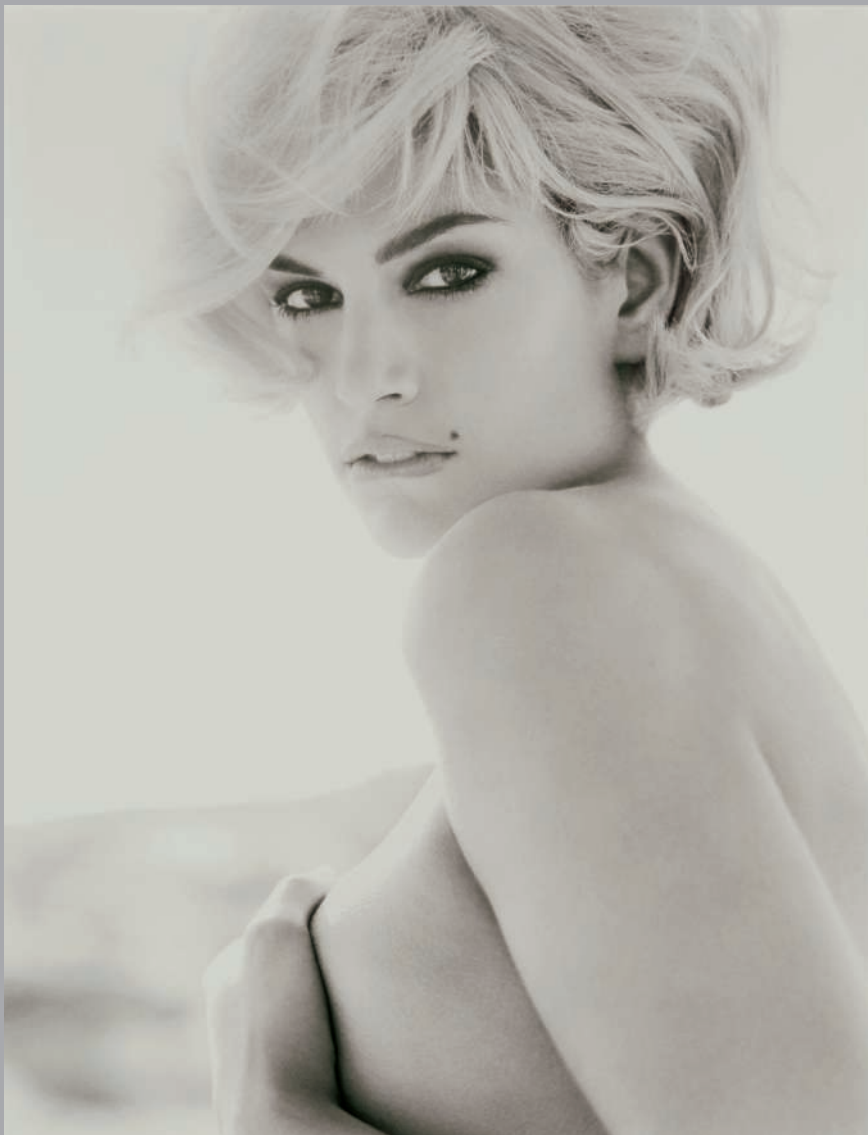
**Provenance**  
Howard Greenberg Gallery, New York

**Literature**

Lemagny and Rouillé, *A History of Photography*,  
cover and p. 268  
New Britain Museum of American Art, *By Way of These  
Eyes: The Sublime, Exotic and Familiar, The Christopher  
Hyland Collection of Photography*, cover  
Morgan & Morgan, *Andreas Feininger*, p. 77  
Gee, *Photography of the Fifties: An American  
Perspective*, p. 145  
High Museum of Art, *Chorus of Light: Photographs  
from the Sir Elton John Collection*, p. 70  
Thames & Hudson, *LIFE Faces*, pp. 9 and 127

**End of morning session**

## Works from an Important Private European Collection



The selection of *Works from an Important Private European Collection* (lots 124–138) celebrates icons of beauty from the 20th century and the master photographers who captured their timelessness. From Terry O'Neill's windblown Brigitte Bardot and Eve Arnold's enigmatic Marilyn Monroe to Herb Ritts' seductive Cindy Crawford and Irving Penn's statuesque Gisele, these subjects defined the cultural zeitgeists of their respective eras. Each image commands its own space with a strong impression of the elegant, playful, peaceful, or at times somber subject. Phillips is pleased to present these photographs from this exceptional *Private European Collection* that also featured works in the Phillips 20th Century & Contemporary Art Sales earlier this year in London.

### 124. **Herb Ritts** 1952-2002

*Cindy Crawford - Blonde Malibu*, 1993

Gelatin silver print.

18¾ x 14⅞ in. (47.6 x 37.8 cm)

Signed, titled, dated, numbered 6/25 by Mark McKenna, Chairman, Herb Ritts Foundation, in pencil and 'Original edition photograph, Printed during the lifetime of the artist' copyright credit estate stamp on the verso.

#### **Estimate**

\$10,000-15,000

#### **Literature**

Museum of Fine Arts, Boston, *Herb Ritts: Work*, n.p.  
Stern Fotografie, *Herb Ritts*, n.p.



**125. Eve Arnold** 1912-2012

*Selected Images*, 1955-1960  
Three gelatin silver prints, printed later.  
Each approximately 12 x 18 in. (30.5 x 45.7 cm) or the reverse  
Two signed in pencil on the verso.

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

**Provenance**  
Zelda Cheattle Gallery, London



**126. Eve Arnold** 1912-2012

*Selected Images*, 1955-1960  
Four gelatin silver prints, printed later.  
Varying dimensions from 14 x 14 in. (35.6 x 35.6 cm) to 11 x 17 in. (27.9 x 43.2 cm) or the reverse  
Each signed, one additionally titled and dated 'Marilyn Monroe during filming of the Misfits, 1960' in pencil on the verso.

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

**Provenance**  
Zelda Cheattle Gallery, London





**127. Michael Kenna** b. 1953

*Selected Images, 1989-2004*

Five sepia toned gelatin silver prints.

Varying dimensions from 7½ x 7¾ in. (19.1 x 19.7 cm) to 6¾ x 8½ in. (17.1 x 21.6 cm)

Each signed, dated and numbered in pencil on the mount; each signed, titled, dated and numbered in pencil within the artist's copyright credit edition stamp on the reverse of the mount. Each from an edition of 45.

**Estimate**

\$5,000-7,000





**128. Herb Ritts** 1952-2002

*Floating Torso, St. Barthelemy, 1987*

Gelatin silver print.

52 x 31 $\frac{7}{8}$  in. (132.1 x 81 cm)

Overall 59 $\frac{3}{4}$  x 46 $\frac{7}{8}$  in. (151.8 x 119.1 cm)

Signed, titled, dated, numbered AP1 by Mark McKenna, Chairman, Herb Ritts Foundation, in pencil and 'Original edition photograph, Printed during the lifetime of the artist' copyright credit estate stamp on a label affixed to the reverse of the flush-mount. One from an edition of 7 plus 2 artist's proofs.

**Estimate**

\$40,000-60,000

**Literature**

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

Fondation Cartier pour l'art Contemporain, Paris,

*Herb Ritts*, n.p.

Twin Palms Publishers, *Herb Ritts: Pictures*, n.p.



**129. William Klein** b. 1928

*Smoke + Veil, Paris (Vogue)*, 1958  
Gelatin silver print, printed later.  
18 x 12½ in. (45.7 x 31.8 cm)  
Signed, titled and dated in pencil on the verso.

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

**Literature**  
Random House, *William Klein: In & Out of Fashion*,  
cover, there titled *Evelyn Tripp, Paris*  
Centre Georges-Pompidou, *William Klein*, p. 83



**130. William Klein** b. 1928

*Hat + 5 Roses, Paris (Vogue)*, 1956  
Gelatin silver print, printed later.  
17¾ x 13½ in. (45.1 x 34.3 cm)  
Signed, titled and dated in pencil on the verso.

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

**Literature**  
*French Vogue*, May 1956  
Harrison, *Appearances: Fashion Photography Since*  
1945, p. 99  
High Museum of Art, *Chorus of Light: Photographs from*  
*the Sir Elton John Collection*, p. 55



**131. Terry O'Neill** b. 1938

*Brigitte Bardot, Spain, 1971*  
Gelatin silver print, printed later.  
23¾ x 18 in. (60.3 x 45.7 cm)  
Signed and annotated 'A/P' in ink in the margin.

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

**Literature**  
ACC Editions, *Terry O'Neill: The A-Z of Fame*, cover  
Little, Brown, *Celebrity: The Photographs of Terry O'Neill*, p. 29



**132. René Burri** 1933-2014

*Ernesto Che Guevara, Havana, Cuba, 1963*  
Gelatin silver print, printed later.  
9½ x 14 in. (24.1 x 35.6 cm)  
Signed, titled and dated in pencil on the verso.

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

**Literature**  
Phaidon, *René Burri Photographs*, pp. 226-227



**133. Irving Penn** 1917-2009

*Gisele, New York, April 1, 1999*

Selenium toned gelatin silver print.

15 $\frac{3}{8}$  x 15 $\frac{3}{8}$  in. (39.1 x 39.1 cm)

Signed, titled, dated, numbered in pencil, Condé Nast copyright credit reproduction limitation, credit and edition stamps on the verso. One from an edition of 20.

**Estimate**

\$70,000-90,000

**Provenance**

Hamiltons Gallery, London

**Literature**

Taschen, *Gisele*, cover, variant

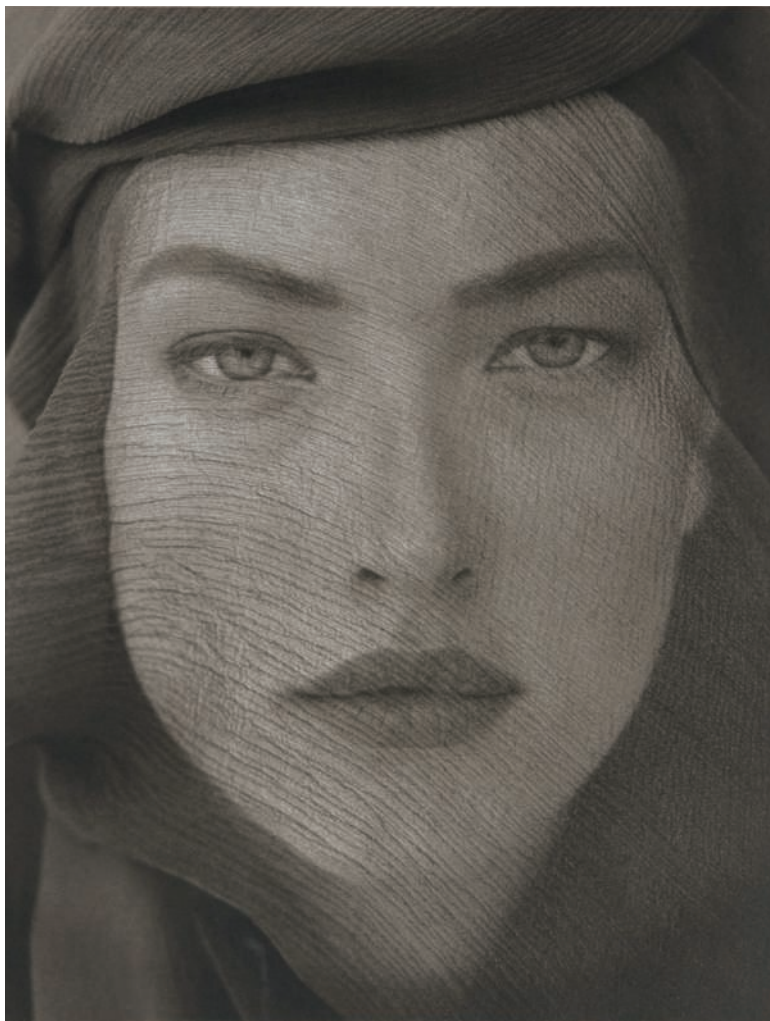
*American Vogue*, 'The Return of the Curve,' July 1999, p. 193, variant

**“Isolation of the individual is characteristic of Penn’s art, of his fashion work as well as of his portraits of the famous, the Small Trades, and tribal peoples. A personal aesthetic determinant, this isolation arose from the artist’s need to reduce complexity: to still the world, distill its essence, and connect to that essential quality imaginatively.”**

Maria Morris Hambourg from The Metropolitan Museum of Art, *Irving Penn: Centennial*, p. 46







**134. Herb Ritts** 1952-2002

*Tatjana Veiled Head (Tight View)*, Joshua Tree, 1988  
Platinum print.

19 x 14½ in. (48.3 x 36.8 cm)

Signed, titled, dated, numbered 21/25 by Mark McKenna, Chairman, Herb Ritts Foundation, in pencil and 'Original edition photograph, Printed during the lifetime of the artist' copyright credit estate stamp on the verso.

**Estimate**

\$15,000-25,000

**Literature**

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

The J. Paul Getty Museum, *Herb Ritts: L.A. Style*, pl. 38

**135. Michael Kenna** b. 1953

*Selected Images*, 1992-1996

Three sepia toned gelatin silver prints.

Each 7½ x 7½ in. (19.1 x 19.1 cm)

Each signed, dated and numbered in pencil on the mount; each signed, titled, dated and numbered in pencil within the artist's copyright credit edition stamp on the reverse of the mount. Each from an edition of 45.

**Estimate**

\$3,000-5,000







**136. Irving Penn** 1917-2009

*Gisele (B)*, New York, April 1, 1999  
Selenium toned gelatin silver print, printed 2002.  
15½ x 15¾ in. (39.4 x 39.1 cm)  
Signed, titled, dated, initialed in ink, copyright credit  
(courtesy Vogue) reproduction limitation and edition  
stamps on the reverse of the flush-mount. One from  
an edition of 6.

**Estimate**  
\$40,000-60,000

**Provenance**  
Hamiltons Gallery, London



Works from an Important Private European Collection

**137. David LaChapelle** b. 1963

*Gisele Bundchen: See-Through Coat, 2000*

Chromogenic print.

23¼ x 17⅞ in. (59.1 x 44.8 cm)

Signed in ink, printed title, date and number 3/10 on an artist's label affixed to the reverse of the flush-mount.

**Estimate**

\$6,000-8,000



Works from an Important Private European Collection

**138. David LaChapelle** b. 1963

*Milla Made a Collage, 1995*

Chromogenic print.

23 x 17 in. (58.4 x 43.2 cm)

Signed, titled, dated and numbered 6/30 in ink on the verso.

**Estimate**

\$6,000-8,000





**139. Sante D'Orazio** b. 1956

*Chandra North, Oualidia, Morocco, 1996*  
Selenium toned gelatin silver print, mounted.  
48¾ x 36 in. (123.8 x 91.4 cm)  
Signed, titled, dated, numbered 4/10, annotated  
'vintage print' in pencil and copyright credit  
reproduction limitation stamp on the verso.

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

**Provenance**  
Acquired directly from the artist  
Private Collection, New York



**140. Sante D'Orazio** b. 1956

*Christy Turlington, one eye covered, Hollywood, CA, 1989*

Gelatin silver print.

17¾ x 12 in. (45.1 x 30.5 cm)

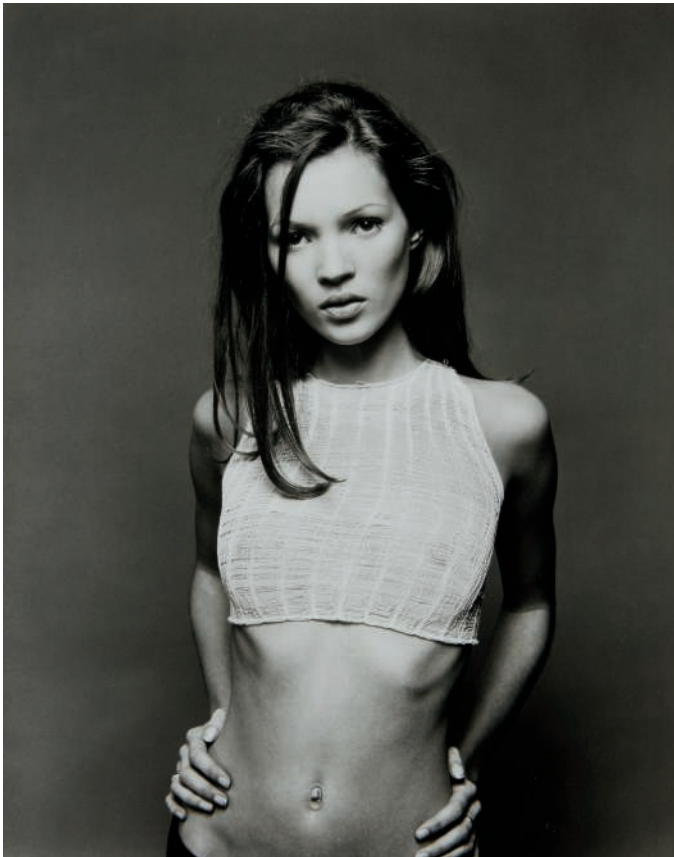
Signed, titled, dated, numbered 5/25, annotated 'vintage print' in pencil, copyright credit and copyright credit reproduction limitation stamps on the verso.

**Estimate**

\$3,000-5,000

**Provenance**

Acquired directly from the artist  
Private Collection, New York



**141. Sante D'Orazio** b. 1956

*Kate Moss, West Village, NYC, 1992*

Gelatin silver print.

18½ x 14¾ in. (47 x 37.5 cm)

Signed, titled, dated, numbered 11/25, annotated 'printed 1995' in pencil and copyright credit reproduction limitation stamp on the verso.

