



PHOTOGRAPHS

2 OCTOBER 2012 450 PARK AVENUE NEW YORK

PHILLIPS
de PURY & COMPANY



Embellished by the
Flag Ranch Art Dept
Artist E. Mwanika, Kuna
Dec. 1993

Happy Easter
Lake Bay grove hatchery
Lake Rudolf 1965
For Egghild's surprise

Peter Beard

H.O.G.
K.M.



HOG RANCH
BY KINOI MATHENGE
DEC. 1998

RANCH
MATHENGE KINOI
DEC 1998



PHOTOGRAPHS

2 **OCTOBER** 2012 10AM & 2PM 450 PARK AVENUE **NEW YORK**

VIEWING

450 Park Avenue New York 10022

24 September – 1 October

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

MORNING SESSION 10am Lots 1 – 135

AFTERNOON SESSION 2pm Lots 136 – 270

Front Cover Steven Meisel, *Walking in Paris, Linda Evangelista & Kristen McMenamy, Vogue, October, 1992*, lot 62 (detail)

Inside Front Cover Peter Beard, *Happy Easter/ Alia Bay Croc Hatchery, Lake Rudolf for Eyelids of Morning, 1965*, lot 41 (detail)

Opposite Andres Serrano, *Piss Light, 1987*, lot 83 (detail)

1



1

HORST P. HORST 1906-1999

Mainbocher Corset, Paris, 1939

Gelatin silver print, printed later.

18 x 13 5/8 in. (45.7 x 34.6 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$10,000-15,000

PROVENANCE

Fay Gold Gallery, Atlanta

LITERATURE

Angeletti and Oliva, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine*, p. 18

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

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

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

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

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

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

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

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

American *Vogue*, September 1939

French *Vogue*, December 1939

2

ANDRÉ KERTÉSZ 1894-1985

Satiric Dancer, Paris, 1926

Gelatin silver print, printed later.

19 7/8 x 15 3/4 in. (50.5 x 40 cm)

Signed, dated and annotated 'Paris' in pencil on the verso.

Estimate \$10,000-15,000

LITERATURE

Borhan, *André Kertész: His Life and Work*, p. 145

Bulfinch Press, *On the Art of Fixing a Shadow: 150 Years of Photography*, pl. 242

Ducrot, *André Kertész: Sixty Years of Photography*, p. 70

Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, p. 243

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 183

LIGHT Gallery, *LIGHT*, p. 49

National Gallery of Art, *André Kertész*, pl. 47

Thames and Hudson, *André Kertész: Of Paris and New York*, p. 139

2





3 **MELVIN SOKOLSKY** b. 1933

Saint-Germain, Paris, 1963

Archival pigment ink print, printed later.

30 x 30 in. (76.2 x 76.2 cm)

Signed, titled, dated and numbered 6/25 in pencil on the verso.

Estimate \$12,000-18,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica

LITERATURE

Harper's Bazaar, March 1963

4 **HORST P. HORST** 1906-1999

Black Corset, 1948

Platinum palladium print, printed later.

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

Signed in pencil in the margin; signed, titled, dated and annotated AP in pencil on the verso. One from an edition of 25 plus artist's proofs.

Estimate \$10,000-15,000

LITERATURE

Kazmaier, *Horst: Sixty Years of Photography*, pl. 73 there titled *Black Bodice*, fashion shot, New York



5



5

HORST P. HORST 1906-1999

Lisa with Harp, Paris, 1939

Platinum palladium print, printed later.

8 5/8 x 6 3/8 in. (21.9 x 16.2 cm)

Signature blindstamp in the margin; signed in pencil by the artist, titled, dated, and copyright credit in an unidentified hand in pencil on the verso.

Estimate \$18,000-22,000

PROVENANCE

Fahey/Klein Gallery, Los Angeles

LITERATURE

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

The Vendome Press, *Lisa Fonssagrives*, pl. 65

Vogue, 15 May 1941

6

RUTH BERNHARD 1905-2006

Draped Torso, 1962

Gelatin silver print, printed later.

13 1/2 x 8 5/8 in. (34.3 x 21.9 cm)

Signed in pencil on the mount; signed, titled, dated in pencil and copyright credit stamp on the reverse of the mount.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Chronicle Books, *Ruth Bernhard: The Eternal Body*, pl. 17

6



7 **HORST P. HORST** 1906-1999

Odalisque I, NY, 1943
Gelatin silver print, printed later.
22 7/8 x 17 7/8 in. (58.1 x 45.4 cm)
Signature blindstamp in the margin; signed, titled and dated in pencil
on the verso.

Estimate \$12,000-18,000

PROVENANCE

The Estate of Horst P. Horst
Holden Luntz Gallery, West Palm Beach

LITERATURE

Kazmaier, *Horst: Sixty Years of Photography*, pl. 53

7



8 **RUTH BERNHARD** 1905-2006

In The Box (Horizontal), 1962
Gelatin silver print, printed later.
10 7/8 x 19 1/4 in. (27.6 x 48.9 cm)
Signed in pencil on the mount; signed, titled, dated in pencil and
copyright credit stamp on the reverse of the mount.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Chronicle Books, *Ruth Bernhard: The Eternal Body*, back cover and pl. 19
Mitchell, *Ruth Bernhard: Between Art & Life*, pp. 13 and 104

8



9



9 **RUTH BERNHARD** 1905-2006

Hips Horizontal, 1975
Gelatin silver print, printed later.
15 1/2 x 19 1/4 in. (39.4 x 48.9 cm)
Signed in pencil on the mount; signed, titled, dated in pencil and copyright credit stamp on the reverse of the mount.

Estimate \$10,000-15,000

PROVENANCE
Acquired directly from the artist

LITERATURE
Chronicle Books, *Ruth Bernhard: The Eternal Body*, pl. 49
Mitchell, *Ruth Bernhard: Between Art & Life*, pp. 50 and 143

10 **RUTH BERNHARD** 1905-2006

Perspective II, 1967
Gelatin silver print, printed later.
7 7/8 x 13 3/8 in. (20 x 34 cm)
Signed in ink on the mount; signed, titled, dated in pencil and copyright credit stamp on the reverse of the mount.

Estimate \$5,000-7,000

PROVENANCE
Peter Fetterman Gallery, Santa Monica

LITERATURE
Chronicle Books, *Ruth Bernhard: The Eternal Body*, cover and pl. 26
Mitchell, *Ruth Bernhard: Between Art and Life*, p. 89

10



11



11 **RUTH BERNHARD** 1905-2006

Sand Dune, 1967
Gelatin silver print, printed later.
6 7/8 x 13 5/8 in. (17.5 x 34.6 cm)
Signed in pencil on the mount; signed, titled, dated in pencil and copyright credit stamp on the reverse of the mount.

Estimate \$5,000-7,000

PROVENANCE
Acquired directly from the artist

LITERATURE
Chronicle Books, *Ruth Bernhard: The Eternal Body*, pl. 27

12 **HORST P. HORST** 1906-1999

American Nude II, NY, 1982

Platinum palladium print, printed later.

16 1/8 x 15 3/8 in. (41 x 39.1 cm)

Signature blindstamp in the margin; signed in pencil by the artist, titled, dated and numbered 4/25 in an unidentified hand in pencil on the verso.

Estimate \$15,000-25,000

PROVENANCE

Fay Gold Gallery, Atlanta

13 **RUTH BERNHARD** 1905-2006

Triangles, 1946

Gelatin silver print, printed later.

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

Signed in pencil in the mount; signed, titled, dated in pencil and copyright credit stamp on the reverse of the mount.

Estimate \$3,000-5,000

LITERATURE

Chronicle Books, *Ruth Bernhard: The Eternal Body*, pl. 6

14 **HORST P. HORST** 1906-1999

Anthurium with Tulip, NY, 1989

Gelatin silver print.

18 x 13 3/4 in. (45.7 x 34.9 cm)

Signature blindstamp in the margin; signed, titled and dated in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE

Fay Gold Gallery, Atlanta



15



15 ANSEL ADAMS 1902-1984
Aspens, Northern New Mexico, 1958
 Gelatin silver print, printed 1970s.
 15 x 19 in. (38.1 x 48.3 cm)
 Signed in pencil in the margin; titled, dated in an unidentified hand in ink and Carmel credit stamp on the reverse of the mount.
Estimate \$30,000-40,000

PROVENANCE
 Peter Fetterman Gallery, Santa Monica

LITERATURE
 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
 Szarkowski, *Ansel Adams at 100*, pls. 104-105
 Szarkowski, *The Portfolios of Ansel Adams, Portfolio VII*, pl. 6

16



16 ANSEL ADAMS 1902-1984
Sand Dunes, Sunrise, Death Valley National Monument, California, circa 1948
 Gelatin silver print, printed later.
 18 1/2 x 14 3/4 in. (47 x 37.5 cm)
 Signed in pencil; titled, dated in an unidentified hand in ink and Carmel credit stamp on the reverse of the mount.
Estimate \$8,000-12,000

LITERATURE
 Little, Brown and Company, *Ansel Adams: Classic Images*, pl. 37

17





17 **ANSEL ADAMS** 1902-1984

The Black Sun, Tungsten Hills, Owens Valley, California, 1939

Gelatin silver print from *Portfolio V*, printed 1970.

13 3/4 x 18 1/2 in. (34.9 x 47 cm)

Signed, numbered 'V', '7' and 30/110 in pencil on the mount; titled, dated, numbered '7' in an unidentified hand in ink, credit 'Portfolio V' stamp and LIGHT Gallery label on the reverse of the mount.

Estimate \$6,000-8,000

PROVENANCE

LIGHT Gallery, New York

LITERATURE

Szarkowski, *The Portfolios of Ansel Adams, Portfolio V*, pl. 7

18 **ROBERT MAPPLETHORPE** 1946-1989

Anemone, 1989

Dye transfer print.

26 1/8 x 20 in. (66.4 x 50.8 cm)

Signed, dated by Michael Ward Stout, Executor, in ink, Robert Mapplethorpe copyright credit reproduction limitation and signature stamp on the reverse of the flush-mount. One from an edition of 5.

Estimate \$30,000-50,000

PROVENANCE

Baldwin Gallery, Aspen



19 **HENRI CARTIER-BRESSON** 1908-2004

Rue Mouffetard, Paris, 1954

Gelatin silver print, printed later.

14 x 9 1/2 in. (35.6 x 24.1 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$15,000-20,000

LITERATURE

Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, pl. 65

Galassi, *Henri Cartier-Bresson: The Modern Century*, pl. 65

Montier, *Henri Cartier-Bresson and the Artless Art*, p. 157

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



20 **HENRI CARTIER-BRESSON** 1908-2004

Behind the Gare St. Lazare, Pont de l'Europe, Paris, 1932

Gelatin silver print, printed later.

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

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$12,000-18,000

LITERATURE

Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 81

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 89

21 **HENRI CARTIER-BRESSON** 1908-2004

Marseilles, 1932

Gelatin silver print, printed 1970s.

9 1/2 x 14 1/4 in. (24.1 x 36.2 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$4,000-6,000



ACTUAL SIZE

to Mr. Herny
with my best regards
Henri Cartier-Bresson

22 **HENRI CARTIER-BRESSON** 1908-2004

Gardens of the Palais Royal, Paris, France, 1961

Gelatin silver print.

7 x 4 1/2 in. (17.8 x 11.4 cm)

Signed and inscribed in ink on a placard; titled 'Palais Royal, Paris' and dated in an unidentified hand in pencil on the reverse of the mount. Accompanied by a letter of provenance.

Estimate \$25,000-35,000

PROVENANCE

Gifted by the artist to Hank Herny (advertising manager for Simmon-Omega); by descent to his son
Private Collection, California

LITERATURE

Bulfinch Press, *Henri Cartier-Bresson: City and Landscapes*, pl. 66
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 95

23



23

ANDRÉ KERTÉSZ 1894-1985

Looking at the Circus, Budapest, May 19, 1920

Gelatin silver print, printed later.

19 7/8 x 15 3/4 in. (50.5 x 40 cm)

Signed and dated in pencil on the verso.

Estimate \$5,000-7,000

LITERATURE

Borhan, *André Kertész: His Life and Work*, p. 81

Ducrot, *André Kertész: Sixty Years of Photography*, cover, back cover and p. 33

Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, p. 19

Harry N. Abrams, Inc., *How to Read a Photograph: Lessons from Master Photographers*, p. 134

24

MANUEL ÁLVAREZ BRAVO 1902-2002

El ensueño (Daydreaming), Mexico, 1931

Gelatin silver print, printed later.

9 3/8 x 7 1/4 in. (23.8 x 18.4 cm)

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

Estimate \$5,000-7,000

LITERATURE

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

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

Kismaric, *Manuel Álvarez Bravo*, p. 77

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

24



25

MANUEL ÁLVAREZ BRAVO 1902-2002

La buena fama durmiendo (The good reputation sleeping), 1939

Gelatin silver print, printed later.

6 3/4 x 8 7/8 in. (17.1 x 22.5 cm)

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

Estimate \$5,000-7,000

LITERATURE

Aperture, *Manuel Álvarez Bravo: Photographs and Memories*, p. 77

Kismaric, *Manuel Álvarez Bravo*, p. 123

The J. Paul Getty Museum, *In Focus: Manuel Álvarez Bravo*, pl. 27

Turner Publications, *Manuel Álvarez Bravo: 100 Years, 100 Days*, pl. 48

25



26 **HENRI CARTIER-BRESSON** 1908-2004

Taxi Drivers, Berlin, 1931

Gelatin silver print, printed later.

9 1/2 x 14 in. (24.1 x 35.6 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$6,000-8,000

LITERATURE

Galassi, *Henri Cartier-Bresson: The Early Works*, p. 61

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 5

26



27 **HENRI CARTIER-BRESSON** 1908-2004

Aquila degli Abruzzi, Italy, 1952

Gelatin silver print, printed later.

14 1/8 x 9 1/2 in. (35.9 x 24.1 cm)

Signed in ink in the margin.

Estimate \$7,000-9,000

PROVENANCE

Halsted Gallery, Bloomfield Hills

LITERATURE

Bulfinch Press, *Henri Cartier-Bresson: City and Landscapes*, p. 94

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 244

Newhall, *The History of Photography*, p. 230

27



28 **HENRI CARTIER-BRESSON** 1908-2004

On the Banks of the Marne, 1938

Gelatin silver print, printed later.

11 3/4 x 17 3/4 in. (29.8 x 45.1 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate \$10,000-15,000

PROVENANCE

From the artist; Robert Klein Gallery, Boston

LITERATURE

Galassi, *Henri Cartier-Bresson: The Early Work*, fig. 36

Galassi, *Henri Cartier-Bresson: The Modern Century*, back cover and p. 150

Harry N. Abrams, Inc., *How to Read a Photograph: Lessons from Master Photographers*, p. 158

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 111

"Cartier-Bresson, 20th Century's Premier Artist of the Lens, Is Dead at 95," *The New York Times*, 5 August 2004, p. C13

28



29 **PAUL OUTERBRIDGE, JR.** 1896-1958

Standing Nude with Chair, circa 1924

Platinum print.

6 5/8 x 4 in. (16.8 x 10.2 cm)

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

Estimate \$150,000-200,000

PROVENANCE

The Estate of Paul Outerbridge, Jr.

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

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

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

EXHIBITED

Paul Outerbridge: A Singular Aesthetic, Photographs and Drawings, 1921-1941:

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

LITERATURE

Dines, *A Singular Aesthetic*, pl. 42

Schirmer Art Books, *Paul Outerbridge, Jr.: Photographs*, pl. 15

Taschen, *Paul Outerbridge*, p. 120

In 1915, at the age of nineteen, Paul Outerbridge, Jr. decided to forgo the Harvard-bound trajectory outlined by his parents in favor of enrolling at the Art Students League in New York, where he studied anatomy and aesthetics. The combination of the two subjects was apt, for the budding artist was to seamlessly synthesize his fascination with the female form with his strong artistic sensibilities over the following decades. Moreover, it was around that time that Outerbridge began earning income designing posters for the theater, another subject that would come to deeply inform his studies of the female form.

Outerbridge's dedication to the arts persisted, and in 1921 he enrolled at the Clarence H. White School of Photography at Columbia University. It was there that he challenged and subsequently enriched his knowledge of art and photography under the tutelage of the Russian Constructivist Alexander Archipenko and the avant-garde painter Max Weber. The latter, in particular, was of great influence, teaching young Outerbridge the writings of Arthur Wesley Dow on Cubist compositions in art and photography. This neatly complemented Outerbridge's readings on Paul Strand in *Camera Work*, especially his championing of the integral tenets of Formalism: clarity, linearity and tonality.

In the current lot, Outerbridge created a visual symphony of lines that despite its initial simplicity, was carefully orchestrated. The model's back is turned to the viewers as she leans forward, her right arm parallels her left leg, while her right leg is bent to parallel her torso. A play of shadow and light permeates the image, especially over the Windsor-back chair and the vertical molding on the wall. Subsequently, the lines and curves and angles comprising the model are in harmony with those found in her surrounding. Such Formalist

sensitivities belying the image resonate with the nude studies produced by other Modernist photographers throughout the 1920s on both sides of the Atlantic, from Edward Weston's abstracted nudes to Frantisek Drtikol's Deco beauties and Alfred Stieglitz's linear compositions of his beloved Georgia O'Keeffe. Outerbridge's image, *Standing Nude with Chair*, undoubtedly belongs among the strongest examples of figural Formalism of the period.

Nonetheless, despite the formalist undertones, there is a personal component that is uniquely Outerbridge's. Referencing his love for theater, German Expressionist cinema, and the notion of Ideal Beauty in the current lot, Outerbridge reminds viewers that the formalist nude study in the photograph is unequivocally his own. Indeed, by turning the model away from the viewers and hiding her face Outerbridge created an image that feeds on the lure of anonymous role-play and the enigma of theatrical sensuality. Additionally, by opting for a platinum paper—a highly scarce commodity in the 1920s—Outerbridge highlighted the importance, rarity and desirability of the image. Collectively, therefore, this image is as much an homage to Formalism as it is a voyeuristic glimpse of the photographer's creative vision. "The nude is by far the most difficult of all subjects," Outerbridge once mused. "The outline of the figure changes momentarily with the slightest movement. The human body is a remarkable thing." In the current lot, indeed it is.

No other prints of this image were in the Estate of Lois Cunningham Outerbridge at the time of the gift to the museum. This print may be unique.



ACTUAL SIZE



30 **RICHARD AVEDON** 1923-2004

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

Gelatin silver print, printed later.

10 x 8 in. (25.4 x 20.3 cm)

Signed, numbered 48/100 in pencil, copyright credit reproduction limitation, title, and date stamps on the verso.

Estimate \$50,000-70,000

LITERATURE

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

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

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

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

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

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

Harper's Bazaar, September 1955, p. 215

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

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

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

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

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

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



31 **LILLIAN BASSMAN** 1917-2012

More Fashion Mileage Per Dress, Barbara Vaughn, dress by Filcol, New York, 1956

Gelatin silver print, printed 2006.

26 1/2 x 34 1/2 in. (67.3 x 87.6 cm)

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

Estimate \$12,000-18,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica

LITERATURE

Harper's Bazaar, February 1956

Solomon, *Lillian Bassman, Women*, pp. 88-89

32



32 **LILLIAN BASSMAN** 1917-2012

The Cost of Living, Barbara Mullen, dress by Omar Kiam for Ben Reig, New York, 1950

Gelatin silver print, printed later.

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

Signed in ink on an artist's label affixed to the verso. Number 6 from an edition of 25.

Estimate \$6,000-8,000

LITERATURE

Harper's Bazaar, March 1950

Solomon, *Lillian Bassman: Women*, p. 32



33 **RICHARD AVEDON** 1923-2004

Audrey Hepburn and Art Buchwald with Simone, Barbara Mullen, Frederick Eberstadt and Dr. Reginald Kernan, Evening dresses by Balmain, Dior, Patou, Maxim's, Paris, August, 1959

Gelatin silver print, printed later.

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

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

Estimate \$50,000-70,000

LITERATURE

Avedon & Brodkey, *Avedon Photographs, 1947-1977*, pl. 40

Harper's Bazaar, September 1959, pp. 154-55 for a variant

Harry N. Abrams, Inc., *Avedon Fashion: 1944-2000*, pp. 112-113

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

34 **LILLIAN BASSMAN** 1917-2012

The Little Furs, Barbara Mullen, Russian Broadtail Jacket by Trigère and hat by Lilly Daché, Essex House, New York, 1955

Gelatin silver print, printed later.

33 1/2 x 26 1/4 in. (85.1 x 66.7 cm)

Signed in ink and numbered 18/25 in pencil on an artist's label affixed to the verso; numbered 18/25 in pencil on the verso.

Estimate \$12,000-18,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica

LITERATURE

Harper's Bazaar, July 1955

Solomon, *Lillian Bassman, Women*, p. 119



35 **IRVING PENN** 1917-2009

Girl in Bed (Jean Patchett), New York, 1949

Platinum palladium print, printed 1979.

21 x 15 3/4 in. (53.3 x 40 cm)

Signed, titled 'Girl in Bed', dated, numbered 13/15 in pencil and Condé Nast copyright credit reproduction limitation stamp on the reverse of the aluminum flush-mount.

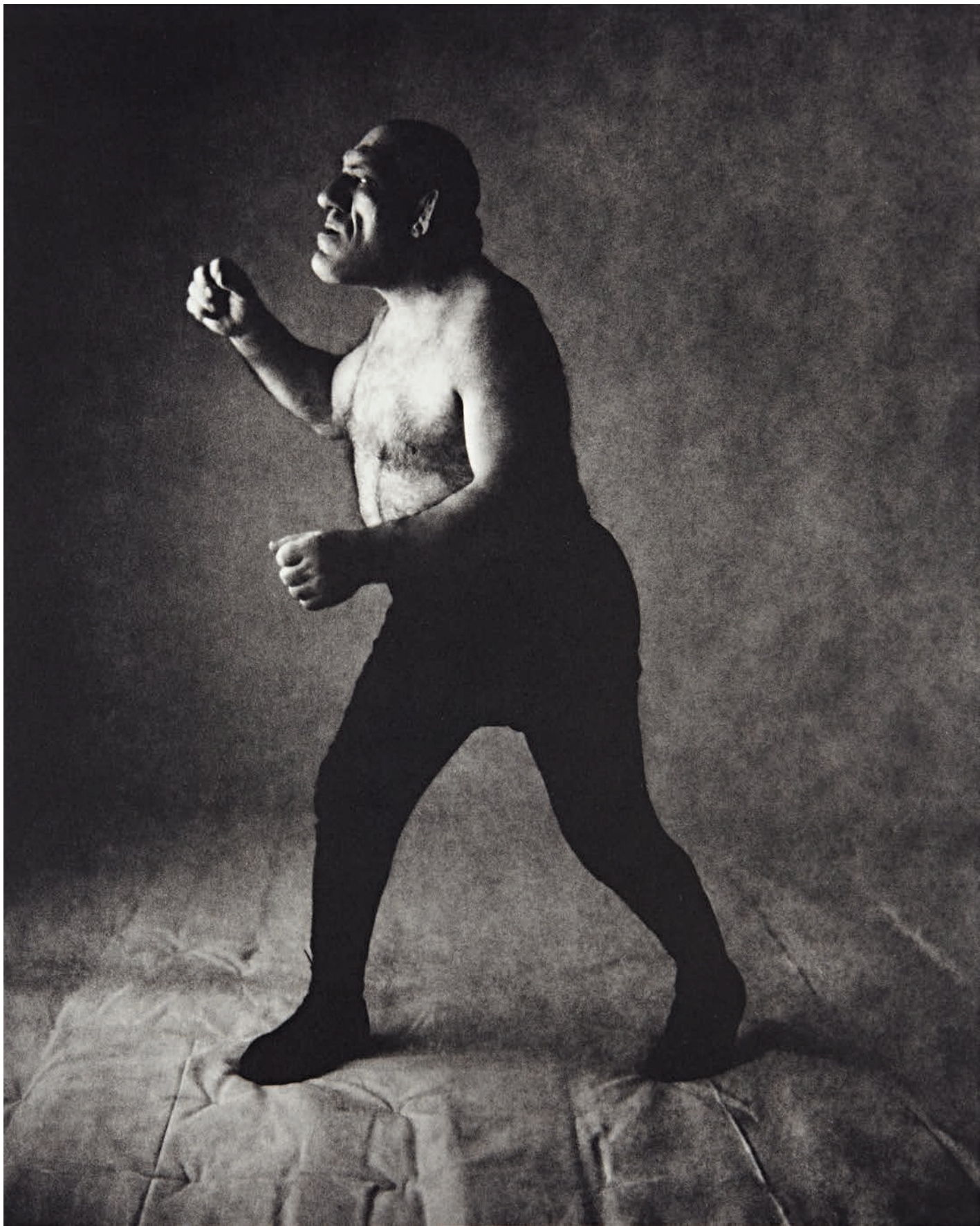
Estimate \$50,000-70,000

PROVENANCE

Private Collection, Europe

LITERATURE

Musée d'Art et d'Histoire, *Irving Penn*, pl. 26



36 **IRVING PENN** 1917-2009

The Angel (New York), 1946

Platinum palladium print, printed 1990.

23 x 18 1/4 in. (58.4 x 46.4 cm)

Signed, titled, dated, numbered 6/52, initialed twice in ink, Irving Penn credit (Courtesy Vogue) copyright reproduction limitation and edition stamps on the reverse of the aluminum flush-mount.

Estimate \$30,000-40,000

LITERATURE

Art Institute of Chicago, *Irving Penn: A Career in Photography*, pl. 76

Knopf/Callaway, *Irving Penn: Passage, a Work Record*, p. 27

National Portrait Gallery, *Irving Penn: Portraits*, n.p.

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

37 **IRVING PENN** 1917-2009

Tambul Ialibu Warrior, New Guinea, 1970

Selenium toned gelatin silver print, printed 1984.

15 1/4 x 15 in. (38.7 x 38.1 cm)

Signed, titled and dated in ink, Condé Nast (Courtesy Vogue) copyright credit reproduction limitation, credit and edition stamps on the verso. One from an edition of 20.

Estimate \$10,000-15,000

LITERATURE

Art Institute of Chicago, *Irving Penn: A Career in Photography*, pl. 5

Knopf/Callaway, *Irving Penn: Passage, a Work Record*, p. 188

Szarkowski, *Irving Penn*, pl. 110

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



38 **IRVING PENN** 1917-2009

Five Dahomey Girls, Two Standing, 1967

Platinum palladium print, printed 1985.

20 x 20 3/8 in. (50.8 x 51.8 cm)

Signed, titled, dated, numbered 16/24 and initialed in pencil, Condé Nast copyright credit reproduction limitation, credit and edition stamps on the reverse of the aluminum flush-mount.

Estimate \$15,000-25,000



39 **NICK BRANDT** b. 1966

Cheetah in Tree, Maasai Mara, 2003

Archival pigment ink print, printed later.

41 x 39 in. (104.1 x 99.1 cm)

Signed, dated and numbered 6/8 in pencil in the margin.

Estimate \$15,000-25,000



40 **NICK BRANDT** b. 1966

Elephants Moving Through Grass, Amboseli, 2008

Archival pigment ink print.

16 1/8 x 29 3/8 in. (41 x 74.6 cm)

Signed, dated and numbered 11/25 in pencil in the margin.

Estimate \$10,000-15,000

PROVENANCE

Fahey/Klein Gallery, Los Angeles

Proceeds from the sale of this work will be evenly divided to benefit Nick Brandt's Big Life Foundation and National Geographic's Big Cat Initiative.



41 **PETER BEARD** b. 1938

Happy Easter/ Alia Bay Croc Hatchery, Lake Rudolf for Eyelids of Morning, 1965
Gelatin silver print with ink, paint and drawings by the artists Kivoi Mathenge and E. Mwangi Kuria, printed 1998.
49 1/2 x 73 1/2 in. (125.7 x 186.7 cm)
Signed, titled, dated and annotated in ink and paint on the recto; signed and annotated 'Hog Ranch' by Mathenge and Kuria in ink on the recto.

Estimate \$120,000-180,000

PROVENANCE

The Time Is Always Now Gallery, New York

LITERATURE

Bowermaster, *The Adventures and MisAdventures of Peter Beard in Africa*, p. 86
Taschen, *Peter Beard*, pl. 196
for both, a variant



42 **RICHARD AVEDON** 1923-2004

Nastassja Kinski and the Serpent, Los Angeles, California, June 14, 1981

Gelatin silver print.

29 x 43 in. (73.7 x 109.2 cm)

Signed and numbered 75/200 in pencil on the verso.

Estimate \$60,000-80,000

PROVENANCE

The Nature Conservancy South Fork-Shelter Island Chapter, *Back At The Ranch* benefit auction, August 1995

LITERATURE

Fraser, *On the Edge: Images from 100 Years of Vogue*, pp. 232-233

Shanahan, *Richard Avedon: Evidence 1944-1994*, p. 162 for a variant



44 **PETER BEARD** b. 1938

Cheetah cubs orphaned at Mweiga nr. Nyeri for The End of the Game, 1968

Hunting Cheetah on the Taru Desert, Kenya, June, 1960

Two gelatin silver prints, both visible in a unique double-sided frame, each printed later.

19 x 24 1/4 x 1 1/2 in. (48.3 x 61.6 x 3.8 cm) overall

Each print, signed and annotated in ink on the recto; *Cheetah cubs* with collage of affixed photographs on the recto.