**Estimate**

\$3,000-5,000

**Provenance**

Acquired directly from the artist  
Private Collection, New York





**142. Richard Avedon** 1923-2004

*Carmen Kass and Audrey Marnay, Dresses by Hussein Chalayan, New York City, May 12, 1998*  
Gelatin silver print.

22¾ x 18 in. (57.8 x 45.7 cm)

Signed, numbered 14/15 in pencil, title, date, edition and copyright credit reproduction limitation stamps on the verso.

**Estimate**

\$15,000-20,000

**Provenance**

Gagosian, New York

**Literature**

International Center of Photography and The Richard Avedon Foundation, *Avedon Fashion: 1944-2000*, p. 343



**143. Sante D'Orazio** b. 1956

*Frederique, St. Barths*, 1990  
Gelatin silver print.  
18¾ x 14⅞ in. (47.6 x 37.8 cm)  
Signed, titled, dated, numbered 9/25, annotated  
'vintage print' in pencil and copyright credit  
reproduction limitation stamp on the verso.

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

**Provenance**  
Acquired directly from the artist  
Private Collection, New York

**144. Sante D'Orazio** b. 1956

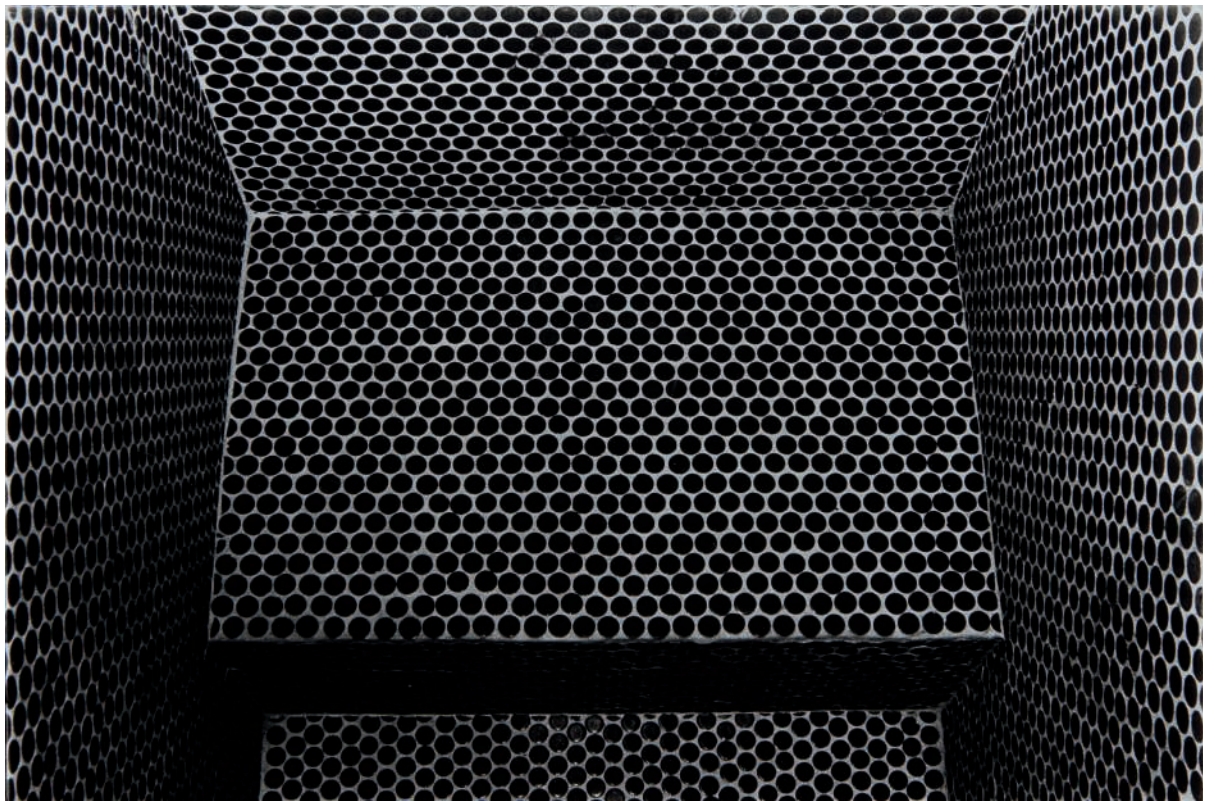
*Kat at Home, N.Y.C.*, 2005  
Gelatin silver print.  
14¾ x 22⅜ in. (37.5 x 56.8 cm)  
Signed, titled, dated, numbered 2/3 in pencil  
and copyright credit reproduction limitation  
stamp on the verso.

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

**Provenance**  
Acquired directly from the artist  
Private Collection, New York







Δ **145. Daido Moriyama** b. 1938

*How to Create a Beautiful Picture 3: Tiles of Aizuwakamatsu*, 1987  
Gelatin silver print.  
13⅞ x 19¾ in. (33.3 x 50.2 cm)  
Signed and annotated in pencil on the verso.

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

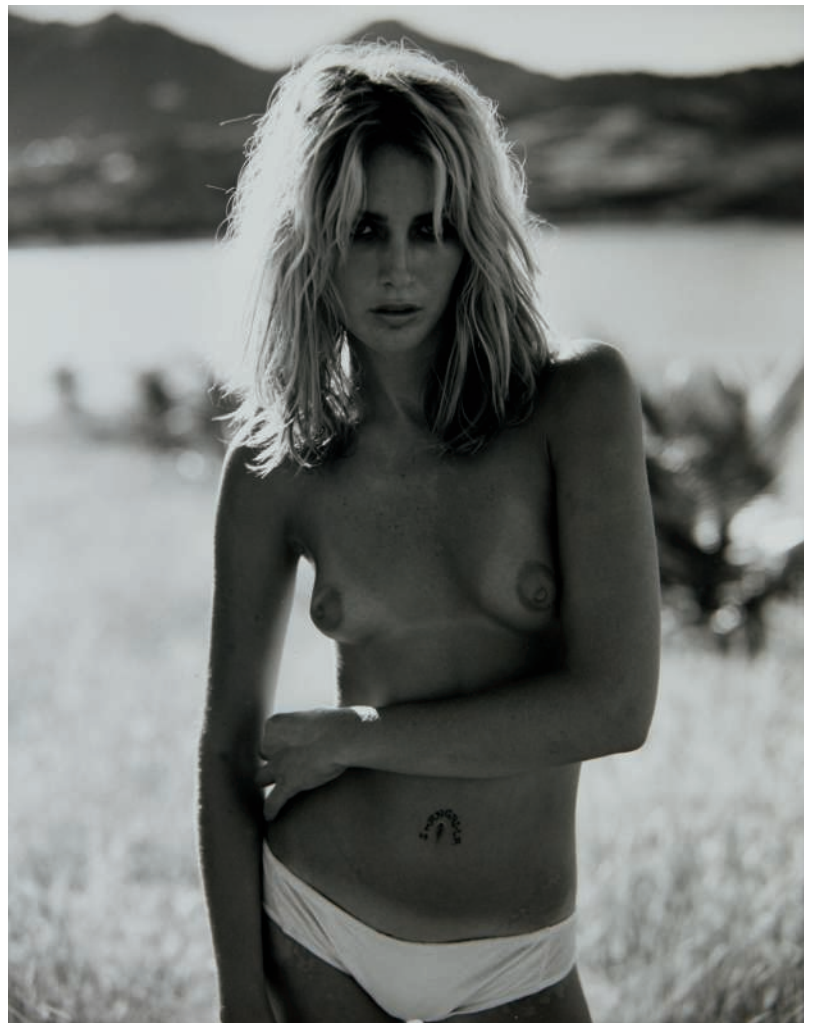
**Provenance**  
Taka Ishii Gallery, Tokyo

**146. Sante D'Orazio** b. 1956

*Georgina Grenville, St. Barths*, 1996  
Gelatin silver print.  
18⅜ x 14½ in. (46.7 x 36.8 cm)  
Signed, titled, dated, numbered 5/25,  
annotated 'vintage print' in pencil, copyright  
credit and copyright credit reproduction  
limitation stamps on the verso.

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

**Provenance**  
Acquired directly from the artist  
Private Collection, New York





**147. Helmut Newton** 1920-2004

*Winnie off the Coast of Cannes, 1975*

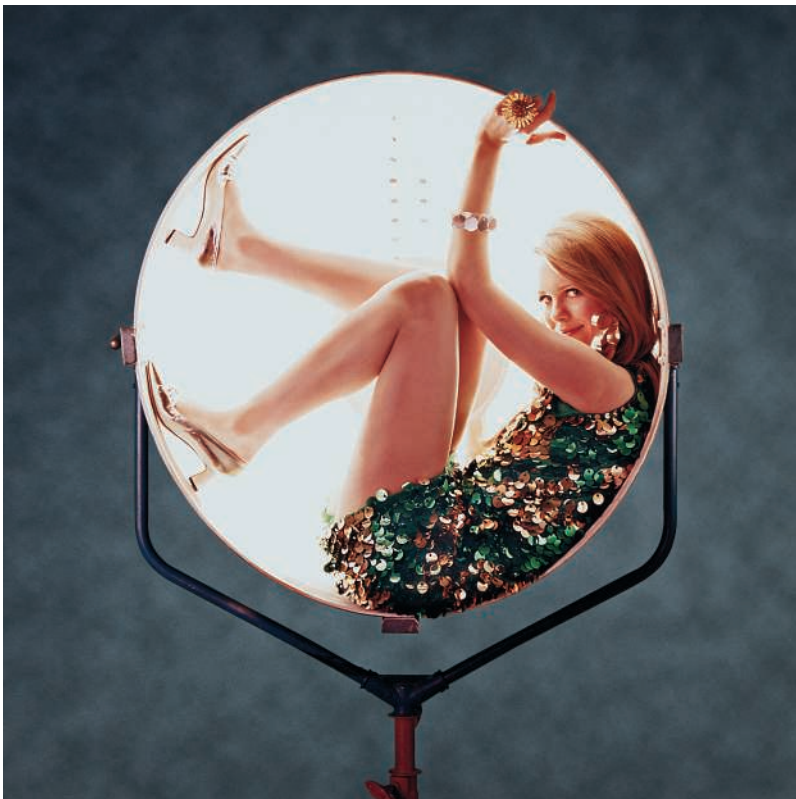
Gelatin silver print.

12¼ x 8⅞ in. (31.1 x 20.6 cm)

Signed, titled and dated in pencil on the verso.

**Estimate**

\$10,000-15,000



**148. Ormond Gigli** b. 1925

*Girl in Light, New York City, 1967*

Archival pigment print, printed later,  
flush-mounted.

30 x 30 in. (76.2 x 76.2 cm)

Signed, titled, dated and numbered 1/10 in  
ink in the margin.

**Estimate**

\$4,000-6,000

**Provenance**

Acquired directly from the artist





**149. Ormond Gigli** b. 1925

*Girls in the Windows, New York City*, 1960  
 Archival pigment print, printed later.  
 31 x 31 in. (78.7 x 78.7 cm)  
 Signed, titled, dated and numbered 34/75 in  
 ink in the margin.

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

**Provenance**  
 Acquired directly from the artist

**Literature**  
 powerHouse Books, *Ormond Gigli: Girls in  
 the Windows and Other Stories*, cover, p. 23  
 Little, Brown & Company, *Reflections in a  
 Glass Eye: Works from the ICP*, pl. 63

**150. Peter Beard** b. 1938

*Heart Attack City*, 1972

Gelatin silver print with ink, blood, feathers, affixed gelatin silver prints and watercolor drawings by the Hog Ranch Art Department, executed later.

39 $\frac{3}{8}$  x 48 $\frac{3}{8}$  in. (100.6 x 123 cm)

Overall 55 $\frac{3}{8}$  x 85 $\frac{3}{8}$  in. (140.7 x 217 cm)

Signed, titled, dated and extensively annotated in ink on the recto; 'The Time is Always Now' label affixed to the reverse of the frame.

**Estimate**

\$500,000-700,000

**Provenance**

The Time is Always Now, New York

The large and brilliantly complex work offered here combines Peter Beard's deep interest in the natural world and his fascination with beauty. The juxtaposition of Marilyn Monroe with Beard's aerial photographs of the carcasses of dead elephants in Kenya's Tsavo National Park eloquently draws these themes together within an impressive and visually dazzling composition.

While Beard's photographic documentation of African wildlife is responsible for his early reputation, it is his collages that are among the most significant works in his *oeuvre*. It is perhaps the ideal medium for an artist as visually omnivorous as Beard, who makes inspired use of disparate original and found imagery drawn from a wide variety of sources and media. In *Heart Attack City* his inclusion of three-dimensional elements, such as the feathers, adds to the visual richness of the piece. Beard's handwritten script appears around the entire periphery of the central images and includes daily memoranda, and statistics and history on the elephant deaths at Tsavo. Drawings by the Hog Ranch Art Department—African artists who often embellish his work—add layers of meaning and provide an injection of bright color. These illustrations fill the margins of *Heart Attack City* with human and animal figures whose frenzied antics recall Hieronymus Bosch's *Garden of Earthly Delights*.

This masterful piece shows Beard's remarkable ability to locate beauty even in death. The tragic figure of Marilyn Monroe remains unassailably beautiful amidst the destruction that surrounds her. Beard's aerial studies transform the bleached bones of elephants into exquisite calligraphic abstractions.

Critic and photography historian Jonathan Green places Beard in the lineage of American collagists that includes Robert Rauschenberg and Joseph Cornell. He writes, "Beard, like Rauschenberg and Cornell before him, is a collector obsessively hoarding images that relate to his adopted African home, Kenya. Pasting fragments of photographs together with drawings and writing . . . Beard weaves a tapestry of inexhaustible terror and energy. His collaged images contain newspaper clippings, cellophane wrappers, travel plans, SX-70s, African identification photos, snakeskins, and handprints in his own blood. These are placed side by side with images of high fashion, primitive cultures, the last of the African wild animals, and the first twentieth-century pinups . . . Beard's intuitive sense of organization and form transforms these mysterious and personal observations to the level of shared truths" (*A Critical History of American Photography*, pp. 160-61).





...in V...  
... C.B.K.  
... (in ...)



Heart Attack City



Stress & Danger









MONTAUK

3.1 million  
Pikula figure  
Barnes & N.Y.

'S ANIMALS®

KERS

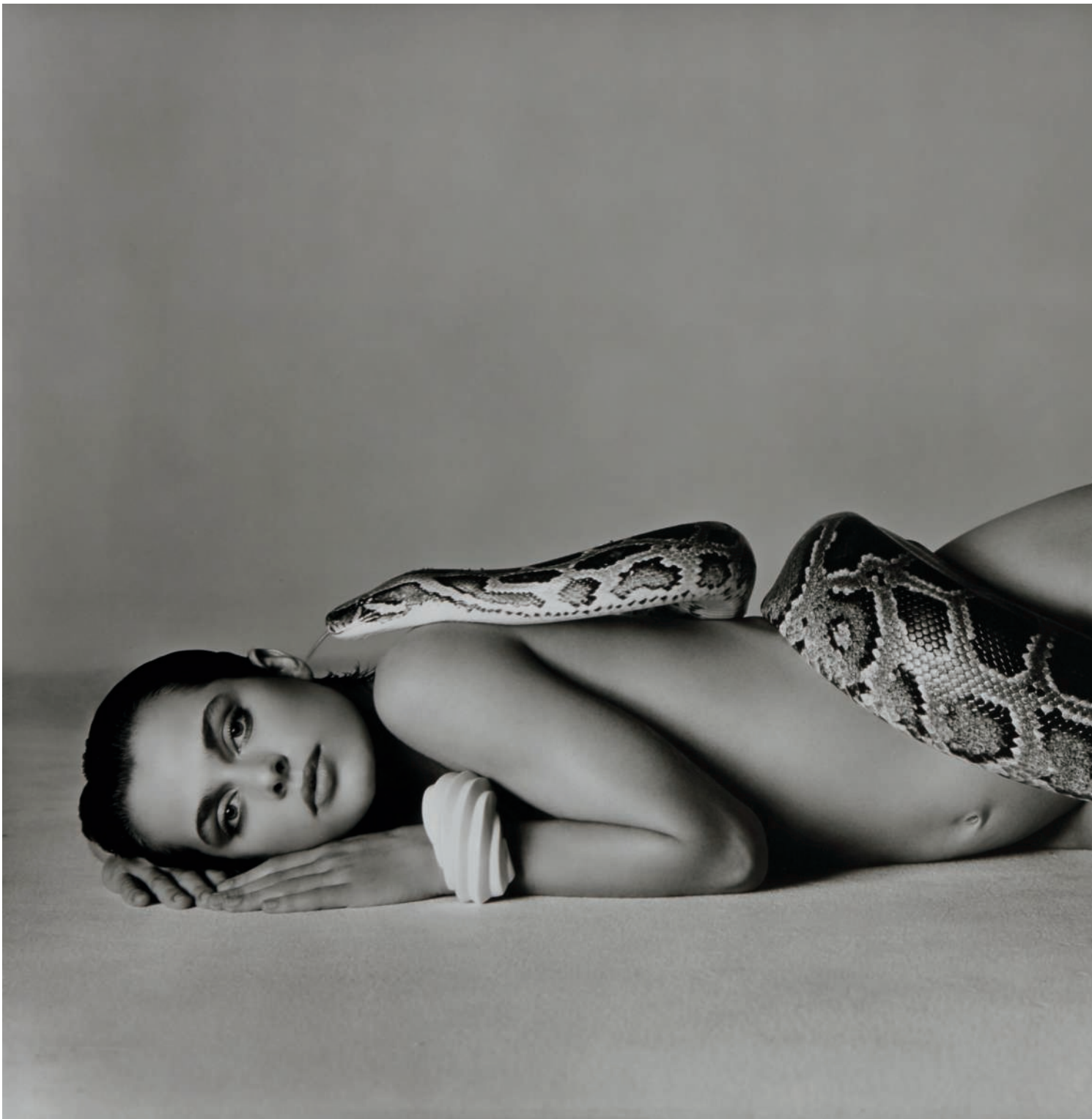
INOCEROS

WT

News photo by Richard Corbary

TS/AVC elephant problem / 30,000 - 40,000 elephants / 10,000 black rhinos  
Dead elephant 1972  
For the best of the game / last living from Tashu  
Peter Beard  
Big Ranch  
Box 9751  
Tucson









**151. Richard Avedon** 1923-2004

*Nastassja Kinski and the Serpent, Los Angeles, California, June 14, 1981*  
Gelatin silver print.  
31¾ x 48¼ in. (80.6 x 122.6 cm)  
Signed and numbered 68/200 in pencil on the verso.