Estimate \$60,000-80,000

PROVENANCE

Acquired directly from the artist

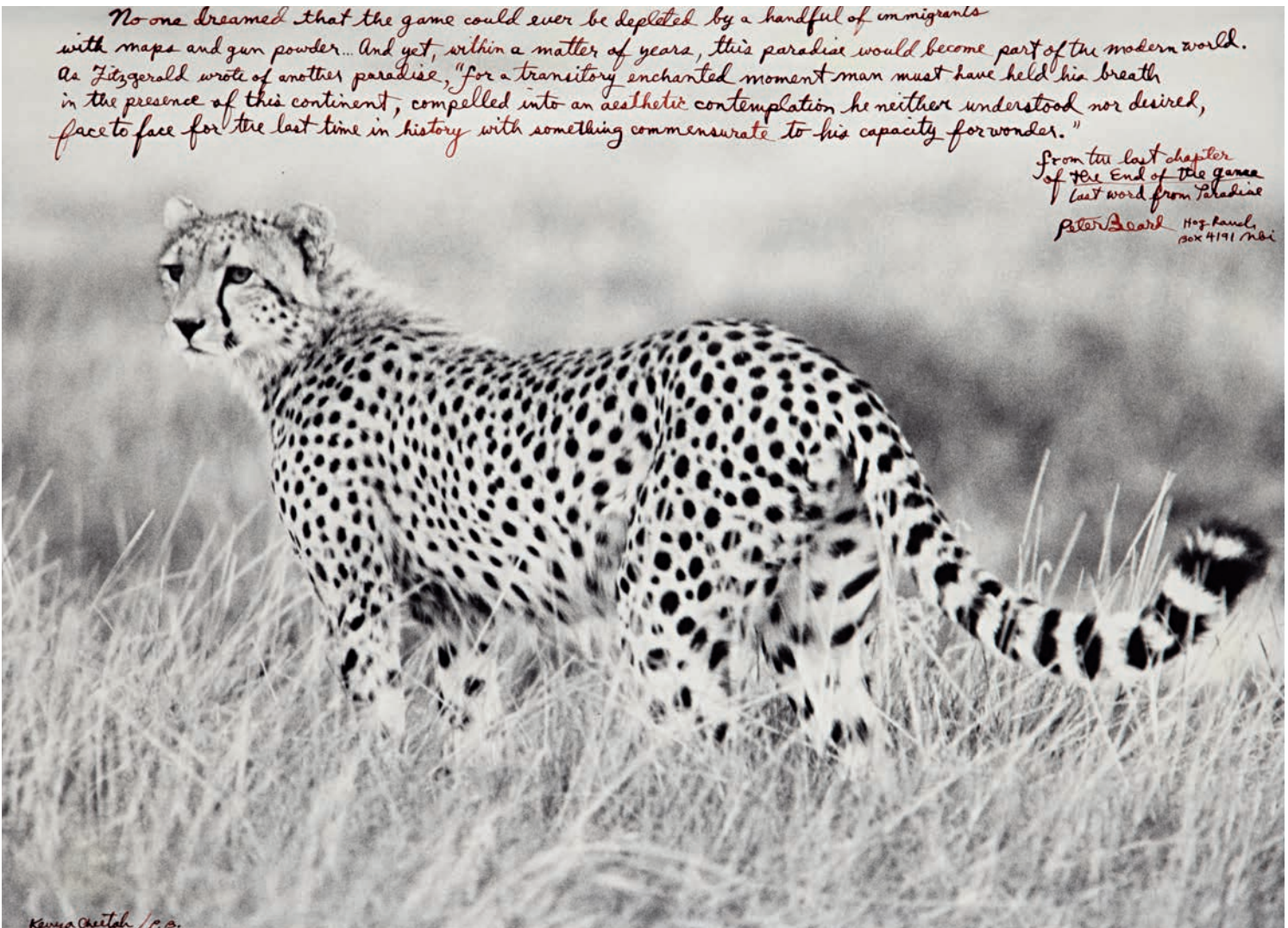
LITERATURE

Taschen, *Peter Beard*, pl. 176 for a variant

The current lot presents two back-to-back images, the first time that a work of such format by renowned photographer Peter Beard appears at auction. In addition to a strong and unusual aesthetic appeal, the presentation of the images against—as opposed to adjacent—one another, creates a powerful metaphor that binds the two together. While one is of orphaned cheetah cubs, the other is of a grown cheetah confidently inhabiting its surrounding as well as the frame. Together, the images depict the opposing extremes in wildlife. While *Cheetah cubs* highlights the vulnerability, dependency and perils that abound in nature, *Hunting Cheetah* highlights the strength, resilience and strong survivalist instincts that propagate its continued, cyclical form. Indeed, the unique presentation of the images successfully conveys the equilibrium that exists in nature and calls for a greater awareness of its dual ability to endear and inspire.



Side A (Illustrated at left)



Side B



45 **PETER BEARD** b. 1938

Francis Bacon at work, 7 Reece Mews, London, March, 1973

Gelatin silver print with paint and blood, printed later.

13 3/8 x 19 7/8 in. (34 x 50.5 cm)

Signed, titled, dated and annotated in paint on the recto; The Time Is Always Now copyright credit stamp on the reverse of the frame.

Estimate \$30,000-50,000

PROVENANCE

The Time Is Always Now Gallery, New York

EXHIBITED

Peter Beard: Stress & Density, Kunst Haus Wien, Vienna, 9 September 1999 - 16 January 2000

LITERATURE

KunstHausWein, *Peter Beard: Stress & Density*, pp. 24 & 175 for this print illustrated Taschen, *Peter Beard*, pl. 240 for a variant



46 **PETER BEARD** b. 1938

I'll Write Whenever I Can, Koobi Fora, Lake Rudolf, Kenya, 1965

Toned gelatin silver print with ink, paint, blood and affixed bird wing, printed later.

16 x 23 1/4 in. (40.6 x 59.1 cm)

Signed, titled, dated and extensively annotated in ink and paint on the recto;

Peter Beard/Palazzo Reale stamp on the reverse of the frame.

Estimate \$40,000-60,000

PROVENANCE

The Time Is Always Now Gallery, New York

LITERATURE

Bowermaster, *The Adventures and MisAdventures of Peter Beard in Africa*, cover and back cover

Taschen, *Peter Beard*, pl. 380

for both, a variant



47

PETER BEARD b. 1938

Elephant Triptych, Hog Ranch, Nairobi, Kenya, 1980s

Color coupler print triptych with ink, paint and a collage of affixed photographs, matchbook and matches.

20 1/2 x 49 in. (52.1 x 124.5 cm)

Signed and annotated in ink on the recto.

Estimate \$40,000-60,000

PROVENANCE

The Time Is Always Now Gallery, New York



detail

48

48 **PETER BEARD** b. 1938*Tsavo before the die off, July, 1960*

Gelatin silver print with affixed color coupler print, printed later.

6 1/2 x 10 3/8 in. (16.5 x 26.4 cm)

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

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

Acquired directly from the artist

LITERATURETaschen, *Peter Beard*, pl. 177 for a variant there dated 1972

49

49 **IRVING PENN** 1917-2009*Three Dahomey Girls, One Reclining, 1967*

Selenium toned gelatin silver print, printed 1984.

19 1/2 x 19 1/2 in. (49.5 x 49.5 cm)

Signed, titled, dated, initialed in ink, copyright credit Condé Nast reproduction limitation, credit and edition stamps on the reverse of the flush-mount. One from an edition of 15.

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

Fahey/Klein Gallery, Los Angeles

LITERATUREArt Institute of Chicago, *Irving Penn: A Career in Photography*, fig. 102Knopf/Callaway, *Irving Penn: Passage, a Work Record*, p. 171Szarkowski, *Irving Penn*, pl. 96

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



50 **JOSEPH SZABO** b. 1944

Priscilla, 1969

Gelatin silver print, printed early 1980s.

8 7/8 x 12 3/4 in. (22.5 x 32.4 cm)

Signed in ink and credit '46 Willis Ave.' stamp on the verso.

Estimate \$8,000-12,000

PROVENANCE

Gitterman Gallery, New York

LITERATURE

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

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



51 **IRVING PENN** 1917-2009

Hell's Angels (San Francisco), 1967

Platinum palladium print, printed 1978.

18 3/4 x 22 1/2 in. (47.6 x 57.2 cm)

Signed, titled, dated, numbered 23/35 in pencil, copyright credit reproduction limitation, credit and edition stamps on the reverse of the aluminum flush-mount.

Estimate \$20,000-30,000

LITERATURE

Knopf/Callaway, *Irving Penn: Passage, a Work Record*, p. 167

Penn, *Worlds in a Small Room*, p. 51

Szarkowski, *Irving Penn*, pl. 142

52 **RICHARD PRINCE** b. 1949

Untitled (Girlfriend), 1992

Ektacolor print.

23 x 15 5/8 in. (58.4 x 39.7 cm)

Initialed in ink on the verso; printed title, date and number 18/26 on a gallery label affixed to the reverse of the frame.

Estimate \$6,000-8,000

PROVENANCE

Luhring Augustine, New York

53 **NAN GOLDIN** b. 1953

Brian with the Flintstones, NYC, 1981

Dye destruction print, printed later.

26 x 38 1/2 in. (66 x 97.8 cm)

Signed, titled, dated and numbered 14/25 in ink on a gallery label affixed to the reverse of the flush-mount.

Estimate \$12,000-18,000

PROVENANCE

Matthew Marks Gallery, New York

LITERATURE

Aperture, *The Ballad of Sexual Dependency: Nan Goldin*, p. 57

Korinsha Press, *Nan Goldin: Couples and Loneliness*, p. 32

Sussman, *Nan Goldin: I'll Be Your Mirror*, pp. 164-165





54 **NAN GOLDIN** b. 1953

The queens on stage: Toon, Yogo and So, Bangkok, 1992

Dye destruction print.

15 1/4 x 23 1/2 in. (38.7 x 59.7 cm)

Signed, titled, dated, numbered AP 2 and inscribed in ink on the verso. One from an edition of 25 plus artist's proofs.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist



55 **NAN GOLDIN** b. 1953

Roommate in her Chair, Boston, 1972

Gelatin silver print, printed later.

18 3/4 x 12 3/4 in. (47.6 x 32.4 cm)

Signed, titled, dated and numbered 6/18 in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE

Fraenkel Gallery, San Francisco

EXHIBITED

A New Reality: Black-and-White Photography in Contemporary Art: Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, 1 September - 18 November 2007; Center for the Arts-Stedman Art Gallery, Rutgers, The State University of New Jersey, 20 December 2007 - 23 February 2008 and Thomas J. Walsh Art Gallery, Fairfield University, Connecticut, 19 September - 7 December 2008



56 **NAN GOLDIN** b. 1953

C performing Madonna, Bangkok, 1992

Dye destruction print.

15 3/8 x 23 3/8 in. (39.1 x 59.4 cm)

Signed, titled, dated and numbered AP 1 in ink on the verso. One from an edition of 25 plus artist's proof.

Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist

57



57

NAN GOLDIN b. 1953

Marlene, Colette and Naomi on the street, Boston, 1973

Gelatin silver print, printed later.

19 x 12 1/4 in. (48.3 x 31.1 cm)

Signed, titled, dated and numbered 9/18 in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE

Matthew Marks Gallery, New York

LITERATURE

Sussman, *Nan Goldin: I'll Be Your Mirror*, p. 47

58

LARRY SULTAN 1946-2009

The Kiss from The Valley, 1999

Color coupler print, mounted.

38 1/2 x 48 in. (97.8 x 121.9 cm)

Signed in ink on the recto. One from an edition of 10.

Estimate \$4,000-6,000

LITERATURE

Scalo, *The Valley: Larry Sultan*, p. 55

59

LARRY SULTAN 1946-2009

Kitchen Floor, Reseda from The Valley, 2000

Color coupler print, mounted.

38 1/2 x 48 1/4 in. (97.8 x 122.6 cm)

Signed in ink on the recto. One from an edition of 10.

Estimate \$4,000-6,000

LITERATURE

Scalo, *The Valley: Larry Sultan*, p. 59

60

LARRY SULTAN 1946-2009

Child's Bedroom, Calabasas from The Valley, 2001

Color coupler print, mounted.

18 1/2 x 22 3/4 in. (47 x 57.8 cm)

Accompanied by a gallery's certificate of authenticity.

Estimate \$2,500-3,500

LITERATURE

Scalo, *The Valley: Larry Sultan*, p. 63

58



60



59





61 **IRVING PENN** 1917-2009

Iceland Poppy/ Papaver nudicale (B), New York, 2006

Pigment ink print, mounted.

18 1/2 x 20 3/4 in. (47 x 52.7 cm)

Signed, titled, dated, initialed twice in ink, Irving Penn credit (Courtesy Vogue) copyright reproduction limitation and edition stamps on the verso. One from an edition of 9.

Estimate \$25,000-30,000

62 **STEVEN MEISEL**

Walking in Paris, Linda Evangelista & Kristen McMenamy, Vogue, October, 1992

Archival pigment ink print, flush-mounted, printed later.

73 5/8 x 58 1/16 in. (187 x 147.5 cm)

Signed in ink, printed title, date and number 1/1 on an artist's label and on a certificate of authenticity, both accompanying the work.

Estimate \$40,000-60,000

PROVENANCE

Private Collection, New York

LITERATURE

Rizzoli, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine*, 2006, cover

Vogue, October 1992, p. 286



As a leading force in the fashion world, Steven Meisel captured one of the industry's most defining turning points when, in the 1990s, the glamorous luster, kaleidoscopic patterns and puffy silhouettes that typified the previous decade were replaced by a simplified, loose and refreshingly bohemian aesthetic. "This is the new couture," fashion legend Karl Lagerfeld declared in the October 1992 *Vogue* article that featured 15 of Meisel's photographs, including the present lot. "It's called undressing the dressy." Indeed, the iconic article, *Time For Change*, became the lightning rod for the industry, powered by Meisel's photographic renderings of the new standards for couture set by such tastemakers as Chanel, Versace and Valentino. Alternating between studio interiors and château exteriors, the photographs featured Linda Evangelista and Kristen McMenamy in a series of poses that ranged from playful to casual to classic.

In the current lot, the two leading supermodels—themselves known for their irreverent and visionary style—are shown frolicking about the grounds of the Château de Champs in Champs-sur-Marne, France. Meisel relinquished the dramatically hunched poses reserved for fashion images and instead depicted the models in a *laissez-faire* and intimate pose, as if accidentally stumbling upon them during a leisurely stroll. By doing so, Meisel captured the surging aesthetic that favored the simple over the ornate, the spontaneous over the staged and the natural over the artificial. The image is rife with insouciance and charm, thereby liberating haute couture from the heavy self-consciousness of traditional fashion photography and presenting an image that has come to define the seemingly effortless elegance and beauty that ruled the final decade of the twentieth-century.



63 ARTHUR ELGORT b. 1940

Kristen and Linda, Backstage, 1991

Gelatin silver print.

12 7/8 x 19 1/4 in. (32.7 x 48.9 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$3,000-5,000

PROVENANCE

Fay Gold Gallery, Atlanta



64 HELMUT NEWTON 1920-2004

Sylvia in My Studio, Paris, 1981

Gelatin silver print.

15 x 14 in. (38.1 x 35.6 cm)

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

Estimate \$25,000-35,000



ACTUAL SIZE

65 **HELMUT NEWTON** 1920-2004

Sie Kommen, The Beginning of 'The Naked and Dressed', Paris, 1981
Polaroid print.

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

Signed in ink and annotated '220%' in pencil on the verso.

Estimate \$12,000-18,000

LITERATURE

Harrison, *Appearances: Fashion Photography Since 1945*, p. 241

Puschkin Museum, *Helmut Newton in Moskau: Das Photographische Werk*, p. 41

Scalo, *Helmut Newton: Pages from the Glossies, Facsimiles 1956-1998*, p. 430

Schirmer/Mosel, *Helmut Newton Aus dem photographischen Werk*, pp. 31-32

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

Thames and Hudson, *Helmut Newton: 47 Nudes*, p. 47

Schirmer/Mosel, *Helmut Newton: World Without Men*, p. 72

French *Vogue*, Paris, 1981

for all, a variant

66 **HELMUT NEWTON** 1920-2004

Fashion Photograph, Paris, 1976

Gelatin silver print.

17 1/4 x 11 5/8 in. (43.8 x 29.5 cm)

Signed, titled, dated in ink, copyright credit 'Paris, France' and reproduction limitation stamps on the verso.

Estimate \$12,000-18,000

PROVENANCE

Private Collection, Japan



67 **NOBUYOSHI ARAKI** b. 1940*Kaori*, n.d.

Dye destruction print.

23 1/4 x 29 3/4 in. (59.1 x 75.6 cm)

Signed in ink on the verso.

Estimate \$6,000-8,00068 **NOBUYOSHI ARAKI** b. 1940*Untitled*, 2004

Dye destruction print.

30 x 23 1/2 in. (76.2 x 59.7 cm)

Signed in ink on the verso.

Estimate \$5,000-7,00069 **NOBUYOSHI ARAKI** b. 1940*Untitled*, n.d.

Gelatin silver print.

8 1/2 x 13 in. (21.6 x 33 cm)

Signed in pencil on the verso.

Estimate \$2,500-3,500**LITERATURE**Taschen, *Araki*, p. 84

70 **HELMUT NEWTON** 1920-2004

Evi, gun and pink dress, Beverly Hills, January 15, 1996
Color coupler print.
13 1/2 x 10 1/4 in. (34.3 x 26 cm)
Signed, titled, dated and inscribed 'For Evi Quaid' in wax pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE
From the artist; to the Collection of Evi Quaid, Los Angeles
Private Collection, New York

70



71



71 **HELMUT NEWTON** 1920-2004

Evi, Standing, Profile, Beverly Hills, January 15, 1996
Color coupler print.
13 1/2 x 10 1/4 in. (34.3 x 26 cm)
Signed, titled, dated and inscribed 'For Evi Quaid' in wax pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE
From the artist; to the Collection of Evi Quaid, Los Angeles
Private Collection, New York

72



72 **HELMUT NEWTON** 1920-2004

Evi and mirror, Beverly Hills, January 15, 1996
Color coupler print.
13 1/2 x 10 1/4 in. (34.3 x 26 cm)
Signed, titled, dated and inscribed 'For Evi Quaid' in wax pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE
From the artist; to the Collection of Evi Quaid, Los Angeles
Private Collection, New York

LITERATURE
Taschen, *Helmut Newton: Sex and Landscapes*, p. 85

73 **VANESSA BEECROFT** b. 1969

VB35.308.MST, Performance, 1998
Digital color coupler print, Diasec and flush-mounted.
20 x 26 3/4 in. (50.8 x 67.9 cm)
Signed, dated in ink, printed title, date and number 2/3 on a certificate of authenticity accompanying the work.

Estimate \$6,000-8,000

73



**HELMUT NEWTON** 1920-2004*Lisa in Saint-Tropez, 1975*

Gelatin silver print, printed circa 1980.

12 3/8 x 8 1/4 in. (31.4 x 21 cm)

Signed, titled and dated in pencil on the verso.

Estimate \$7,000-9,000**GARRY WINOGRAND** 1928-1984*Los Angeles, California, 1964*

Gelatin silver print, printed later.

17 1/4 x 11 1/2 in. (43.8 x 29.2 cm)

Signed in pencil on the verso.

Estimate \$4,000-6,000**ELLEN VON UNWERTH** b. 1954*Bas File, New Orleans, 1998*

Gelatin silver print.

18 7/8 x 12 1/2 in. (47.9 x 31.8 cm)

Signed, dated and annotated 'N.Y.' in ink on the verso; printed title, date and number 2/30 on a label affixed to the verso.

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

Staley+Wise Gallery, New York





77 **ROBERT MAPPLETHORPE** 1946-1989

Mirror Image, 1987

Gelatin silver print diptych with a tinted mirror as center panel.

Each print 14 7/8 x 19 in. (37.8 x 48.3 cm); Mirror 15 x 9 1/2 in (38.1 x 24.1 cm);

18 1/2 x 53 in (47 x 134.6 cm) overall

Signed in ink, printed title, date and number 14/18 on a gallery label affixed to the reverse of the artist's custom frame.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist



78 **LARRY SULTAN** 1946-2009

Boxers, Mission Hills from *The Valley*, 1999

Color coupler print.

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

Signed in ink on the reverse of the flush-mount; signed in ink, printed title, date and number 9/10 on a gallery label affixed to the reverse of the flush-mount.

Estimate \$10,000-15,000

PROVENANCE

Stephen Wirtz Gallery, San Francisco

LITERATURE

Scalo, *The Valley: Larry Sultan*, p. 49

79



79

VIK MUNIZ b. 1961*1100 Yards (Stonehenge after Sir John Herschel)* from *Pictures of Thread*, 1996

Gelatin silver print.

14 3/4 x 19 1/4 in. (37.5 x 48.9 cm)

Signed, titled, dated and numbered 2/7 in pencil on the verso.

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

Acquired directly from the artist

LITERATURECativara Editora, *Vik Muniz: Obra Completa 1987-2009*, p. 198

Vik Muniz's interest in recreating iconic works of art is reflected in the current lot. In it, he appropriates Sir John Herschel's 19th-century image *Stonehenge*, which was originally taken with a camera lucida. By using thread—a relatively whimsical and light medium, Muniz alludes to the ephemeral and ever-changing nature of photography. This is further supported by Muniz's specifying the number of yards used in the title. In doing so, Muniz highlights the amount of work and dedication required to create a single image, be it in the early or the contemporary days of photography.

80



80

ROBERT PARKEHARRISON b. 1968*Mending the Earth*, 1999

Gelatin silver print with acrylic paint, gels and varnishes, flush-mounted to artist's wooden frame.

46 7/8 x 40 1/2 in. (119 x 102.9 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**

Miller Block Gallery, Boston

81



81

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

Toned gelatin silver print.

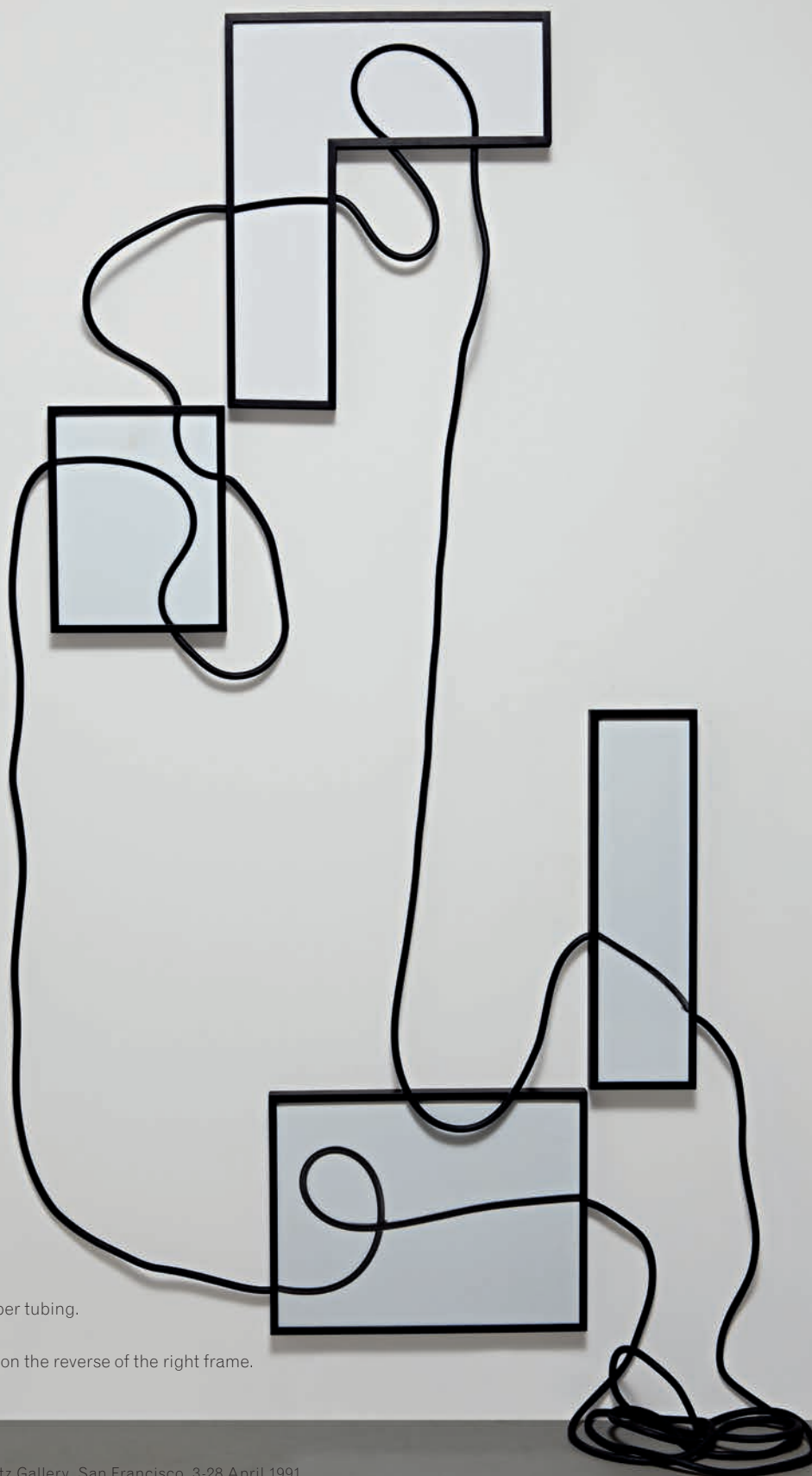
38 x 46 3/4 in. (96.5 x 118.7 cm)

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

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

Edwynn Houk Gallery, New York

LITERATUREBulfinch Press, *Sally Mann: Deep South*, p. 69



82 **VIK MUNIZ** b. 1961

The Rosenthal Effect, 1990

Four color coupler prints and rubber tubing.

91 x 39 in. (231.1 x 99.1 cm) overall

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

Estimate \$50,000-70,000

EXHIBITED

Vik Muniz: New Works, Stephen Wirtz Gallery, San Francisco, 3-28 April 1991

Vik Muniz's *Rosenthal Effect* derives its title from the 1968 psychological test on the relationship between expectation and outcome. In it, school-teachers were led to project either positive or negative performance predictions toward their students to see if expectation on behalf of the teachers played a role in the students' performance. The results showed that outcome, indeed, was shaped by expectation, as opposed to a purely inherent quality. Muniz's *Rosenthal Effect* presents a visual interpretation of the study's results.

The installation, comprised of intertwined tubing and photographs of tubing, is purposeful in its chicanery, tricking the eye and subsequently disrupting the mind's expectation of what a photograph traditionally looks like or how it is presented. In so doing, Muniz successfully paves the way for the series of works which followed, where photographs of pre-assembled mediums—from blood to diamonds—were used to recreate iconic images from art history. Collectively, Muniz's oeuvre highlights and at times challenges any immediate associations with the mediums presented as well as the field of photographs itself.

ANDRES SERRANO b. 1950

Piss Light, 1987
Cibachrome print, Diasec mounted in original artist's frame.
40 x 30 in. (101.6 x 76.2 cm)
Signed, titled and numbered in pencil on the verso. One from an edition of 10.

Estimate \$60,000-80,000

PROVENANCE
Greg Kucera Gallery, Seattle

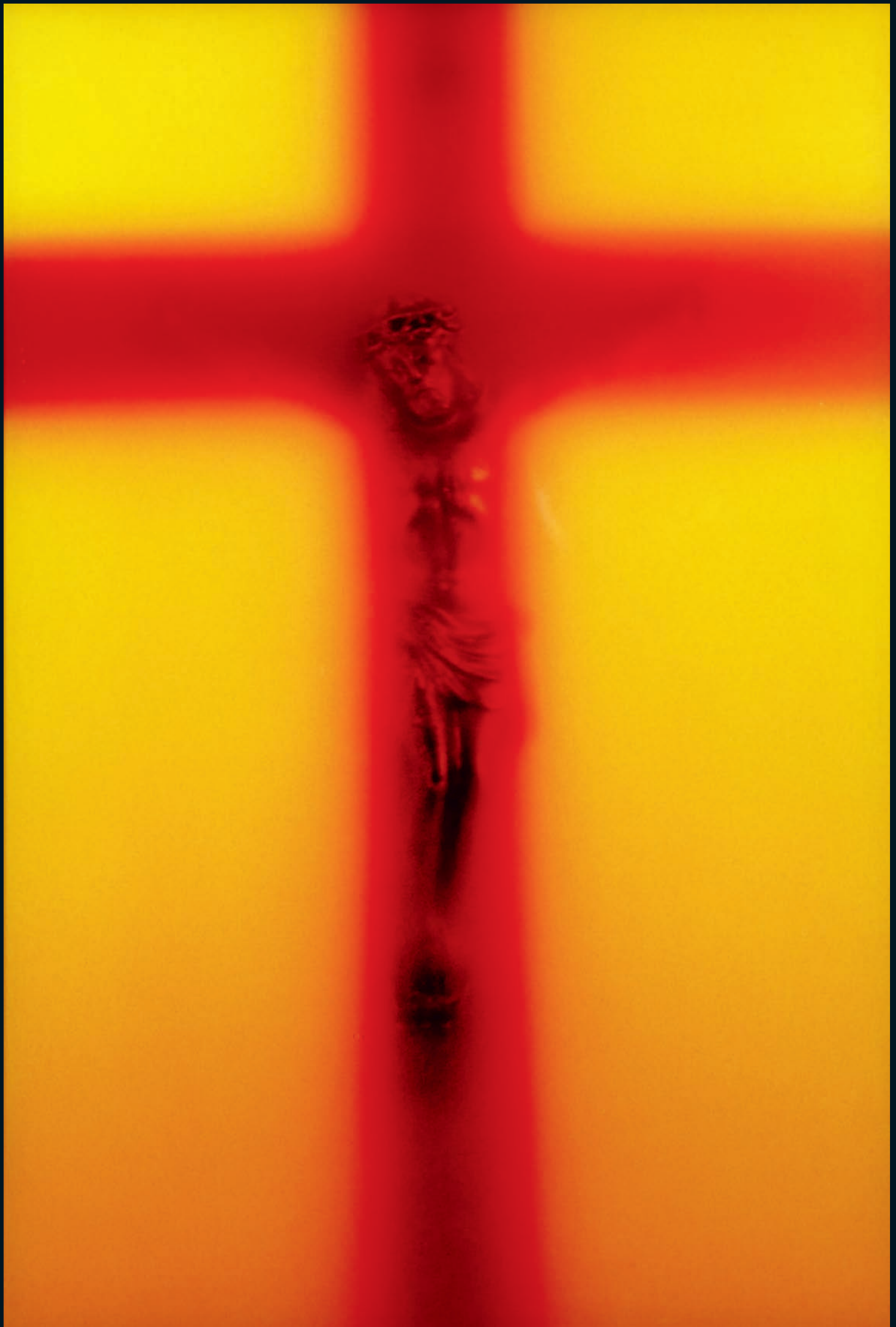
EXHIBITED
Cuerpo Sagrado: Andres Serrano, Fotologia, Museo Iglesia Santa Clara, Bogotá, 9 August - 1 September 2007
Sacred & Profane: Mappin Art Gallery, Sheffield, England, 13 October 2001 - 13 January 2002; York City Art Gallery, York, England, 20 April - 23 June 2002; Brighton Museum & Art Gallery, Brighton, England, 2002
Andres Serrano, Greg Kucera Gallery, Seattle, 8 January- 1 February 1998
Andres Serrano, Fundación Proa, Buenos Aires, 12 July- 30 August 1997
Andres Serrano, Galleri Charlotte Lund, Stockholm, 5 May- end of June 1997
William Christenberry, Axel Hütte, Andres Serrano, Bentley Gallery, Scottsdale, 7-30 November 1996
Andres Serrano Selected Works.1986-1992, Richard L. Feigen, Inc. Chicago, 19 November- 31 December 1993
for all, another example exhibited

LITERATURE
Takarajima Books, *Andres Serrano, Body and Soul*, n.p.