**Estimate**  
\$70,000-90,000

**Provenance**  
Gagosian Gallery, New York

**Literature**  
Richard Avedon Foundation and Gagosian Gallery, *Avedon Women*, pl. 106  
Fraser, *On the Edge: Images from 100 Years of Vogue*, pp. 232-233  
Humblebæk, *Richard Avedon Photographs: 1944-2004*, p. 23, variant  
Random House, *Richard Avedon: Evidence 1944-1994*, p. 163, variant

**152. Peter Beard** b. 1938

*Two Cheetahs hunting for the End of the Game/Last Word from Paradise*, 1960  
Gelatin silver print with ink, affixed feathers and gelatin silver prints, executed later.  
26 $\frac{5}{8}$  x 39 $\frac{1}{2}$  in. (67.6 x 100.3 cm)  
Overall 39 x 49 $\frac{1}{2}$  in. (99.1 x 125.7 cm)  
Signed, dated and extensively annotated in ink in the margin.

**Estimate**

\$50,000-70,000

**Provenance**

Elizabeth Shiell Fekkai Fine Art, New York  
Private Collection, New York

**Literature**

Taschen, *Peter Beard*, pl. 268, variant  
Taschen, *Peter Beard: The End of the Game*, pp. 130-131, variant



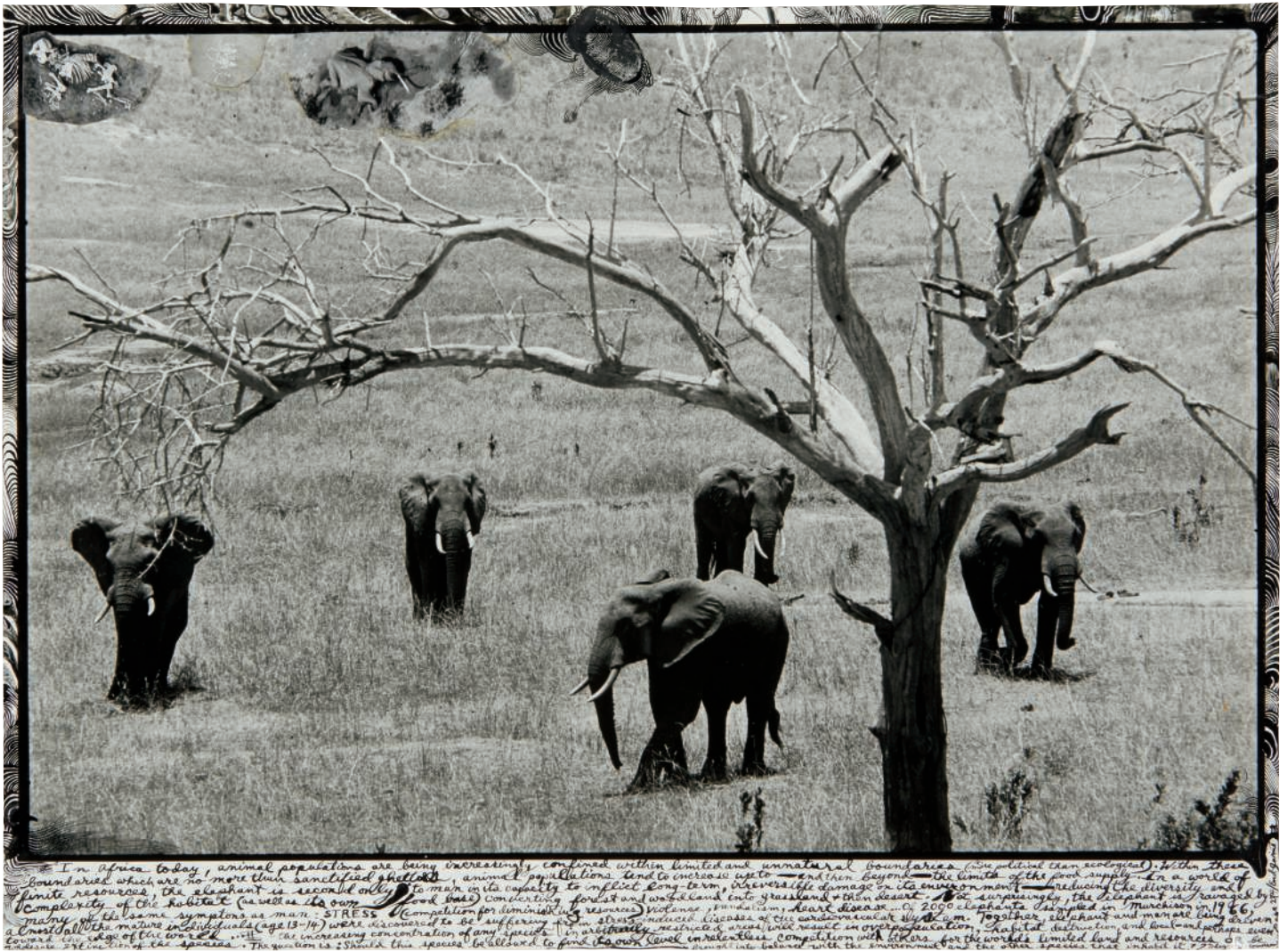




Peter Beard to the Sudan, Mbagathi, (Mogadi X) Nairobi, June-July 1950 (1st month on the End of the Game just and from Nairobi)

which successive generations of this elegant creature had run its course - year by year being born, and living and dying  
 intelligent eye to gaze upon their loneliness. It seemed sad that, on the one hand, such exquisite animals should live out their lives,  
 while on the other hand, should civilized men ever reach those distant lands and bring moral, intellectual and physical light  
 may be sure that he will so disturb the nicely balanced relations of organic and inorganic nature as to cause the disappearance, and  
 cheerful structure and beauty he alone is fitted to appreciate and enjoy."





153.

**153. Peter Beard** b. 1938

*Untitled (Elephants)*, n.d.  
Gelatin silver print with ink and affixed gelatin silver prints, executed later.  
14½ x 19¾ in. (36.8 x 50.2 cm)  
Signed in ink on the recto; extensively annotated in ink in the margin; signed in ink within a Peter Beard Studio copyright credit reproduction limitation stamp on the verso.

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

**Provenance**  
Acquired directly from the artist

**154. Peter Beard** b. 1938

*Reflections in Natural History*, Moite Bay, Lake Rudolf, 1965  
Gelatin silver print with ink, blood and affixed gelatin silver prints, executed later.  
45½ x 25 in. (115.6 x 63.5 cm)  
Overall 52 x 31½ in. (132.1 x 81 cm)  
Signed, titled, dated and extensively annotated in ink, paint and blood.

**Estimate**  
\$55,000-75,000

**Provenance**  
Acquired directly from the Peter Beard Studio, New York  
Phillips de Pury & Company, New York, 4 April 2012, lot 113

**Literature**  
Taschen, *Peter Beard*, pl. 192, variant









recto



verso

## 155. Peter Beard b.1938

Orphaned Cheetah Cubs (Last Word from Paradise), Mweiga Park Headquarters, near Nyeri, Kenya, 1968 and Beside the carcass of a beast, 1909 One platinum print and one gelatin silver print with ink, pencil, paint and affixed gelatin silver prints, presented as a double sided-collage, executed later. Overall 14¾ x 18½ in. (37.5 x 47 cm) Each print variously signed, dated, extensively inscribed and annotated in pencil and ink on the recto and verso. Cheetah Cubs number 2 from an edition of 30.

**Estimate**  
\$30,000-50,000

**Provenance**  
Acquired directly from the artist



**156. Peter Beard** b. 1938

*Maureen Gallagher and a Late Night Feeder, Hog Ranch, 1967*  
Polaroid print with blood,  
executed later.  
4¼ x 5¾ in. (10.8 x 14.6 cm)  
Signed, titled 'Hog Ranch night feeder' and dated in ink in the margin; 'The Time is Always Now' copyright credit reproduction limitation stamp and label on the reverse of the frame.

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

**Provenance**  
The Time is Always Now, New York

**Literature**  
Taschen, *Peter Beard*,  
pl. 228, variant



**157. Peter Beard** b. 1938

*Lolinda Lion Charge, 1964*  
Polaroid print with ink and blood,  
executed later.  
4¼ x 5¾ in. (10.8 x 14.6 cm)  
Signed, titled, dated and  
extensively annotated in ink in the  
margin; 'The Time is Always Now'  
label affixed to the reverse of  
the frame.

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

**Provenance**  
The Time is Always Now, New York

**Literature**  
Bowermaster, *The Adventures and  
Misadventures of Peter Beard in  
Africa*, p. 57, variant  
Taschen, *Peter Beard*, pl. 11, variant





**158. Desirée Dolron** b. 1963

*Self-portrait, Sudan, 1991*  
Chromogenic print, printed 1997.  
15¾ x 15¾ in. (40 x 40 cm)  
Signed, titled, dated and numbered 6/10 in  
ink on the verso.

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

**Provenance**  
Phillips de Pury & Company, London,  
3 November 2011, lot 37



**159. Irving Penn** 1917-2009

*Breast (A) New York, March 5, 1993*  
Dye destruction print.  
10½ x 10½ in. (26.7 x 26.7 cm)  
Signed, initialed, titled, dated in pencil,  
Condé Nast copyright credit (courtesy  
Vogue) reproduction limitation in an  
unidentified hand in pencil, credit, edition  
and date stamps on the verso. One from an  
edition of 7.

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

**Provenance**  
A Gallery for Fine Photography, New Orleans



**160. Robert Mapplethorpe** 1946-1989

*Lisa Lyon*, 1982  
Gelatin silver print.  
15½ x 15½ in. (38.4 x 39.4 cm)  
Signed, dated and numbered 4/10 by the artist in ink in the margin; signed by the artist in ink, titled, dated, numbered 4/10 in an unidentified hand in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

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

**Provenance**  
Christie's, New York, 31 October 1988, lot 293  
Private Collection, New York

**Literature**  
Holborn, *Mapplethorpe*, p. 145  
St. Martin's Press, *Lady: Lisa Lyon*, p. 38

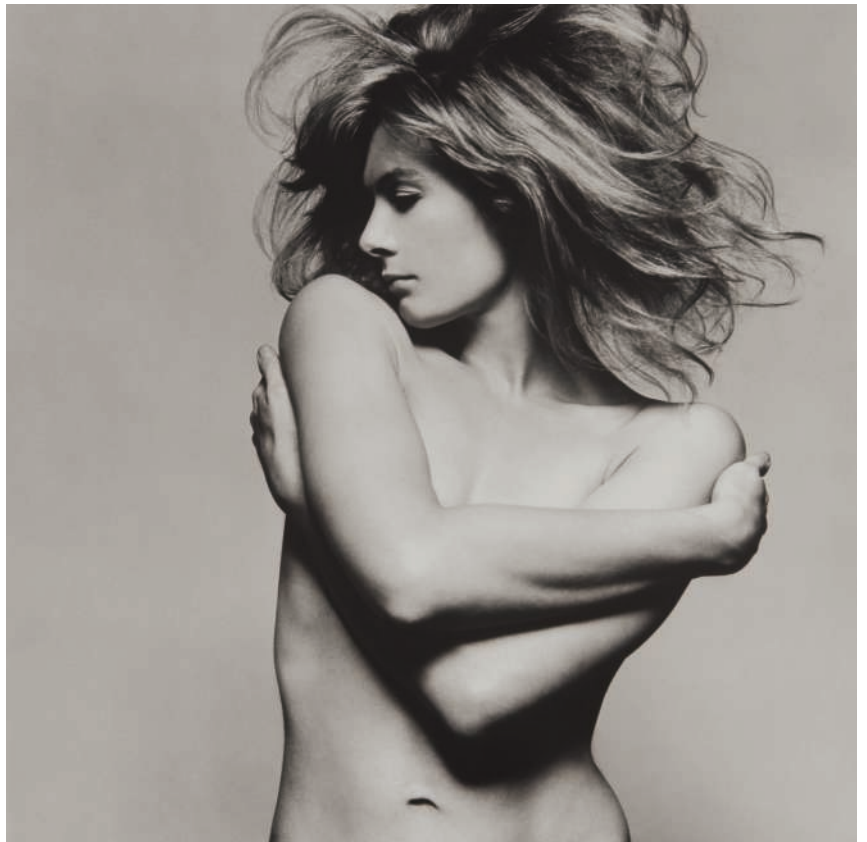


**161. Victor Skrebneski** b. 1929

*Vanessa Redgrave, Hollywood*, 1967  
Gelatin silver print, printed 1992.  
17 x 17 in. (43.2 x 43.2 cm)  
Signed, dated and numbered 11/25 in pencil in the margin; copyright credit stamp on the verso.

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

**Provenance**  
Holden Luntz Gallery, Palm Beach





**162. Andy Warhol** 1928-1987

*Keith Haring & Juan Dubose, 1983*

Two Polaroid prints.

Each 3¾ x 2⅞ in. (9.5 x 7.3 cm)

Each print initialed 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation in pencil and estate of Andy Warhol stamps on each verso.

**Estimate**

\$8,000-12,000

**Provenance**

Estate of the artist

The Andy Warhol Foundation for the Visual Arts, to the present Private Collection

**163. Andy Warhol** 1928-1987

*Truman Capote, circa 1978*

Gelatin silver print.

9 x 6½ in. (22.9 x 16.5 cm)

'Andy Warhol Art Authentication Board, Inc.

'Authentic' stamp and annotated in an unidentified hand in pencil on the verso.

**Estimate**

\$5,000-7,000

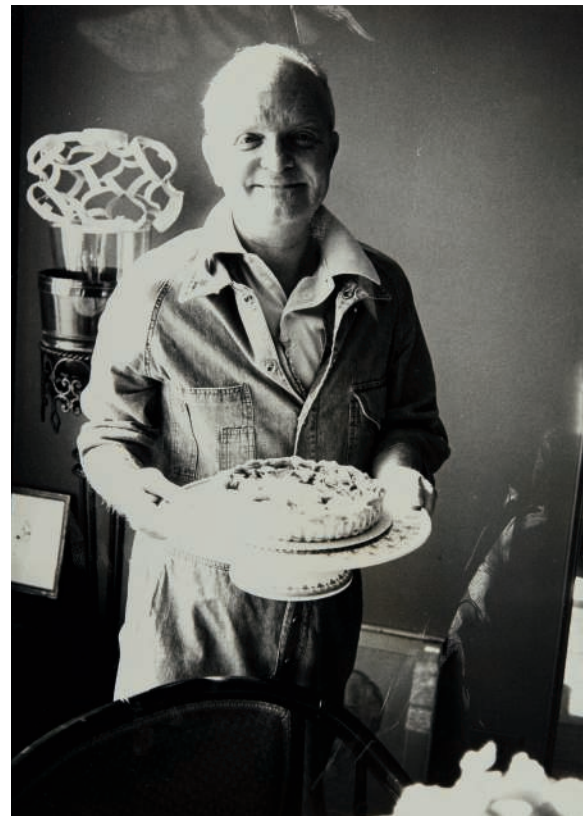
**Provenance**

Estate of the artist

The Andy Warhol Foundation for the Visual Arts, to the present Private Collection



Actual size





Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

**164. Robert Mapplethorpe** 1946-1989

*Ken Moody*, 1984

Polaroid print, mounted to aluminum.

24 x 20¾ in. (61 x 52.7 cm)

Signed and dated in ink in the margin.

**Estimate**

\$10,000-15,000

**Provenance**

Robert Miller Gallery, New York

Freeman's, Philadelphia, 21 October 2011, lot 253

Weinstein Gallery, Minneapolis



Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

**165. Robert Mapplethorpe** 1946-1989

*Grantley*, 1984

Gelatin silver print.