Since the explosive debut of Andres Serrano's *Immersions* series in 1987, select images—especially those depicting religious insignia, as seen in *Piss Light*—have ignited a polemical firestorm whose impact still burns bright today. The series depicts a number of universally recognizable symbols of reverence, from Classical busts and Roman athletes to the Pietà and the Madonna, allegedly submerged in the artist's bodily fluids. No other composition from the series, however, provoked a stronger reaction than that of Jesus on the cross. Those in opposition to the work have been passionately denouncing it as blasphemous and heretic, while it's defenders have exalted the work as a valid form of expression about the state of the Church, the role of censorship, and even a subversive homage to religion. Like many of the most important artists in history, the debate thrust Serrano into

the center of a global controversy: his work vandalized in museums and the artist himself publicly denounced on the floor of the United States Senate.

In *Piss Light*, the figure of Jesus Christ appears to emerge from under an amber-colored glow. The rich tonality and the striking composition invite further inspection and encourage a sense of ambiguity that vacillates between a strong visual appeal and powerful conceptual statement. The sense of duality is further enforced by the title, one word referencing human physical matter while the other referencing spiritual salvation. This iconic work was created at the zenith of the artist's creativity and influence on the art world.





84 **DAVID LACHAPELLE** b. 1963

Jesus is my Homeboy: Last Supper, 2003

Color coupler print, Diasc mounted.

29 1/8 x 39 1/2 in. (74 x 100.3 cm)

Signed in ink, printed title, date and number 5/7 on an artist's label affixed to the reverse of the flush-mount.

Estimate \$30,000-40,000

LITERATURE

Taschen, *David LaChapelle: Heaven to Hell*, pp. 340-341



85 **PHILIP-LORCA DICORCIA** b. 1951

W, March #14, 2000

Fujicolor Crystal Archive print.

47 1/2 x 59 in. (120.7 x 150 cm)

Signed in pencil and printed title on a label affixed to the reverse of the mount.

One from an edition of 15.

Estimate \$30,000-50,000

PROVENANCE

Robert Klein Gallery, Boston

LITERATURE

Freedman Damiani Publishers, *ELEVEN*, n.p.



86 **ERWIN OLAF** b. 1959

Troy from *Grief*, 2007

Lambda print.

23 1/2 x 42 in. (59.7 x 106.7 cm)

Signed, titled, dated and numbered 1/12 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate \$8,000-12,000

LITERATURE

Aperture, *Erwin Olaf*, pp. 92-93



87 **ERWIN OLAF** b. 1959

Victoria from *Grief*, 2007

Lambda print.

30 1/2 x 23 1/2 in. (77.5 x 59.7 cm)

Signed, titled, dated and numbered 3/12 in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate \$8,000-12,000

LITERATURE

Aperture, *Erwin Olaf*, p. 17

88 **RINEKE DIJKSTRA** b. 1959

Floor, Amstelveen, April 9, 1995

Color coupler print.

45 x 36 in. (114.3 x 91.4 cm)

Signed in ink, printed title, date and number 1/6 on labels affixed to the reverse of the mount.

Estimate \$12,000-18,000

PROVENANCE

Galerie Paul Andriess, Amsterdam

LITERATURE

Schirmer/Mosel, *Rineke Dijkstra: Portraits*, p. 51

88



89 **STEVEN KLEIN** b. 1961

Case Study # 13 Image No. 34, 2005

Gelatin silver print, flush-mounted.

33 x 40 1/2 in. (83.8 x 102.9 cm)

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

Estimate \$18,000-22,000

LITERATURE

W, July 2005 for a color variant

89





90 **DAVID LACHAPELLE** b. 1963

What Was Paradise is Now Hell, 2005

Color coupler print, flush-mounted.

39 3/4 x 59 3/4 in. (101 x 151.8 cm)

Signed in ink, printed title, date and number 2/3 on an artist's label affixed to the reverse of the flush-mount.

Estimate \$20,000-30,000

LITERATURE

Taschen, *David LaChapelle: Heaven to Hell*, pp. 218-219



91 **DAVID LACHAPELLE** b. 1963

Addicted to Diamonds, New York, 1997

Fujicolor Crystal Archive Print.

23 1/2 x 17 in. (59.7 x 43.2 cm)

Signed, titled and dated in ink on the verso. One from an edition of 27.

Estimate \$15,000-20,000

Juste Parce Que Je Suis Belle: Numéro Trois, 2010

Color coupler print.

90 x 60 in. (228.6 x 152.4 cm)

Signed and numbered 1/1 in ink on a gallery label accompanying the work.

Estimate \$15,000-20,000



Milk Maidens, Paris, 1996

Color coupler print.

17 x 23 in. (43.2 x 58.4 cm)

Signed, titled, dated and numbered 10/30 in ink on the verso.

Estimate \$10,000-15,000

PROVENANCE

Staley+Wise Gallery, New York

LITERATURE

Booth-Clibborn, *Hotel LaChapelle*, pp. 86-87

Guinti, *David LaChapelle*, pp. 40 and 351





94

ROBERT POLIDORI b. 1951

Salle d'Introduction aux Galeries Historiques, (2) ANR.01002, Salle du XVII, Aile du Nord -R.d.C. Versailles, 1985

Fujicolor Crystal Archive print, flush-mounted, printed later.

52 x 40 1/2 in. (132.1 x 102.9 cm)

Signed in ink, printed title and date on a gallery label accompanying the work. One from an edition of 10 plus artist's proof.

Estimate \$20,000-30,000

PROVENANCE

Edwynn Houk Gallery, New York

95

MARILYN MINTER b. 1948

After Hours, 2011

Color coupler print, Diassec mounted.

40 x 26 5/8 in. (101.6 x 67.6 cm)

Signed in ink, printed title, date and number 4/5 on gallery labels affixed to the reverse of the flush-mount.

Estimate \$15,000-25,000

95





96 **CANDIDA HÖFER** b. 1944

Ca' Rezzonico, Venezia I, 2003

Color coupler print.

47 x 58 1/2 in. (119.4 x 148.6 cm)

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

Estimate \$50,000-70,000

PROVENANCE

Sonnabend Gallery, New York



ABELARDO MORELL b. 1948

Camera Obscura Image of Times Square in Hotel Room, 1997
Gelatin silver print, mounted.
32 x 39 1/4 in. (81.3 x 99.7 cm)
Signed and numbered 10/15 on an artist's label accompanying the work.

Estimate \$10,000-15,000

PROVENANCE
Bonni Benrubi Gallery, New York

LITERATURE
Bulfinch Press, *Camera Obscura: Photographs by Abelardo Morell*, p. 45



MATTHEW PILLSBURY b. 1973

Leslie & Ella on the Hudson, 9:26-9:47 pm, Wednesday, May 31st, 2006
Archival pigment ink print.
31 x 39 1/2 in. (78.7 x 100.3 cm)
Signed, titled, dated and numbered 3/10 in ink in the margin.

Estimate \$4,000-6,000

PROVENANCE
Bonni Benrubi Gallery, New York

LITERATURE
Actes Sud/ Fondation HSBC Pour la Photographie, *Matthew Pillsbury: Time Frame*, pp. 52-53

99 ABELARDO MORELL b. 1948

Naked Maja by Goya, 1994
Gelatin silver print, mounted.
41 1/4 x 31 3/4 in. (104.8 x 80.6 cm)
Signed and numbered 5/15 on an artist's label accompanying the work.

Estimate \$6,000-8,000

PROVENANCE
Miller Block Gallery, Boston





100 **IRVING PENN** 1917-2009

New York Still Life, 1947

Platinum palladium print, printed 1978.

17 3/4 x 23 in. (45.1 x 58.4 cm)

Signed, titled, dated, numbered in pencil and copyright credit Condé Nast reproduction limitation stamp on the reverse of the aluminum flush-mount. One from an edition of 65.

Estimate \$40,000-60,000

LITERATURE

Art Institute of Chicago, *Irving Penn: A Career in Photography*, fig. 21

Bulfinch Press, *Still Life: Irving Penn Photographs 1938-2000*, n.p. there titled *New York Still Life (Elements of a Party)*, editorial photograph for *Vogue*, New York, May 7

Knopf/Callaway, *Irving Penn: Passage, a Work Record*, p. 39

Szarkowski, *Irving Penn*, pl. 73

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

Lots 101 through 135 feature *Property of a Chicago Collector*. Offering a wide historical range from the classic to the contemporary, these 35 lots touch upon defining moments across 100 years of photography, including some of the most revered names in the field, from Eugène Atget to Vik Muniz. Other photographers in the selection whose indelible contributions to the field continue to resonate include André Kertész, Lewis Hine, Maurice Tabard, Louis Faurer and Dorothea Lange, thereby also demonstrating the geographic breadth of the collection. Additionally, with a particular emphasis on the era between the wars, this selection also reflects the incredible diversity in genres—from landscapes to street photography and appropriation—within the field of photographs. Collectively, the works pay homage to the medium while also hinting at the many exciting, endless permutations laying ahead.



ACTUAL SIZE

PROPERTY OF A CHICAGO COLLECTOR

101 **EUGÈNE ATGET** 1857-1927

Versailles, 1924

Arrowroot print.

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

Titled, numbered in pencil, 'Rue Campagne-Premiere, 17 bis' credit stamp and MoMA 2002 deaccession notation in an unidentified hand in pencil on the verso.

Estimate \$30,000-50,000

PROVENANCE

The Museum of Modern Art, New York

102

PROPERTY OF A CHICAGO COLLECTOR

EUGÈNE ATGET 1857-1927

Fête des Invalides, 1898-1899

Gelatin silver printing-out-paper print.

6 5/8 x 8 5/8 in. (16.8 x 21.9 cm)

Berenice Abbott collection stamp on the reverse of the mount; titled and numbered '3101' in an unidentified hand in pencil on the reverse of the mount.

Estimate \$10,000-15,000

PROVENANCE

Abbott-Levy Collection, 1968

The Museum of Modern Art, New York

Photographs from the Museum of Modern Art, Sotheby's, New York, 25 April 2001, lot 16

LITERATURE

Ginkgo Press, *Atget: Paris*, p. 540

Szarkowski and Hambourg, *Atget: Vol IV*, p. 175

Taschen, *Eugène Atget: Paris 1857-1927*, p. 208

102



103



PROPERTY OF A CHICAGO COLLECTOR

ILSE BING 1899-1998

Lanterns and Oriflammes, Bastille Day, Paris, 1933

Gelatin silver print.

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

Signed and dated in ink on the recto; credit 'Paris/ 1933' stamp on the mount.

Estimate \$8,000-12,000

LITERATURE

Barrett, *Ilse Bing: Three Decades of Photography*, pl. 18

Musée Carnavalet, *Ilse Bing: Paris 1931-1952*, pl. 10

104



PROPERTY OF A CHICAGO COLLECTOR

ROGI ANDRE 1905-1970

Dora Maar, Paris, 1941

Gelatin silver print.

6 1/2 x 4 1/2 in. (16.5 x 11.4 cm)

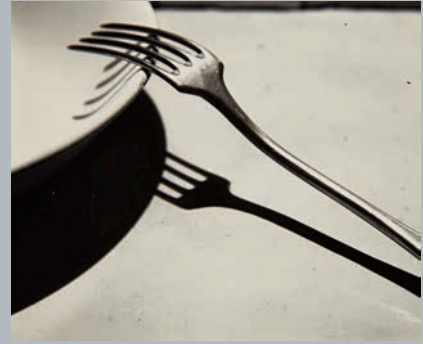
Signed and annotated 'Paris' in ink on the mount; signed, annotated 'Tout droit réservé' in ink and estate 'DM/1998' stamp on the reverse of the mount.

Estimate \$7,000-9,000

PROVENANCE

The Estate of Dora Maar

Les photographies de Dora Maar, Piasa, Paris, 20 November 1998, lot 219



PROPERTY OF A CHICAGO COLLECTOR

105 **ANDRÉ KERTÉSZ** 1894-1985

André Kertész

New York: Susan Harder and Orminda Corporation, 1982. Ten gelatin silver prints. Each 4 x 3 1/4 in. (10.2 x 8.3 cm) or the reverse. Each signed in pencil on the mount; publisher's stamp and edition 'AP VI/X' in pencil on the reverse of the mount. Each with individual sleeve. Plate list. Colophon. Enclosed in a paper folio. One from an edition of 50 plus 10 artist's proofs.

Estimate \$30,000-50,000

LITERATURE

Borhan, *André Kertész: His Life and Work*, pp. 27, 83, 102, 108, 145, 155, 163, 174-175, 181 and 219

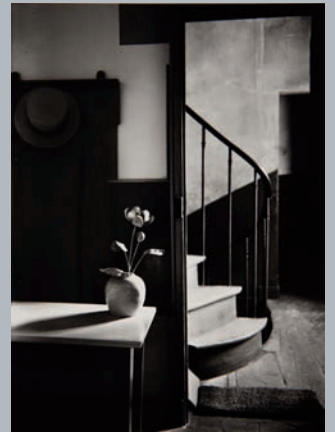
Ducrot, *André Kertész: Sixty Years of Photography*, pp. 70, 75, 78, 79, 116, 117, 119 and 138
Greenough, Gurbo and Kennel, *André Kertész*, pls. 38, 47, 51-52, 64, 69 and 80

Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, cover and pp. 65, 71, 109, 147, 167, 173, 201, 206 and 243

Rizzoli Press, *Visions and Images: American Photographers on Photography*, p. 89

In 1982, André Kertész released a self-titled portfolio including ten of his most iconic photographs taken during his prolific time in Paris throughout the 1920s and 1930s. Following an early career in his native Hungary, Kertész moved to Paris in 1925 and it was there where he honed his Modernist aesthetic. From *Chez Mondrian* to *Melancholic Tulip*; *Stairs of Montmartre* to *Distortion #40*, these works helped establish Kertész's reputation as an early leader in the field of fine art photography and marked the beginning of a remarkable career that would last nearly seventy years.

Titles include: *Chez Mondrian, Paris*, 1926; *Eiffel Tower, Paris*, 1929; *Distortion No. 40, Paris*, 1933; *Satiric Dancer, Paris*, 1926; *Stairs of Montmartre, Paris*, 1925; *Glasses and Pipe, Paris*, 1926; *Fork, Paris*, 1928; *Melancholic Tulip, New York*, 1939; *Carrefour, Blois*, 1930; *Colette, Paris*, 1930





PROPERTY OF A CHICAGO COLLECTOR

106 **MAURICE TABARD** 1897-1984

Self-portrait, 1930

Gelatin silver print.

9 3/4 x 7 in. (24.8 x 17.8 cm)

Signed and dated in ink on the mount; credit stamp on the reverse of the mount.

Estimate \$10,000-15,000

PROPERTY OF A CHICAGO COLLECTOR

107 **RAOUL UBAC** 1910-1985

Agui Ubac, 1937

Gelatin silver print.

6 1/2 x 8 5/8 in. (16.5 x 21.9 cm)

Estimate \$3,000-5,000

PROVENANCE

The family of the photographer

Galerie Adrien Maeght, Paris

Edwynn Houk Gallery, Chicago

The Gilman Paper Company

Important Photographs from the Metropolitan Museum of Art Including Works from the Gilman Paper Company Collection, Sotheby's, New York, 15 February 2006, lot 71

107



108



ACTUAL SIZE

PROPERTY OF A CHICAGO COLLECTOR

108 **ANDRÉ KERTÉSZ** 1894-1985
Mrs. Roskam, Paris, 1927
Gelatin silver print, printed on carte postale.
5 1/4 x 2 7/8 in. (13.3 x 7.3 cm)
Dated in pencil on the verso.

Estimate \$12,000-18,000

PROVENANCE
Sotheby's, New York, 27 April 2005, lot 103

LITERATURE
Jeu de Paume, *Kertész*, p. 90

PROPERTY OF A CHICAGO COLLECTOR

109 **ANDRÉ KERTÉSZ** 1894-1985
Distortion #29, 1933
Gelatin silver print.
7 x 9 1/8 in. (17.8 x 23.2 cm)
Signed, numbered '29' in pencil and '307 E. 44th St., Murray Hill' copyright credit stamp on the verso.

Estimate \$15,000-25,000

LITERATURE
Krauss & Livingston, *L'Amour Fou: Photography and Surrealism*, p. 103
for a variant orientation

109



PROPERTY OF A CHICAGO COLLECTOR

110 **ANDRÉ KERTÉSZ** 1894-1985
Libraire Sodier, Paris, 1927
Gelatin silver print, printed on carte postale.
5 1/2 x 3 1/2 in. (14 x 8.9 cm)

Estimate \$12,000-18,000

PROVENANCE
Sotheby's, New York, 27 April 2005, lot 102

LITERATURE
Jeu de paume, *Kertész*, p. 85

PROPERTY OF A CHICAGO COLLECTOR

111 **DORA MAAR** 1907-1997
Christian Berard's Head Posed at Edge of Basin of Water, Appearing to Float in the Water at the House of la Vicomtesse de Noailles, 1930s
Gelatin silver print.
6 5/8 x 9 in. (16.8 x 22.9 cm)
Estate 'DM/1998' stamp on the verso.

Estimate \$8,000-12,000

PROVENANCE
The Estate of Dora Maar
Les photographies de Dora Maar, Piasa, Paris, 20 November 1998, lot 145

LITERATURE
Bulfinch Press, *Picasso's Weeping Woman: The Life and Art of Dora Maar*, p. 33

PROPERTY OF A CHICAGO COLLECTOR

112 **AUGUST SANDER** 1876-1964
Untitled (Profile portrait of a man), 1928
Gelatin silver print.
6 1/2 x 5 7/8 in. (16.5 x 14.9 cm)
Signed, annotated 'Coln' and dated in pencil on the overmat; credit 'Köln Lindenthal' blindstamp on the recto; 'Aug. Sander/ Lichtbildner, Kuchhausen bei Leuscheid/ Sieg' studio stamp on the reverse of the mount.

Estimate \$12,000-18,000

PROVENANCE
Sotheby's, New York, 16 October 2004, lot 110

110



ACTUAL SIZE

112



111





PROPERTY OF A CHICAGO COLLECTOR

113 **ANDRÉ KERTÉSZ** 1894-1985
Colette, Paris, 1930
Gelatin silver print, printed 1940s.
3 1/2 x 4 5/8 in. (8.9 x 11.7 cm)
Titled and dated in ink on the verso.

Estimate \$5,000-7,000

LITERATURE
Borhan, *André Kertész: His Life and Work*, p. 163
Ducrot, *André Kertész: Sixty Years of Photography*, p. 79
Harry N. Abrams, Inc., *André Kertész: A Lifetime of Perception*, cover and p. 147
Rizzoli Press, *Visions and Images: American Photographers on Photography*, p. 89

PROPERTY OF A CHICAGO COLLECTOR

114 **IRVING PENN** 1917-2009
Jerome Robbins, New York, 1948
Gelatin silver print.
9 1/2 x 7 3/4 in. (24.1 x 19.7 cm)
Credit and copyright Condé Nast stamps on the verso.

Estimate \$6,000-8,000

PROVENANCE
Harry Lunn
Edwynn Houk Gallery, New York

LITERATURE
Knopf/Callaway, *Irving Penn: Passage, a Work Record*, p. 59

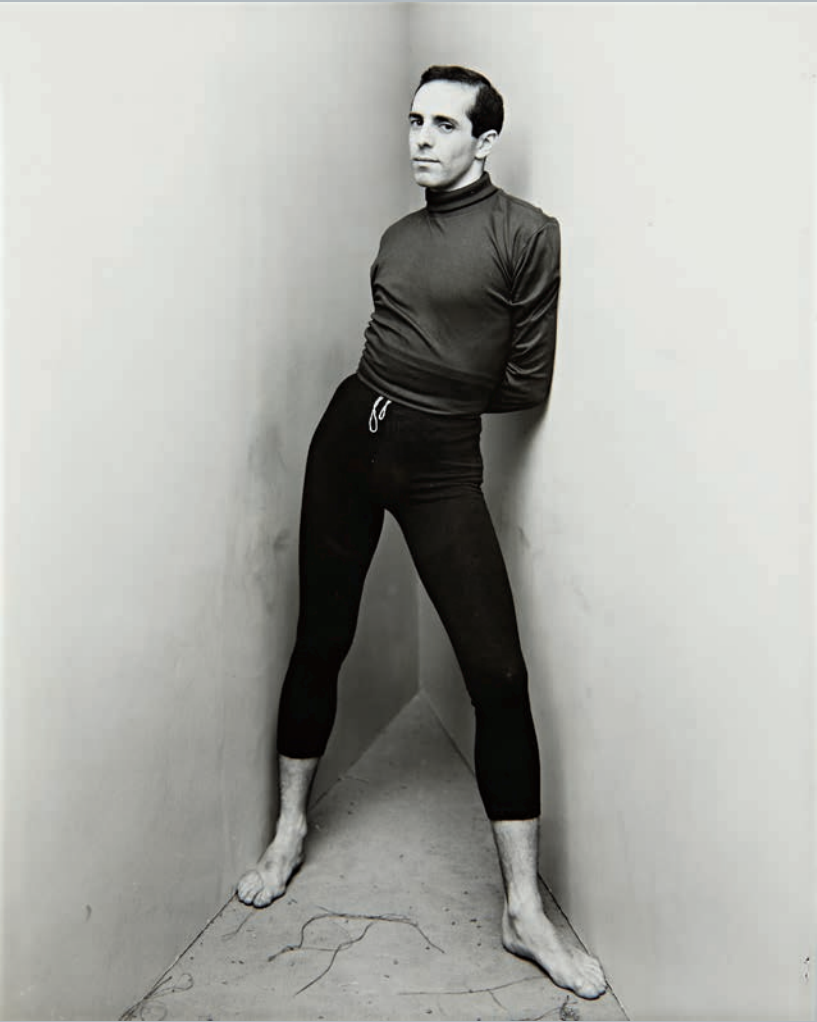


PROPERTY OF A CHICAGO COLLECTOR

115 **EDWARD WESTON** 1886-1958
Nude on Sand, Oceano, 1936
Gelatin silver print, printed 1979.
7 1/2 x 9 1/2 in. (19.1 x 24.1 cm)
Signed, titled 'Nude', dated, annotated 'Negative by Edward Weston/ Print by Cole Weston', and inscribed by Cole Weston, the artist's son, in pencil on the reverse of the mount.

Estimate \$5,000-7,000

LITERATURE
Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 926
Mora, *Edward Weston: Forms of Passion*, p. 220



PROPERTY OF A CHICAGO COLLECTOR

116 **ANNE BRIGMAN** 1869–1950

The shadow on my door, 1921

Gelatin silver print, mounted.

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

Signed in ink on the recto.

Estimate \$7,000-9,000



PROPERTY OF A CHICAGO COLLECTOR

117 **LAURA GILPIN** 1891-1979

Cactus blossom, 1920

Waxed platinum print.

9 5/8 x 7 1/4 in. (24.4 x 18.4 cm)

Signed and dated '1930' in pencil on the overmat; printed title and date on a studio label affixed to the reverse of the mount.

Estimate \$8,000-12,000

PROVENANCE

Marlborough Gallery, New York

The Gilman Paper Company

Important Photographs from the Metropolitan Museum of Art Including Works from the Gilman Paper Company Collection, Sotheby's, New York, 15 February 2006, lot 71



PROPERTY OF A CHICAGO COLLECTOR

118

ANSEL ADAMS 1902-1984

Parmelian Prints of the High Sierras

San Francisco: Grabhorn Press, 1927. Eighteen gelatin silver prints.

Each 6 x 8 in. (15.2 x 20.3 cm) or the reverse.

Six signed in pencil in the margin; all with printed title in the margin. Each print enclosed in a paper sleeve with printed title. Colophon. Title page. Enclosed in the original folding portfolio case. One from an edition of 150.

Estimate \$40,000-60,000

LITERATURE

Little, Brown and Company, *Ansel Adams: Classic Images*, pls. 1-2

Szarkowski, *The Portfolios of Ansel Adams*, Portfolio 3, pls. 1 and 6

Szarkowski, *Ansel Adams at 100*, fig. 10 and pl. 112

The Museum of Fine Arts, Boston, *Ansel Adams: The Early Years*, pls. 2 and 6

Titles include: *Sierra Junipers*; *The Abode of Snow*; *Monolith, the Face of Half Dome*; *From Glacier Point*; *On the Heights*; *A Grove of Tamarack Pine*; *Mount Galen Clark*; *Mount Clarence King*; *Roaring River Falls*; *Marion Lake*; *El Capitan*; *Banner Peak - Thousand Island Lake*; *Mount Brewer*; *Kearsarge Pinnacles*; *The Sentinel*; *East Vidette*; *Cloud and Mountain*

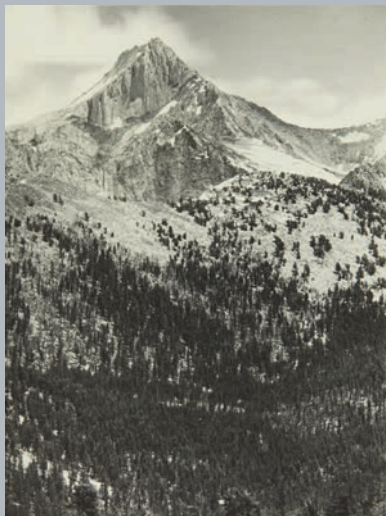
The year 1916 marked a turning point in the life of fourteen-year old Ansel Adams, who, for the first time, visited Yosemite National Park—an experience that embedded a lasting impression that would come to shape his career. Of that experience Adams later wrote: “the splendor of Yosemite burst upon us and it was glorious... One wonder after another descended upon us... There was light everywhere... A new era began for me.” It was then that the young Adams was gifted a Kodak Brownie box camera and began photographing the great outdoors. Three years later, enamored by the region, Adams joined *Sierra Club*, a hub for like-minded nature enthusiasts who dedicated their time and efforts to preserving natural wonders. The following year Adams was appointed caretaker of the Sierra club visitor center, a position he would hold through 1924.

Equipped with a Korona view camera and an ever-sharpening eye, Adams tirelessly explored the region throughout the 1920s, producing some of



his most iconic images, including *Monolith, the Face of Half Dome* and *El Capitan*, both of which are included in the current lot. So successful were Adams's images that in 1927, at age 25, *Parmelian Prints of the High Sierras*, a portfolio of eighteen images, was published in an edition of 150. The term for the medium, “parmelian”, was a marketing device on behalf of Adams and his main patron, the philanthropist Albert Bender, as a way of distinguishing the set as works of fine-art. The portfolio was an enormous success, of which Adams stated “My photographs have now reached a stage when they are worthy of the world's critical examination.” While Adams's passion for the region and the medium continued to evolve over the next decades, *Parmelian Prints of the High Sierras* marks the launching point in one of the most successful careers in the history of photography.

Of the proposed edition of 150, it is believed that approximately 100 copies were printed.





PROPERTY OF A CHICAGO COLLECTOR

120 **DOROTHEA LANGE** 1895-1965
Oklahoma Dust Bowl Refugees in San Fernando, California, 1935
Gelatin silver print.
7 x 9 3/4 in. (17.8 x 24.8 cm)
Signature, Resettlement Administration and negative stamps on the verso.

Estimate \$6,000-8,000

LITERATURE
In Focus, *Dorothea Lange*, p. 9
Lange, *Dorothea Lange Farm Administration Photographs 1935-1939, Volume 1*, p. 125

PROPERTY OF A CHICAGO COLLECTOR

121 **WALKER EVANS** 1903-1975
Minstrel Showbill, Alabama, 1936
Gelatin silver print, printed 1960s.
19 x 14 7/8 in. (48.3 x 37.8 cm)

Estimate \$5,000-7,000

PROVENANCE
From the artist to Bobbi Carrey, 1974
Sotheby's, New York, 8 April 2008, lot 176

LITERATURE
Harper & Row, *Walker Evans: First and Last*, p. 70
Da Capo Press, *Walker Evans: Photographs for the Farm Security Administration Collection in the Library of Congress, 1935-1938*, pl. 379
Harry N. Abrams, *Walker Evans: The Hungry Eye*, pl. 89
Keller, *Walker Evans: The Getty Museum Collection*, pl. 527
The Metropolitan Museum of Art, *Walker Evans*, pl. 65
The Museum of Modern Art, *Walker Evans: American Photographs*, pl. 34
for all, a variant crop

During the summer of 1974, a young photographer by the name of Bobbi Carrey assisted Walker Evans with organizing his photographic libraries. They developed a close relationship, and in exchange for part of her work, Evans gifted Carrey with his photographs.