15½ x 15¼ in. (38.4 x 38.7 cm)

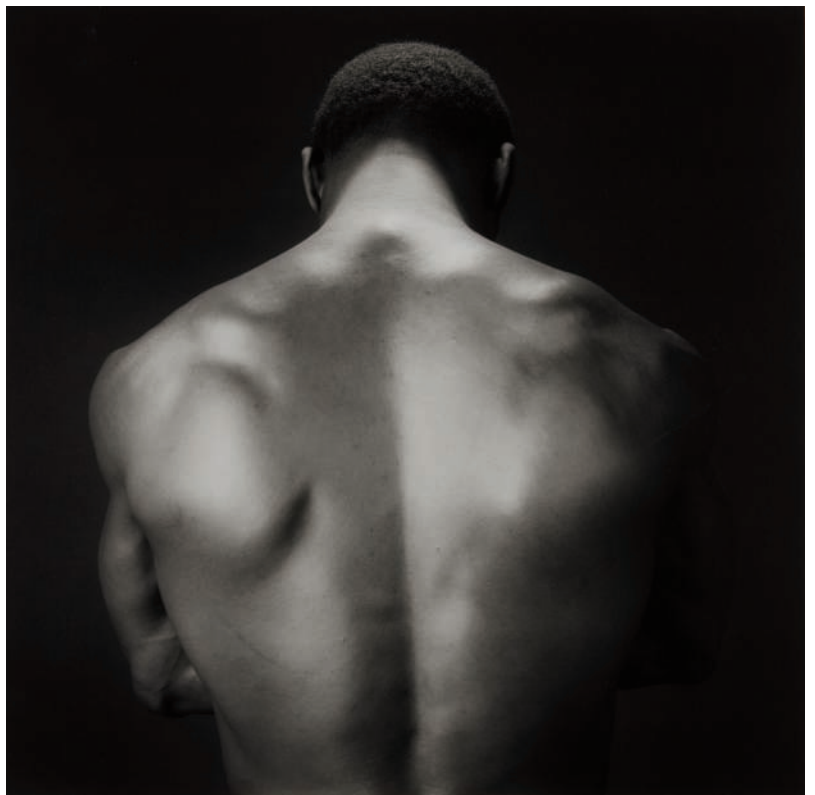
Signed, dated by Michael Ward Stout, Executor, in ink, titled, dated and numbered 4/10 in an unidentified hand in pencil, estate copyright credit reproduction limitation stamp on the reverse of the flush-mount.

**Estimate**

\$8,000-12,000

**Provenance**

Weinstein Gallery, Minneapolis





Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

**166. Robert Mapplethorpe** 1946-1989

*Flower Arrangement*, 1982

Gelatin silver print.

15 $\frac{1}{8}$  x 15 $\frac{1}{4}$  in. (38.4 x 38.7 cm)

Signed by Michael Ward Stout, Executor, in ink, titled, dated and numbered 9/10 in an unidentified hand in pencil, estate copyright credit reproduction limitation stamp on the reverse of the flush-mount.

**Estimate**

\$12,000-18,000

**Provenance**

Weinstein Gallery, Minneapolis

**Literature**

Kardon, *Robert Mapplethorpe: The Perfect Moment*, p. 84

Random House, *Mapplethorpe: Pistils*, p. 70

**167. Andy Warhol** 1928-1987

*Selected Images with Liza Minnelli*, circa 1980

Three gelatin silver prints.

Varying dimensions from 8 $\frac{3}{4}$  x 6 in.

(22.2 x 15.2 cm) to 10 x 7 $\frac{1}{8}$  in. (25.4 x 20 cm)

Two with copyright credit blindstamp in the margin; each variously stamped and annotated in unidentified hands in pencil on the verso.

**Estimate**

\$8,000-12,000

**Provenance**

Estate of the artist

The Andy Warhol Foundation for the Visual Arts, to the present Private Collection







Photographs from the Collection of Jeffrey M. Kaplan, Washington, D.C.

**168. Robert Mapplethorpe** 1946-1989

*Parrot Tulip*, 1988

Gelatin silver print, printed 1990.

19¼ x 19¼ in. (48.9 x 48.9 cm)

Signed, dated by Michael Ward Stout, Executor, in ink, titled, dated and numbered AP 1/2 in an unidentified hand in ink, estate copyright credit reproduction limitation stamp on the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs.

**Estimate**

\$18,000-22,000

**Provenance**

Jean Efron Art Consultants, Washington, D.C.



Photographs from the Collection of  
Jeffrey M. Kaplan, Washington, D.C.

## 169. Robert Mapplethorpe

1946-1989

*Snapdragons*, 1979

Gelatin silver print, printed 2011.

13 $\frac{7}{8}$  x 13 $\frac{7}{8}$  in. (35.2 x 35.2 cm)

Signed, dated by Michael Ward Stout, Executor, in ink, titled, dated, numbered 3/10 in an unidentified hand in pencil and estate copyright credit reproduction limitation stamp on the reverse of the flush-mount.

### Estimate

\$7,000-9,000

### Provenance

Weinstein Gallery, Minneapolis



Photographs from the Collection of  
Jeffrey M. Kaplan, Washington, D.C.

## 170. Robert Mapplethorpe

1946-1989

*Feathers and Eggs*, 1985

Gelatin silver print.

15 $\frac{1}{8}$  x 15 $\frac{1}{8}$  in. (38.4 x 38.4 cm)

Signed, dated by Michael Ward Stout, Executor, in ink, titled, dated, numbered 3/10 in an unidentified hand in pencil and estate copyright credit reproduction limitation stamp on the reverse of the flush-mount.

### Estimate

\$10,000-15,000

### Provenance

Weinstein Gallery, Minneapolis



**171. Robert Mapplethorpe**

1946-1989

*Bacchus*, 1988

Gelatin silver print.

19⅞ x 19¼ in. (48.6 x 48.9 cm)

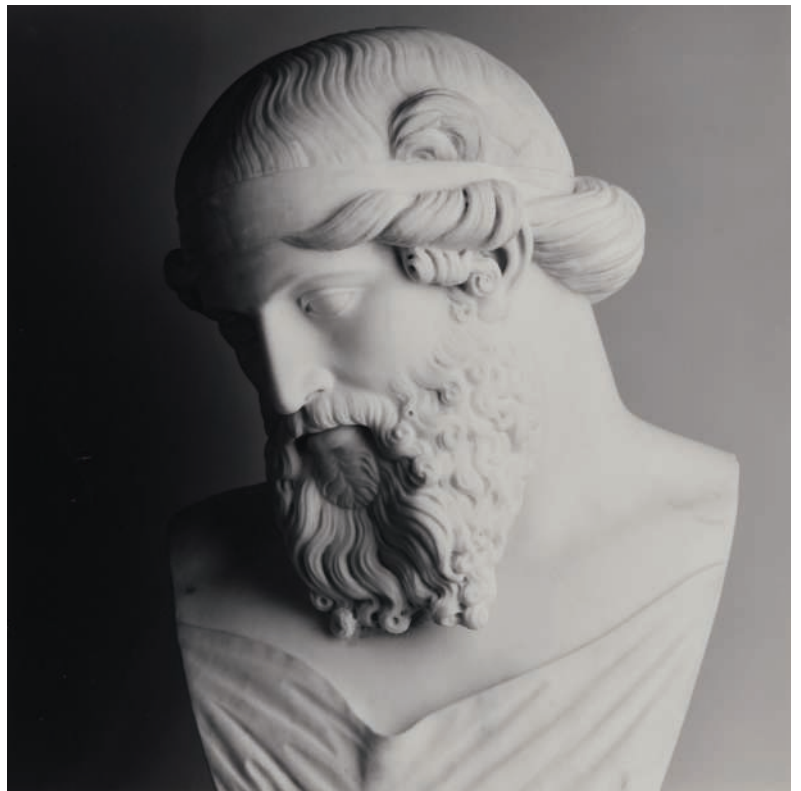
Signed by the artist in ink, titled, dated, numbered 4/10 in an unidentified hand in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

**Estimate**

\$12,000-18,000

**Provenance**

The Robert Mapplethorpe Foundation,  
New York  
Sean Kelly Gallery, New York



**172. Irving Penn** 1917-2009

*Ospedale, March 4*, 1980

Platinum palladium print.

19¼ x 11⅞ in. (48.9 x 28.9 cm)

Signed, titled, dated, numbered 4/54, annotated in pencil, copyright credit and edition stamps on the reverse of the aluminum flush-mount.

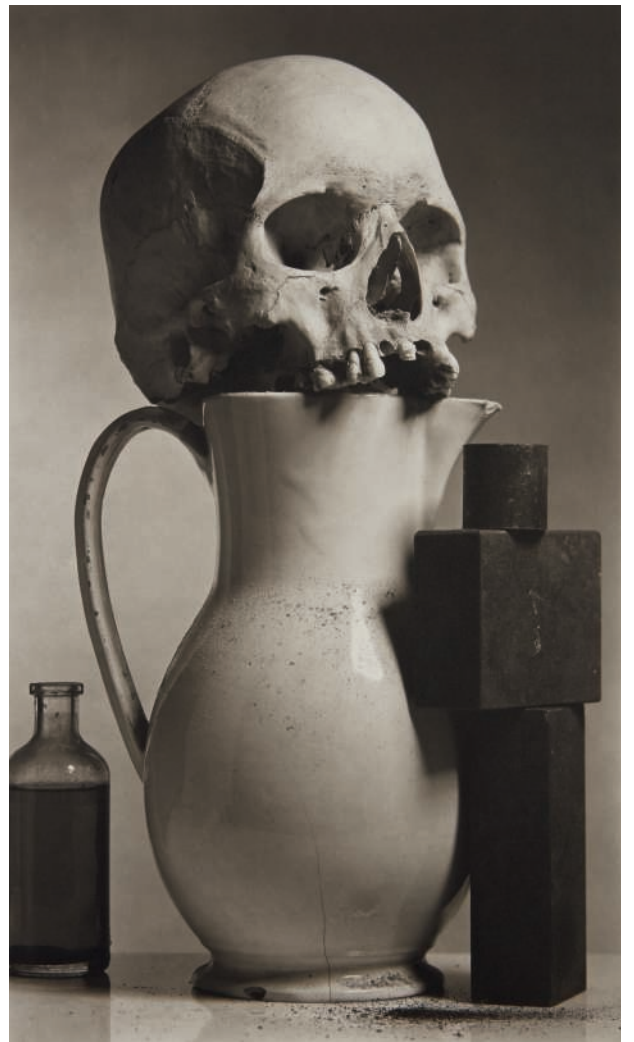
**Estimate**

\$20,000-30,000

**Literature**

Penn, *Still Life*, n.p.

Penn, *Passage: A Work Record*, p. 229





Actual size

### 173. **Francesca Woodman** 1958-1981

*Untitled, Providence, RI, 1975-1978*  
 Gelatin silver print, printed 1975-1978.  
 5⅜ x 5⅜ in. (13.7 x 13.7 cm)  
 A lifetime print by the artist, signed by George Woodman in pencil and estate stamp on the verso.

**Estimate**  
 \$30,000-50,000

**Provenance**  
 Marian Goodman Gallery, New York  
 Private Collection, East Coast, United States

“What happened is that I played the piano for a long time. The pieces I played most were themes on variations, Scarlatti, etc. this occurs in my imagery...Then at one point I did not need to translate the notes; they went directly into my hands.”  
 Francesca Woodman

Francesca Woodman’s powerful and enigmatic body of work was produced during a very short period from her adolescence until her early passing at the age of 22 in 1981. This photograph, printed during her lifetime, was taken in Providence in the mid-to-late 1970s while she was a student at the Rhode Island School of Design. Woodman’s photographs demonstrate a beauty and ferocity in her adaptations on the human form. In her *House* series, produced during this pivotal time, Woodman places herself in scenes where elements of the physical home—such as the wall or fireplace—appear to almost devour her and the photograph offered here builds on that very idea. By physically inserting herself into the piano, Woodman becomes part of its inner workings, harkening back to her earlier musical influences while encapsulating the hallmark themes seen throughout her photographs.





**174. Carrie Mae Weems** b. 1953

*Untitled (mother and daughter)*, 1990  
Gelatin silver print.  
27 x 26¾ in. (68.6 x 67.9 cm)  
Signed on a label accompanying the work;  
printed title and number 1/5 on gallery label  
affixed to the reverse of the frame.

**Estimate**  
\$30,000-50,000

**Provenance**  
P.P.O.W., New York

**Literature**  
Damiani, *Carrie Mae Weems: Kitchen Table Series*, p. 45, variant  
Yale, *Carrie Mae Weems: Three Decades of Photography and Video*, pl. 6.12, variant

Using the kitchen table as a metaphor for the space where one's life unfolds, Carrie Mae Weems *Kitchen Table* series follows a female protagonist as she navigates the stages of life, examining an array of relationships from romantic to maternal and, as we see in the present lot, platonic, all whilst seated at the table. Reflecting on the seminal series, Weems spoke to the significance of the domestic setting: "That's the space. Everything gets resolved in that space. It's a beautiful piece really, you know. It's so simple in its construction. It's so minimal. There's a table, there's a lamp, there's a chair. There's a man, there's a woman, there's a girl, there's a child. Maybe there's a glass of wine and a couple packs of cigarettes. That's it. It's very bare bones."



**175. Steve McCurry** b. 1950

*Sharbat Gula, Afghan Girl, Pakistan*, 1984

Chromogenic print, printed later.

21 $\frac{1}{8}$  x 14 $\frac{7}{8}$  in. (55.6 x 37.8 cm)

Signed, dated in ink on a Certificate of Authenticity and printed title on an artist's label, each accompanying the work.

**Estimate**

\$15,000-20,000

**Provenance**

Private Collection, New York City

**Literature**

*National Geographic*, vol. 167, no. 6, June 1985, cover

Phaidon, *Portraits*, cover and n.p.

Phaidon, *Looking East: Portraits by Steve*

McCurry, p. 28

Phaidon, *South Southeast*, p. 137

**176. Shirin Neshat** b. 1957

*Face to Face with God*, 1995

Gelatin silver print.

9 x 13 $\frac{1}{2}$  in. (22.9 x 34.3 cm)

Signed, titled, dated and numbered 1/10 in ink on the verso.

**Estimate**

\$12,000-18,000

**Provenance**

Phillips, de Pury & Luxembourg, New York,

Contemporary Art Day Sale, 15 May 2001, lot 123

**Literature**

Neshat, *Shirin Neshat*, p. 54







**177. Irving Penn** 1917-2009

*Iceland Poppy/Papaver nudicaule (G)*, New York, 2006  
Pigment print.

19 x 23 in. (48.3 x 58.4 cm)

Signed, initialed, titled, dated in ink, copyright credit  
(courtesy of Vogue) reproduction limitation, credit and  
edition stamps on the reverse of the flush-mount. One  
from an edition of 13.

**Estimate**

\$40,000-60,000

**Provenance**

Fahey Klein Gallery, Los Angeles



**178. Irving Penn** 1917-2009

*Jean Cocteau, Paris*, 1948

Platinum palladium print, printed 1979.

14 x 12 $\frac{5}{8}$  in. (35.6 x 32.1 cm)

Signed, titled, dated, annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the aluminum flush-mount.

**Estimate**

\$12,000-18,000

**Provenance**

Andrew Smith Gallery, Santa Fe  
Private Collection, Chicago

**Literature**

Penn, *Passage: A Work Record*, p. 45  
Hambourg and Rosenheim, *Irving Penn: Centennial*, pl. 120  
Szarkowski, *Irving Penn*, pl. 12





**179. Irving Penn** 1917-2009

*Two Women in Black with Bread, Morocco, 1971*  
Platinum palladium print, printed 1986.  
19½ x 19½ in. (49.5 x 49.5 cm)  
Signed, initialed, titled, dated, numbered 20/21,  
annotated 'Courtesy of Vogue' in pencil, credit,  
copyright credit Condé Nast reproduction limitation  
and edition stamps on the reverse of the aluminum  
flush-mount.

**Estimate**  
\$25,000-35,000

**Literature**

Foresta, *Irving Penn: Beyond Beauty*, pl. 118  
Hambourg and Rosenheim, *Irving Penn:  
Centennial*, p. 239





**180. Irving Penn** 1917-2009

*Cuzco Children, Peru, 1948*

Gelatin silver print, printed 1975.

15 $\frac{3}{8}$  x 15 $\frac{1}{4}$  in. (39.1 x 38.7 cm)

Signed, titled, dated in ink, Condé Nast copyright credit reproduction limitation, credit and edition stamps on the verso. One from an edition of 30.

**Estimate**

\$25,000-35,000

**Provenance**

Afterimage Gallery, Dallas

**Literature**

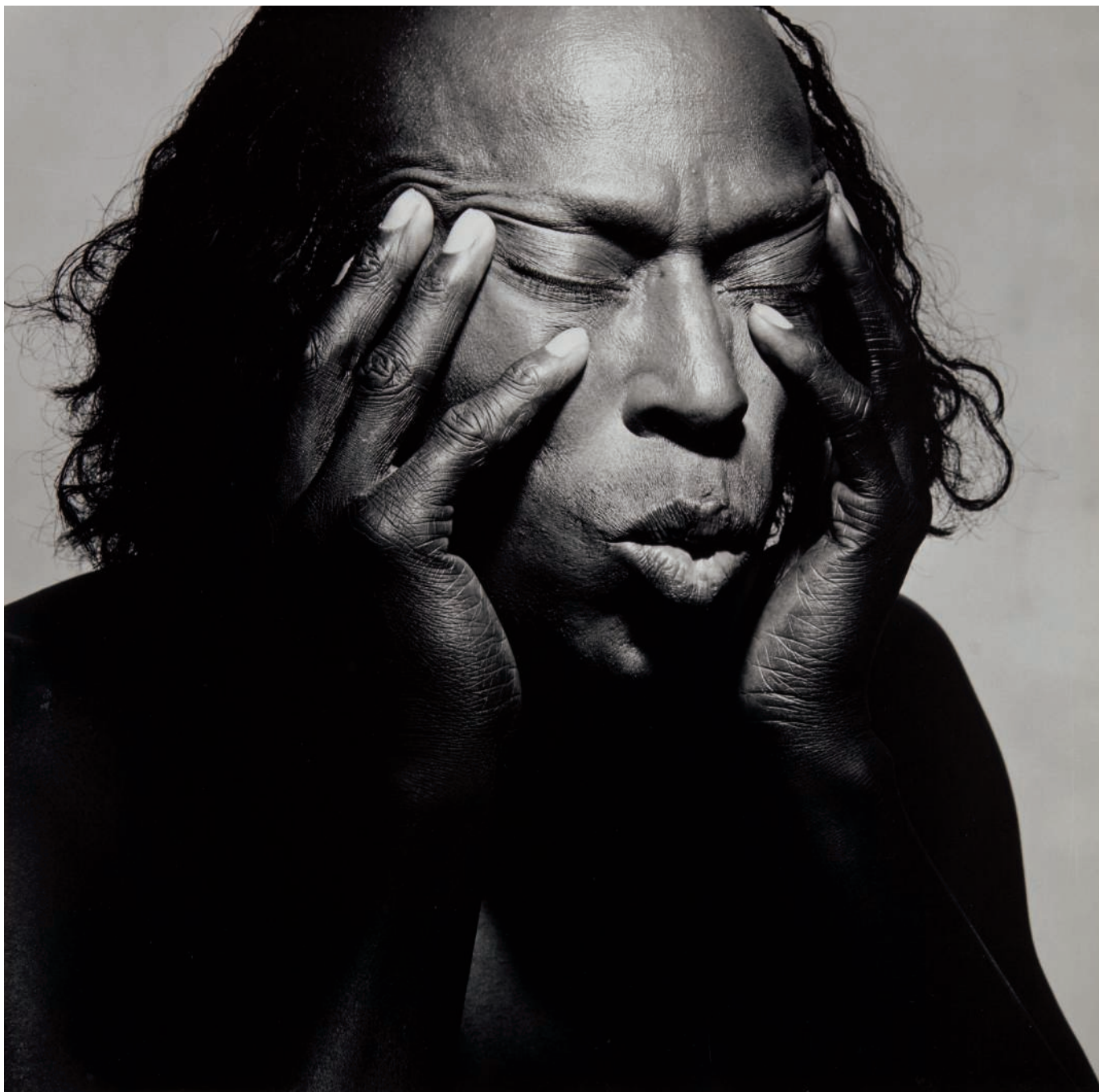
Knopf, *Irving Penn: Passage*, p. 61 there titled *Brother and Sister, Cuzco*

Penn, *Worlds in a Small Room*, p. 13

Szarkowski, *Irving Penn*, pl. 59 there titled *Mountain Children, Cuzco*

Westerbeck, *Irving Penn: A Career in Photography*, pl. 37





**181. Irving Penn** 1917-2009

*Miles Davis, New York, July 1, 1986*  
Selenium toned gelatin silver print.  
14¾ x 14¾ in. (37.5 x 37.5 cm)  
Signed, titled, dated, annotated in ink,  
copyright credit reproduction limitation and  
credit stamps on the reverse of the mount.

**Estimate**  
\$25,000-35,000

**Provenance**  
Acquired directly from the artist

In 1986 Irving Penn was hired by Warner Brothers Records to photograph Miles Davis for his new album *Tutu*. With art direction by Eiko Ishioka, the resulting album portraits—including the isolated hand, the frontal close-up and the present image—remain some of the most iconic photographs of the famed jazz musician and earned Ishioka the 1987 Grammy Award for Best Album Package. This print was one of the dozen assorted prints of the 3 images that Penn made for the music executives involved in the album's release and thus precedes the 1991 edition of 12.







Actual size

## 182. Richard Corman b. 1954

*Madonna, June 17, 1983*

Sixty-six Polaroid prints, fourteen mounted.

Each 3¼ x 3¼ in. (8.3 x 8.3 cm)

Each signed and dated on the verso or the mount.

Accompanied by the signed book *Madonna 66* (NJG Publishing, 2016) and the original film treatment for *Cinde Rella - A Rock Fable*.

### Estimate

\$60,000-80,000

### Provenance

Directly from the artist

### Literature

Corman, *Madonna 66*

On June 17, 1983, Richard Corman photographed Madonna for the film treatment of *Cinde Rella - A Rock Fable*. The proposed film was slated to star Madonna as Cinderella in a “gentle spoof” of the original fairy tale; rather than a glass slipper, it would be her voice that revealed her identity to Prince Charming, and the classic ‘happily-ever-after’ ending was adapted to include a music contract. At the time, Corman was a budding photographer, having worked as a studio assistant to Richard Avedon. Madonna, on the verge of stardom, was also known for her work as a back-up dancer and artist’s model, including for the photographer Lee Friedlander.

While the film was unrealized, the narrative of *Cinde Rella* unfolded in Madonna’s own career. Just one month following this photoshoot, her self-titled debut album was released. Including the Billboard hits *Lucky Star*, *Borderline*, and *Holiday*, the album would ultimately be certified 5 times platinum for having sold 5 million albums worldwide. Madonna’s career was launched. Said Corman of Madonna at the time, “her charisma was multi-dimensional. Her physical beauty, her

fashion, her hair and makeup, her humor, her playful sexiness and her accessibility” (Richard Corman, *Madonna 66*, 2016, n.p.).

Corman, like Andy Warhol and others before him, favored the Polaroid process for the “simplicity” and immediacy that the medium offered. Due to the instantaneous and playful qualities that are inherent to Polaroids, the resulting prints, each unique, capture Madonna’s club-kid-cool style as a rising star. Seen behind her is a 1980s East Village backdrop that attracted other creative luminaries, including Keith Haring, Jean-Michel Basquiat, and Kenny Scharf, all of whom could be found on any given night at the legendary Club 57 on St. Mark’s Place.

The Polaroids on offer were believed lost for thirty years and have only recently been rediscovered by the artist. As the prints were stored during this time, the color and clarity remains strong. Additionally, the fourteen mounted prints were used as an illustrated accompaniment to the original film treatment for *Cinde Rella*.



Property from a Private Collection, Miami

**183. William Eggleston** b. 1939

*Tennessee (Gulf Sign)*, 1972  
Dye transfer print, probably printed 1970s.  
12½ x 18¼ in. (31.8 x 46.4 cm)  
Signed in pencil on the verso.

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

**Provenance**  
Gallery of Contemporary Photography,  
Santa Monica

**Literature**  
Random House, *William Eggleston: Ancient  
and Modern*, pl. 61



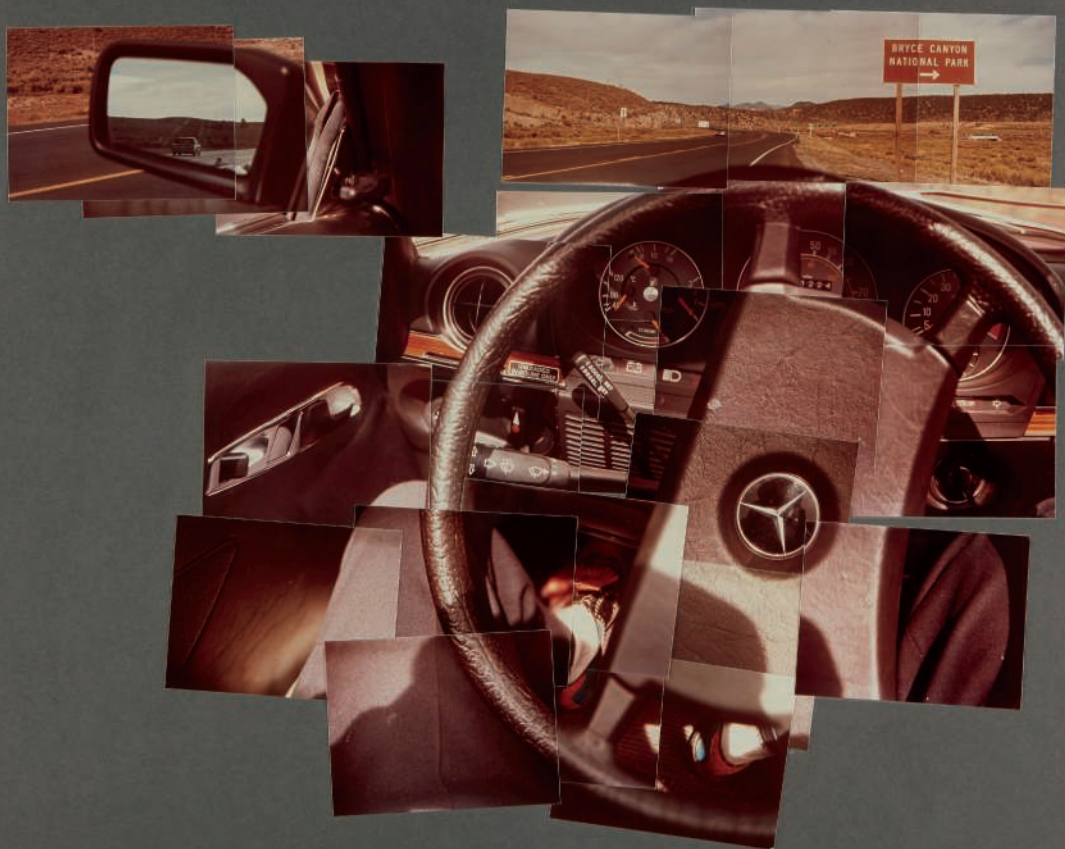
**184. Alec Soth** b. 1969

*Cemetery, Fountain City, Wisconsin*, 2002  
Chromogenic print, mounted.  
32¼ x 41 in. (81.9 x 104.1 cm)  
Signed, titled, dated and numbered on  
the verso. One from an edition of 10, plus  
artist's proofs.

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

**Provenance**  
Yossi Milo Gallery, New York





*The Steering Wheel Oct. 1982 # 6 David Hockney*

**185. David Hockney** b. 1937

*The Steering Wheel, Oct., 1982*

Photographic collage.

Overall 29½ x 35½ in. (74.9 x 90.2 cm)

Signed, titled, dated and numbered '6' in ink on the mount. Number 6 from an edition of 20.

**Estimate**

\$20,000-30,000

**Provenance**

André Emmerich Gallery, New York

**Literature**

Knopf, *Camera Works: David Hockney*, p. 22



**186. Terry O'Neill** b. 1938

*Faye Dunaway, Beverly Hills, 1977*  
 Chromogenic print, printed later.  
 55 $\frac{7}{8}$  x 55 $\frac{7}{8}$  in. (141.9 x 141.9 cm)  
 Signed and numbered 35/50 in ink in the margin.

**Estimate**  
 \$10,000-15,000

**Provenance**  
 Private Collection, New York City

**Literature**  
 ACC Editions, *Terry O'Neill: The A-Z of Fame*, pp. 104-105

**187. Ernst Haas** 1921-1986

*The Swimmer, Greece, 1970*  
 Chromogenic print, printed later.  
 18 $\frac{3}{8}$  x 26 in. (46.7 x 66 cm)  
 Signed, titled, dated and numbered 8/30 by Alexander Haas, the artist's son, in ink on a studio label affixed to the reverse of the frame.

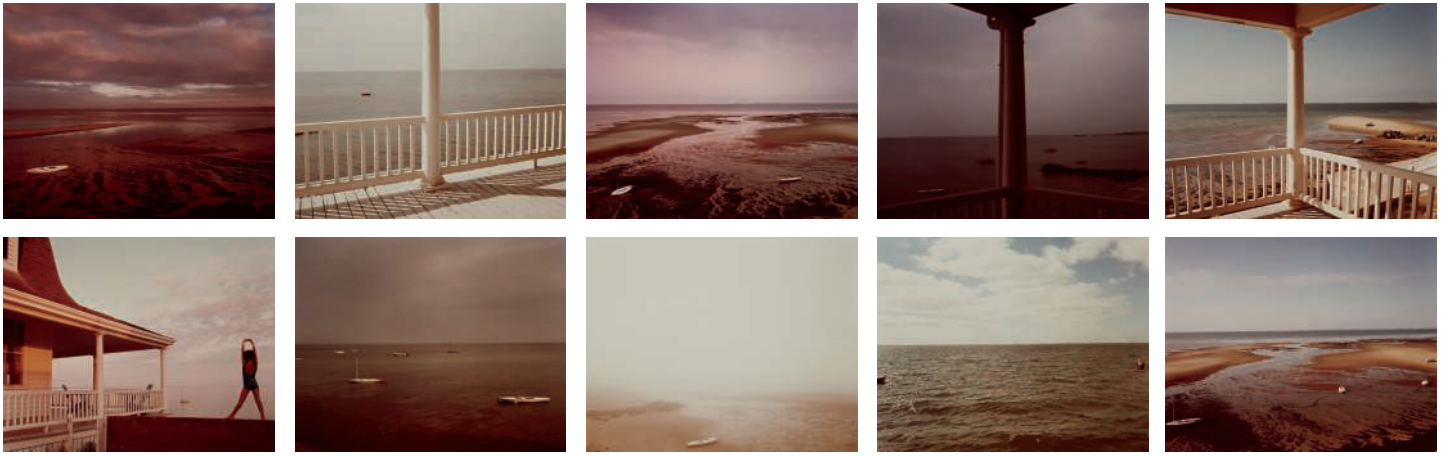
**Estimate**  
 \$3,000-5,000

**Provenance**  
 Acquired directly from the Estate of Ernst Haas

**Literature**  
 Steidl, *Ernst Haas: Color Correction*, p. 172







**188. Joel Meyerowitz** b. 1938

*Bay/Sky/Porch*

Self-published, 1979.

Fifteen chromogenic prints.

Each 7 $\frac{7}{8}$  x 9 $\frac{5}{8}$  in. (20 x 24.4 cm)

or the reverse

Each signed, dated and numbered 19/75 in

ink on the verso. Numbered 19/75 in ink on

the colophon. Enclosed within a burgundy

linen clamshell portfolio case with gilt title.

Number 19 from an edition of 75 plus 15

artist's proofs.

**Estimate**

\$7,000-9,000

**Provenance**

Karad, Inc., New Jersey

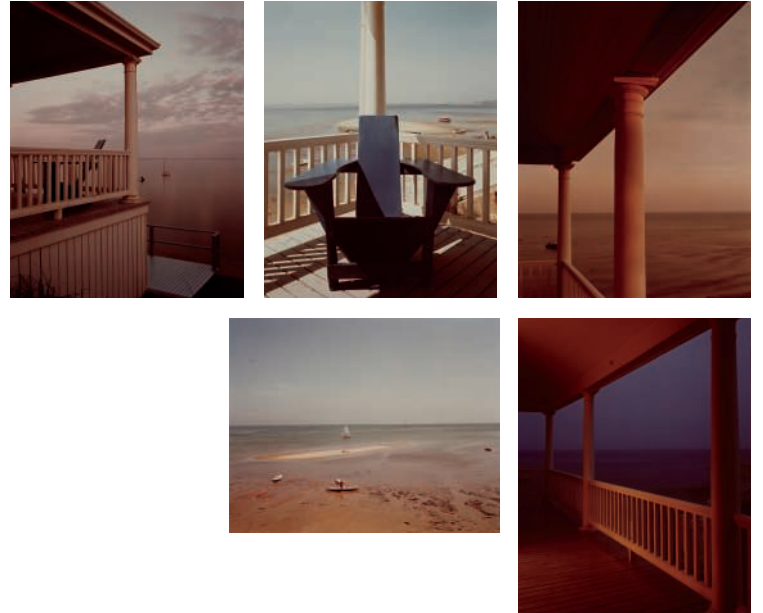
**Literature**

Meyerowitz, *A Summer's Day*, p. 68

Museum of Fine Arts, Boston,

*Cape light: Color Photographs by*

Joel Meyerowitz, pl. 3



**189. Tina Barney** b. 1945

*Beverly, Jill and Polly*, 1982

Chromogenic print.

49 $\frac{7}{8}$  x 63 $\frac{3}{4}$  in. (126.7 x 161.9 cm)

Signed, dated and numbered 6/10 in

ink on the recto.

**Estimate**

\$7,000-9,000

**Provenance**

Phillips de Pury & Company, New York,

17 December 2010, lot 184

**Literature**

Scalo, *Tina Barney: Photographs*,

*Theater of Manners*, pp. 40-41





**190. Sally Mann** b. 1951

*Sempervirens 'Stricta'*, 1995  
Gelatin silver print.  
18¾ x 23 in. (47.6 x 58.4 cm)  
Signed, titled, dated, numbered 3/25,  
copyright notation and edition information in  
pencil on the verso.

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

**Provenance**  
Christie's, New York, 13 October 2000, lot 461  
Robert Klein Gallery, Boston



**191. Sally Mann** b. 1951

*Sherry and Sherry's Grandmother, Both at Twelve Years Old*, 1983  
Platinum print.  
7½ x 9½ in. (19.1 x 24.1 cm)  
Signed, dated, numbered 7/25, inscribed  
'For Thea, Radiant friend, with best wishes,  
Lexington, 2000' and copyright notation  
in pencil on the verso. Accompanied by the  
book *At Twelve: Portraits of Young Women*  
(Aperture, 1988).

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

**Exhibited**  
*At Twelve*, Edwynn Houk Gallery,  
Chicago, 1992  
*Still Time*, Museum of Contemporary  
Photography, Chicago, 11 September –  
6 November 1993, and traveling thereafter

**Literature**  
Mann, *At Twelve: Portraits of Young Women*,  
cover and p. 56  
Aperture, *Still Time: Sally Mann*, p. 56





**192. Sally Mann** b. 1951

*Damaged Child*, 1984  
Gelatin silver print.  
18¾ x 22⅞ in. (47.6 x 58.1 cm)  
Signed, titled, dated, numbered 6/25, copyright  
notation and edition information in pencil on the verso.

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

**Literature**  
Aperture, *Sally Mann: Immediate Family*, n.p.  
Aperture, *Still Time: Sally Mann*, p. 63  
Mann, *Hold Still: A Memoir with Photographs*, p. 113

In her recent memoir, *Hold Still*, Sally Mann writes that *Damaged Child* was a seminal image in her *Immediate Family* series, describing it as her “first good family picture.”

She writes: “It was of Jessie’s face, swollen with hives from insect bites, to which she was especially sensitive . . . As soon as I printed it, I noticed its kinship with the familiar Dorothea Lange picture ‘Damaged Child, Shactown.’ In both, the girls have a look of battered defiance. Just in case anyone would miss it, I made sure that the title drove the comparison home. As strange as it sounds, I found something comforting about this disturbing picture. Looking at the still-damp contact print, and then looking at Jessie, completely recovered and twirling around the house in her pink tutu, I realized the image inoculated me to a possible reality that I might not henceforth have to suffer” (pp. 111-14).