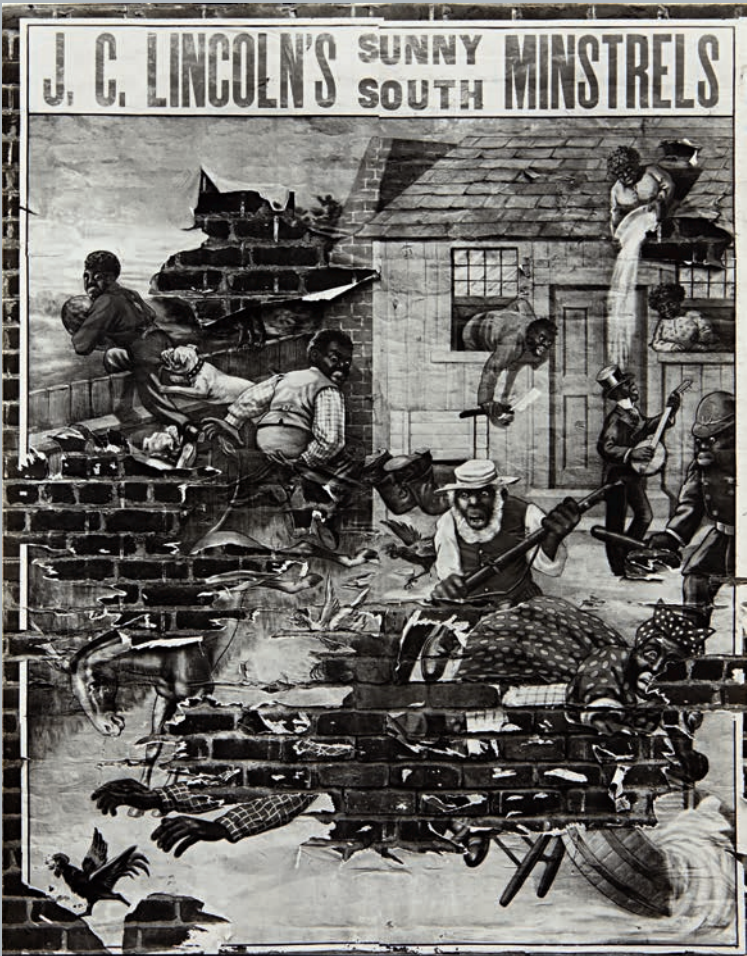
PROPERTY OF A CHICAGO COLLECTOR

119 **LOUIS FAURER** 1916-2001
Market Street, Philadelphia, 1937
Gelatin silver print.
8 1/8 x 6 in. (20.6 x 15.2 cm)
Signed, annotated 'Phila, Penna', dated in pencil and credit stamp on the reverse of the flush-mount.

Estimate \$7,000-9,000

PROVENANCE
Lunn Ltd., New York
Phillips de Pury & Company, London, 17 May 2008, lot 122

LITERATURE
Tucker, *Louis Faurer*, p. 73



PROPERTY OF A CHICAGO COLLECTOR

122

LEWIS HINE 1874-1940

Empire State Worker, 1930

Gelatin silver print.

6 3/4 x 4 3/4 in. (17.1 x 12.1 cm)

Titled, annotated with Hine negative number '797' in an unidentified hand in pencil and credit stamp on the verso.

Estimate \$10,000-15,000

PROVENANCE

George Eastman House, Rochester

Argus Ltd., New York

The Seagram Collection of Photographs, Phillips de Pury & Luxembourg,
25 April 2003, lot 8



PROPERTY OF A CHICAGO COLLECTOR

123

SHERRIL SCHELL 1877-1964

Reflection in Window of French Building, 5th Ave., circa 1930

Toned gelatin silver print.

11 3/4 x 8 7/8 in. (29.8 x 22.5 cm)

Signed in pencil on the mount; titled in pencil on the reverse of the mount.

Estimate \$6,000-8,000

PROVENANCE

Phillips, New York, 4 October 1998, lot 88



PROPERTY OF A CHICAGO COLLECTOR

124 **ROBERT FRANK** b. 1924
Valencia, Spain, 1950
Gelatin silver print, printed later.
13 3/4 x 9 1/8 in. (34.9 x 23.2 cm)
Signed, titled and dated in ink in the margin.

Estimate \$7,000-9,000

LITERATURE
Pantheon Books, *Robert Frank: The Lines of My Hand*, n.p.

PROPERTY OF A CHICAGO COLLECTOR

125 **DANNY LYON** b. 1942
Outlaw Camp, Muskegon, Michigan from the Bikeriders, 1966
Gelatin silver print.
6 3/8 x 9 1/2 in. (16.2 x 24.1 cm)
Signed, titled, dated, annotated 'unpublished from the Bikeriders' in pencil and the photographer's 'Bleak Beauty' stamp on the verso.

Estimate \$4,000-6,000



PROPERTY OF A CHICAGO COLLECTOR

126 **DANNY LYON** b. 1942
Cal, Springfield, Ill., 1966
Gelatin silver print.
9 3/8 x 6 1/4 in. (23.8 x 15.9 cm)
Signed, dated, annotated 'Cal's Dead- (R.I.P. 1975...)/ My Best Friend in the Outlaws', initialed in pencil and the photographer's 'Bleak Beauty' stamp on the reverse of the mount; printed title and date on a label affixed to the mount.

Estimate \$3,000-5,000



PROPERTY OF A CHICAGO COLLECTOR

127 **JOEL STERNFELD** b. 1944

Exhausted Renegade Elephant, Woodland, Washington, June, 1979

Color coupler print, printed 1982.

14 x 18 in. (35.6 x 45.7 cm)

Signed, titled, dated and numbered 47/100 in ink on the verso.

Estimate \$3,000-5,000

LITERATURE

Sternfeld, *American Prospects*, p. 49



PROPERTY OF A CHICAGO COLLECTOR

128 **EMMET GOWIN** b. 1941

Nancy and Dwayne, Danville, Virginia, 1970

Gelatin silver print.

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

Signed in pencil on the mount.

Estimate \$3,000-5,000

LITERATURE

Knopf, *Emmet Gowin: Photographs*, p. 33

Windsor Press, *The Family*, n.p.



PROPERTY OF A CHICAGO COLLECTOR

129 **EMMET GOWIN** b. 1941
Dwayne and Barry, Christmas, 1969
Gelatin silver print.
5 1/4 x 6 5/8 in. (13.3 x 16.8 cm)
Signed, titled and dated in pencil on the reverse of the mount.

Estimate \$2,500-3,500

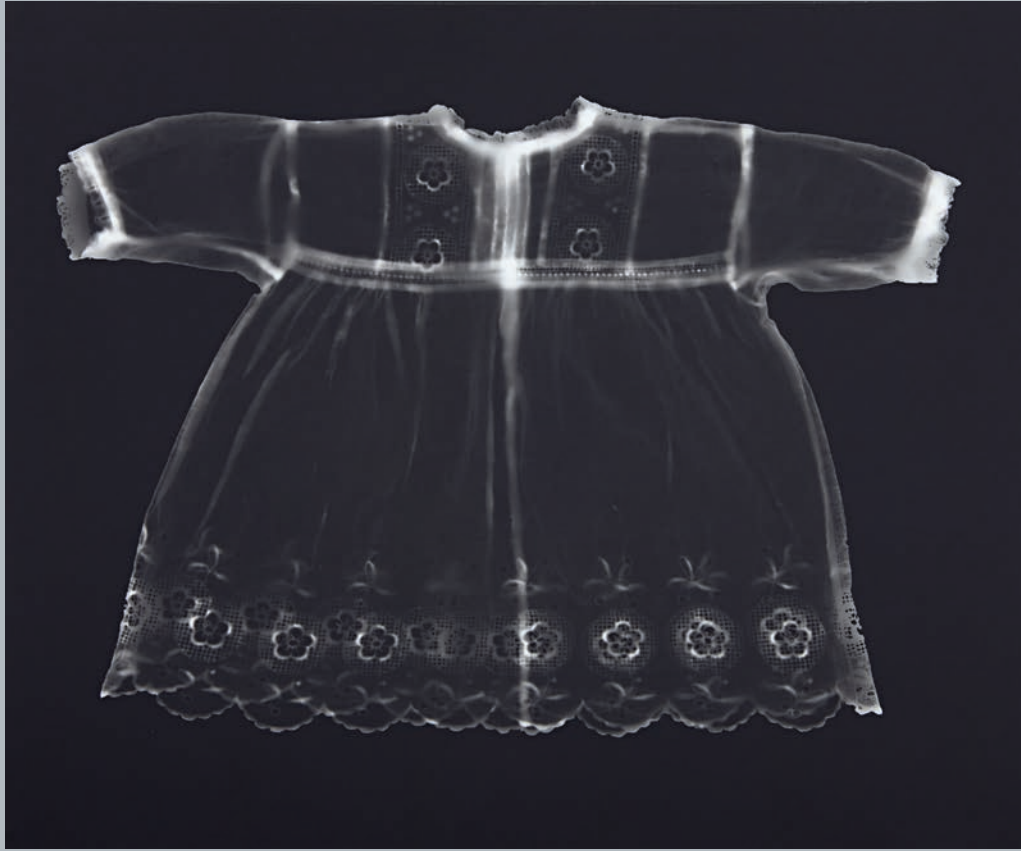
LITERATURE
Knopf, *Emmet Gowin: Photographs*, p. 25
Windsor Press, *The Family*, n.p.

PROPERTY OF A CHICAGO COLLECTOR

130 **SALLY MANN** b. 1951
Venus After School, 1992
Gelatin silver print.
18 3/4 x 22 5/8 in. (47.6 x 57.5 cm)
Signed, titled, dated, numbered 3/25 and copyright in pencil on the verso.

Estimate \$12,000-18,000





PROPERTY OF A CHICAGO COLLECTOR

- 131 **ADAM FUSS** b. 1961
Untitled from My Ghost, 2000
 Gelatin silver print.
 19 5/8 x 23 3/4 in. (49.8 x 60.3 cm)
 Signed, dated and numbered 29/40 in blue wax pencil on the reverse
 of the mount.

Estimate \$3,000-5,000

PROPERTY OF A CHICAGO COLLECTOR

- 132 **VIK MUNIZ** b. 1961
Pillow III (after Dürer), 1989
 Gelatin silver print.
 18 7/8 x 22 3/4 in. (47.9 x 57.8 cm)
 Signed, dated and numbered 6/8 in pencil on the verso.

Estimate \$5,000-7,000





PROPERTY OF A CHICAGO COLLECTOR

133 **VIK MUNIZ** b. 1961

Memory rendering of Saigon execution of a Viet Cong suspect, 1988

Gelatin silver print from *The Best of Life*, printed 1995.

7 x 10 1/4 in. (17.8 x 26 cm)

Signed, titled and dated in pencil in the margin. One from an edition of 10.

Estimate \$12,000-18,000

LITERATURE

Arena Editions, *Vik Muniz: Seeing is Believing*, p. 50

134



PROPERTY OF A CHICAGO COLLECTOR

134 **VIK MUNIZ** b. 1961

Equivalents (Teapot), 1993

Platinum print.

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

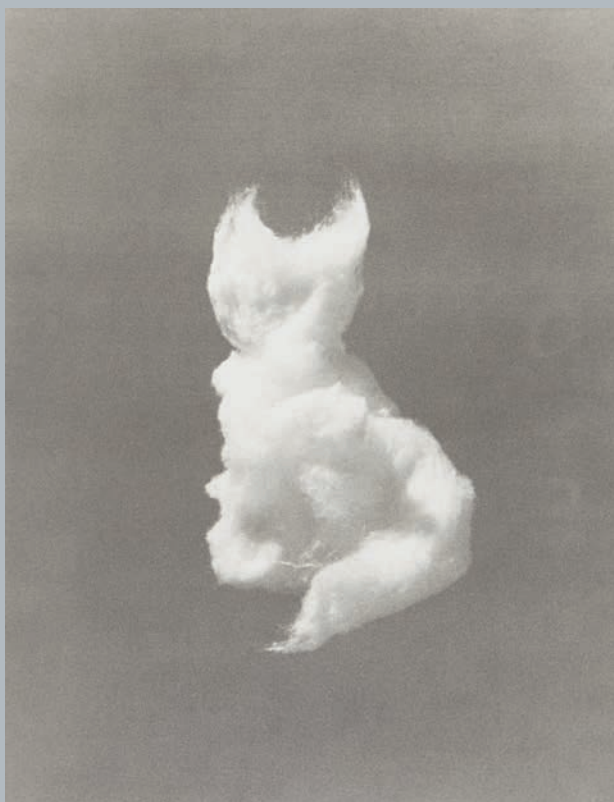
Signed, titled, dated and numbered 8/10 in pencil on the verso.

Estimate \$5,000-7,000

LITERATURE

Arena Editions, *Vik Muniz: Seeing is Believing*, p. 63

135



PROPERTY OF A CHICAGO COLLECTOR

135 **VIK MUNIZ** b. 1961

Equivalents (Kitty Cloud), 1993

Platinum print.

13 x 10 in. (33 x 25.4 cm)

Signed, titled, dated and numbered 8/10 in pencil on the verso.

Estimate \$5,000-7,000

LITERATURE

Arena Editions, *Vik Muniz: Seeing is Believing*, p. 69

AFTERNOON SESSION 2pm
LOTS 136-270



136 **ALEXANDER RODCHENKO** 1891-1956

Museum Series Portfolio Number 2: Portraits - Rodchenko & His Circle

Moscow and New York: Rodchenko/Stepanova Archives and Howard Schickler Fine Art, 1997. Twenty-eight gelatin silver prints, printed later by Alexander Lavrentiev and Yuri Plaksin.

Varying sizes from 6 x 8 3/4 in. (15.2 x 22.2 cm) to 9 1/2 x 7 1/4 in. (24.1 x 18.4 cm) or the reverse.

Each numbered '23', '1-28' sequentially in an unidentified hand in ink on a label affixed to the reverse of the mount. Colophon. Contained in a leather clamshell case. Number 23 from an edition of 30 plus 5 hors commerce.

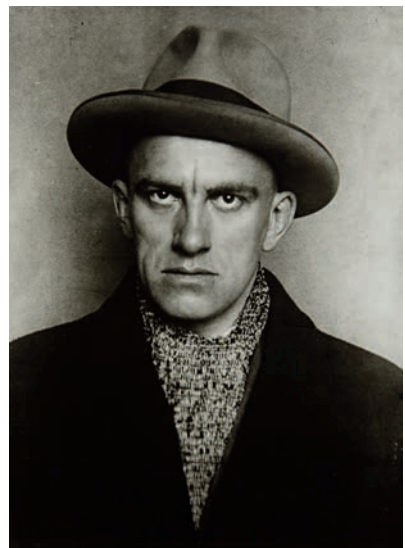
Estimate \$25,000-35,000

LITERATURE

Lavrentiev, *Alexander Rodchenko: Photography 1924-1954*, pls. 70, 71, 85, 89, 100, 111, 125, 131 & 195

Titles include: *The Poet Vladimir Mayakovsky*, 1924; *Lily Brik*, 1924; *The Painter Alexander Shevchenko*, 1924; *Artist and Architect Alexander Vesnin*, 1924; *Artist, Producer and Publisher Alexei Gan*, 1924; *Artist and Designer Liubov Popova*, 1924; *The critic Osip Brik*, 1924; *Actor and Producer Vitaly Zhemchuzhny*, 1924; *Yevgenia Zhemchuzhnaya*, 1924; *The Sculptor Anton Lavinsky*, 1924; *The writer Elsa Triolet (sister of Lily Brik)*, 1924; *Documentary Film-maker Esther Schub*, 1924; *The Worker's Faculty Student*, 1924; *Varvara Stepanova*, 1925; *In the workshop of Rodchenko and Stepanova*, 1925; *The Film-maker Lev Kuleshov*, 1927; *The poet Nikolai Aseev*, 1927; *Vkhutemas Student Ivan Morozov*, 1927; *Varvara Stepanova*, 1928; *The Artist's mother at the Table*, 1928; *Poet and Writer Sergei Tretyakov*, 1928; *Driver*, 1929; *Pioneer Girl*, 1930; *Actress Julia Soltseva*, *Producer Alexander Dovzhenko and Futurist-poet Alexei Kruchenykh*, 1930; *Professor Boris Schvetsov*, 1930; *Photoreporter Vadim Kovrigin at the Moscow-Volga Canal*, 1934; *Photojournalist Georgy Petrusov*, 1934; *Field Flowers*, 1937







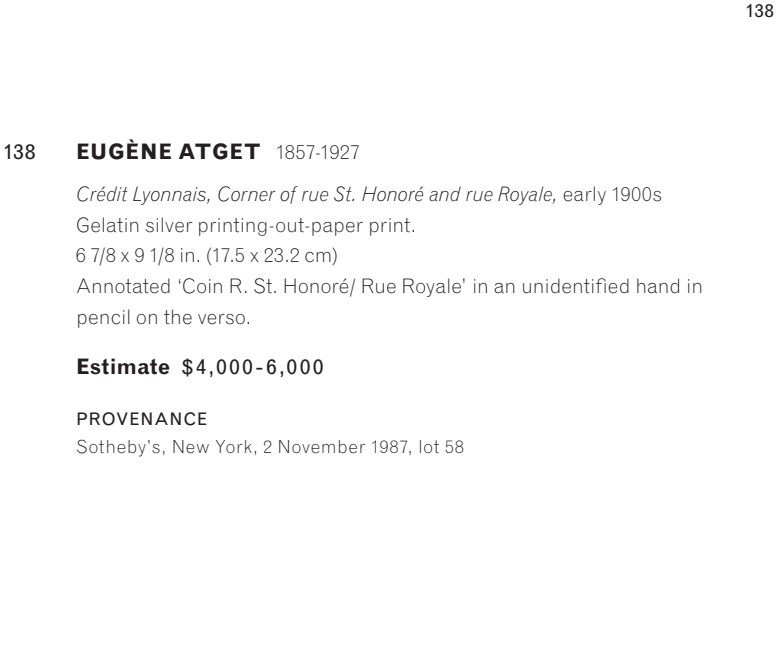
137 **ALEXANDER RODCHENKO** 1891-1956

The Horse Races, 1935
Gelatin silver print, printed later.
11 x 16 in. (27.9 x 40.6 cm)
Credit stamp, titled and dated in an unidentified hand in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE
Alan Koppel Gallery, Chicago

LITERATURE
Lavrentiev, *Alexander Rodchenko: Photography 1924-1954*, pl. 199



138 **EUGÈNE ATGET** 1857-1927
Crédit Lyonnais, Corner of rue St. Honoré and rue Royale, early 1900s
Gelatin silver printing-out-paper print.
6 7/8 x 9 1/8 in. (17.5 x 23.2 cm)
Annotated 'Coin R. St. Honoré/ Rue Royale' in an unidentified hand in pencil on the verso.

Estimate \$4,000-6,000

PROVENANCE
Sotheby's, New York, 2 November 1987, lot 58



139 **JACQUES-HENRI LARTIGUE** 1894-1986

St. Moritz, 1913
Gelatin silver print, printed 1970s.
10 1/4 x 13 in. (26 x 33 cm)
Signed in ink in the margin.

Estimate \$3,000-5,000

PROVENANCE
Christie's, New York, 11 November 1985, lot 305

LITERATURE
Penguin Books, *Jacques-Henri Lartigue: Diary of a Century*, n.p.

140 **BRASSAÏ** 1899 - 1984

Soirée at Chartres, 1933-1934

Gelatin silver print.

9 5/8 x 7 1/8 in. (24.4 x 18.1 cm)

Signed, titled, dated, annotated 'Tirage par Brassaï by Madame Gilberte Brassaï' in pencil and copyright credit stamp on the verso.

Estimate \$15,000-25,000

PROVENANCE

From the collection of Madame Gilberte Brassaï
Edwynn Houk Gallery, New York

This is presumed to be the only early print of this image.

141 **ROBERT FRANK** b. 1924

Couple on a Park Bench, Paris, circa 1949

Gelatin silver print.

7 x 12 7/8 in. (17.8 x 32.7 cm)

Signed in pencil and 'Gamma Picture Agency' stamp on the reverse of the flush-mount.

Estimate \$15,000-25,000

PROVENANCE

Sotheby's, New York, 7 April 1995, lot 396
Private Collection, Europe

141



ALFRED STIEGLITZ, EDITOR AND PUBLISHER 1864-1946*Camera Work: A Photographic Quarterly*

New York: Alfred Stieglitz, 1903-1917. A set of 50 volumes, including Numbers 1-49/50 (1903-1917), a Special Steichen Supplement (April 1906), bound later, and two Special Numbers (August 1912 and June 1913). 558 illustrations in photogravure, halftone, color halftone, collotype and letterpress. Numbers 1-49/50 and both Special Numbers with original gray covers. Accompanied by the pamphlet, *Photo-Secessionism and Its Opponents* [Another Letter-The Sixth] published by Stieglitz in 1910.

Each Volume approximately 12 1/2 x 9 1/8 x 1 1/2 in. (31.8 x 23.2 x 1.3 cm)

Plates various dimensions

Estimate \$100,000-150,000

LITERATURE

Margolis, *Alfred Stieglitz, Camera Work: A Pictorial Guide*

Taschen, *Alfred Stieglitz, Camera Work: The Complete Illustrations 1903-1917*

both for all plates

Green, *Camera Work: A Critical Anthology* for a selection of plates

Artists include: Alfred Stieglitz, Edward Steichen, Karl F. Struss, George H. Seeley, Clarence H. White, Robert Demachy, Gertrude Käsebier, Heinrich Kuehn, Alvin Langdon Coburn, Anne W. Brigman, Baron Adolph DeMeyer, and others. Reproductions included of works by artists exhibited at '291' including Pablo Picasso, Paul Cézanne, Henri Matisse, Francis Picabia and Marius de Zayas.

Alfred Stieglitz, photographer and promoter of the sacred cause of photography, edited and published the photographic quarterly journal *Camera Work*. Called "the most beautiful of all photographic magazines", the 50 volumes containing 559 illustrations were published between 1903 and 1917. The set of *Camera Work* being offered not only contains a visual record of the achievements of the progressive photographers in whom Stieglitz believed, it is also a compilation of the aesthetic theories of modern photography and the newly-formed avant-garde in painting, sculpture, and criticism.

Camera Work's dual purposes were to serve as a forum for the Photo-Secession, an invitation-only group that Stieglitz founded in 1902 to establish photography as a fine art, and to build an appreciative audience for their work. This was achieved primarily through the use of photogravures to sumptuously reproduce the photographs of the Photo-Secessionists as well as through the publication of articles on the modern art of photography. Stieglitz stated in his announcement of the new journal, "It is my intention to reproduce the best examples of all 'schools,' both American and foreign, in a style which will make the magazine of great value for its pictures alone..." And with this he succeeded, for the glory of *Camera Work* is the illustrations.

Some of the prints in *Camera Work* are halftones (both monochrome and color) some are collotype, but the large majority are photogravures. Photogravures are known for their warmth and depth of the dark areas and their slightly granular surface. Hand-pulled and printed on Japan tissue, the visual quality of *Camera Work's* photogravures are superlative and once under glass, it is difficult to distinguish a photogravure from a platinum print.

For Stieglitz the photogravure was, in its own right, the artistic equivalent of an original photographic print. He demanded perfection and carefully supervised their printing and mounting. William Innes Homer, in his book *Alfred Stieglitz and the Photo-Secession*, goes as far to state that Stieglitz even retouched blemishes by hand before mailing, while Dorothy Norman in her memoir on Stieglitz said that he personally tipped in each of the

illustrations. When a shipment of prints did not arrive in Brussels for a Photo-Secession exhibition, a selection of photogravures from the journal were displayed in its place.

The first volume of *Camera Work*, dated January 1903, was issued in December of 1902. There were over 600 subscribers. Artist-photographer Edward Steichen designed the cover: a green-grey background with the magazine's title, issue number, and date in an Art Nouveau style typeface that was created specifically for the journal. Full credit was given to Stieglitz as editor and publisher.

By 1910 Stieglitz broadened the scope of *Camera Work* to include both reproductions of, and articles on modern painting and drawing. This transition also was reflected in his New York gallery, which had been known as the Little Galleries of the Photo-Secession until 1908 when he changed the name to '291'. In 1911 Stieglitz devoted a double issue to reproductions of Auguste Rodin's drawings and analyses of Rodin's, Paul Cézanne's and Pablo Picasso's work. The shift to publish photography along with the other arts led to the loss of the journal's subscriber base. By 1912 the number of subscriptions had dropped to 304, and by 1915 to thirty-seven.

In volume 48 Stieglitz published the work of a young photographer, Paul Strand, whose photographic vision characterized the aesthetic shift from Pictorialism to Modernism. Strand denounced the soft focus and romantic idealization of the Pictorialists and instead presented unrelenting close-ups of people on the street and abstractions of everyday forms. The final volume of *Camera Work* was published June 1917. It too was devoted almost entirely to Strand's photographs. Soon afterwards, Stieglitz realized that he could no longer afford to publish *Camera Work* or to run '291'.

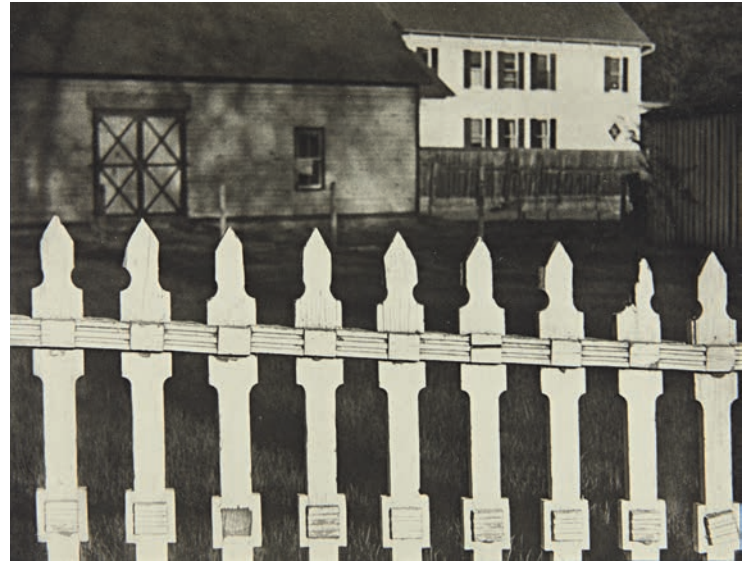
Upon closing '291' Stieglitz sold most of his unsold copies of *Camera Work* to a ragpicker for the value of the rag paper on which they were printed. The rest he either destroyed or gave away. Most of the copies in existence have remained in, or originated from the collections of the original subscribers.

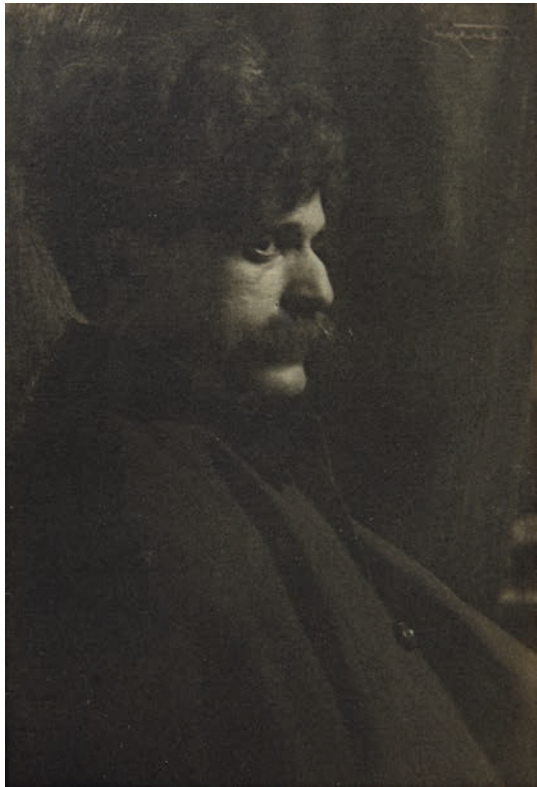
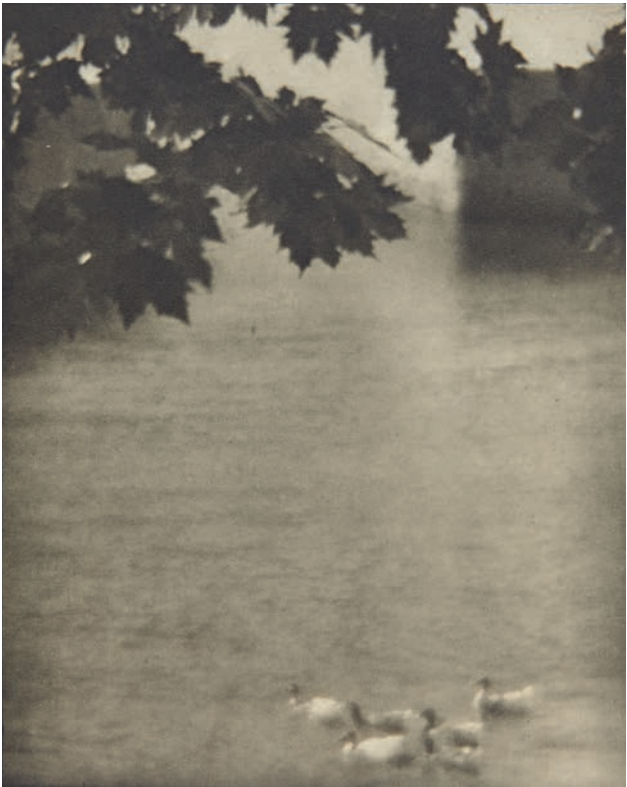
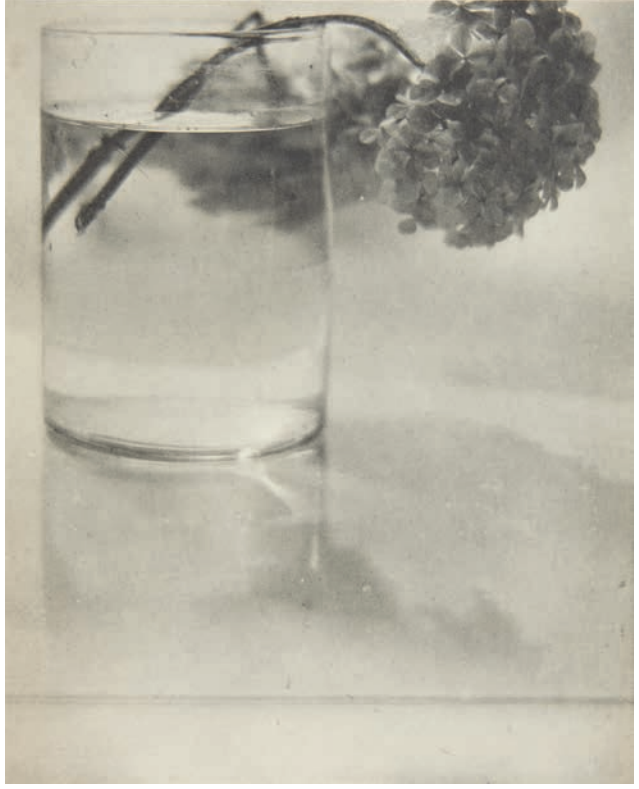
CAMERA WORK

A PHOTOGRAPHIC QUARTERLY
• EDITED AND PUBLISHED BY •
ALFRED STIEGLITZ NEW YORK

NUMBER I
MDCCCCIII









143



ACTUAL SIZE

143 **MAN RAY** 1890-1976*Souvenirs (Portrait of Lili Butler) New York, February, 1921*

Gelatin silver print.

3 3/4 x 4 1/2 in. (9.5 x 11.4 cm)

Signed and titled 'Souvenirs' in ink on the recto; dated in an unidentified hand in pencil on the verso. Accompanied by a letter of provenance.

Estimate \$8,000-12,000**PROVENANCE**Acquired from the artist; to the sitter, Lili Butler Toulgouat
By descent to her son, Thierry Toulgouat; to her grandson,
Jean-Marie Toulgouat144 **MAN RAY** 1890-1976*Juliet and Dorothea Tanning, 1946*

Gelatin silver print.

5 1/8 x 6 7/8 in. (13 x 17.5 cm)

Credit and estate stamps on the verso.

Estimate \$8,000-12,000**PROVENANCE***Man Ray Estate, Sotheby's, London, 23 March 1995, lot 269*

144



ACTUAL SIZE



145 **EDWARD STEICHEN** 1879-1973

Dana Steichen, circa 1923

Palladium print.

7 5/8 x 9 5/8 in. (19.4 x 24.4 cm)

Estimate \$40,000-60,000

PROVENANCE

From the Collection of Joanna Steichen

Edward Steichen made this alluring portrait of his second wife during a year of major life changes for the artist. 1923 was not only the beginning of a romantic relationship with Dana Desboro Glover, soon to be Dana Steichen, it also was the year he abandoned painting for photography, and moved from Paris to New York to become a highly paid, world-famous commercial portrait and fashion photographer signing contracts with both Condé Nast and J. Thompson advertising agency.

Steichen spent the early years of the twentieth century with his first wife Clara while pursuing parallel careers as an art photographer and painter. In 1923, at the age of 43, after an expensive divorce and burning all the paintings that remained in his possession, Steichen left France for New York City to start anew. It was in New York that he met Dana Glover, an aspiring actress, fell in love and later that year married her. They would remain together until her death in 1957.

In love and invigorated by his life changes, Steichen did a wonderful series of portraits of Dana, his beautiful new wife. In the present lot, he moves in close with his camera so that she fills, but not overwhelms, the borders of the print. It is so intimately taken, that we, as viewers, experience the charm of her presence. At the same time Steichen, the artist, lets the diagonal of her hat cut across the picture frame - protecting his love from complete exposure of her feminine mystery.



146 **ILSE BING** 1899-1998

Self Portrait with Leica, Paris, 1931

Gelatin silver print, printed 1941.

10 1/2 x 12 in. (26.7 x 30.5 cm)

Signed and dated in ink on the recto; signed, annotated 'Paris' and dated in pencil on the reverse of the mount.

Estimate \$10,000-15,000

PROVENANCE

Edwynn Houk Gallery, New York

LITERATURE

Harry N. Abrams, Inc., *Ilse Bing: Photography Through The Looking Glass*, p. 109

147



147 **EDWARD STEICHEN** 1879-1973

Isadora Duncan at the Parthenon, Athens, 1920

Gelatin silver print, printed later.

13 1/2 x 9 1/4 in. (34.3 x 23.5 cm)

Credit and 'printed from the original negative' stamps, titled and dated in an unidentified hand in pencil on the verso.

Estimate \$12,000-18,000

PROVENANCE

Alan Koppel Gallery, Chicago



148 **EDWARD STEICHEN** 1879-1973

Sunflower, 1921

Gelatin silver print.

9 5/8 x 7 3/4 in. (24.4 x 19.7 cm)

Estimate \$25,000-35,000

PROVENANCE

From the Collection of Joanna Steichen

149 **EDWARD WESTON** 1886-1958

Juniper, Lake Tenaya, 1937

Gelatin silver print.

9 1/2 x 7 3/8 in. (24.1 x 18.7 cm)

Initialed, dated and numbered 'J1-C-2G' in pencil on the verso.

Estimate \$10,000-15,000

PROVENANCE

Phillips de Pury & Company, New York, 28 April 2005, lot 152

LITERATURE

Aperture, *Edward Weston: Fifty Years*, pl. 183

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 1008

Newhall, *Edward Weston in Retrospect*, p. 45

Newhall, *Supreme Instants: The Photography of Edward Weston*, pl. 82

Weston, *My Photographs of California*, p. 31





150 **EDWARD WESTON** 1886-1958

Manhattan from the apartment of David McAlpin, 1941

Gelatin silver print.

7 5/8 x 9 5/8 in. (19.4 x 24.4 cm)

Initialed and dated in pencil on the mount.

Estimate \$8,000-12,000

LITERATURE

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 1669 there titled *From Museum of Modern Art, New York*



151 **EDWARD WESTON** 1886-1958

Shipyard Detail, Wilmington, 1935

Gelatin silver print.

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

Signed, dated and numbered '2-40' in pencil on the mount.

Estimate \$8,000-12,000

LITERATURE

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 879

The number 2-40 references the "Edward Weston Print-of-the-Month Club" whereby monthly subscribers to *Camera Craft* magazine could purchase Weston's prints for a reduced price of \$5 per print. Weston intended to limit the editions to 40 prints (35 for subscribers and 5 for the artist) and noted the individual prints as such. However, after receiving very few paid subscriptions over a 12-month period, Weston abandoned the project without ever realizing the full editions. This early print is thus much rarer than the edition would suggest.



152 **DOROTHEA LANGE** 1895-1965

Argument in a Trailer Court, Richmond, California, 1944

Gelatin silver print, on an exhibition flush-mount, printed no later than 1952.

10 x 12 3/8 in. (25.4 x 31.4 cm)

Estimate \$25,000-35,000

PROVENANCE

From the collection of John Dixon, the artist's son
Edwynn Houk Gallery, New York

EXHIBITED

Diogenes with a Camera II, Museum of Modern Art, New York, 1952

LITERATURE

Aperture, *Dorothea Lange: Photographs of a Lifetime*, p. 129

Borhan, *Dorothea Lange: The Heart and Mind of a Photographer*, p. 179

Davis, *The Photographs of Dorothea Lange*, p. 87

San Francisco Museum of Modern Art/Chronicle Books, *Dorothea Lange: American Photographs*, back cover and pl. 98

Following a successful career as a studio portrait photographer during the 1920s in San Francisco, Dorothea Lange turned her lens to the streets, forsaken towns and dirt roads in America to capture the crippling effects of the Depression. Her images from the 1930s, including those produced

for the Farm Securities Administration (FSA), provided Americans with a candid and unabated overview of the Depression's effects. The works' powerful impact rippled across America, and in 1941 Lange was awarded the Guggenheim Fellowship for her outstanding contributions to photography.

During the 1940s Dorothea Lange shifted her focus away from a didactic interpretation of the Depression, by then in its waning stages, to broader social and political nuances. Among her projects was a joint assignment from *Fortune* magazine, together with Ansel Adams, to document for twenty-four hours the lives of shipyard workers in Richmond, an industrial town near the San Francisco Bay. The project was meant to highlight the swelling population in the region following the increase in demand for freighters during World War II. Homer Page, a friend of Lange's who had accompanied her on the assignment, recalls the circumstances surrounding *Argument In Trailer Court*: "They were husband and wife, uprooted from Oklahoma, wandering a thousand miles from home to enter a radically different kind of life, and driven apart by the pressures of long and conflicting hours. Their inner relationship is revealed at once in that single shot. It's the space between them that counts." Indeed, while Adams's interest lay in capturing sweeping panoramas of the town, Lange's interest lay in the intimate moments shared by its denizens.

Pepper No. 30, 1930

Gelatin silver print, printed no later than 1949.

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

Signed, titled 'Pepper' and dated in pencil on the reverse of the mount; initialed and dated in pencil on the mount.

Estimate \$200,000-300,000

PROVENANCE

Acquired from the artist

Private Collection, Midwest; to the present Private Collection

In Edward Weston's masterpiece *Pepper No. 30*, 1930, an ordinary object is transformed into a profound presence. Powerful yet simple, this icon of American Modernism has embedded itself in our social consciousness. It is widely regarded as one of the most recognizable images in the history of art.

Pepper No. 30 alters our perception. In it, a very particular pepper (rot spot and all) expands from something we see into that which we know. To view it is to enter a world where the ordinary is transformed into the extraordinary.

It is a classic, completely satisfying -a pepper-but more than a pepper: abstract, in that it is completely outside subject matter. It has no psychological attributes, no human emotions are aroused: this new pepper takes one beyond the world we know in the conscious mind...take one into an inner reality –the absolute,- with a clear understanding, a mystic revealment. This is the “significant presentation” that I mean, the presentation through one’s intuitive self, seeing “through one’s eyes, not with them”: the visionary.

Edward Weston, *Day Books*, August 8, 1930

What Weston called the “the significant presentation” is perceived in *Pepper No. 30* as vital beauty residing in the everyday. To be confronted with such heightened ordinariness is to activate our awareness of existence - the pepper's and our own. The role of the art-viewer before Modernism was to see what the artist intended. With Modernism, and its search for a utopian answer to the social, political and economic strife between World War I and World War II, intention was no longer relevant; the viewer became a participant and sensorial perception became the experience. László Moholy-Nagy, Weston's European contemporary, wrote of this new relationship in which the art-viewer “experiences a heightening of his own faculties, and becomes himself an active partner with the forces unfolding themselves.” Weston concurred with this new role of art – and the camera.

To present the significance of facts, so that they are transformed from things seen to things known. Wisdom controlling the means – the camera – presents this knowledge in communicable form, so the spectator participates in the revelation.

Edward Weston, *Statement*, 1931

LITERATURE

Aperture, *The Daybooks of Edward Weston*, pl. 5

Armitage, *Art of Edward Weston*, p. 5

Bulfinch Press, *On the Art of Fixing a Shadow: 150 Years of Photography*, pl. 259

Bulfinch Press, *Edward Weston: Photography and Modernism*, pl. 38

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 606

Harry N. Abrams, Inc., *An American Century of Photography: From Dry-Plate to Digital The Hallmark Photographic Collection*, pl. 207

Harry N. Abrams, Inc., *Edward Weston Forms of Passion*, p.171

Haworth-Booth, *The Folio Society Book of the 100 Greatest Photographs*, p. 115

Lodima Press, *Edward Weston: Life Work. Photographs from the collection of Judith G. Hochberg and Michael P. Mattis*, pl. 43

Museum Ludwig, *Sammlung Gruber, Photographie des 20. Jahrhunderts*, p. 131

Newhall, *Light vs. Lighting*, p. 18

Newhall, *Supreme Instants: The Photography of Edward Weston*, cat. 150

Rodriguez, *The Art of Edward Weston*, p. 37

Stebbins, Quinn, & Furth, *Edward Weston: Photography and Modernism*, pl. 38

In the photograph being offered, the interplay of light and shadow along the smooth firm skin of the pepper, defines the swelling, swirling curves of its voluminous form. It is a dynamic image - with upward thrusting and inward curving movement. Yet ultimately what we experience is a peaceful whole. The light, an encompassing glow, delivers a pepper from its earth-bound existence to a Modernist vision of the coherence, power and rhythm of life.

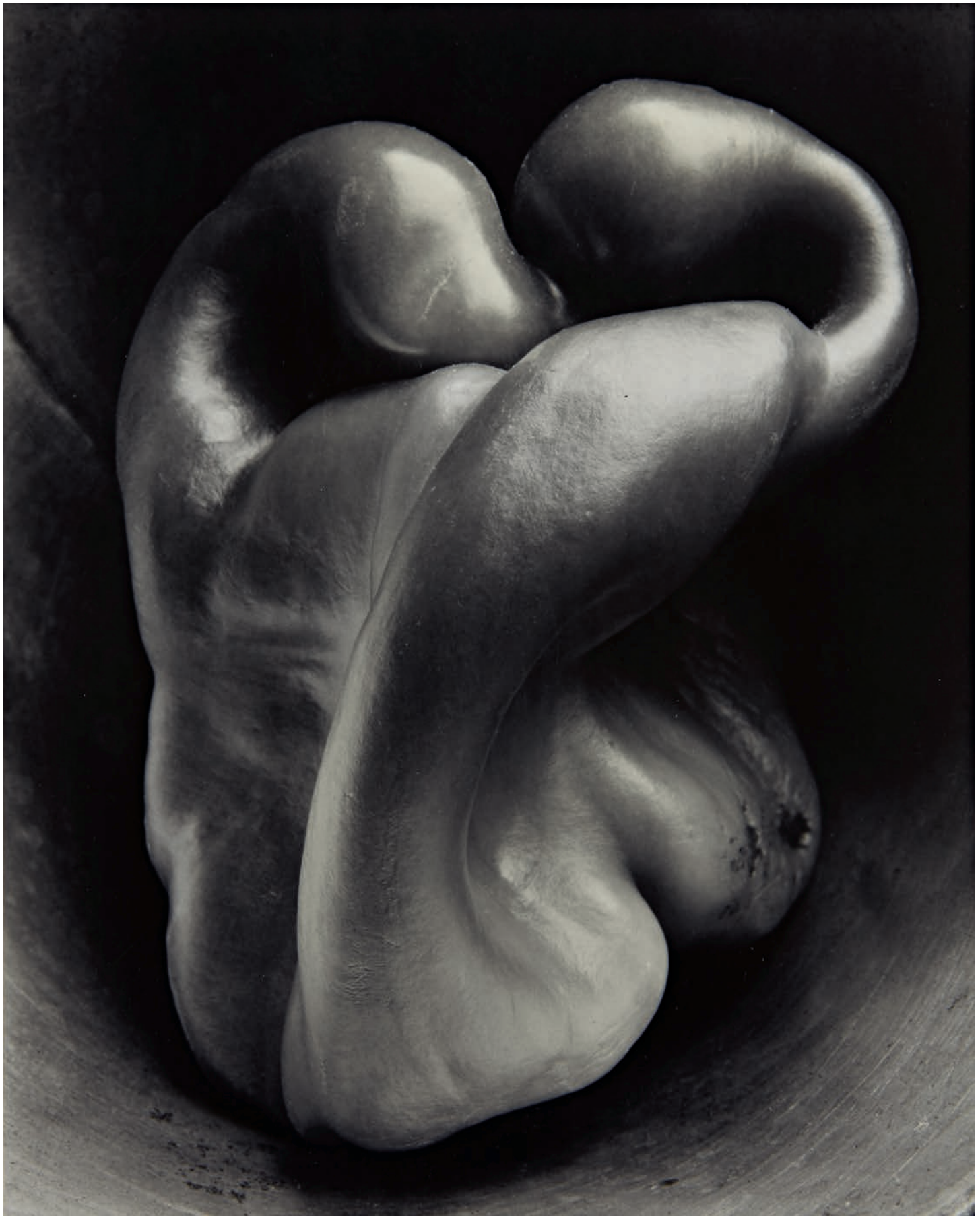
Life is a coherent whole: rocks, clouds, trees, shells, torso, smokestack, peppers, are interrelated, interdependent parts of the whole. Rhythm from one becomes symbols of all.

Edward Weston, *Statement*, 1930

As with all of Weston's still-life studies, *Pepper No. 30* was shot with a large-format camera mounted on a tripod. The clarity of his negative came from the artist's insistence on keeping the camera's lens opening as small as possible - for as long as possible. Weston wrote that he used panchromatic film, pyro-soda developer, and after the late 1920s, made contact prints on glossy Chloro-bromide paper.

The print being offered was acquired directly from the artist in 1949. It is a glossy contact print mounted on a warm-toned, large-format, exhibition mount. Weston likely titled, dated and signed the mount at the time of the sale - for one can see the shake in the artist's hand, a result of his worsening Parkinson's disease, as he rounds out the letters. What is being offered here is a Masterpiece, printed by the master himself, and signed at the end of his career, before his legacy was passed to his sons. Ben Maddox ended his biography on Edward Weston with a bow to the prints made by the master: “A Weston print vibrates. Energy streams from its gradation and contrast of tone. Its creator, born so long ago, is by that token, alive too.”

Other prints of this image are in the collections of the George Eastman House, Rochester; Harry Ramson Center at The University of Texas at Austin; Museum of Modern Art, New York, the Minneapolis Institute of Arts; the Los Angeles County Museum of Art; and the San Francisco Museum of Modern Art.



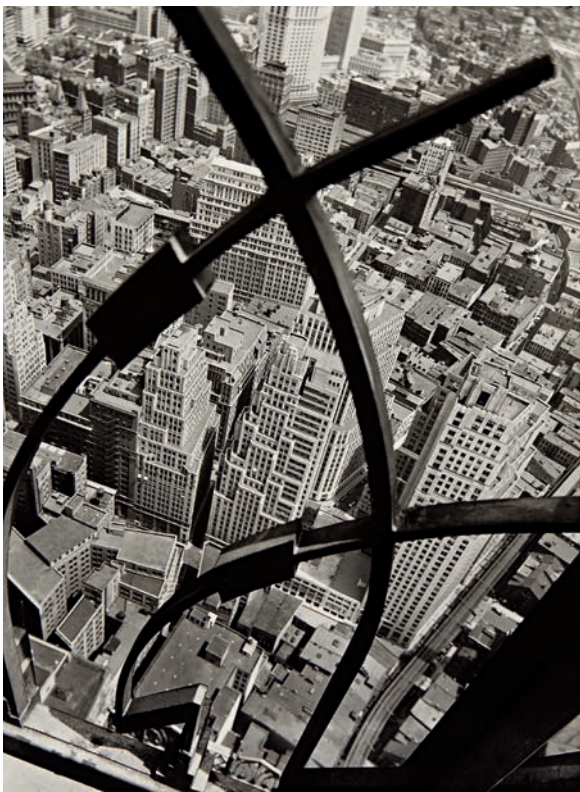
ACTUAL SIZE



154 **BERENICE ABBOTT** 1898-1991

Billboards and signs, Fulton Street between State Street and Ashland Place, Brooklyn, 1936
Gelatin silver print, printed 1940s.
15 3/8 x 12 3/4 in. (39.1 x 32.4 cm)
Signed in pencil on the overmat; '50 Commerce Street' credit (crossed out) and two 'Maine' credit stamps on the reverse of the mount; 'Maine' credit stamp on the backing board.

Estimate \$6,000-8,000



155 **BERENICE ABBOTT** 1898-1991

City Arabesque, 1936
Gelatin silver print, printed later.
23 1/2 x 17 1/4 in. (59.7 x 43.8 cm)
Signed and numbered 15/40 in pencil on the mount; credit and reproduction limitation stamps on the reverse of the mount.

Estimate \$5,000-7,000

LITERATURE
Dover, New York in the Thirties: as Photographed by Berenice Abbott, pl. 21
O'Neal, Berenice Abbott: American Photographer, p. 94
Yochelson, Berenice Abbott: Changing New York, pl. 32

156 **RUTH ORKIN** 1921-1985

Making Movies in the Park, 1983
Color coupler print.
13 3/8 x 19 in. (34 x 48.3 cm)
Signed, titled and dated in ink in the margin; signed, titled and dated in ink on the verso.

Estimate \$2,000-3,000

PROVENANCE
Acquired directly from the artist

157 **RUTH ORKIN** 1921-1985

Bubble Clouds, 1984
Color coupler print.
13 3/8 x 19 in. (34 x 48.3 cm)
Signed, titled and dated in ink in the margin; signed, titled and dated in ink on the verso.

Estimate \$2,000-3,000

PROVENANCE
Acquired directly from the artist



158 BERENICE ABBOTT 1898-1991

New York at Night, 1932

Gelatin silver print, printed circa 1940.

13 5/8 x 11 in. (34.6 x 27.9 cm)

Signed in pencil on the overmat; titled 'New York', dated 'circa 1934' in pencil and '50 Commerce Street' credit stamp on the verso.

Estimate \$30,000-50,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Commerce Graphics, Ltd., *Berenice Abbott*, frontispiece

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

Photo Poche, *Berenice Abbott*, pl. 20

The New York Public Library, *Berenice Abbott: A Modern Vision*, pl. 9 there titled *New York at Night. Empire State Building, 350 Fifth Avenue, West Side, 34th and 35th Streets (General View North), Manhattan*

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

In 1929, after establishing a reputation in Paris as a studio portrait photographer, Berenice Abbott moved back to New York, intent on succeeding in the city that she had briefly lived in 11 years prior. Strongly influenced by Eugène Atget's haunting images of Parisian streets, Abbott turned her lens to New York City: its people and the architecture of its vastly developing skyline. Capturing the historical alongside the modern, her photographs remain some of the most defining images of New York in the early 20th-century, perhaps none more so than *New York at Night*, 1932.

Taken from atop the Empire State building in the winter, *New York at Night* stands as an icon of the modern city. Whereas many of Abbott's images have a clearly documentary feel, here she abandons the street-level perspective for an aerial, all encompassing view of the city as few could see it. Demonstrating her mastery of the medium, she shot with an extended exposure which, with the resulting blurred cars and lights, injects movement and the pulse of city life into the scene. With the skyscrapers extending beyond the frame of the image, Abbott captures the growth and vitality of the expanding city, a New York not of the past but of the future.



159 **HENRI CARTIER-BRESSON** 1908-2004

Marilyn Monroe in Reno, 1961
Gelatin silver print, printed later.
17 3/4 x 11 7/8 in. (45.1 x 30.2 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate \$7,000-9,000

PROVENANCE
Peter Fetterman Gallery, Santa Monica

LITERATURE
Bulfinch Press, *Tête à Tête: Portraits by Henri Cartier-Bresson*, pl. 101
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 249

160 **HENRI CARTIER-BRESSON** 1908-2004

Truman Capote, Writer, New Orleans, Louisiana, USA, 1947
Gelatin silver print, printed later.
9 1/2 x 14 1/8 in. (24.1 x 35.9 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate \$7,000-9,000

LITERATURE
Bulfinch Press, *Tête à Tête: Portraits by Henri Cartier-Bresson*, pl. 24
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 228
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 180



161 **HENRI CARTIER-BRESSON** 1908-2004

Martine's Legs, 1968
Gelatin silver print, printed later.
11 7/8 x 17 5/8 in. (30.2 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate \$4,000-6,000

PROVENANCE
Peter Fetterman Gallery, Santa Monica

LITERATURE
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 216
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 225

162 **ELLIOTT ERWITT** b. 1928

California, 1955

Gelatin silver print, printed later.

11 3/4 x 17 5/8 in. (29.8 x 44.8 cm)

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

Estimate \$2,500-3,500

LITERATURE

Erwitt, *Snapshots*, pp. 502-503



163 **ELLIOTT ERWITT** b. 1928

New York City, 2000

Gelatin silver print, printed later.

11 7/8 x 17 5/8 in. (30.2 x 44.8 cm)

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

Estimate \$2,500-3,500

LITERATURE

Erwitt, *Snapshots*, pp. 104-105



164



164 **STANLEY KUBRICK** 1928-1999

Walter Cartier, 1947

Gelatin silver print.

13 1/4 x 8 in. (33.7 x 20.3 cm)

Credited twice in an unidentified hand in ink, 'Modern Photography' and 'Look' credit reproduction limitation stamps on the verso.

Estimate \$10,000-15,000

PROVENANCE

William L. Schaeffer/ Photographs, Connecticut

LITERATURE

Crone, *Stanley Kubrick: Drama & Shadows: Photographs 1945-1950*, n.p.

"Prizefighter Walter Cartier," *Look*, 18 January 1949

Stanley Kubrick's position as one of the twentieth century's greatest filmmakers is intimately linked to photography. Kubrick's teenage hobby was photography, and after graduating from high school he joined *Look* magazine as a staff photographer. This picture – first published in *Look* in January 1949 as part of a photo essay entitled *Prizefighter* – shows middleweight boxer Walter Cartier after a fight, standing by as his twin brother Vincent ties his shoelaces. The photographic series later inspired Kubrick's first incursion into film: the 1951 15-minute short entitled *Day of the Fight*. In 1955 he returned to the subject of boxing with *Killer's Kiss*, a story about a boxer at the end of his career. Kubrick's success came later, but in the synthesis between film noir and boxing, between cinema and reality, this photograph has the mark of an auteur in the making.



165 **ROY DECARAVA** 1919-2009

Twelve Photogravures

Ashuelot: Renaissance Press, 1991. Twelve photogravures.

Each approximately 8 x 11 in. (20.3 x 27.9 cm) or the reverse

Each signed, dated and numbered 48/50 in pencil in the margin. Colophon.

Title page. Enclosed in a linen clamshell portfolio case.

Estimate \$30,000-50,000

PROVENANCE

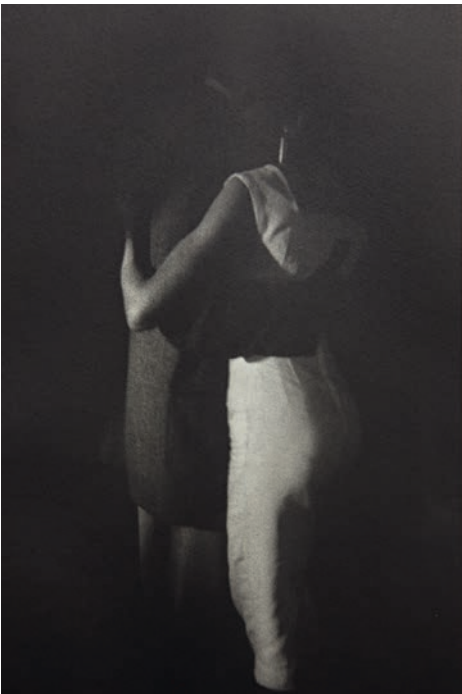
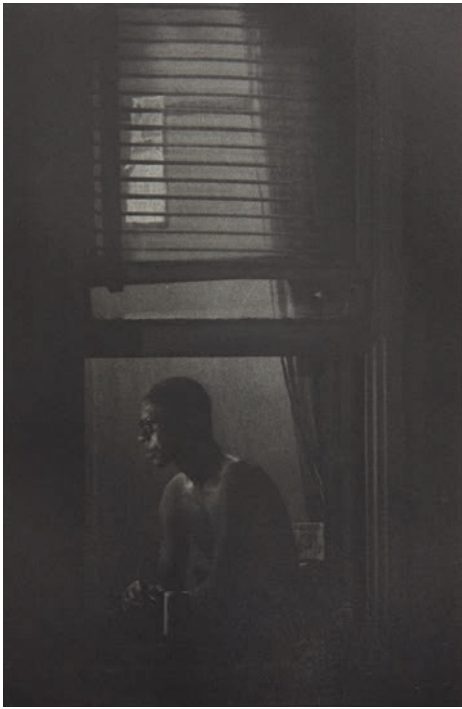
Acquired directly from the artist

Titles include: *Paul Robeson, New York*, 1950; *Lingerie, New York*, 1950; *Horace Silver, New York*, 1963; *Couple dancing, New York*, 1956; *Across the street, night, Brooklyn*, 1978; *Night feeding, Brooklyn*, 1973; *Billie at Braddocks, New York*, 1952; *Man in window, Brooklyn*, 1978; *Fourth of July, Prospect Park, Brooklyn*, 1979; *Dancers, New York*, 1956; *Four men, New York*, 1956

Following his training as a painter at The Cooper Union and the Harlem Arts Center, Roy DeCarava turned to the camera. "It was the directness of the medium that attracted me," he later explained his switch from the paintbrush to the camera lens. "Through the camera I was able to make contact with the world and express my feelings about it more directly." Employing his painterly eye and affinity for graphic design, DeCarava was not concerned with capturing the likeness of his subjects but their spirit and humane touch. His printing decisions, likewise, did not merely revolve around clarity but atmosphere. As such, DeCarava's images are not meant to be interpreted as mere visual recorders of the African American demographic they capture so poetically but rather as emotionally charged and likewise evocative of the space and time in which they were first taken. As an oeuvre, DeCarava's works provide a richly illuminating and expressive narrative of an era and time that may have otherwise gone amiss.