193.

### 193. Ruud van Empel b. 1958

*World #37, 2017*

Archival pigment print, Diasec mounted.

33 x 46½ in. (83.8 x 118.1 cm)

Signed, titled, dated, numbered 10/13 in ink and printed copyright on an artist's label affixed to the reverse of the flush-mount.

#### Estimate

\$25,000-35,000

#### Provenance

Kenneth A. Friedman & Co., Calabasas

### 194. Sandy Skoglund b. 1946

*Revenge of the Goldfish, 1980*

Dye destruction print.

27¾ x 35 in. (70.5 x 88.9 cm)

Signed, titled, numbered HC 3/5, inscribed 'To Ann with Love' and copyright notation in ink on the recto. One from an edition of 30 plus 10 artist's proofs and 5 hors commerce.

#### Estimate

\$20,000-30,000

#### Provenance

Gift from the artist, to the present Private Collection, New York

#### Literature

Edition Stemmler, *Constructed Realities, The Art of Staged Photography*, cover and backcover wrap

Koetzle, *Photo Icons: Volume 2*, pp. 152-153

Smith College Museum of Art, *Sandy Skoglund: Reality Under Siege*, pl. 43

PaciArte contemporary, *Sandy Skoglund: Magic Time*, p. 17





194.

## 195. Philip-Lorca diCorcia

b. 1951

*Igor and Fish*, 1988

Chromogenic print.

16<sup>3</sup>/<sub>8</sub> x 23<sup>7</sup>/<sub>8</sub> in. (41.6 x 60.6 cm)

Signed, dated and numbered 6/20  
in ink on the verso.

### Estimate

\$15,000-20,000

### Provenance

Pace/MacGill Gallery, New York

### Literature

*Harper's Magazine*, April 1993

Galassi, *Philip-Lorca diCorcia*, p. 30

Brooks, *Subjective Realities*,

*Works from the Refco Collection of  
Contemporary Photography*,  
pp. 88-89



195.



**196. Cindy Sherman** b. 1954

*Untitled (Marilyn Monroe)*, 1982

Chromogenic print.

15½ x 9⅞ in. (39.4 x 23.2 cm)

Initialed, dated and numbered 97/125 in ink in the margin.

**Estimate**

\$15,000-25,000

**Provenance**

Metro Pictures, New York

**Literature**

Schirmer/Mosel, *Cindy Sherman*, back cover

Nassau County Museum of Art, *Explosive*

*Photography*, p. 30

**197. Alex Prager** b. 1979

*Caroline from Polyester*, 2007

Chromogenic print.

49 x 28 in. (124.5 x 71.1 cm)

Signed, titled, dated, numbered AP 1/2 in ink and copyright 'Polyester' stamp on an artist's label affixed to the reverse of the flush-mount. One from an edition of 5 plus 2 artist's proofs.

**Estimate**

\$5,000-7,000

**Provenance**

M+B, Los Angeles







**198. Alex Prager** b. 1979

*Maggie from Week-End*, 2009

Chromogenic print.

23½ x 31½ in. (59.7 x 80 cm)

Signed, titled, dated, numbered AP 2/2 in ink and copyright 'Week End' stamp on an artist's label affixed to the reverse of the flush-mount. One from an edition of 7 plus 2 artist's proofs.

**Estimate**

\$6,000-8,000

**Provenance**

M+B, Los Angeles

**199. Sharon Core** b. 1965

*Club sandwich*, 2003

Chromogenic print, face-mounted to Plexiglas.

11½ x 13⅞ in. (29.2 x 35.2 cm)

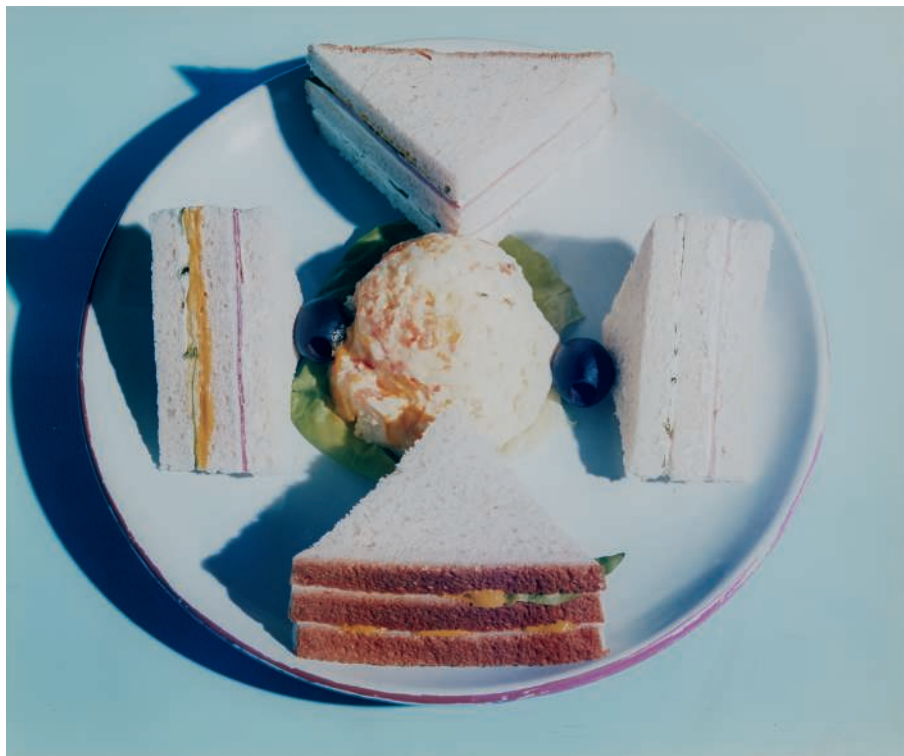
Signed, dated and numbered 2/5 in ink on the reverse of the flush-mount.

**Estimate**

\$7,000-9,000

**Provenance**

Yancey Richardson Gallery, New York



**200. Vik Muniz** b. 1961

*The Scream, after Edvard Munch* from *Pictures of*

*Pigment*, 2006

Chromogenic print.

90¼ x 71⅞ in. (229.2 x 180.7 cm)

Overall 94⅞ x 75⅞ in. (241 x 192.1 cm)

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

**Estimate**

\$50,000-70,000

**Provenance**

Galerie Xippas, Paris

Sotheby's, New York, Contemporary Art Day Sale,  
12 May 2010, lot 440

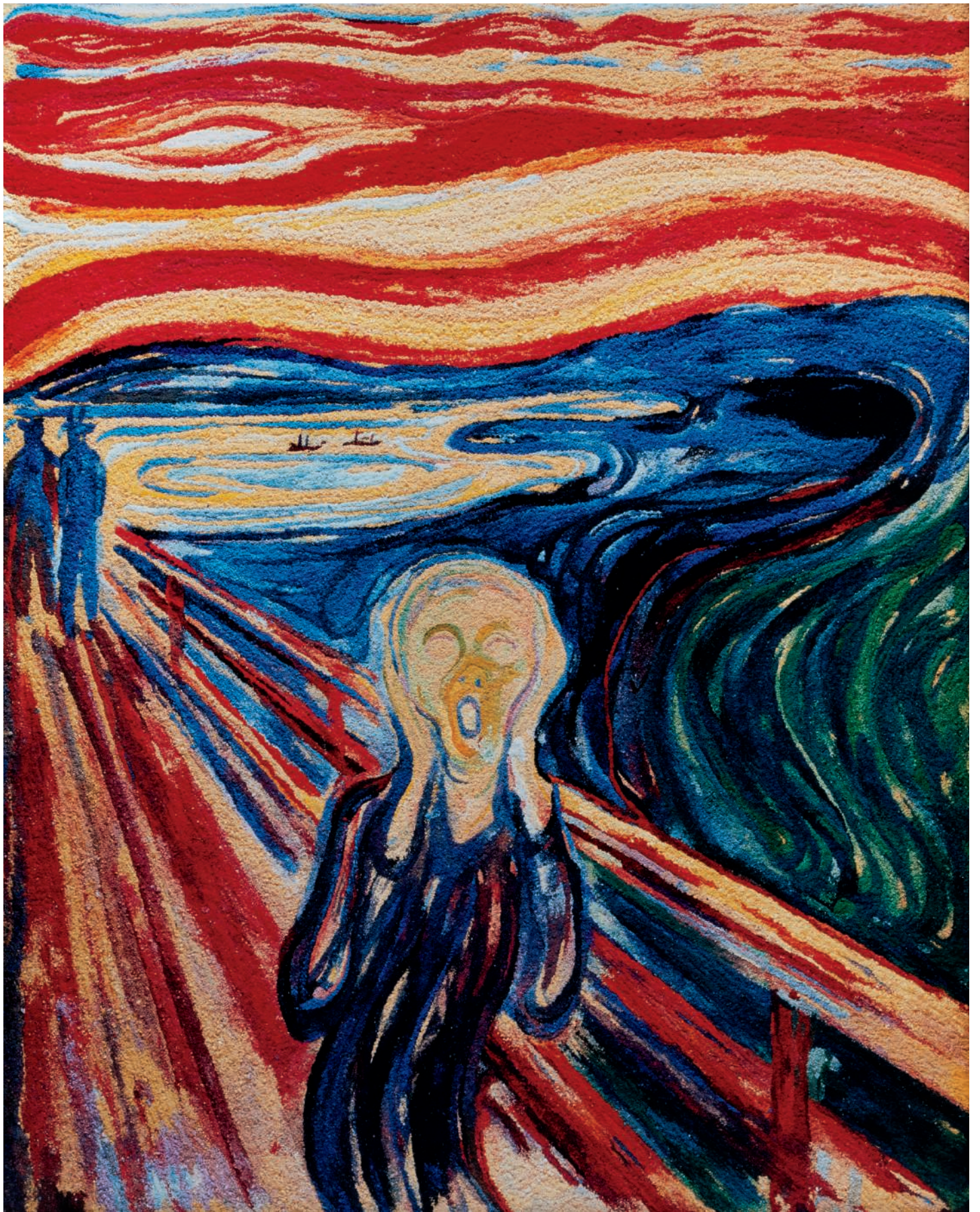
**Literature**

Capivara, *Vik Muniz: Obra Completa, 1987-2009*, p. 597

Vik Muniz's expansive visual lexicon has approached and explored many cultural and art-historical sources, reinterpreting them in a dazzling array of media which he then photographs. Here he addresses Edvard Munch's classic image of existential terror, *The Scream*, with his unique combination of deft craftsmanship, intelligence, and mischievous humor.

Muniz's take on *The Scream* remasters the original by painstakingly rendering Munch's original brushstrokes in vivid powdered pigment. He presents the finished photograph in a vastly larger format than Munch's original, allowing the fine pigment particles to become new details within the composition while leaving the power of Munch's original undiminished. As in the best of Muniz's work, his *trompe l'oeile* reinterpretation of *The Scream* radically transforms the original while remaining respectfully true to his source.









THE DRESS SERIES: PERSON CLIMBING EXTERIOR OF TALL BUILDING / PERSON ON LEDGE OF TALL BUILDING (MAQUETTE)

BALDESSARI 2003





**201. John Baldessari** b. 1931

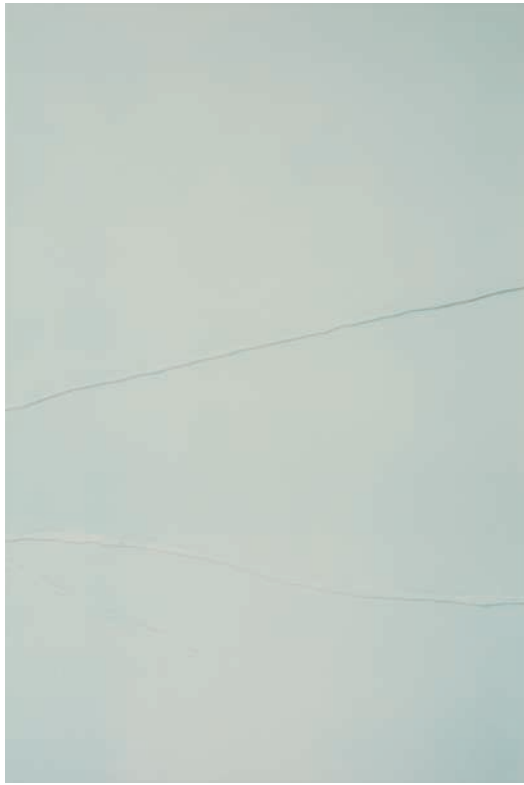
*Duress Series: Person Climbing Exterior Wall of Tall Building/Person on Ledge of Tall Building/Person on Girders of Unfinished Tall Building (Maquette)*, 2003  
 Archival digital print on graph paper with pencil.  
 5¾ x 17⅞ in. (14.6 x 43.5 cm)  
 Overall 14 x 22 in. (35.6 x 55.9 cm)  
 Signed, titled and dated in pencil on the graph paper mount.

**Estimate**  
 \$40,000-60,000

**Provenance**  
 Mai 36 Galerie, Zurich

**Literature**  
 Yale University Press, *John Baldessari Catalogue Raisonné*, vol. 4, p. 314, variant

John Baldessari first exhibited the *Duress* series in 2003, responding to the lasting sociopolitical impact of 9/11. In keeping with his practice, he sourced his imagery by photographing movies playing on his television set. These granular stills depict the perilous efforts of figures as they scale and traverse building exteriors. Baldessari's classic implementation of primary colors obliterates all individual characteristics, simultaneously constructing ambiguous, yet universally known figures. The first-person and third-person narratives that arise from the jarring scenes prompt questions of isolation, stress, danger, guilt, determination, and even resilience. The work on offer here is the maquette, or preliminary study, Baldessari fabricated while originally conceptualizing the series. Experimenting with color, composition, and concept, this maquette illuminates the multifaceted nature of Baldessari's artistic process.



**202. Thomas Demand** b. 1964

*Glass (Glas), I + II, 2002*

Chromogenic print diptych, each face-mounted to Plexiglas and flush-mounted.

Each 28¼ x 19¾ in. (71.8 x 49.2 cm)

Each panel signed, dated and numbered 5/6 in ink on the reverse of the frame.

**Provenance**

303 Gallery, New York

**Literature**

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

**Estimate**

\$25,000-35,000

**203. Elger Esser** b. 1967

*Marne, Frankreich, 1997*

Chromogenic print, Diasec mounted.

25 x 35 in. (63.5 x 88.9 cm)

Overall 36½ x 46 in. (92.7 x 116.8 cm)

Signed in ink, printed title, date and number 1/5 on an artist's label affixed to the reverse of the frame.

**Estimate**

\$15,000-20,000

**Provenance**

Sonnabend Gallery, New York







**204. Thomas Struth** b. 1954

*Las Vegas 1, Las Vegas, Nevada, 1999*

Chromogenic print, face-mounted to Plexiglas.

55¾ x 80½ in. (141.6 x 204.5 cm)

Overall 73 x 97 in. (185.4 x 246.4 cm)

Signed in ink, printed title, date and number 9/10 on an artist's label affixed to the reverse of the frame.

**Estimate**

\$35,000-45,000

**Provenance**

Galerie Rüdiger Schöttle, Munich

**Literature**

Schirmer/Mosel, *Thomas Struth 1977-2002*, pp. 94-95

## 205. **Andreas Gursky** b. 1955

*EM, Arena, Amsterdam I*, 2000

Chromogenic print, face-mounted to Plexiglas.

81½ x 65⅝ in. (207 x 166.7 cm)

Overall 109½ x 83⅜ in. (278.1 x 211.8 cm)

Signed, titled, dated and numbered 4/6 in pencil on the verso; printed title, date and number on a gallery label affixed to the reverse of the frame.

### **Estimate**

\$350,000-450,000

### **Provenance**

Matthew Marks Gallery, New York

Private European Collection

Phillips de Pury & Company, New York, Photographs

Evening Session, 6 October 2005, lot 52

### **Literature**

The Museum of Modern Art, *Andreas Gursky*, p. 147

While a student at the Kunstakademie in Düsseldorf, Andreas Gursky studied under the guidance of Bernd Becher. Though clearly influenced by the conceptual nature of Bernd and his wife Hilla's cool and detached typologies, Gursky was not beholden to the black-and-white aesthetic nor the objective documentary style of their photographs. As the son of a commercial photographer, he understood the merits and appeal of color photography, and in the early 1990s began to incorporate digital post-production into his image-making process. By manipulating his images—combining negatives, altering details, or wholly constructing scenes as he has done in more recent photographs—Gursky's goal is not to overtly fictionalize his work but to create hyperreal scenes that transcended any visual, spacial or technical limitations. With its powerful combination of color and monumental scale, *EM, Arena, Amsterdam I*, 2005, is one such scene: a spectacularly quiet and abstracted tableau captured amidst the chaos of its greater environment.

In his introductory essay to *Andreas Gursky*, Peter Galassi writes of the photographer's "favored polarity between realism and abstraction." Indeed, Gursky's brilliance lay in his ability to present a scene that is at once "real" yet unknown. While the subject of a soccer match connotes an array of imagery—

from the pulsating energy of the players as they dart across the field to the excitement of the screaming fans in the stands— what Gursky actually presents to us is far different.