DeCarava's career in photography enjoyed longevity and recognition from an early stage. In 1951, at the age of 32, he became the ninth photographer and the first African American to win a Guggenheim Fellowship. In 1955 his first book was published, one of 5 he would come to produce throughout his career. In 2001 DeCarava was the recipient of the Gold Medal in Photography from the National Arts Club and five years later he was awarded the National Medal of Arts from the National Endowment for the Arts.



POLITICALLY CORRECT: SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

"Change is the law of life," President John F. Kennedy once declared. "And those who look only to the past or present are certain to miss the future." Indeed, as a strong visionary President Kennedy oversaw a number of momentous changes that came to define mid-century America, many of which are strongly reflected in *Politically Correct: Selections From a Private American Collection*. As a group, the thirteen works provide a strong overview of a pivotal point in American history spanning from 1944 to 1969, when political currents swiftly thrust the country in different directions.

As the earliest image in the collection, Robert Capa's *Liberation of France at the end of World War II*, 1944, (lot 166), captures the triumphant upturn following America's involvement in WWII, when Hitler's grip over Europe loosened and ultimately broke. The pyramidal composition of smiles, raised arms and heavy crowding conveys the monumental sense of pride and relief that permeated Europe and likewise celebrated in America. This is in contrast to the equally poignant but irony-stricken image by Louis Faurer, *San Gennaro, New York, NY, 1950*, (lot 172), which offers a more sardonic view on national pride. The image was taken during Little Italy's annual San Gennaro festival, when a statue of the patron saint of Naples is carried aloft and paraded around to give devotees the opportunity to pin money on it. Captured by Faurer's lens is an attendee, clad in a formal tux as he watches over the revered icon. Pinned to his lapel is a badge that identifies him as a member of the Society of San Gennaro, a powerful group within the political hierarchy of the local Italian-American community. By reducing the icon to its moneyed surface within the context of a religious festival Faurer's image alludes to the intersection of capitalism and pride—be it religious or national—and questions the role money had come to play in defining faith and politics. The image ranks as among Faurer's more critical and socially-conscious works, and it is therefore no surprise that he was described as "so intelligent and so angry, and having such passion for the world" by his friend and peer Robert Frank.

The artistic dialogue between Faurer and Frank can be seen in the two images by Frank included in the group: *Chicago Convention*, 1956, (lot 167) and *Chicago*, 1956, (lot 173). The former was taken at the end of the Democratic National Convention, when the young and relatively unknown Senator from Massachusetts, John F. Kennedy, lost his vice-presidential bid. The contest for a vice-president was a last-minute decision by the Democratic presidential candidate, Adlai Stevenson, to generate excitement for his bid, and left the candidates with a single day to campaign for the role. The poster declaring Senator Kennedy as "Our Choice" is seen plopped upside down amidst rows of deserted seats at the conclusion of the convention. While cleverly conveying Kennedy's loss in the race, the image is a powerful reminder for modern-day viewers of the ebb and flow that abound in the political waters. Indeed, it is also in the latter image of Lady Bird Johnson, taken the same year, that Frank presents an image that achieves much more than a mere portrait. Well-educated and extraordinarily prescient, Johnson contributed greatly to the political success of her husband, then-Senate Majority Leader and later-presidential candidate Lyndon B. Johnson. By capturing Lady Bird Johnson at a low vantage point that posits her front and center while the poster of her husband floats atop, Frank captured their dynamic, whereby the presidential nominee benefitted from his wife's prowess and presence. Indeed, Frank's image alludes to the prosperous legacy that Lady Bird Johnson was to lead moving forward.

As the 1960s progressed, photographers such as Garry Winogrand, Leonard Freed and Constantine Manos captured first hand the events and key figures at the forefront of the public debate. From Richard Nixon and Bobby Kennedy's presidential campaigns to Martin Luther King's historic welcome following his acceptance of the Nobel Prize in Norway, the images in *Politically Correct: Selections From a Private American Collection* tell the story of the ever-shifting American political landscape.

166



POLITICALLY CORRECT: SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

166

ROBERT CAPA 1913-1954

Liberation of France at the end of World War II, 1944

Gelatin silver print, printed later.

10 x 13 7/8 in. (25.4 x 35.2 cm)

'Photograph by Robert Capa/ Distributed by Magnum' copyright credit, 'Robert Capa-Magnum/ Courtesy Life Magazine' credit, 'Archive print from Magnum/ Released for sale to Pace MacGill' and Magnum library stamps on the verso; printed title on a label affixed to the verso.

Estimate \$7,000-9,000

PROVENANCE

Pace/MacGill Gallery, New York

EXHIBITED

Pace/MacGill Gallery, New York, 14 September – 14 October 1985

LITERATURE

Manchester, *In Our Time: The World As Seen by Magnum Photographers*, cover and pp. 100-101 there titled and dated *Liberation of Paris, August 25, 1944*



POLITICALLY CORRECT: SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

167

ROBERT FRANK b. 1924

Chicago Convention, 1956

Gelatin silver print.

13 3/4 x 9 1/4 in. (34.9 x 23.5 cm)

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

Estimate \$50,000-70,000

LITERATURE

Tate Publishing, *Robert Frank: Story Lines*, p. 111



POLITICALLY CORRECT: SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

168 **MARC RIBOUD** b. 1923
Ben Bella Returns to Algeria, 1962
Gelatin silver print.
9 1/4 x 13 3/4 in. (23.5 x 34.9 cm)
'Marc Riboud- Magnum' copyright credit, two 'Archive print from Magnum/ Released for sale to Pace MacGill' and Magnum library stamps on the verso.

Estimate \$3,000-5,000

PROVENANCE
Pace/MacGill Gallery, New York

EXHIBITED
Pace/MacGill Gallery, New York, 14 September – 14 October 1985



POLITICALLY CORRECT: SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

169 **DR. ERICH SALOMON** 1886-1944
Untitled, 1930s
Gelatin silver print, printed later.
10 1/4 x 14 1/8 in. (26 x 35.9 cm)
'Photo Dr. Erich Salomon' credit, 'Peter Hunter Press Features/ Amsterdam' and 'Archive print from Magnum/ Released for sale to Pace MacGill' stamps on the verso.

Estimate \$3,000-5,000

PROVENANCE
Pace/MacGill Gallery, New York

EXHIBITED
Pace/MacGill Gallery, New York, 14 September – 14 October 1985



POLITICALLY CORRECT: SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

170 **WEEGEE (ARTHUR FELLIG)** 1899-1968
Harlem Ball, The Lobby, n.d.
Gelatin silver print.
7 3/8 x 9 1/2 in. (18.7 x 24.1 cm)
Titled in an unidentified hand in ink on the verso; 'Photo from European' copyright credit label affixed to the verso.

Estimate \$4,000-6,000

PROVENANCE
Daniel Wolf, Inc., New York



POLITICALLY CORRECT: SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

171 **WEEGEE (ARTHUR FELLIG)** 1899-1968
Crowd shot of voters in Harlem at 139 W 36th Street, Photo made 9am, n.d.
Gelatin silver print.
6 5/8 x 8 5/8 in. (16.8 x 21.9 cm)
Credited and titled in an unidentified hand in ink on the verso; 'Photo from European' copyright credit label affixed to the verso.

Estimate \$3,000-5,000

PROVENANCE
Daniel Wolf, Inc., New York



POLITICALLY CORRECT: SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

172

LOUIS FAURER 1916-2001

San Gennaro, New York, NY, 1950

Gelatin silver print.

12 3/4 x 9 in. (32.4 x 22.9 cm)

Signed, annotated 'New York, NY', dated in pencil and credit stamp on the reverse of the flush-mount.

Estimate \$25,000-35,000

LITERATURE

Wilkes-Tucker, *Louis Faurer*, p. 126



POLITICALLY CORRECT: SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

173 **ROBERT FRANK** b. 1924
Chicago, 1956
Gelatin silver print, printed 1970s.
13 1/8 x 8 3/4 in. (33.3 x 22.2 cm)
Signed, titled and dated in ink in the margin.

Estimate \$25,000-35,000



POLITICALLY CORRECT: SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

174 **GARRY WINOGRAND** 1928-1984
Richard Nixon Campaigning in New York, 1960
 Gelatin silver print, printed later.
 9 x 13 3/8 in. (22.9 x 34 cm)
 Signed in pencil on the verso.

Estimate \$8,000-12,000

PROVENANCE
 LIGHT Gallery, New York



POLITICALLY CORRECT:
SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

175 **ARNOLD NEWMAN** 1918-2006

Vice President Richard M. Nixon, 1953

Gelatin silver print, printed later.

9 5/8 x 7 3/4 in. (24.4 x 19.7 cm)

Signed, titled, dated and copyright in pencil on the mount; copyright credit reproduction limitation stamp on the reverse of the mount.

Estimate \$6,000-8,000

PROVENANCE

LIGHT Gallery, New York

POLITICALLY CORRECT:
SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

176 **GARRY WINOGRAND** 1928-1984

Peace Demonstration, Central Park, New York, 1970

Gelatin silver print, printed later.

8 3/4 x 13 1/8 in. (22.2 x 33.3 cm)

Signed in pencil on the verso.

Estimate \$5,000-7,000

LITERATURE

Szarkowski, *Winogrand: Figments from the Real World*, p. 155

TF Editores, *Garry Winogrand: The Game of Photography*, p. 125



177



POLITICALLY CORRECT: SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

177

CONSTANTINE MANOS b. 1934

Bobby Kennedy Campaigning for President in NYC, 1968

Gelatin silver print.

9 x 13 3/8 in. (22.9 x 34 cm)

'Photograph by Costa Manos/ Magnum Photos' copyright credit, 'Archive print from Magnum/ Released for sale to Pace MacGill' and Magnum library stamps on the verso.

Estimate \$3,000-5,000

PROVENANCE

Pace/MacGill Gallery, New York

EXHIBITED

Pace/MacGill Gallery, New York, 14 September – 14 October 1985

178



POLITICALLY CORRECT: SELECTIONS FROM A PRIVATE AMERICAN COLLECTION

178

LEONARD FREED 1929 - 2006

Return of Martin Luther King Jr., after receiving Nobel Peace Prize, Baltimore, 1963

Gelatin silver print.

10 1/4 x 14 1/2 in. (26 x 36.8 cm)

'Burg. Roëllstraat 209/ Amsterdam' credit, 'Archive print from Magnum/ Released for sale to Pace MacGill' and Magnum library stamps on the verso; printed title and date '1964' on a label affixed to the verso.

Estimate \$4,000-6,000

PROVENANCE

Pace/MacGill Gallery, New York

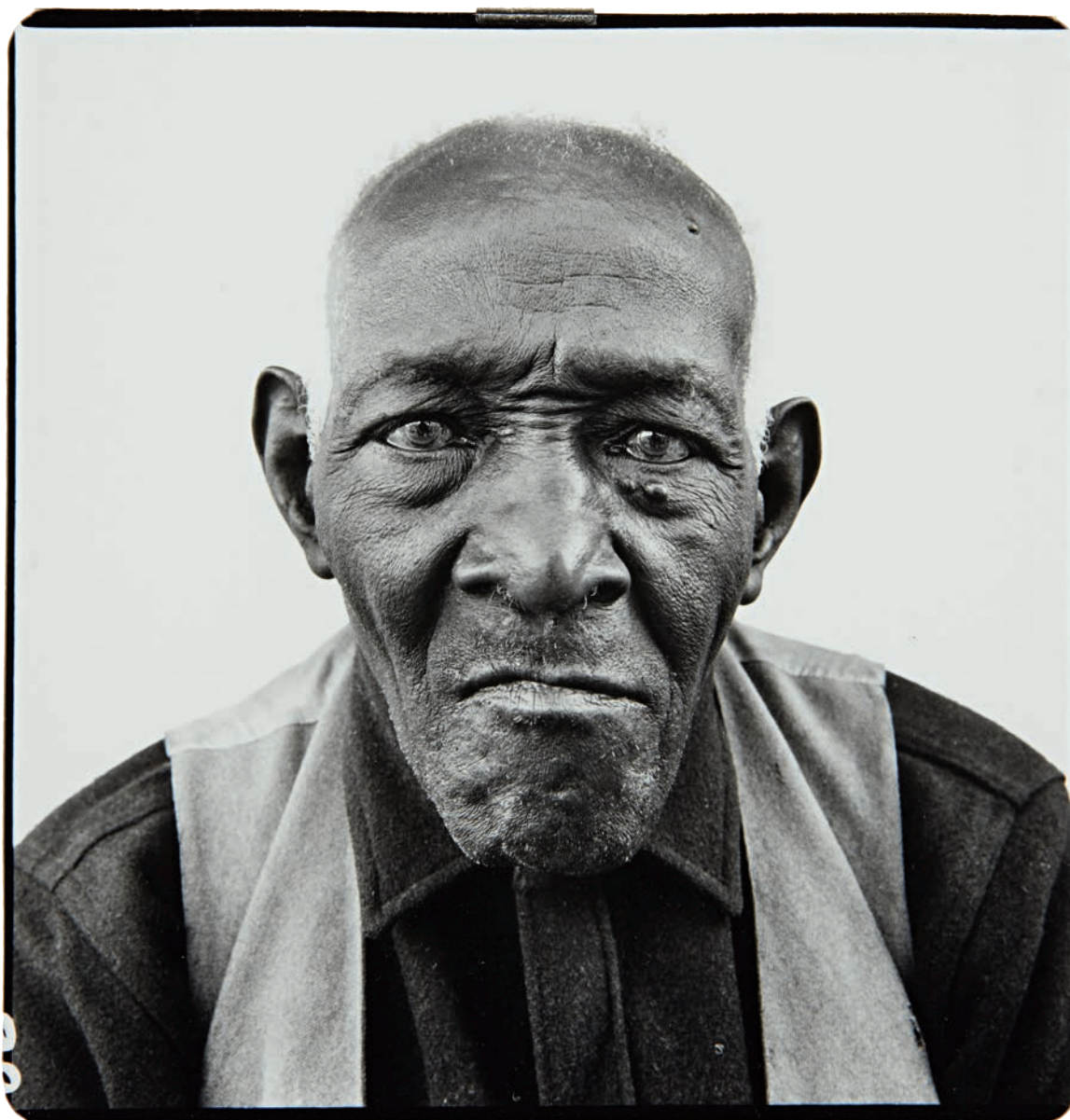
EXHIBITED

Pace/MacGill Gallery, New York, 14 September – 14 October 1985

LITERATURE

Manchester, *In Our Time: The World As Seen by Magnum Photographers*, p. 175

W.W. Norton & Company, *Leonard Freed: Photographs 1954-1990*, p. 41



ACTUAL SIZE

179 **RICHARD AVEDON** 1923-2004

William Casby, born in Slavery, Algiers, Louisiana, March 24, 1963

Gelatin silver print.

6 1/4 x 6 in. (15.9 x 15.2 cm)

Signed, titled, dated, numbered 8/11 in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate \$25,000-35,000

PROVENANCE

Fraenkel Gallery, San Francisco
Private Collection

LITERATURE

Avedon & Baldwin, *Nothing Personal*, n.p.

Random House, *Avedon: The Sixties*, p. 125

Random House, *Evidence, 1944-1994: Richard Avedon*, p. 146

Random House, *Avedon: An Autobiography*, pl. 83

for all, a variant crop

In the 1940s and 1950s, Richard Avedon established himself as the pre-eminent fashion photographer at the helm of *Harper's Bazaar*. Injecting movement, vitality and fun into the genre, his photographs of Suzy Parker, Sunny Hartnett, Dorian Leigh and Dovima redefined the look of the era and thrust Avedon into the national spotlight. But in the following decades marked by political activism and social change, Avedon increasingly turned his attention and his lens to the political arena. With his finger on the pulse of the debate, his portraits from the 1960s and 1970s capture subjects at the center of the social discourse, from George Wallace and Malcolm X to White House staff (lot 180) and anti-war activists. The present photograph of William Casby, a former slave from Algiers, Louisiana was taken in March 1963, just 3 months prior to President Kennedy's historic speech that put into motion the civil rights legislation of 1964. Whereas Avedon's earlier portraits were known for their movement, here we see the contrary: his subject frozen in time. Accompanied by the typically descriptive title that Avedon was known for and charged by the political environment during which it was taken, Casby's static pose documents the still limited social equality of African-Americans one century following the Emancipation Proclamation of 1863.

Rose Mary Woods, Secretary, Washington D.C., July 30, 1975
Gelatin silver print.
9 5/8 x 7 3/4 in. (24.4 x 19.7 cm)
Signed, numbered 26/50 in ink, copyright credit, reproduction limitation, title and date stamps on the verso.

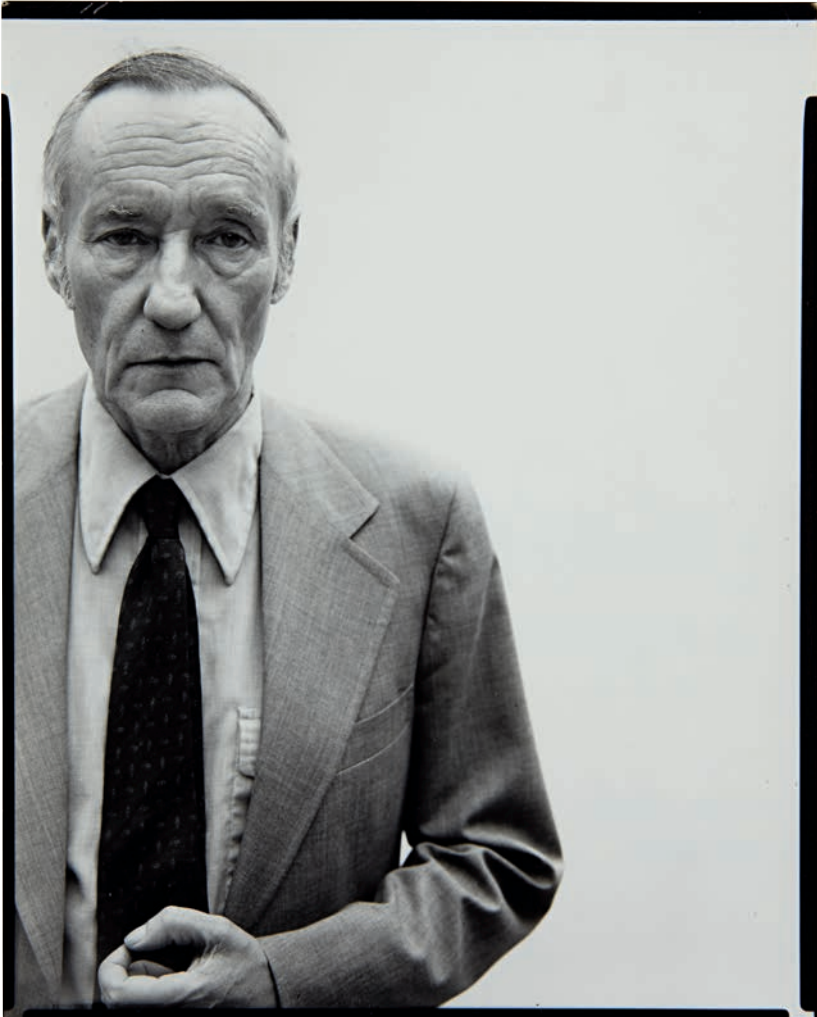
Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist
Private Collection, New Jersey

LITERATURE

Farrar, Strauss & Giroux, *Portraits: Richard Avedon*, n.p.
Gagosian Gallery, *Avedon: Murals and Portraits*, n.p. there titled *Rose Mary Woods, secretary to President Richard Nixon, Washington, D.C., August 10*
Random House, *Avedon: An Autobiography*, p. 209
Rolling Stone, 21 October 1976
Steidl, *Richard Avedon: Portraits of Power*, p. 143



William Burroughs, writer, New York City, July 9, 1975
Gelatin silver print.
9 5/8 x 7 5/8 in. (24.4 x 19.4 cm)
Signed, numbered 27/50 in ink, copyright credit, reproduction limitation, title and date stamps on the verso.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist
Private Collection, New Jersey

LITERATURE

Farrar, Strauss & Giroux, *Portraits: Richard Avedon*, p. 54
Harry N. Abrams, *Richard Avedon Portraits*, n.p.
Louisiana Museum of Modern Art, *Richard Avedon: Photographs 1946-2004*, p. 118
Random House, *Evidence, 1944-1994: Richard Avedon*, p. 156
Random House, *Avedon: An Autobiography*, pl. 217
Steidl, *Richard Avedon: Portraits of Power*, p. 105



(i)



(ii)



(iii)

182 **ANDREAS FEININGER** 1906-1999

View of New York City from Weehawken New Jersey, 1942 (i); Statue of Liberty with Star Trails, 1943 (ii); Empire State Building, 1949(iii)
Three gelatin silver prints.

Varying dimensions from 10 5/8 x 13 1/2 in. (27 x 34.3 cm) to 15 x 19 in. (38.1 x 48.3 cm)
(i) Credit and '365 West 20th Street' credit stamps on the verso; signed and dated in ink on the reverse of the mount. (ii) Signed, dated in pencil, credit Time Inc. in pen, credit and 'International Center of Photography' stamps on the verso. (iii) Signed, titled, dated, numbered in ink, titled in pencil, 'Life Photo by Andreas Feininger', date and three credit stamps on the verso.

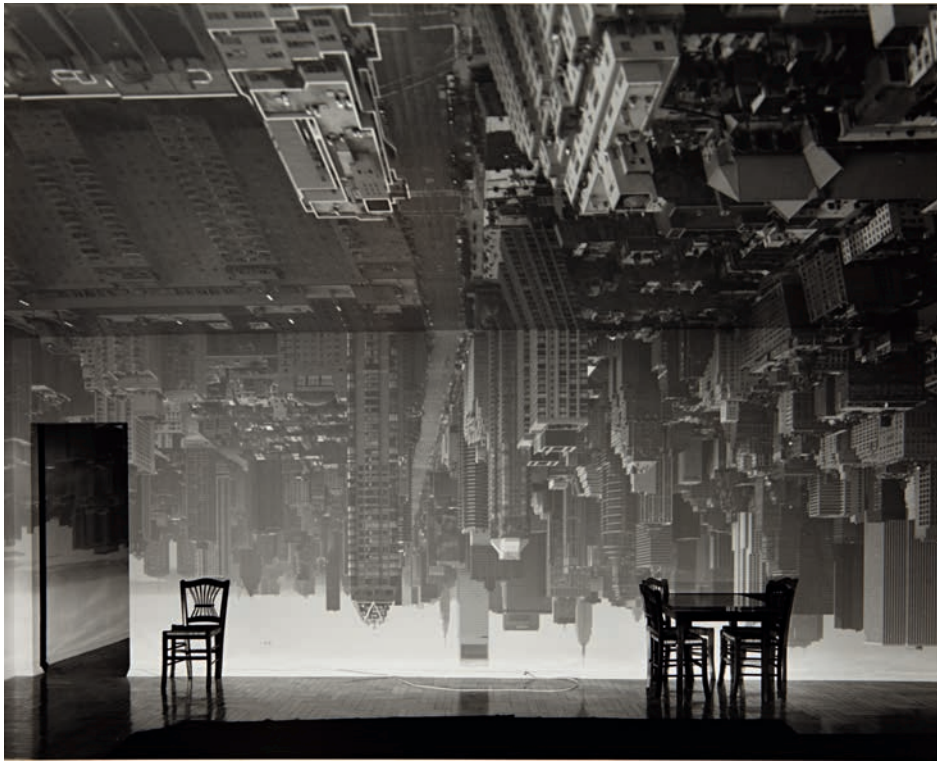
Estimate \$10,000-15,000

PROVENANCE

Bonni Benrubi Gallery, New York

LITERATURE

Dover Publications, Inc., *Andreas Feininger: New York in the Forties*, cover and pp. 65-66



183 **ABELARDO MORELL** b. 1948

Camera Obscura Image of Manhattan View Looking South in Large Room, 1996
Gelatin silver print.
18 1/8 x 22 1/2 in. (46 x 57.2 cm)

Signed, titled and dated in pencil on the verso; signed, titled, dated in ink and printed number 11/30 on labels affixed to the reverse of the frame.

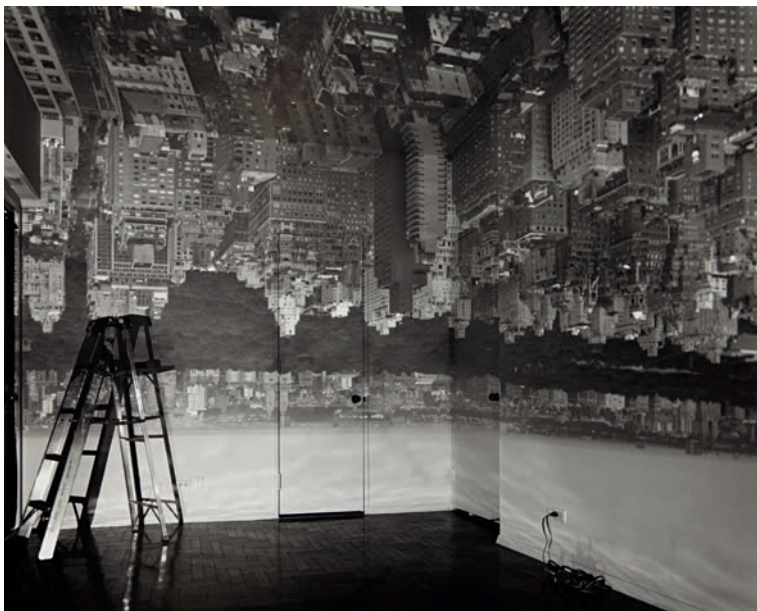
Estimate \$4,000-6,000

PROVENANCE

Bonni Benrubi Gallery, New York

LITERATURE

Bulfinch Press, *Camera Obscura: Photographs by Abelardo Morell*, p. 35
Davis, *An American Century of Photographs: From Dry-Plate to Digital, The Hallmark Photographic Collection*, pl. 2



184 ABELARDO MORELL b. 1948
Camera Obscura Image of Manhattan View Looking West in Empty Room, 1996
Gelatin silver print.
18 x 22 1/2 in. (45.7 x 57.2 cm)
Signed, titled, dated and numbered 6/30 in pencil on the verso; signed, titled and dated in ink on a label affixed to the reverse of the frame.

Estimate \$4,000-6,000

PROVENANCE
Bonni Benrubi Gallery, New York

LITERATURE
Bulfinch Press, *Camera Obscura: Photographs by Abelardo Morell*, p. 39



185 WILLIAM KLEIN b. 1928
Office Workers & Snowman, New York, 1955
Gelatin silver print, printed later.
13 1/8 x 17 7/8 in. (33.3 x 45.4 cm)
Signed, titled and dated in pencil on the verso.

Estimate \$3,000-5,000

PROVENANCE
Howard Greenberg Gallery, New York

LITERATURE
Dewi Lewis Publishing, *William Klein: New York 1954.55*, pp. 94-95



186 O. WINSTON LINK 1914-2001
NW1107, Arcadia, Virginia, Bridge 425, August 4, 1956
Gelatin silver print, printed 1987.
15 1/2 x 19 3/8 in. (39.4 x 49.2 cm)
Signed, dated in pencil, titled in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate \$3,000-5,000

LITERATURE
Harry N. Abrams, Inc., *Steam, Steel & Stars: America's Last Steam Railroad, Photographs by O. Winston Link*, n.p.



187 ALFRED EISENSTAEDT 1898-1995
Children at the Puppet Theater, Paris, 1963
Gelatin silver print.
7 1/2 x 9 1/2 in. (19.1 x 24.1 cm)
Titled and dated in ink, 'Print from the Office of Alfred Eisenstaedt' 'LIFE' credit and TIME Inc. copyright reproduction limitation stamps on the verso.

Estimate \$4,000-6,000



188 **STEPHEN SHORE** b. 1947

Twelve Photographs

New York: Metropolitan Museum of Art, 1976. Twelve color coupler prints.

Each 7 3/4 x 9 3/4 in. (19.7 x 24.8 cm) or the reverse.

Each signed and numbered 40/50 in ink on the verso; titled, dated and sequentially numbered 'I-XII' in an unidentified hand in ink on the reverse of each mount.

Numbered '40' in an unidentified hand in pencil on the colophon. One from an edition of 50. Contained in a linen clamshell case.

Estimate \$20,000-30,000

PROVENANCE

Robert Mann Gallery, New York

LITERATURE

Aperture, *Stephen Shore: Uncommon Places- The Complete Works*, various pages

Moore, *Starburst: Color Photography in America 1970-1980*, pls. 195, 197 and 199

Titles include: *Dewdney Ave., Regina, Saskatchewan, August 17, 1974; Washington Ave., North Adams, Massachusetts, July 14, 1974; Backyard off U.S. 98, Apalachicola, Florida, February 4, 1976; Lincoln St. & Riverside St., Spokane, Washington, August 25, 1974; U.S. 10, Post Falls, Idaho, August 25, 1974; Back Road, Presidio, Texas, February 21, 1975; Alley off Sunset Strip, Hollywood, California, June 22, 1975; U.S. 93, Kingman, Arizona, July 2, 1975; Cumberland St., Charleston, South Carolina, August 3, 1975; Holden St., North Adams, Massachusetts, July 13, 1974; M _ Ave., Galveston, Texas, July 20, 1975; El Paso St., El Paso, Texas, July 5, 1975*



189 **ERNST HAAS** 1921-1986

Route 66, Albuquerque, New Mexico, USA, 1969

Digital color coupler print, printed later.

22 1/2 x 33 1/2 in. (57.2 x 85.1 cm)

Signed, titled, dated and numbered 34/50 by Alexander Haas, the artist's son, in ink on a studio label affixed to the reverse of the mount.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the Estate of Ernst Haas



190 **ERNST HAAS** 1921-1986

Bronco Rider, California, USA, 1957

Digital color coupler print, printed later.