Shooting from what seems an impossibly elevated vantage point, Gursky captures a scene so distant that viewers are removed from the details of the match unfolding below. He crops the field so as to show only a selection of isolated players and eliminates the crowd populating the stadium. Without a horizon line to orient the viewer, the picture plane is completely flattened thereby bringing focus to the grid-like pattern of the grass and the white markings that divide it. By abstracting the scene in the way that he does, Gursky creates an image whose subject is as much the formalist tenets of color, line and composition as it is the soccer match itself. Gursky reinforces the connection between this image and painting through its impressive size which, at nearly 9 x 7 feet, rivals the scale of canvases by 20th century masters such as Mark Rothko and Jackson Pollack, among others.

In *EM, Arena, Amsterdam I*, Gursky's representation of reality through a matrix of abstraction frees his subject from traditional expectations, thus allowing viewers to immerse themselves in a wholly new experience.









**206. Ahmet Ertug** b. 1949

*Library of Archaeology and History of Art, Rome, Italy, 2017*

Chromogenic print, flush-mounted.

85 $\frac{5}{8}$  x 70 $\frac{1}{4}$  in. (217.5 x 178.4 cm)

Overall 96 $\frac{1}{8}$  x 81 $\frac{3}{4}$  in. (244.2 x 207.6 cm)

Signed in ink, printed title, date and number 1/3 on an artist's label affixed to the reverse of the frame.

**Estimate**

\$40,000-60,000

**Provenance**

Acquired directly from the artist





**207. Candida Höfer** b. 1944

*Teatro alla Scala Milano V, 2005*

Chromogenic print, mounted.

70½ x 90¾ in. (179.1 x 230.5 cm)

Overall 80¼ x 100¼ in. (203.8 x 254.6 cm)

Signed in ink, printed title, date and number 5/6 on a label affixed to the reverse of the frame.

**Estimate**

\$25,000-35,000

**Provenance**

Sonnabend Gallery, New York



## 208. Candida Höfer b. 1944

*Museum für Völkerkunde Dresden V*, 2000  
 Chromogenic print, flush-mounted.  
 47 x 47¼ in. (119.4 x 120 cm)  
 Overall 60¾ x 60¾ in. (154.3 x 154.3 cm)  
 Signed in ink on the reverse of the frame;  
 printed title, date and number 3/6 on a  
 label affixed to the reverse of the frame.

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

**Provenance**  
 Galerie Rüdiger Schöttle, Munich

**Literature**  
 Höfer, *Candida Höfer: Dresden*, cover,  
 back cover, n.p.



## 209. Candida Höfer b. 1944

*Zentralinstitut für Kunstgeschichte  
 München IV*, 2000  
 Chromogenic print, flush-mounted.  
 47¼ x 47¼ in. (120 x 120 cm)  
 Overall 60¾ x 61 in. (154.3 x 154.9 cm)  
 Signed in ink on the reverse of the  
 frame; printed title, date and number  
 AP1 on a label affixed to the reverse of  
 the frame. One from an edition of 6 plus  
 artist's proofs.

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

**Provenance**  
 Galerie Rüdiger Schöttle, Munich





**210. Andres Serrano** b. 1950

*White Pope* from *Immersion*, 1990  
Dye destruction print, face-mounted to  
Plexiglas.  
59½ x 39⅝ in. (151.1 x 100.6 cm)  
Overall 69 x 45⅝ in. (175.3 x 115.3 cm)  
Signed, titled and numbered 3/4 in pencil on  
the verso.

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

**Provenance**  
Phillips, New York, 9 April 2011, lot 208



## 211. Ahmet Ertug b. 1949

*Villa Farnese Royal Stairs, Caprarola, Italy, 2017*

Chromogenic print, flush-mounted.

86½ x 71 in. (219.7 x 180.3 cm)

Overall 97¾ x 81¾ in. (247.3 x 206.7 cm)

Signed in ink, printed title, date and number 1/3 on an artist's label affixed to the reverse of the frame.

### Estimate

\$40,000-60,000

### Provenance

Acquired directly from the artist

### Literature

Museum of Modern Art, Dubrovnik, *Ahmet Ertug:*

*Vanishing Point*, p. 15





**212. Vik Muniz** b. 1961

*Bette Davis* from *Pictures of Diamonds*, 2004

Dye destruction print.

32½ x 40 in. (81.6 x 101.6 cm)

Signed in ink, printed title, date and number AP 3/4 on a gallery label affixed to the reverse of the flush-mount. One from an edition of 10 plus 4 artist's proofs.

**Estimate**

\$30,000-50,000

**Provenance**

Sikkema Jenkins & Co., New York

**Literature**

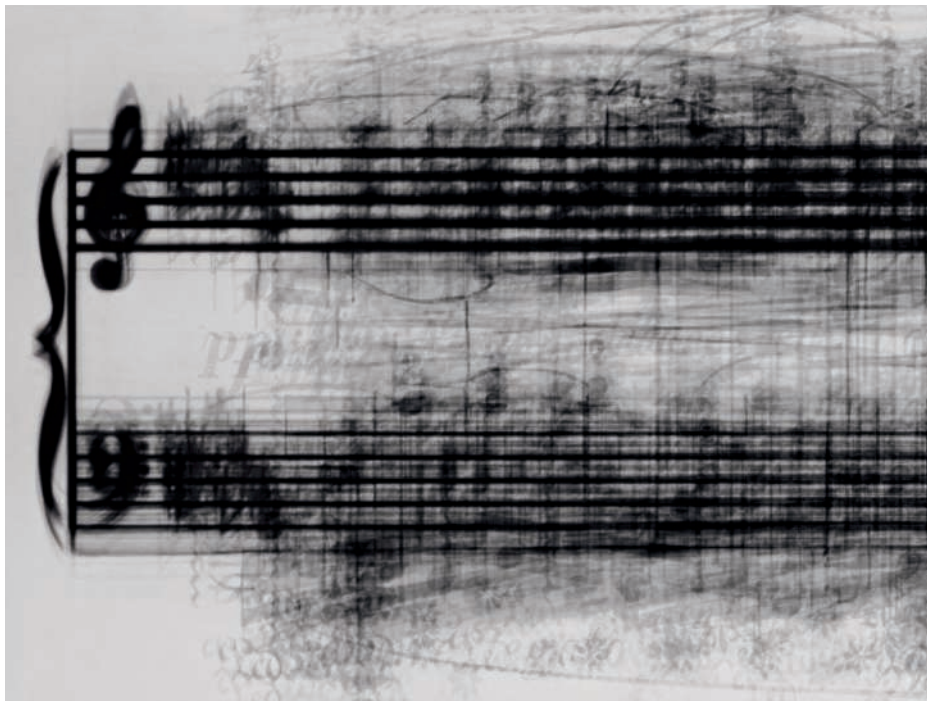
Capivara, *Vik Muniz: Obra Completa, 1987-2009*, p. 519

**213. Idris Khan** b. 1978

*every... Stave of Frederick Chopin's Nocturnes for the Piano*, 2004  
Chromogenic print.  
27¼ x 97¼ in. (69.2 x 247 cm)  
Overall 37¼ x 106⅞ in. (94.6 x 269.6 cm)  
Signed, dated and numbered 2/6 in ink on the reverse of the flush-mount.

**Estimate**  
\$40,000-60,000

**Provenance**  
Private Collection, New York City



*“every . . . Stave of Frederick Chopin’s Nocturnes for the Piano (2004) pays homage to a group of compositions which span the length of Chopin’s productive life and the evolution of his style. Sometimes it is not the full span of a life that I am interested in, but the accumulation of experience in late works by great artists and thinkers. . . I am searching for a kind of sublime.”*

Idris Khan

**214. Hiroshi Sugimoto** b. 1948

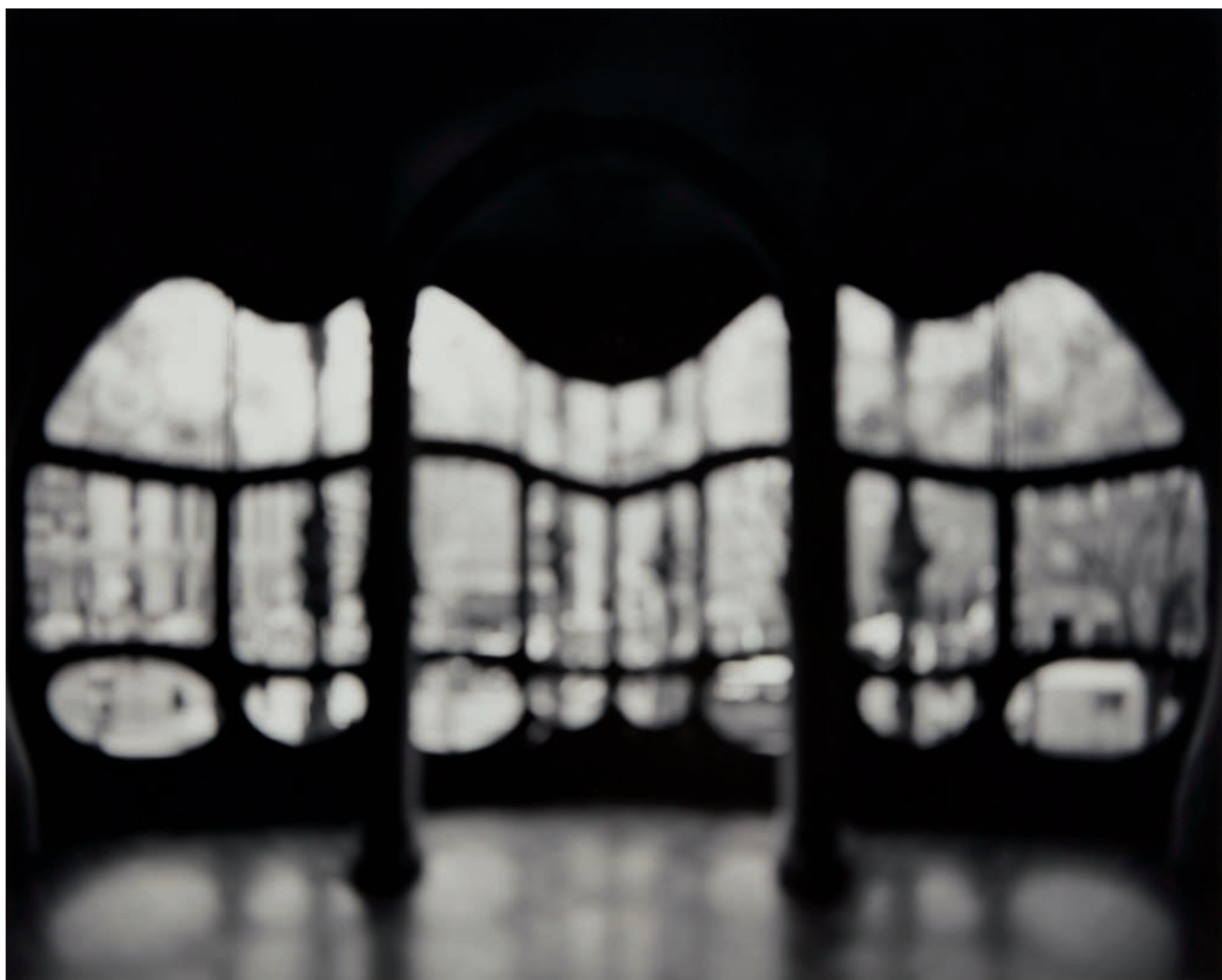
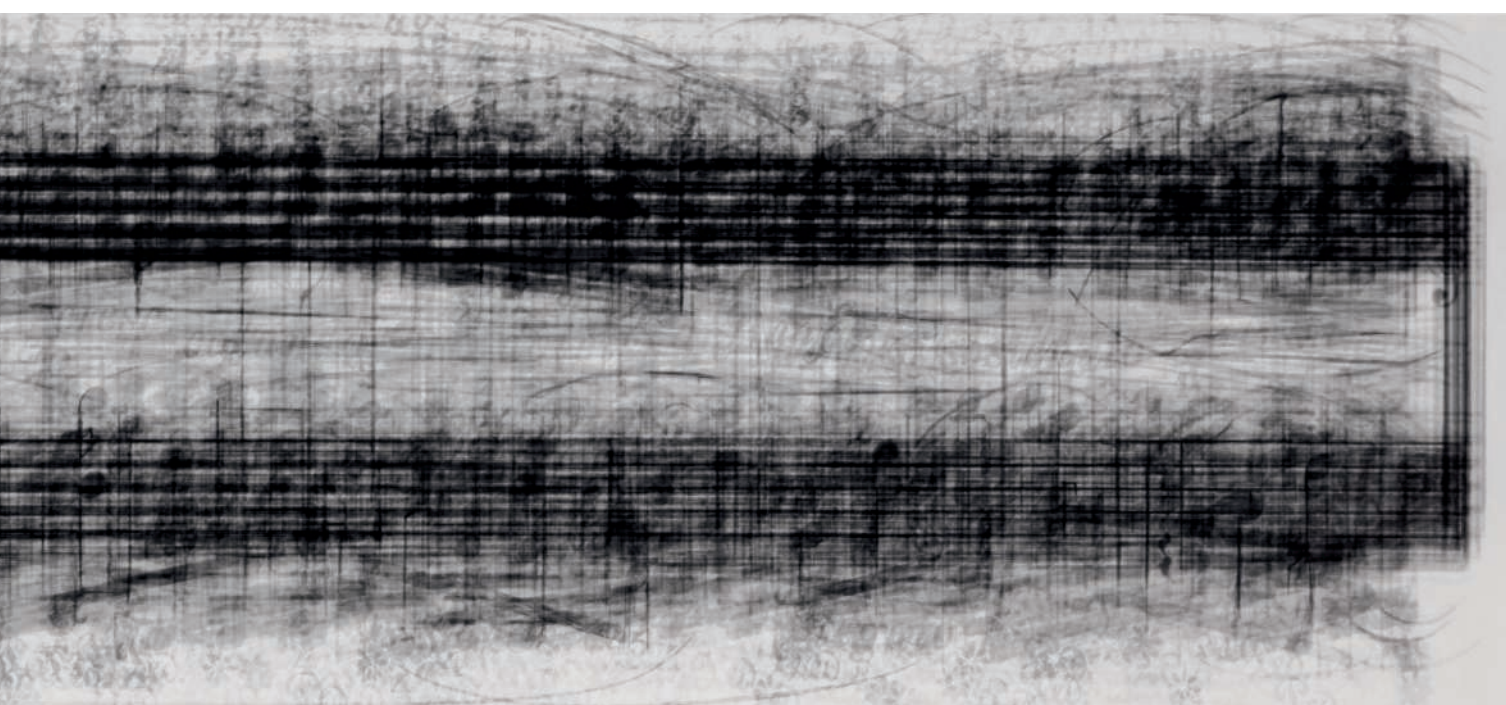
*Casa Batlló*, 1998  
Gelatin silver print.  
18½ x 22⅞ in. (47 x 58.1 cm)  
Signed in pencil on the mount; blindstamp number ‘4/25, 926’ in the margin.

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

**Provenance**  
Galería Principal Art, Barcelona

**Literature**  
Museum of Contemporary Art, Chicago and  
D.A.P., *Sugimoto: Architecture*, pp. 36-37













Property from a Private Collection, Miami

**215. Doug & Mike Starn** b. 1961 and b. 1961

*Blot Out the Sun #1*, 1998-1999

Lysonnic inkjet diptych on thai mulberry and tissue papers with wax encaustic and wax.

Each 82 x 68 $\frac{1}{8}$  in. (208.3 x 173 cm)

Overall 82 x 136 $\frac{1}{4}$  in. (208.3 x 346.1 cm)

Signed and numbered 1/3 in ink on the reverse of the wood frame.

**Estimate**

\$40,000-60,000

**Provenance**

Acquired directly from the artists



Photographs from the Collection of  
Jeffrey M. Kaplan, Washington, D.C.

**216. Alec Soth** b. 1969

2006\_03z/0016 (*Monk in Woods*), 2006  
Archival pigment print, printed 2011.  
40 x 50 in. (101.6 x 127 cm)  
Signed in ink, printed title, date and  
number AP1 on a label affixed to the  
reverse of the mount. One from an  
edition of 7 plus 2 artist's proofs.

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

**Provenance**  
Weinstein Gallery, Minneapolis

**217. Hiroshi Sugimoto** b. 1948

*Reunion Island, Indian Ocean*, 1996  
Gelatin silver print.  
16 $\frac{5}{8}$  x 21 $\frac{1}{4}$  in. (42.2 x 54 cm)  
Signed in pencil on the mount;  
blindstamp title, date and number '3/25,  
434' in the margin.

**Estimate**  
\$18,000-22,000

**Provenance**  
Sonnabend Gallery, New York







**218. Florian Maier-Aichen** b. 1973

*Salton Seas (II)*, 2009  
 Chromogenic print.  
 86½ x 112½ in. (219.7 x 285.8 cm)  
 Overall 90 x 116 in. (228.6 x 294.6 cm)  
 Signed, dated and numbered 1/6 in ink on a gallery label affixed to the reverse of the mount.

**Estimate**  
 \$30,000-50,000

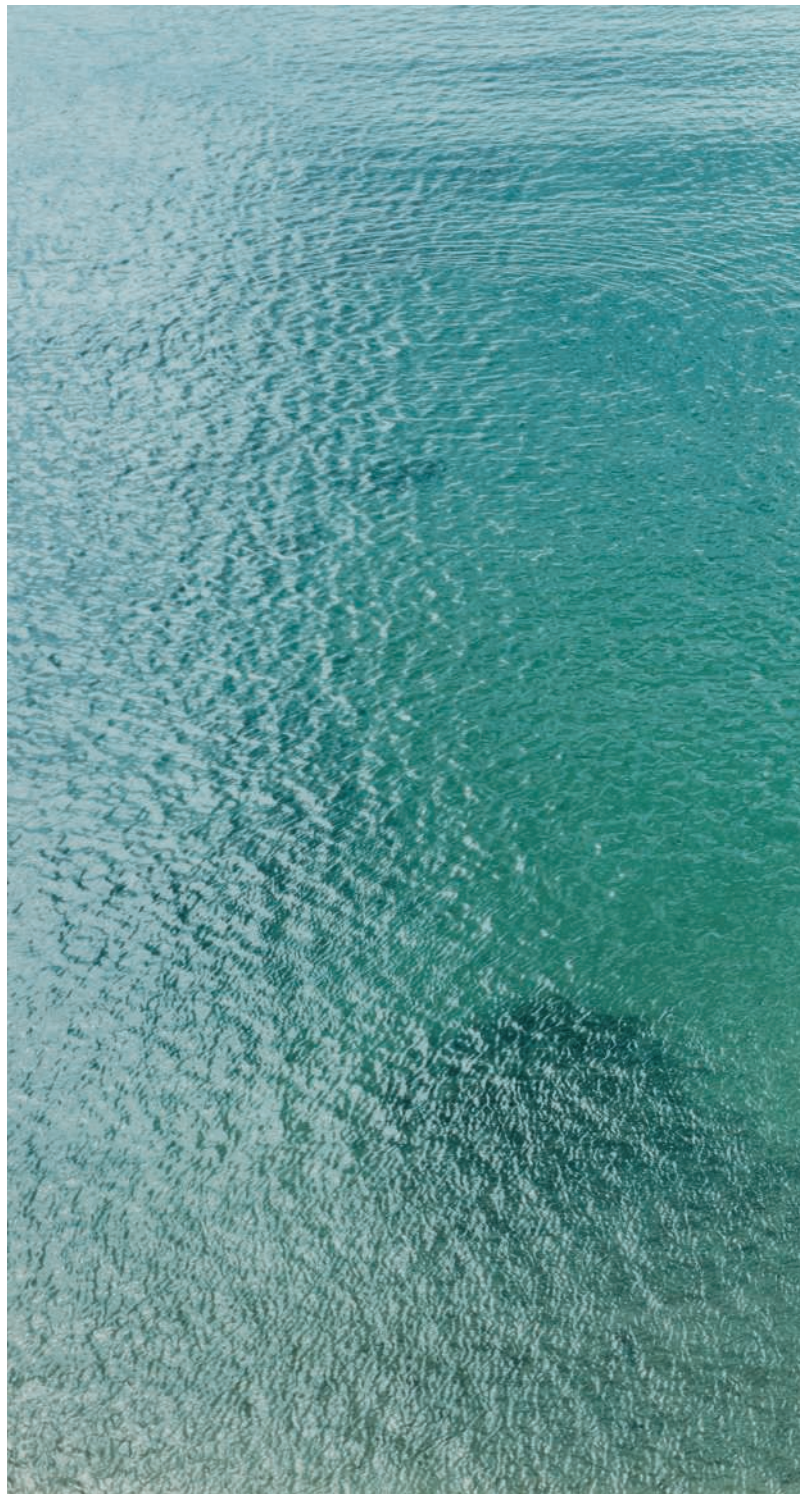
**Provenance**  
 Blum & Poe, Los Angeles

**219. Doug & Mike Starn** b. 1961 and b. 1961

*Black Pulse #13*, 2000-2006  
 Chromogenic print triptych with metallic push pins.  
 Each 28 x 20 in. (71.1 x 50.8 cm)  
 Overall 35½ x 67½ in. (90.2 x 171.5 cm)  
 Signed, dated and numbered 2/5 in ink on the reverse of the frame; printed credit, title, date and number 2/5 on an artists' label affixed to the reverse of the frame.

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





**220. Richard Misrach** b. 1949

*Untitled #833-02, 2002*  
Chromogenic print, flush-mounted.  
71 x 110 in. (180.3 x 279.4 cm)  
Overall 74¾ x 113¾ in. (189.9 x 288.9 cm)  
Signed, titled, dated and numbered 2/5 in ink on a  
label affixed to the reverse of the frame.

**Estimate**  
\$50,000-70,000

**Provenance**  
Catherine Edelman Gallery, Chicago

Richard Misrach has been documenting the American landscape for the past 40 years, using his camera to examine the complex relationship between man and the physical world surrounding him. Engaging with traditional themes of the sublime, the immense beauty of his work simultaneously engulfs his subjects and spectators. In his own words, “paradise has become an uneasy dwelling place; the sublime sea frames our vulnerability, the precarious nature of life itself.” As exemplified in the present lot, the solitary figure camouflaged in ocean blue, floats adrift in a vast and seemingly endless sea, forcing us to reconsider the fragility of our lives amidst looming uncertainties.









**221. Florian Maier-Aichen** b. 1973

*Untitled (Passo Stelvio)*, 2009

Chromogenic print.

68 $\frac{3}{8}$  x 86 $\frac{3}{4}$  in. (173.7 x 220.3 cm)

Overall 70 $\frac{3}{4}$  x 89 $\frac{1}{4}$  in. (179.7 x 226.7 cm)

Signed, dated and numbered 2/6 in ink on a gallery label affixed to the reverse of the mount.

**Estimate**

\$30,000-50,000

**Provenance**

Blum & Poe, Los Angeles





**222. James Casebere** b. 1953

*La Alberca*, 2005

Chromogenic print, flush-mounted.

46¼ x 58½ in. (117.5 x 148.6 cm)

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

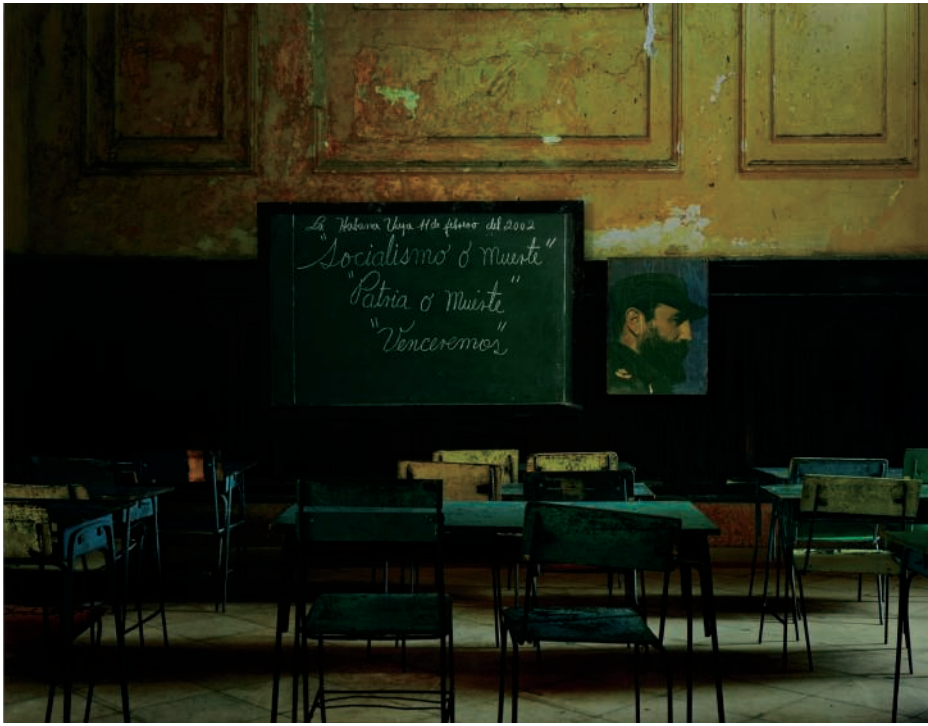
**Estimate**

\$15,000-20,000

**Provenance**

Sean Kelly Gallery, New York

Private Collection, St. Louis



**223. Desirée Dolron** b. 1963

*Cerca Paseo de Martí* from *Te dí todos mis sueños*, 2002-2003

Dye destruction print, face-mounted to Plexiglas.

49 x 63 in. (124.5 x 160 cm)

Signed, titled, dated and numbered 5/6 in ink on the reverse of the flush-mount; signed and titled in ink on an artist's label affixed to the reverse of the flush-mount.

**Estimate**

\$15,000-25,000

**Provenance**

Michael Hoppen Gallery, London



**224. Robert Polidori** b. 1951

*6328 North Miro Street, New Orleans, March*, 2006

Chromogenic print, flush-mounted.

34 x 47 $\frac{7}{8}$  in. (86.4 x 121.6 cm)

Overall 43 x 57 in. (109.2 x 144.8 cm)

Signed in ink, printed title, date and number 6/10 on a gallery label accompanying the work.

**Estimate**

\$6,000-8,000

**Provenance**

Flowers Gallery, London

**Literature**

Polidori, *Robert Polidori: After the Flood*, p. 253



**225. Stéphane Couturier** b. 1957

*Bd. Morland, Paris 4*, 1999

Dye destruction print.

35 x 31 in. (88.9 x 78.7 cm)

Signed, titled, dated and numbered 3/15  
in ink on the verso.

**Estimate**

\$7,000-9,000

**Provenance**

Laurence Miller Gallery, New York



Property from a Private Collection,  
Miami

**226. Stéphane Couturier** b. 1957

*Berlin, Oberbaumbrücke*, 1996

Dye destruction print.

40½ x 50¾ in. (102.9 x 128.9 cm)

Signed, titled, dated, credited and  
numbered 3/5 in ink on the reverse of  
the flush-mount.

**Estimate**

\$6,000-8,000

**Provenance**

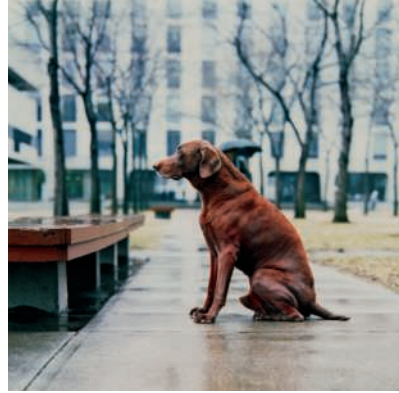
Laurence Miller Gallery, New York

**Exhibited**

*Stéphane Couturier, Urban Archaeology*,  
Lowe Art Museum, University of Miami,  
13 April - 28 May, 2000







## 227. **William Wegman** b. 1943

*Man Ray*

Holly Solomon Editions: New York, 1982. Ten prints including eight gelatin silver and two dye transfer prints printed by Jeff Botz.

Each gelatin silver print approximately 7¼ x 7 in. (18.4 x 17.8 cm)

Each dye transfer print 3⅞ x 3⅞ in. (9.8 x 9.8 cm)

Each signed, titled, dated and numbered 1/20 in pencil on the verso. Numbered 1/20 in pencil on the colophon. Enclosed within a portfolio with signature, date and original white ink drawing.

### **Estimate**

\$10,000-15,000

### **Provenance**

Holly Solomon Gallery, New York

Janet Borden, Inc., New York

### **Literature**

Fondation Regional D'Art Contemporain, *William Wegman*, pp. 199-200

William Wegman created this portfolio in tribute to his Weimaraner, Man Ray, who died at the age of twelve on March 27, 1982. Each portfolio cover has an unique drawing by Wegman in remembrance of his beloved collaborator.





**228. William Wegman** b. 1943

*Green Caramelle*, 1998

Digital inkjet triptych.

Each approximately 30¼ x 23¼ in. (76.2 x 59.1 cm)

Overall 37½ x 92¾ in. (95.3 x 235.6 cm)

Right panel signed and dated; left panel titled and numbered 5/7, all in pencil in the margin.

**Estimate**

\$4,000-6,000

**229. Robert ParkeHarrison** b. 1968

*Forestbed*, 1998

Gelatin silver print with acrylic paint, gels and varnishes, flush-mounted to artist's wooden frame.

37 x 42 in. (94 x 106.7 cm)

Signed, titled, dated and numbered 2/4 in pencil on a label affixed to the reverse of the frame.

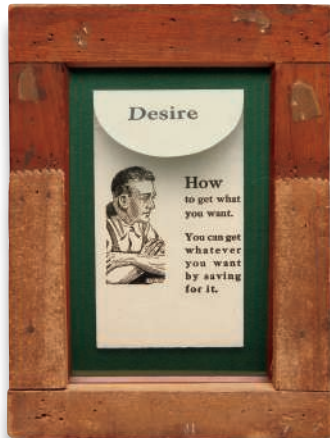
**Estimate**

\$10,000-15,000

**Provenance**

Bonni Benrubi Gallery, New York





**230. Andrew Bush** b. 1956

*Envelopes*, 2000-2001

Four chromogenic prints in individual wood contact printing frames.

Varying dimensions from 5 x 6¼ in.

(12.7 x 15.9 cm) to 8¾ x 6¾ in.

(22.2 x 16.2 cm), or the reverse

Each signed, dated, numbered 1/5 and annotated in ink on the reverse of the frame.

**Estimate**

\$4,000-6,000

**Provenance**

Julie Saul Gallery, New York



**231. Loretta Lux** b. 1969

*Hopper*, 2005

Dye destruction print, face-mounted to Plexiglas.

15 x 19¾ in. (38.1 x 50.2 cm)

Signed, titled, dated, numbered 5/7 in ink and credit blindstamp on a label affixed to the reverse of the flush-mount.

**Estimate**

\$7,000-9,000

**Provenance**

Yossi Milo Gallery, New York



**232. Loretta Lux** b. 1969

*Study of a Girl I*, 2002

Dye destruction print.

13 x 9 $\frac{1}{8}$  in. (33 x 23.2 cm)

Signed, titled, dated and numbered 7/20 in pencil on the verso.

**Estimate**

\$5,000-7,000

**Literature**

Aperture, *Loretta Lux*, p. 57



**233. 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 13/20 in pencil on the verso.

**Estimate**

\$5,000-7,000

**Provenance**

Yossi Milo Gallery, New York

**Literature**

Aperture, *Loretta Lux*, p. 51



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450 Park Avenue New York 10022

## Auction

9 April 2018

10am (lots 1–123)

2pm (lots 124–233)

## Viewing

31 March – 8 April

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Sunday 12pm – 6pm

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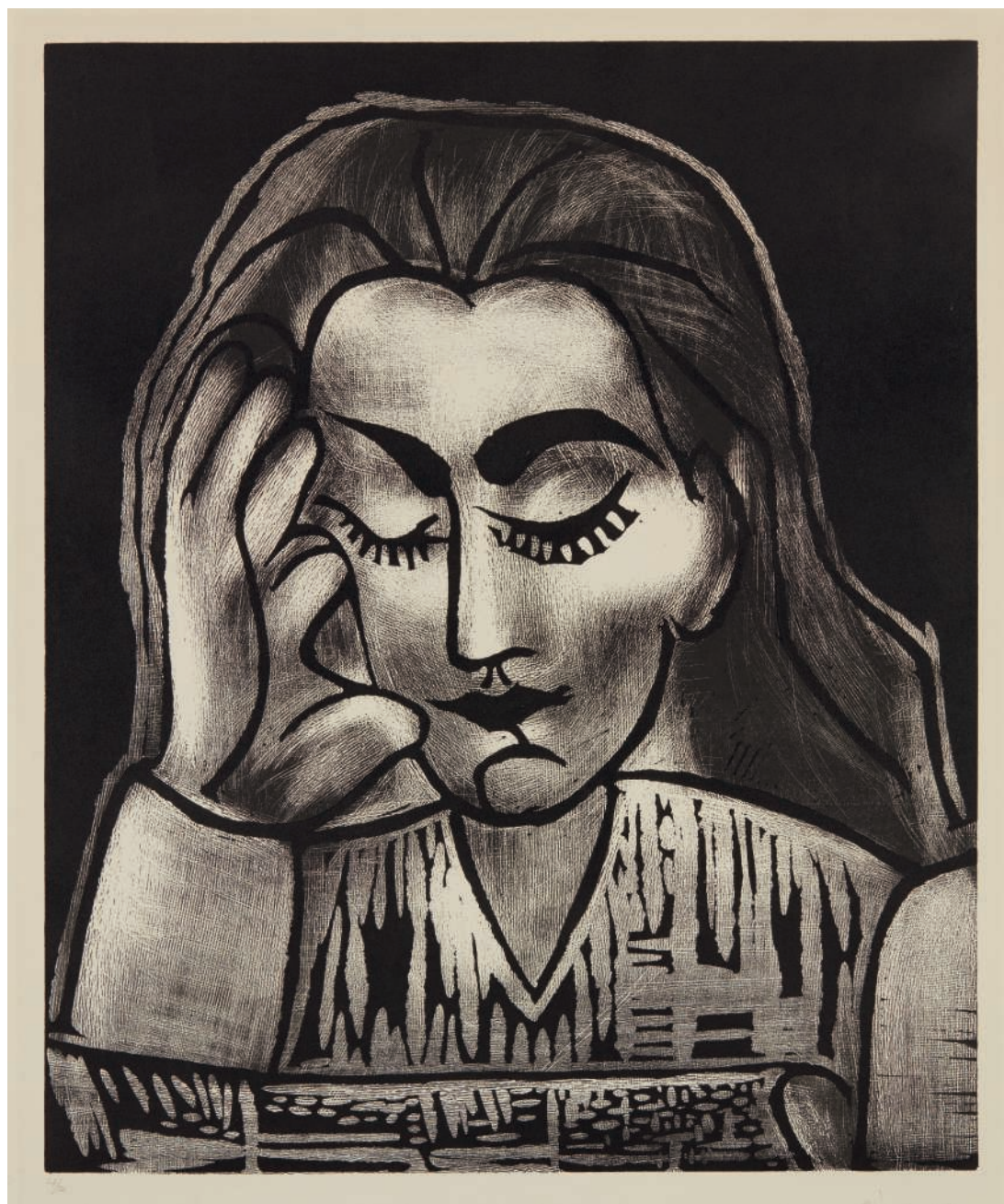
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