34 x 22 3/4 in. (86.4 x 57.8 cm)

Signed, titled, dated and numbered 4/30 by Alexander Haas, the artist's son, in ink on a studio label affixed to the reverse of the mount.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the Estate of Ernst Haas



STEPHEN SHORE b. 1947

Holden Street, North Adams, Massachusetts, July 13, 1974
Fujicolor Crystal Archive print, printed later.
17 1/2 x 22 in. (44.5 x 55.9 cm)
Signed, titled, dated and numbered 1/8 in ink on the verso.

Estimate \$8,000-12,000

PROVENANCE

Galerie Conrads, Düsseldorf; to a Private Collection
Van Ham, Cologne, 12 January 2006, lot 410

LITERATURE

Aperture, *Stephen Shore: Uncommon Places*, p. 61
Green, *American Photography: A Critical History*, cover (as thumbnail) and p. 191
Moore, *Starburst: Color Photography in America 1970-1980*, pl. 195
Henry Art Gallery, *After Art: Rethinking 150 Years of Photography, Selections from the Joseph and Elaine Monsen Collection*, p. 54
Liesbrock and Weski, *How You Look At It: Photographs of the 20th Century*, p. 243



WILLIAM EGGLESTON b. 1939

Untitled (Decal of Devil), Arizona, 1999-2000
Digital inkjet print, printed 2001.
27 x 17 3/4 in. (68.6 x 45.1 cm)
Signed in ink in the margin; numbered 1/7 in ink, signature and copyright credit reproduction limitation stamps on the verso.

Estimate \$5,000-7,000

DAVID HOCKNEY b. 1937

Hollywood Window, April, 1973
Jean in the Luxembourg Gardens, June, 1974
Two color coupler prints from *Twenty Photographic Pictures by David Hockney*, printed 1976.
7 x 9 1/2 in. (17.8 x 24.1 cm) and the reverse.
Each signed and numbered 10/80 in ink in the margin.

Estimate \$3,000-5,000





194 **DAVID HOCKNEY** b. 1937
The Grand Canyon South Rim with Rail, Arizona, Oct., 1982
Photographic collage, in the artist's original frame.
43 x 137 in. (109.2 x 348 cm)
Signed, titled, dated and numbered '6' in ink on the mount. Number 6 from an edition of 15.

Estimate \$20,000-30,000

PROVENANCE
Private Collection, Alabama

LITERATURE
Nishimura Gallery, *David Hockney: New Work with a Camera*, pl. 2

195 **ROBERT POLIDORI** b. 1951
Gas Station, Palm Springs, 1997
Fujicolor Crystal Archive Print.
30 1/2 x 39 1/2 in. (77.5 x 100.3 cm)
Signed in ink, printed title, date and number 1/10 on labels affixed to the reverse of the mount.

Estimate \$12,000-18,000

PROVENANCE
Weinstein Gallery, Minneapolis



196 **THOMAS DEMAND** b. 1964

Wand / Mural, 1999

Color coupler print, Diasec and flush-mounted.

72 x 106 1/4 in. (182.9 x 269.9 cm)

Number 3 from an edition of 6.

Estimate \$120,000-180,000

PROVENANCE

Victoria Miro Gallery, London

Christie's, New York, 14 May 2002, lot 45

LITERATURE

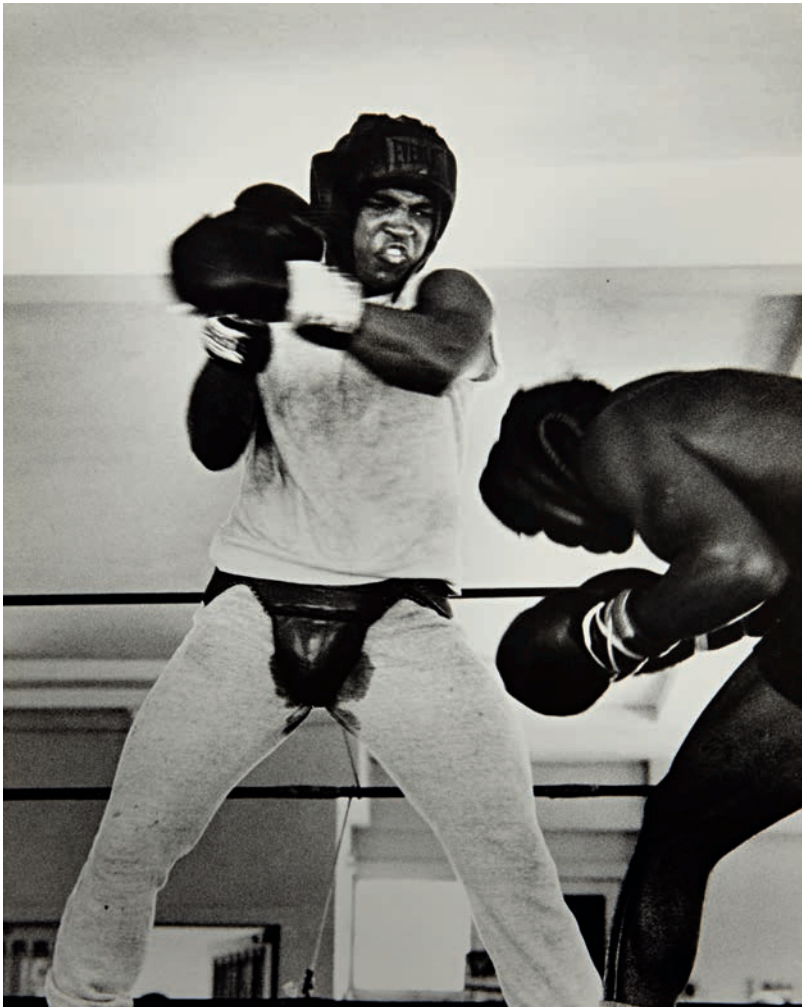
The Museum of Modern Art, *Thomas Demand*, p. 83

As a graduate of the Kunstakademie Düsseldorf, the hub of ground-breaking contemporary German photography, Demand's image *Wand / Mural*, 1999, epitomizes the renowned art school's tenets of monumentality and irony. However, as opposed to his peers, including Andreas Gursky, Thomas Struth and Candida Höfer, Demand's oversized images are not of sweeping vistas, massive crowds or grandiose interiors. Rather, they are of interiors crafted of construction paper by Demand. Moreover, after photographing them, Demand destroys the models, thereby ensuring that the photograph is the only record of the constructed space.

In the current lot, Demand presents a paper collage of the world map. By including the floor, ceiling and even the electrical plug, Demand draws attention to the world as a construct on literal and metaphoric levels. This is further accentuated by the harsh lighting that casts a sharp shadow on the wall behind the collage. The final image, therefore, is not a study of the world's geography but rather of its ephemeral materiality and fragile existence. That the model was subsequently destroyed reinforces the vulnerability of the world depicted and the world inhabited.







GORDON PARKS 1912-2006

Muhammad Ali, 1970
Gelatin silver print, printed later.
18 3/8 x 14 5/8 in. (46.7 x 37.1 cm)
Signed in ink in the margin.

Estimate \$4,000-6,000

ANNIE LEIBOVITZ b. 1949

Muhammad Ali, Chicago, 1978
Dye destruction print, printed later.
15 x 9 7/8 in. (38.1 x 25.1 cm)
Signed, titled, dated and numbered 18/40 in ink in the margin.

Estimate \$3,000-5,000



HANS NAMUTH 1915-1990

Jackson Pollock, 1950
Gelatin silver print, printed 1970s.
15 3/4 x 15 1/4 in. (40 x 38.7 cm)
Signed in ink and credit stamp in the margin.

Estimate \$7,000-9,000

PROVENANCE
Peter Fetterman Gallery, Santa Monica

200 **ANNIE LEIBOVITZ** b. 1949

Mikhail Baryshnikov, White Oak Plantation, Yulee, Florida, 1990

Gelatin silver print.

32 3/4 x 25 1/4 in. (83.2 x 64.1 cm)

Signed in pencil on the verso; printed title, date and number 19/25 on a gallery label affixed to the reverse of the frame.

Estimate \$9,000-12,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica

LITERATURE

Baryshnikov Dance Foundation, *The White Oak Dance Project: American Tour 1990-1991*, p. 8

200



201 **ANNIE LEIBOVITZ** b. 1949

Philip Johnson, Glass House, New Canaan, Connecticut, 2000

Gelatin silver print.

14 5/8 x 21 5/8 in. (37.1 x 54.9 cm)

Signed and numbered 9/25 in pencil on the verso.

Estimate \$9,000-12,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica

LITERATURE

Leibovitz, *At Work*, p. 159

Random House, *Annie Leibovitz: A Photographer's Life 1990-2005*, p. 159

201



202



203



204



202

NICHOLAS NIXON b. 1947

Heather Brown, Mimi Brown, Bebe Brown Nixon, Laurie Brown Tranchin, Marblehead, Mass., 1979

The Brown Sisters, Wellesley Hills, Mass., 1997

Two gelatin silver prints.

Each 7 3/4 x 9 3/4 in. (20.3 x 25.4 cm)

Each signed, titled, dated and numbered '25', '30', respectively, in pencil on the verso. Each from an edition of 50.

Estimate \$6,000-8,000

PROVENANCE

Fraenkel Gallery, San Francisco

LITERATURE

The Museum of Modern Art, New York, *Nicholas Nixon: Pictures of People*, p. 97

The Museum of Modern Art, New York, *Nicholas Nixon: The Brown Sisters*, n.p.

203

ROBERT ADAMS b. 1937

Summer Nights- 3, 1982

Gelatin silver print.

5 x 5 in. (12.7 x 12.7 cm)

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

Estimate \$12,000-18,000

PROVENANCE

Fraenkel Gallery, San Francisco

LITERATURE

Aperture, *Robert Adams: Summer Nights*, n.p.

204

ROBERT ADAMS b. 1937

Quarry Roads, Fremont Peak, Fremont County, Colorado, 1979

Gelatin silver print.

9 x 11 in. (22.9 x 28.6 cm)

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

Estimate \$6,000-8,000

PROVENANCE

Photographs including the Jeffrey and Sheila Metzner Collection, Christie's East, New York, 11 October 2000, lot 167

LITERATURE

Aperture, *From the Missouri West: Photographs by Robert Adams*, p. 23



ACTUAL SIZE

205 **ROBERT ADAMS** b. 1937

Pikes Peak, Colorado Springs and the Highway from the Prairie, 1970

Gelatin silver print.

6 x 6 3/8 in. (15.2 x 16.2 cm)

Signed, titled 'Colorado Springs' and dated in pencil on the verso.

Estimate \$9,000-12,000

LITERATURE

Adams, *The New West: Landscapes Along the Colorado Front Range*, p. 21



206 **DIANE ARBUS** 1923-1971

Russian Midget Friends in a Living Room on 100th Street, NYC, 1963

Gelatin silver print, printed later by Neil Selkirk.

14 1/2 x 14 3/4 in. (36.8 x 37.5 cm)

Stamped 'a Diane Arbus photograph', signed, titled, dated and numbered 18/75 by Doon Arbus, Executor, in ink, and reproduction limitation stamp on the verso.

Estimate \$15,000-20,000

LITERATURE

Aperture, *Diane Arbus*, n.p.

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, pp. 100-101

207



207 **DIANE ARBUS** 1923-1971

A woman with her baby monkey, N.J., 1971

Gelatin silver print, printed later by Neil Selkirk.

14 5/8 x 14 5/8 in. (37.1 x 37.1 cm)

Stamped 'a Diane Arbus photograph', signed, titled, dated and numbered 50/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate \$10,000-15,000

PROVENANCE

Rose Gallery, Santa Monica

LITERATURE

Aperture, *Diane Arbus*, n.p.

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 217

208 **DIANE ARBUS** 1923-1971

Jayne Mansfield Climber-Ottaviano, actress, with her daughter Jayne Marie, L.A., C.A., 1965
Gelatin silver print, printed later by Neil Selkirk.
14 x 14 1/4 in. (35.6 x 36.2 cm)
Stamped 'a Diane Arbus photograph', signed, titled, dated, numbered 8/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate \$7,000-9,000

PROVENANCE

Mariska Hargitay (daughter of Jayne Mansfield)
Hamburg Kennedy Photographs, New York; to the present Private Collection

LITERATURE

Aperture, *Diane Arbus: Magazine Work*, p. 66
Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 172
"Family Colloquies", *Esquire*, July 1965
Lee and Pultz, *Diane Arbus: Family Albums*, fig. 11

208



209



209 **DIANE ARBUS** 1923-1971

Bishop Ethel Predonzan, By Sea, 1964
Gelatin silver print, printed 1985 by Neil Selkirk.
14 1/4 x 14 1/4 in. (36.2 x 36.2 cm)
Stamped 'a Diane Arbus photograph', signed, titled, dated and numbered 15/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate \$8,000-12,000

LITERATURE

Aperture, *Diane Arbus: Magazine Work*, pp. 48-49
Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, pp. 80-81

210



210 **DIANE ARBUS** 1923-1971

Germaine Greer, NYC, 1971
Gelatin silver print.
10 1/4 x 9 3/4 in. (26 x 24.8 cm)
Stamped 'a diane arbus print', signed by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso. Accompanied by a signed certificate of authenticity from the Estate of Diane Arbus.

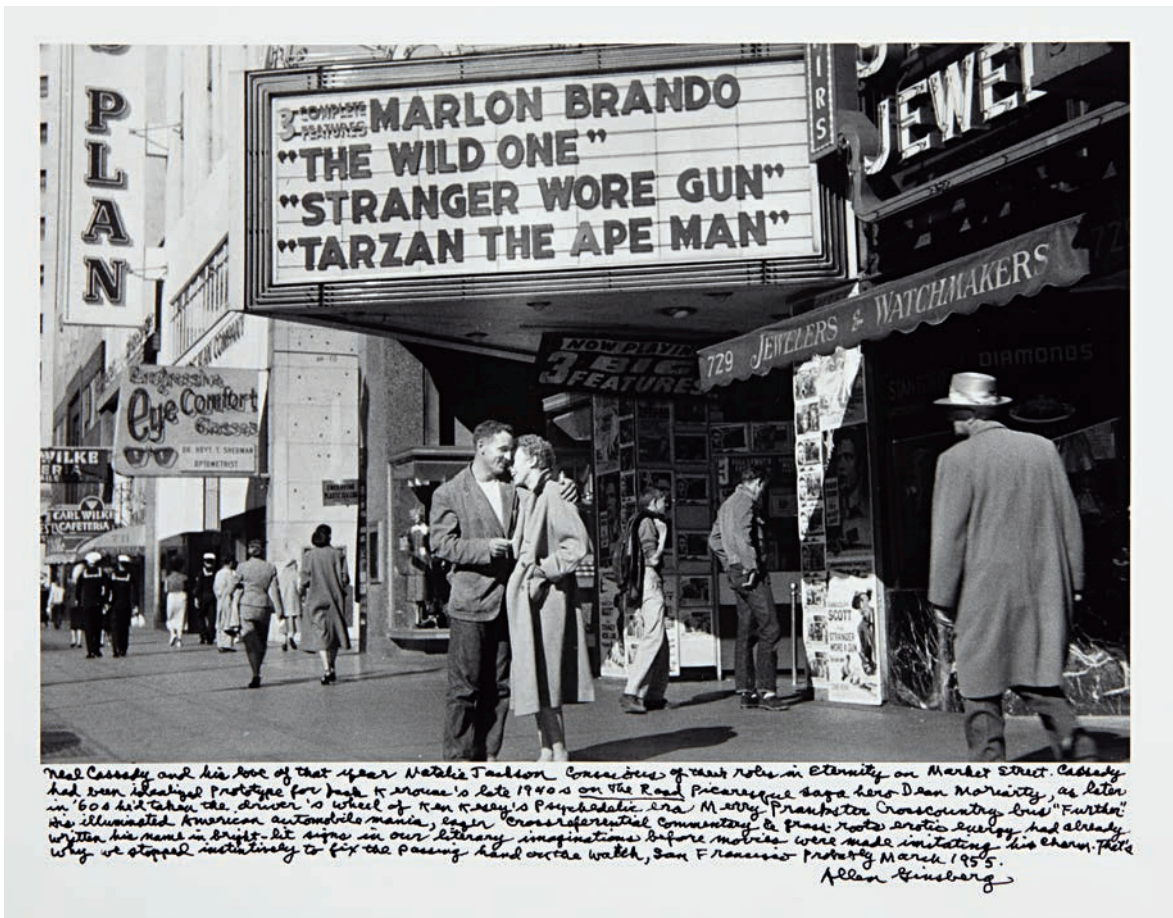
Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist; Private Collection, Fort Lauderdale

LITERATURE

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 302 for a variant



Neal Cassidy and his love of that year Natalie Jackson. Conscious of their roles in *Eternity* on Market Street. Cassidy had even idealized prototype for Jack Kerouac's late 1940s on the Road Picaresque saga hero Dean Moriarty, as later in '60s hit taking the driver's wheel of Ken Kesey's *Psychodrama*. And Merry Prankster Crosscountry bus "Further" he illuminated American automobile mania, again *Crosscountrified* commenting on those roots erotic energy had already written his name in bright-lit signs in our literary imaginations before movies were made imitating his charm. *That's why we stopped instinctively to fix the passing head on the walk, San Francisco probably March 1955.*
Allen Ginsberg



ALLEN GINSBERG 1926-1997

Neal Cassidy and his love of that year Natalie Jackson, 1955
Gelatin silver print, printed 1996 by Sid Kaplan.
11 1/8 x 17 in. (28.3 x 43.2 cm)
Signed, dated and annotated in ink in the margin.

Estimate \$8,000-12,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica

LITERATURE

Aperture, *Photography Past Forward: Aperture at 50*, p. 37
National Gallery of Art, Washington/Steidl, *Looking in: Robert Frank's "The Americans"*
Expanded Edition, p. 204

ROBERT FRANK b. 1924

Allen Ginsberg 34 Third Ave NYC, 1959
Gelatin silver print, printed 1970-1972.
12 3/8 x 8 1/2 in. (31.4 x 21.6 cm)
Signed, titled and dated in ink in the margin.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Scalo, *Robert Frank: Moving Out*, p. 147
Switch, n.d., p. 37

This work is accompanied by the rare Japanese publication *Switch* in which the current lot is illustrated.



213 **LEE FRIEDLANDER** b. 1943

Tampa, 1970

Gelatin silver print, printed 1970s.

6 1/8 x 9 1/8 in. (15.6 x 23.2 cm)

Signed, titled, dated and initialed in pencil, copyright credit, reproduction limitation, printed 1960s (crossed out) and printed 1970s stamps on the verso.

Estimate \$8,000-12,000

LITERATURE

Galassi, *Friedlander*, pl. 115

Friedlander, *Lee Friedlander Photographs*, pl. 12

Slemmons, *Like a One-Eyed Cat: Photographs by Lee Friedlander 1956-1987*, pl. 26



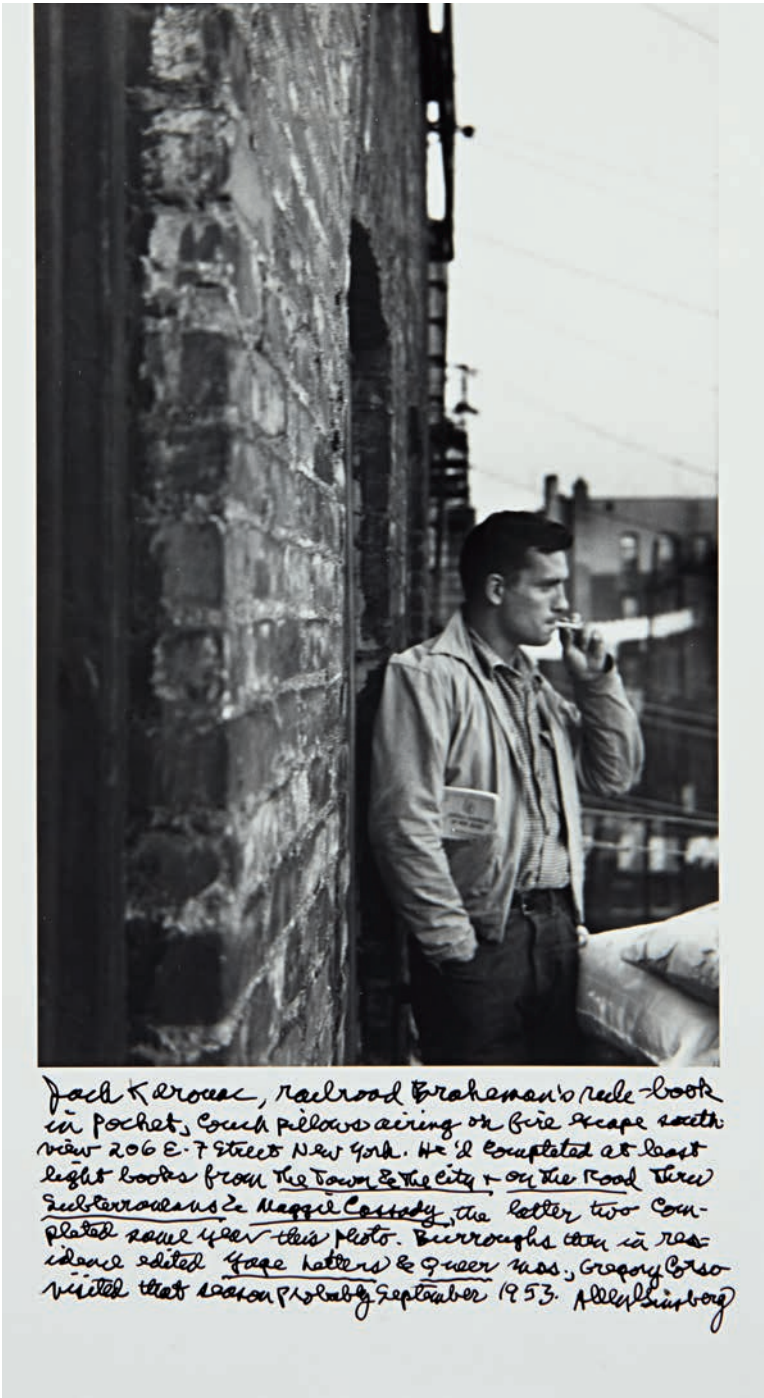
214 **ROBERT FRANK** b. 1924

Coney Island (Man sleeping on bench), July 4, 1958
Gelatin silver print.
17 x 12 5/8 in. (43.2 x 32.1 cm)
Signed in pencil on the verso.

Estimate \$10,000-15,000

PROVENANCE
From the collection of Allan Porter, Art Director and publisher of *Camera*
Private Collection, Europe

215



215 **ALLEN GINSBERG** 1926-1997

Jack Kerouac on the Fire Escape, 1953
Gelatin silver print, printed 1991 by Sid Kaplan.
9 1/2 x 6 1/8 in. (24.1 x 15.7 cm)
Signed, dated and annotated in ink in the margin.

Estimate \$6,000-8,000

PROVENANCE
Peter Fetterman Gallery, Santa Monica

LITERATURE
Aperture, Photography Past Forward: Aperture at 50, p. 37
Prestel USA, Beat Memories: The Photographs of Allen Ginsberg, p. 47
Twin Palms, Allen Ginsberg Photographs, pl. 1



216 **FREDERICK SOMMER** 1905-1999

Arizona Landscape, 1945

Gelatin silver print, printed 1980s.

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

Signed, titled and dated '1943' in pencil on the reverse of the mount.

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the artist

LITERATURE

ArtForum, 'Frederick Sommer', January 2000

Bulfinch Press, *On the Art of Fixing A Shadow: 150 Years of Photography*, pl. 270

Sommer, *Words/Images*, pl. 29

Yale University Press, *Frederick Sommer: Photography, Drawing, Collage*, p. 69



217 **FREDERICK SOMMER** 1905-1999

Livia, 1948

Gelatin silver print, printed 1980s.

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

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

Estimate \$30,000-50,000

PROVENANCE

Acquired directly from the artist

LITERATURE

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

LIGHT Gallery, *LIGHT*, p. 79

Sommer, *Words/Images*, pl. 48

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

218 **FREDERICK SOMMER** 1905-1999

Untitled (Lee Nevin), 1961
Gelatin silver print, printed 1980s.
11 x 7 1/8 in. (27.9 x 18.1 cm)
Signed and dated in pencil on the reverse of the mount.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Sommer, *Words/Images*, pl. 60
Yale University Press, *The Art of Frederick Sommer: Photography, Drawing, Collage*, p. 153

219 **SALLY MANN** b. 1951

Dog Scratches, 1991
Gelatin silver print.
18 3/4 x 22 3/4 in. (47.6 x 57.8 cm)
Signed, titled, dated, numbered 16/25 and copyright in pencil on the verso.

Estimate \$10,000-15,000

PROVENANCE

Edwynn Houk Gallery, New York
Private Collection, New York

LITERATURE

Aperture, *Sally Mann: The Flesh and The Spirit*, p. 27

218



220



219



220 **FRANCESCA WOODMAN** 1958-1981

Untitled from The Eel Series, Rome, 1977-1978
Gelatin silver print, printed 1999.
8 5/8 x 8 3/4 in. (21.9 x 22.2 cm)
Signed and numbered 6/40 by Betty and George Woodman in pencil, 'PE/FW'
credit stamp on the verso.

Estimate \$5,000-7,000

EXHIBITED

Francesca Woodman: San Francisco Museum of Modern Art, 5 November 2011 - 20
February 2012; Solomon R. Guggenheim Museum, New York, 16 March - 15 June 2012
for all, another print exhibited

LITERATURE

Phaidon, *Francesca Woodman*, pp. 164-165 for variants
San Francisco Museum of Modern Art, *Francesca Woodman*, p. 94 and cat. 113



221 **CINDY SHERMAN** b. 1954

Untitled Film Still # 81, 1980

Gelatin silver print.

9 1/2 x 7 1/4 in. (24.1 x 18.4 cm)

Signed, dated '1978' and numbered 3/10 in pencil on the verso.

Estimate \$70,000-90,000

PROVENANCE

Metro Pictures, New York

EXHIBITED

Cindy Sherman, San Francisco Museum of Art, 14 July - 8 October 2012

Cindy Sherman, Museum of Modern Art, New York, 26 February - 11 June 11 2012

Cindy Sherman Retrospective, Museum of Contemporary Art, Los Angeles, 2 November 1997 - 1 February 1998 and traveling to 6 other venues

Cindy Sherman: The Complete Untitled Film Stills, Museum of Modern Art, New York, 26 June - 2 September 1997

Directions Cindy Sherman: Film Stills, Hirshhorn Museum and Sculpture Garden, Washington D.C., March-June 1995

for all, another print exhibited

LITERATURE

Krauss, *Cindy Sherman 1975-1993*, p. 56

The Museum of Modern Art, *Cindy Sherman: The Complete Untitled Film Stills*, p. 125

The Museum of Modern Art, *Cindy Sherman*, p. 94

Rouart, *Cindy Sherman*, pp. 54, 245

In her first cohesive body of photographic work, Cindy Sherman's *Untitled Film Stills* poignantly provide a catalogue of seemingly made-to-order female archetypes, all of whom are portrayed, staged and photographed by Sherman. By assuming the different roles—who are largely culled from B-movies, Film Noir, and horror-flicks—Sherman cleverly commented on the clichés women had been traditionally relegated in cinema, arguably the most populist form of entertainment. The subjects are meant to evoke sufficient familiarity to lure viewers into deciphering the 'type' of woman portrayed and her surrounding narrative.

The current lot, *Untitled Film Still # 81*, presents a woman examining herself in what appears to be a bathroom mirror. The door is only half ajar, which leaves viewers feeling slightly voyeuristic, a sense amplified by the woman's scant clothing. The lack of awareness on the subject's part furthers the sense of intimacy, leaving viewers to generate a set of assumptions about the woman's inner thoughts and actions. In doing so, *Untitled Film Still # 81* acts as bait to ultimately lead viewers to realize that their initial 'understanding' of the role portrayed is more reflective of the social construction of gender roles than their own acumen.



222 **CINDY SHERMAN** b. 1954

Untitled (Lucille Ball), 1975

Fujicolor Crystal Archive print, printed 2001.

10 1/2 x 8 1/4 in. (26.7 x 21 cm)

Signed and dated in ink on the verso.

Estimate \$4,000-6,000

LITERATURE

Schor, *Cindy Sherman: The Early Works 1975-1977*, pp. 37 and 123

The Museum of Modern Art, *Cindy Sherman*, fig. 1



223 **CINDY SHERMAN** b. 1954

Untitled (Marilyn Monroe), 1982

Color coupler print.

15 1/2 x 9 1/2 in. (39.4 x 24.1 cm)

Initialed, dated and numbered 15/125 in ink in the margin.

Estimate \$25,000-35,000

PROVENANCE

Young Hoffman Gallery, Chicago

Private Collection, Chicago

LITERATURE

Nassau County Museum of Art, *Explosive Photography*, p. 30



224 **DAVID HOCKNEY** b. 1937

Nude (Theresa Russell), 17th June, 1984

Photographic collage, mounted in the artist's original frame.

70 x 47 1/2 in. (177.8 x 120.7 cm)

Signed, titled, dated and numbered '11' in ink on the recto. Number 11 from an edition of 15.

Estimate \$60,000-80,000

LITERATURE

Galerie zur Stockeregg, *Ten Years: 1979-1989*, n.p.

Harmony Books, *Hockney on Photography: Conversations with Paul Joyce*, p. 107

Lange, *Degrees of Stillness: Photographs from the Manfred Heiting Collection*, p. 111



225 **HERB RITTS** 1952-2002

Duo IV, Mexico, 1990

Gelatin silver print.

40 x 50 in. (101.6 x 127 cm)

Signed, titled, dated and numbered 3/12 in pencil on a label affixed to the reverse of the flush-mount.

Estimate \$20,000-30,000

PROVENANCE

Fay Gold Gallery, Atlanta

LITERATURE

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

Only 6 prints from the proposed edition of 12 plus 3 artist's proofs were realized.

226



Δ 226 **ROBERT MAPPLETHORPE** 1946-1989

Lisa Lyon, 1980
Gelatin silver print.
14 x 14 in. (35.6 x 35.6 cm)
Signed, dated and numbered AP 1/2 in ink in the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.
One from an edition of 10 plus 2 artist's proofs.

Estimate \$4,000-6,000

PROVENANCE
Acquired directly from the artist

LITERATURE
St. Martin's Press, *Lady: Lisa Lyon*, p. 28

227



Δ 227 **ROBERT MAPPLETHORPE** 1946-1989

Lisa Lyon, 1982
Gelatin silver print.
15 1/4 x 15 1/4 in. (38.7 x 38.7 cm)
Signed, dated and numbered AP 1/2 in ink in the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.
One from an edition of 10 plus 2 artist's proofs.

Estimate \$4,000-6,000

PROVENANCE
Acquired directly from the artist

LITERATURE
St. Martin's Press, *Lady: Lisa Lyon*, p. 28

228



Δ 228 **ROBERT MAPPLETHORPE** 1946-1989

Lisa Lyon, 1982
Gelatin silver print.
15 1/4 x 15 1/4 in. (38.7 x 38.7 cm)
Signed and numbered AP 1/2 in ink in the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.
One from an edition of 10 plus 2 artist's proofs.

Estimate \$4,000-6,000

PROVENANCE
Acquired directly from the artist

LITERATURE
St. Martin's Press, *Lady: Lisa Lyon*, p. 62

229



Δ 229 **ROBERT MAPPLETHORPE** 1946-1989

Lisa Lyon, 1982
Gelatin silver print.
18 1/8 x 15 1/4 in. (46 x 38.7 cm)
Signed and numbered AP 1/2 in ink on the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs.

Estimate \$4,000-6,000

PROVENANCE
Acquired directly from the artist

LITERATURE
St. Martin's Press, *Lady: Lisa Lyon*, p. 96

230



230

HERB RITTS 1952-2002

Rachel holding sphere, Hollywood, 1989

Gelatin silver print.

18 3/4 x 12 3/4 in. (47.6 x 32.4 cm)

Copyright credit blindstamp in the margin; signed, titled, dated and numbered 5/25 in pencil on the verso.

Estimate \$7,000-9,000

PROVENANCE

Fahey/Klein Gallery, Los Angeles

LITERATURE

Bulfinch Press, *Herb Ritts: Work*, n.p. there titled *Waterfall, Woman with Sphere, Hollywood Twin Palms, Herb Ritts: Men/Women*, n.p.

231

HERB RITTS 1952-2002

Tony with Body Mask, Joshua Tree, 1985

Toned gelatin silver print.

18 5/8 x 15 1/8 in. (47.3 x 38.4 cm)

Copyright credit blindstamp in the margin; signed, titled, dated and numbered 9/25 in pencil on the verso.

Estimate \$2,500-3,500

PROVENANCE

Phillips de Pury & Company, New York, 16 April 2010, lot 113

LITERATURE

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

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

231



232



232

HERB RITTS 1952-2002

Tony in White, Hollywood, 1988

Gelatin silver print.

17 1/2 x 15 in. (44.5 x 38.1 cm)

Copyright credit blindstamp in the margin; signed, titled, dated and numbered 10/25 in pencil on the verso.

Estimate \$3,000-5,000

PROVENANCE

Fahey/Klein Gallery, Los Angeles

EXHIBITED

Herb Ritts: L.A. Style: J. Paul Getty Museum, Los Angeles, 3 April 2012 - 2 September 2012; Cincinnati Art Museum, 6 October - 30 December 2012; John and Mable Ringling Museum of Art, Sarasota, 1 March - 2 June 2013.

for all, another print illustrated

LITERATURE

J. Paul Getty Museum, *Herb Ritts: L.A. Style*, pl. 42

Twin Palm, *Herb Ritts: Men/Women*, n.p.



233 **HERB RITTS** 1952-2002

Duo I, Mexico, 1990
Gelatin silver print.
14 3/4 x 18 1/2 in. (37.5 x 47 cm)
Signed, titled, dated and numbered 15/25 in pencil on the verso.

Estimate \$4,000-6,000

PROVENANCE
Fay Gold Gallery, Atlanta

LITERATURE
Bulfinch Press, *Herb Ritts: Work*, n.p.
Fondation Cartier pour l'art contemporain, *Herb Ritts*, n.p.
High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 141

234 **VIK MUNIZ** b. 1961

The Origin of the World after Courbet from *Pictures of Soil*, 1999
Gelatin silver print.
15 5/8 x 19 3/8 in. (39.7 x 49.2 cm)
Signed, titled, dated and numbered 3/10 in pencil on the verso.

Estimate \$12,000-18,000

PROVENANCE
Sikkema Jenkins & Co., New York

LITERATURE
Capivara Editora, *Vik Muniz: Obra Completa 1987-2009*, p. 284



235 **JEFF BARK** b. 1963

Plug, 2005

Digital color coupler print.

41 x 58 1/2 in. (104.1 x 148.6 cm)

Signed, titled and numbered 1/8 in ink on an artist's label accompanying the work.

Estimate \$5,000-7,000

PROVENANCE

Michael Hoppen Gallery, London

Phillips de Pury & Company, New York, 14 November 2009, lot 127

236 **RYAN MCGINLEY** b. 1977

Untitled (Double Falling Sunset), 2007

Digital color coupler print, mounted.

27 1/2 x 40 in. (69.9 x 101.6 cm)

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

Estimate \$7,000-9,000

PROVENANCE

Team Gallery, New York



**MASSIMO VITALI** b. 1944*Bagni Lido, 2002*

Color coupler print, Diasac and flush-mounted.

70 1/8 x 87 in. (178 x 221 cm)

Signed, titled, dated and numbered 2/6 in ink on an artist's label accompanying the work.

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

Galerie Ernst Hilger, Vienna

LITERATURESteidl, *Massimo Vitali: Landscape with Figures*, p. 179**ALEX PRAGER** b. 1979*Untitled Action #2, 2006*

Color coupler print.

35 1/2 x 44 1/4 in. (90.2 x 112.4 cm)

Signed, titled, dated and numbered 2/10 in ink on a label affixed to the reverse of the flush-mount.

Estimate \$7,000-9,000**ALEX PRAGER** b. 1979*Crystal from Polyester, 2007*

Color coupler print.

24 x 32 in. (61 x 81.3 cm)

Signed, titled, dated and numbered 5/9 in ink on an artist's label affixed to the reverse of the flush-mount.

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

Yancey Richardson Gallery, New York



240 **MASSIMO VITALI** b. 1944

Rosignano, 2004

Color coupler print diptych, Diasac and flush-mounted.

58 5/8 x 74 3/4 in. (149 x 190 cm) overall

Signed, titled, dated and numbered 4/6 in ink on an artist's label accompanying the work.

Estimate \$60,000-80,000

PROVENANCE

Galerie Ernst Hilger, Vienna



241 **HIROSHI SUGIMOTO** b. 1948

Metropolitan Los Angeles, 1993

Gelatin silver print.

16 1/2 x 21 3/8 in. (41.9 x 54.3 cm)

Signed, titled, dated and numbered 12/25 in pencil on the mount.

Estimate \$20,000-30,000

PROVENANCE

Fraenkel Gallery, San Francisco

Christie's, Los Angeles, 7 June 2000, lot 131

LITERATURE

Rutgers, The State University of New Jersey, *A New Reality: Black and White*

Photography in Contemporary Art, p. 57

242 **WIM DELVOYE** b. 1965

Marble Floor #44, 1999

Dye destruction print.

43 1/2 x 79 1/2 in. (110.5 x 201.9 cm)

Signed, titled, dated and numbered 1/1 in ink on the reverse of the flush-mount.

Estimate \$10,000-15,000

PROVENANCE

Sperone Westwater, New York





243 **AHMET ERTUG** b. 1949

The Library of the Admont Benedictine Abbey, Austria, 2009

Color coupler print, flush-mounted.

70 7/8 x 86 5/8 in. (180 x 220 cm)

Signed in ink, printed title, date and number 1/3 on an artist's label accompanying the work.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Ertug, *Temples of Knowledge: Historical Libraries of the Western World*, pl. 47



244 **MASSIMO VITALI** b. 1944

A Portfolio of Landscapes with Figures
 Göttingen: Steidl Verlag, 2006. Fifty-two color offset lithographs.
 Each 26 x 33 3/4 in. (66 x 85.7 cm) or the reverse.
 Signed and numbered 40/120 in ink on the title page. Each plate sequentially numbered '1-52' in an unidentified hand in ink, credit and edition stamp on the verso. Colophon. Enclosed in a linen clamshell case.

Estimate \$20,000-30,000

PROVENANCE
 Brancolini Grimaldi, Rome
 McClain Gallery, Houston
 Private Collection, Houston

LITERATURE
 Steidl, *Massimo Vitali: Landscape with Figures*, various plates
 Steidl, *Beach & Disco: Massimo Vitali*, various plates

245

LORETTA LUX b. 1969

Hugo & Dylan 2, 2006

Dye destruction print.

9 x 12 3/8 in. (22.9 x 31.4 cm)

Signed, titled, dated and numbered 14/20 in pencil on the verso.

Estimate \$7,000-9,000



246

LORETTA LUX b. 1969

The Waving Girl, 2000

Dye destruction print.

9 x 9 in. (22.9 x 22.9 cm)

Signed, titled, dated and numbered 8/20 in pencil on the verso.

Estimate \$5,000-7,000

PROVENANCE

Sotheby's, New York, 15 October 2008, lot 241



247



LORETTA LUX b. 1969

Troll 1, 2000

Dye destruction print.

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

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

Estimate \$5,000-7,000

PROVENANCE

Phillips de Pury & Company, New York, 16 October 2008, lot 187

LITERATURE

Aperture, *Loretta Lux*, p. 17



248 PIETER HUGO b. 1976

Mohamed Bah, Monrovia, Liberia II, 2006

Archival pigment ink print.

20 x 20 in. (50.8 x 50.8 cm)

Signed in ink, printed title and date on a certificate of authenticity attached to the reverse of the frame. One from an edition of 8 plus artist's proof.

Estimate \$10,000-15,000

PROVENANCE

Stevenson Gallery, South Africa



249 PAUL SHAMBROOM b. 1956

Level A HAZMAT suit, yellow, 2004

Archival pigmented inkjet on canvas with varnish.

62 x 37 3/4 in. (157.5 x 95.9 cm)

Signed, titled, dated and copyright in pencil on the reverse.

Number 7 from an edition of 8.

Estimate \$5,000-7,000

PROVENANCE

Kavi Gupta Gallery, Chicago

LITERATURE

Phaidon, *Vitamin PH: New Perspectives in Photography*, p. 256

Weisman Art Museum, *Paul Shambroom: Picturing Power*, cover

Since the late 1980s Paul Shambroom has been photographing nuclear sites with a detached, objective eye. The current lot, *Level A HAZMAT suit, yellow, 2004*, from the *Security* series that Shambroom began the year the image was taken, is an extension of the previous project. The figure depicted against the Romantic-inspired sky is a first responder, clad in suit and armor against hazardous predicaments. The stark difference between his profession and the atmospheric background begets a sense of ambiguity, at once heroic as well as potentially ominous.

Shambroom has exhibited at the Museum of Modern Art, New York; the Whitney Museum of American Art; the San Francisco Museum of Modern Art; and the Museum of Contemporary Photography, Chicago.



250 **ALEC SOTH** b. 1969

The Farm, Angola State Prison, Angola, Louisiana, 2002

Color coupler print.

30 1/2 x 39 in. (77.5 x 99.1 cm)

Signed in ink, printed title, date and number 9/10 on a label affixed to the reverse of the flush-mount.

Estimate \$5,000-7,000

LITERATURE

Soth, *Sleeping by the Mississippi*, n.p.

In 1999 Alec Soth embarked on a journey that stretched along the Mississippi River, starting in Minnesota and ending in Louisiana. The river served a dual function—on the one hand a geographical guide, and on the other hand an artery pulsating with cells of livelihood that are seldom depicted in mainstream media. The result, *Sleeping by the Mississippi*, is a photographic diary that lyrically winds down the river, offering intimate viewpoints of the landscapes—desolate or populated—that bolster the river. *The Farm, Angola State Prison, Angola, Louisiana, 2002*, was taken closer to the end of Soth's journey. Capturing his inmate subjects from afar as they till the land against a seemingly endless horizon, Soth's image is a subtle juxtaposition between the alleged freedom offered by the land and the predicament of the inmates.

251 **ALEC SOTH** b. 1969

Untitled 02, Bogotá, 2003

Pigment ink print.

20 x 20 in. (50.8 x 50.8 cm)

Signed in ink, printed title, date and number AP1 on labels affixed to the reverse of the flush-mount. One from an edition of 8 plus 3 artist's proofs.

Estimate \$5,000-7,000

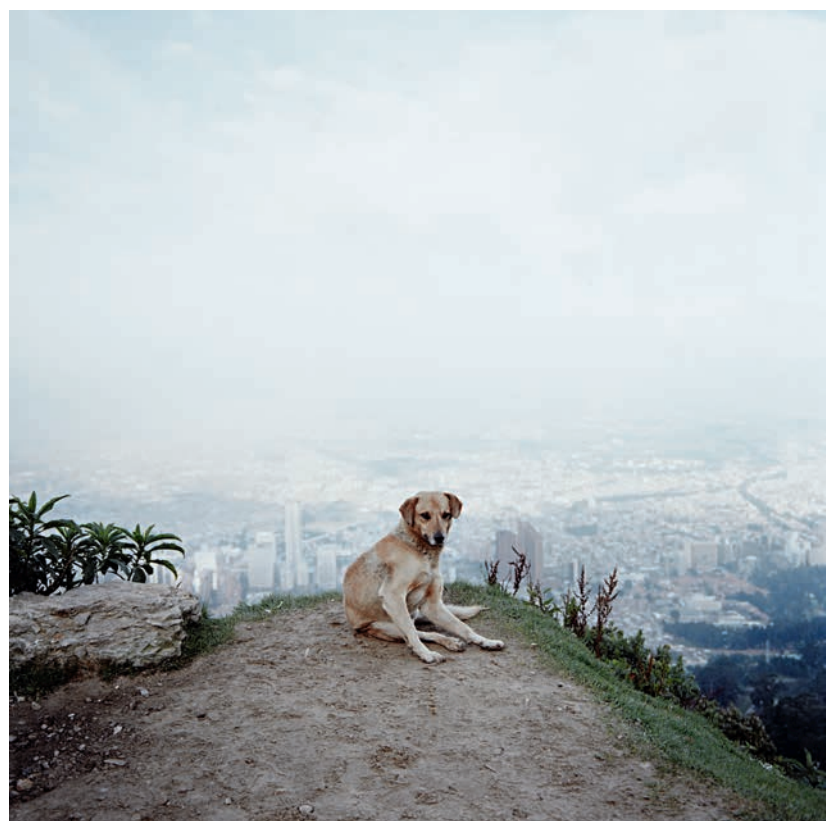
PROVENANCE

Weinstein Gallery, Minneapolis

LITERATURE

Soth, *Dog Days Bogotá*, cover and n.p.

In 2003 Soth and his wife spent two months in Colombia, following the adoption of their baby girl from Bogotá. The infant's birthmother left her a book with ephemera, poems and personal affects. "When I think about you," she wrote, "I hope that your life is full of beautiful things." Inspired by the simple, heartfelt message, Soth set out to create his own book for his daughter, documenting the people, buildings and views that typify her birth city. *Untitled 02, Bogotá, 2003*, which depicts a lone dog perched at a vantage point overlooking Bogotá, evokes sympathy and awe for its subject. Of that period Soth wrote: "In photographing the city of her birth, I hope I've described some of the beauty in this hard place." It is a powerful yet unsentimental memento that was subsequently chosen as the book cover dedicated to the series, *Dog Days Bogotá*.





252 **THOMAS STRUTH** b. 1954

Am Eschberg - no. 15, Winterthur, 1993

Color coupler print.

33 1/2 x 42 1/4 in. (85.1 x 107.3 cm)

Signed in pencil, printed title, date and number 8/10 on a label affixed to the reverse of the frame.

Estimate \$15,000-20,000

PROVENANCE

Monica de Cardenas, Milan

LITERATURE

Achenbach Kunsthandel & Galerie Max Hetzler, *Thomas Struth Landschaften*, pl. 35 for a variant
D.A.P., *Thomas Struth: Dandelion Room*, n.p.

253 **ADAM FUSS** b. 1961

Untitled (Sunflower), 1992

Dye destruction print.

13 1/2 x 10 3/4 in. (34.3 x 27.3 cm)

Signed, dated and numbered 25/45 in ink on the verso.

Estimate \$7,000-9,000

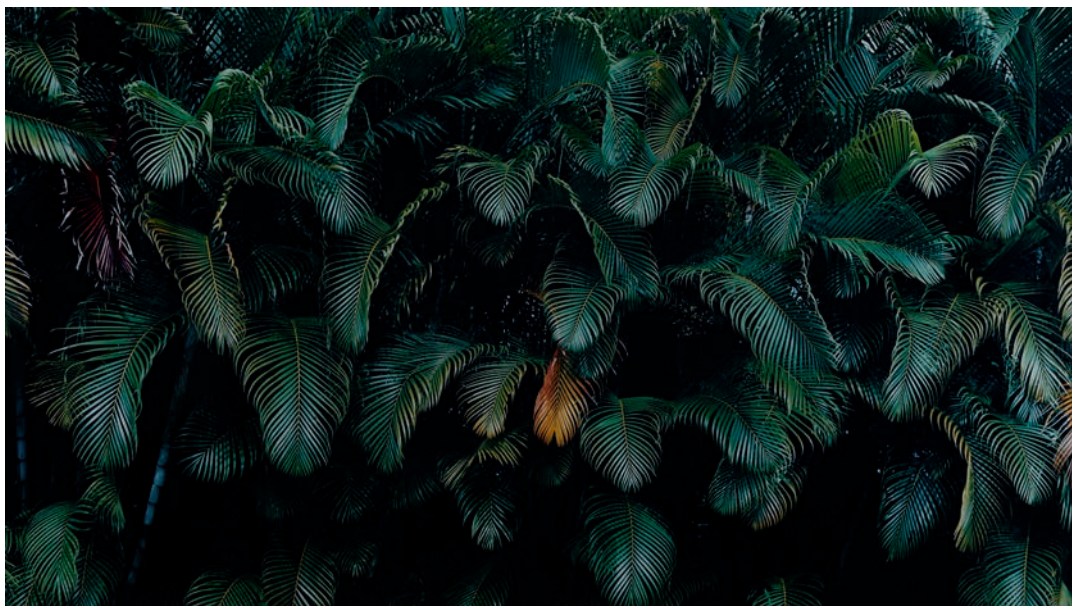
PROVENANCE

Christie's, New York, 15 April 2010, lot 376

253



254



254 **AXEL HÜTTE** b. 1951

Hana, Hawaii, 2001

Color coupler print, Diasec mounted.

42 x 76 1/2 in. (106.7 x 194.3 cm)

Signed, titled, dated and numbered 2/4 in ink on the reverse of the backing board.

Estimate \$12,000-18,000



255 **THOMAS STRUTH** b. 1954

Paradise 1 (Pilgrim Sands) Daintree/Australia, 1998

Color coupler print, Diasec mounted.

86 x 67 5/8 in. (218.4 x 171.8 cm)

Signed in pencil, printed title, date and number 4/10 on a label affixed to the reverse of the frame.

Estimate \$50,000-70,000

PROVENANCE

Marian Goodman Gallery, New York

LITERATURE

Dallas Museum of Art, Yale University Press, *Thomas Struth: 1977-2002*, p. 19



256 **BERND AND HILLA BECHER** 1931-2007 and b. 1934

Water tower, Leipzig, 1998

Gelatin silver print.

24 x 19 1/4 in. (61 x 48.9 cm)

Signed, titled, dated and numbered 2/5 in pencil on the verso.

Estimate \$12,000-18,000

PROVENANCE

Sonnabend Gallery, New York

257



257 **THOMAS STRUTH** b. 1954

Piazza di Sant' Ignazio III, Rome, 1990

Gelatin silver print.

15 7/8 x 22 in. (40.3 x 55.9 cm)

Signed, titled, dated and numbered 7/10 in pencil on the reverse of the frame.

Estimate \$6,000-8,000

EXHIBITED

The Rome Studio Projects, David Winton Bell Gallery at Brown University, Providence, 24 April – 6 June 1993



258 **THOMAS STRUTH** b. 1954

Huanghe Lu, Shanghai, 1997

Color coupler print, Diasec mounted.

36 3/4 x 45 3/4 in. (93.3 x 116.2 cm)

Signed in pencil, printed title, date and number 8/10 on a label affixed to the reverse of the frame; numbered 8/10 in ink on the reverse of the frame.

Estimate \$30,000-50,000

PROVENANCE

Marian Goodman Gallery, New York



259 **STEVE McCURRY** b. 1950

Blue City, Jodhpur, India, 2010

Fujicolor Crystal Archive print.

35 x 47 3/4 in. (89 x 119.4 cm)

Signed in ink on the verso. One from an edition of 12.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist

260 **SEBASTIÃO SALGADO** b. 1944

Iceberg Between the Paulet Islands and the Shetland Islands, Antarctica, 2005

Gelatin silver print.

21 1/4 x 29 1/2 in. (54 x 74.9 cm)

Signed, titled 'Antartica' [sic] and dated in pencil on the verso.

Estimate \$10,000-15,000

260





261 **SEBASTIÃO SALGADO** b. 1944

Churchgate Station, Western Railroad Line, Bombay, India, 1995

Gelatin silver print, flush-mounted, printed later.

48 x 70 in. (121.9 x 177.8 cm)

Signed, titled 'India' and dated in pencil on verso.

Estimate \$30,000-40,000

PROVENANCE

Peter Fetterman Gallery, Santa Monica

LITERATURE

Aperture, Sebastião Salgado: Migrations: Humanity in Transition, p. 419



262 **SHIRIN NESHAT** b. 1957

Way In Way Out from *Women of Allah*, 1994

Gelatin silver print with ink.

10 1/2 x 7 1/4 in. (26.7 x 18.4 cm)

Farsi text annotations in ink on the recto; signed, titled, dated and numbered 22/50 in pencil on the verso.

Estimate \$20,000-30,000

PROVENANCE

Robert Berman Gallery, Santa Monica

Another print of this image is in the collection of the Metropolitan Museum of Art, New York

263 **SHIRIN NESHAT** b. 1957

I am Its Secret, 1993
Fujicolor Crystal Archive print from the MOCA Photography Portfolio, printed 1999.
18 3/4 x 12 3/4 in. (47.6 x 32.4 cm)
Signed, titled and dated in ink on the verso. One from an edition of 250.

Estimate \$8,000-12,000

PROVENANCE
Robert Berman Gallery, Santa Monica

LITERATURE
Edelstein, *Shirin Neshat: Women of Allah*, title page and p. 17
Henie-Onstad Kunstsenter, *Shirin Neshat*, p. 10 and cover for a variant crop



264 **STEVE McCURRY** b. 1950

Sharbat Gula, Afghan Girl, Pakistan, 1984
Dye destruction print, printed later.
21 1/4 x 14 1/8 in. (54 x 35.9 cm)
Signed in ink on the verso; dated in ink on a studio label affixed to the verso.

Estimate \$6,000-8,000

PROVENANCE
Acquired directly from the artist

LITERATURE
National Geographic, June 1985, cover



265 **EDWARD BURTYNSKY** b. 1955

Old Factories #1, Fushun Aluminum Smelter, Fushun City, Liaoning Province, China, 2005

Digital color coupler print.

48 x 59 1/2 in. (121.9 x 151.1 cm)

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

Estimate \$15,000-20,000

PROVENANCE

Charles Cowles Gallery, New York

LITERATURE

Steidl, *China: The Photographs of Edward Burtynsky*, p. 49

266 **EDWARD BURTYNSKY** b. 1955

Shipbreaking #15, Chittagong Bangladesh, 2000

Fujicolor Crystal Archive print, mounted.

40 x 50 in. (101.6 x 127 cm)

Signed in ink, printed title, date and number 3/5 on a label affixed to the reverse of the frame.

Estimate \$12,000-18,000

PROVENANCE

Robert Koch Gallery, San Francisco

267 **DAN HOLDSWORTH** b. 1974

Untitled (Hyperborea 06), 2006

Color coupler print.

47 x 61 in. (119.4 x 154.9 cm)

Signed in ink on a label accompanying the work. One from an edition of 5 plus 2 artist's proofs.

Estimate \$10,000-15,000

PROVENANCE

Store Gallery, London

LITERATURE

"In This Decisive Moment", *Elephant*, Issue 7, 2011, pp. 118-119

The title of the series, *Hyperborea*, is derived from Greek Mythology's reference to a utopian land inhabited beyond the North Wind (which they termed *Boreas*), where the sun never sets. Shot with prolonged exposures at Iceland's volcanic countryside during *Aurora Borealis*, Dan Holdsworth's images are imbued with an awe-inspiring and majestic aura. The juxtaposition of the minutiae traces of human presence and the sweeping glow from the natural occurrence echoes 18th-century discussions of the Sublime and creates an overall mesmerizing effect.



268 **MICHAEL WOLF** b. 1954

Architecture of Density #39, 2005
Lightjet print.
24 3/4 x 36 1/2 in. (62.9 x 92.7 cm)
Signed in ink, printed title, date and number 1/9
on a label affixed to the reverse of the mount.

Estimate \$5,000-7,000

PROVENANCE
Hasted Hunt, New York

LITERATURE
Wolf, *Michael Wolf: Hong Kong Outside*, cover



269 **CHRIS JORDAN** b. 1963

Crushed Cars #1 Tacoma, 2004
Pigment ink print, Diassec and flush-mounted.
22 x 90 1/2 in. (55.9 x 229.9 cm)
Signed, titled, dated and numbered 8/9 in ink on an artist's label affixed to the
reverse of the frame.

Estimate \$8,000-12,000

PROVENANCE
Yossi Milo Gallery, New York



270 **ZHANG DALI** b. 1963

Demolition, 1999
Digital color coupler print.
58 1/2 x 39 in. (148.6 x 99.1 cm)
Signed, dated and numbered 10/10 in wax crayon in the margin; signed, dated and
numbered 10/10 in wax crayon on the verso.

Estimate \$4,000-6,000

PROVENANCE
Grace Rong Li Fine Art, Wädenswil

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

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

PHILLIPS
de PURY & COMPANY



PHOTOGRAPHS

AUCTION 8 NOVEMBER 2012 LONDON

Phillips de Pury & Company Howick Place London SW1P 1BB
Enquiries +44 20 7318 4092 | photographslondon@phillipsdepury.com

Catalogues +44 20 7318 4039 | +1 212 940 1240

PHILLIPSDEPURY.COM

HERB RITTS *Backflip, Paradise Cove, California, 1987* Estimate £35,000-45,000
To be offered 8 November 2012

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips de Pury & Company will levy a late collection fee of \$50, an additional administrative fee of \$10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

Loss or Damage

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

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

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



CONTEMPORARY ART

EVENING AND DAY SALE

AUCTIONS 10–11 OCTOBER 2012 **LONDON**

Phillips de Pury & Company

Howick Place London SW1P 1BB

Enquiries +44 20 7318 4010

Catalogues +44 20 7318 4039 / +1 212 940 1240

PHILLIPSDEPURY.COM

ANSELM KIEFER

Dein Haus ritt die finstere Welle, 2006

ESTIMATE £500,000–700,000

PHILLIPS
de PURY & COMPANY

CONDITIONS OF SALE

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

1 INTRODUCTION

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

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips de Pury & Company may own a lot, in which case we will act as agent for that company, or Phillips de Pury & Company or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company in our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any

applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) By participating in the auction, whether in person, by absentee bid or on the telephone, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(f) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

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

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ● each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips de Pury & Company shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips de Pury & Company provided that the bidder does not know the reserve placed on the lot.

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

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer

PHILLIPS
de PURY & COMPANY

MOSS



AUCTION 16 OCTOBER 2012 **NEW YORK**

Viewing 8 – 15 October

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1268 **Catalogues** +1 212 940 1240

PHILLIPSDEPURY.COM

JULIEN CARRETERO *"To Be Continued" bench*, 2008 **Estimate** \$12,000-18,000

DOUG ARGUE *Untitled (Strata)*, 2005 (detail) **Estimate** \$40,000-60,000

price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company.
Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips de Pury & Company LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

(e) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips de Pury & Company. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips de Pury & Company will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips de Pury & Company to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale..

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips de Pury & Company has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

PHILLIPS
de PURY & COMPANY

EVENING & DAY
EDITIONS



AUCTIONS 29 OCTOBER 2012 NEW YORK

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1220 **Catalogues** +1 212 940 1240

PHILLIPSDEPURY.COM

BEATRIZ MILHAZES *Red pepper (Pimenta vermelha)*, 2010

woodcut with screenprint, from the edition of 40

(2) 31 1/2 x 15 3/4 in. (80 x 40 cm); 31 1/2 x 31 1/2 in. (80 x 80 cm)

Estimate \$20,000 - 30,000

12 CLIENT INFORMATION

In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

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15 GENERAL

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(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

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(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

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450 PARK AVENUE NEW YORK 10022

2 October 2012, 10am & 2pm

VIEWING

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24 September – 1 October

Monday – Saturday 10am–6pm

Sunday 12pm–6pm

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