



# The Odyssey of Collecting

Photographs from Joy of Giving Something Foundation

PHILLIPS





# The Odyssey of Collecting

Photographs from Joy of Giving Something Foundation

PHILLIPS

## Americas.



**Vanessa Hallett**  
Deputy Chairman,  
Americas and Worldwide  
Head of Photographs  
vhallett@phillips.com  
+1 212 940 1243



**Caroline Deck**  
Head of Sale  
cdeck@phillips.com  
+1 212 940 1247



**Chris Mahoney**  
Consultant  
cmahoney@phillips.com  
+1 212 940 1245



**Sarah Krueger**  
Specialist  
skrueger@phillips.com  
+1 212 940 1225



**Rachel Peart**  
Specialist  
rpeart@phillips.com  
+1 212 940 1246



**Marijana Rayl**  
Cataloguer  
rrayl@phillips.com  
+1 212 940 1386



**Carol Ehlers**  
Specialist, Consultant  
cehlers@phillips.com  
+1 773 230 9192

## London.



**Genevieve Janvrin**  
Co-Head of Department,  
Europe  
gjanvrin@phillips.com  
+44 20 7901 7996



**Yuka Yamaji**  
Co-Head of Department,  
Europe  
yyamaji@phillips.com  
+44 20 7318 4098



**Julia Scott**  
Associate Specialist  
jscott@phillips.com  
+44 20 7901 7940



**Sophie Busby**  
Cataloguer  
sbusby@phillips.com  
+44 20 7318 4092

## Deputy Chairmen.



**Svetlana Marich**  
Worldwide Deputy  
Chairman  
+44 20 7318 4010  
smarich@phillips.com



**Robert Manley**  
Deputy Chairman  
and Worldwide Co-Head  
of 20th Century &  
Contemporary Art  
+1 212 940 1358  
rmanley@phillips.com



**Matt Carey-Williams**  
Deputy Chairman  
+44 20 7318 4089  
mcarey-williams@phillips.com



**Alexander Payne**  
Deputy Chairman, Europe  
and Worldwide Head  
of Design  
+44 20 7318 4052  
apayne@phillips.com



**Peter Sumner**  
Deputy Chairman, Europe  
+44 20 7318 4063  
psumner@phillips.com



**August Uribe**  
Deputy Chairman,  
Americas  
+1 212 940 1208  
auribe@phillips.com



**Vivian Pfeiffer**  
Deputy Chairman,  
Americas and Head of  
Business Development,  
Americas  
+1 212 940 1392  
vpfeiffer@phillips.com



**Jonathan Crockett**  
Deputy Chairman,  
Asia and Head of 20th  
Century & Contemporary  
Art, Asia  
+852 2318 2023  
jcrockett@phillips.com



**Sam Hines**  
Deputy Chairman, Asia  
and International Head  
of Watches  
+852 6773 9315  
shines@phillips.com

**The Odyssey of Collecting: Photographs from  
Joy of Giving Something Foundation  
New York, 3 & 4 April 2017**

**Auction and Viewing Location**  
450 Park Avenue New York 10022

**Auctions**  
3 April, 6pm (lots 1-43)  
4 April, 10am (lots 44-228)  
4 April, 2pm (Photographs)

**Viewing**  
27 March – 3 April  
Monday – Saturday 10am – 6pm  
Sunday 12pm – 6pm

**Sale Designation**  
When sending in written bids or making  
enquiries please refer to this sale as  
NY040017/NY040217 or Odyssey.

**Absentee and Telephone Bids**  
tel +1 212 940 1228  
fax +1 212 924 1749  
bidsnewyork@phillips.com

**Photographs Department**  
tel +1 212 940 1245

**Deputy Chariman, Americas and  
Worldwide Head of Photographs**  
Vanessa Hallett  
vhallett@phillips.com

**Head of Sale**  
Caroline Deck  
cdeck@phillips.com

**Consultant**  
Chris Mahoney  
cmahoney@phillips.com

**Specialists**  
Sarah Krueger  
skrueger@phillips.com

Carol Ehlers  
cehlers@phillips.com

Rachel Peart  
rpeart@phillips.com

**Cataloguer**  
Marijana Rayl  
mrayl@phillips.com

**Administrator**  
Clare Milliken  
cmilliken@phillips.com

# Introduction

It is with great pleasure that Phillips presents *The Odyssey of Collecting: Photographs from Joy of Giving Something Foundation*. It is an offering of significant breadth and depth, ranging from images dating to photography's earliest history to pieces made by some of the most significant artists working with the medium today. It is remarkable that these disparate photographs came originally from the collection of one man, Howard Stein.

The works in this catalogue tell several stories. Foremost among them is the history of the continually evolving medium of photography. The range of eras, movements, genres, and techniques present in this catalogue offer an opportunity to reflect upon the way photography has changed from 1839 to the present. A number of photographers are represented here in depth—Alfred Stieglitz, William Henry Fox Talbot, and László Moholy-Nagy, among them—and the story of their changing use of the medium can be read here. The photographs also document the odyssey of collecting that Howard Stein embarked upon beginning in the 1980s, when the modern market for photography was just beginning to come into its own.

Mr. Stein had the passion to create a world-class collection, and he had two worthy guides in Lee Marks and Alice Rose George. But without his curiosity about the medium, and his finely-tuned

eye, the journey would have been a very different one. He built the collection over decades, with patience and discernment. From the early photographic artistry of Talbot, to the Modernist perfection of Stieglitz, to the sly disruptions of Robert Heinecken, Mr. Stein's understanding of the photographic medium and his high standards for aesthetics, print quality, and condition are evident in the photographs offered within these pages.

Preparing the catalogue of *The Odyssey of Collecting: Photographs from Joy of Giving Something Foundation* has been a rewarding experience for me and our International Photographs Department. We are grateful to Chris Mahoney for his help at every step of the process. His expertise with this material greatly contributed to the depth of information provided in this catalogue. Additionally, the sale would not have been possible without Denise Bethel who, as a liaison for the foundation, provided invaluable knowledge and guidance throughout the process.

It is our hope that this offering will inspire others to continue, or to begin, their own odyssey of collecting.

Vanessa Hallett  
*Worldwide Head of Photographs and  
Deputy Chairman, Americas, Phillips*

# Joy of Giving Something

Howard Stein acquired the photographs in this sale over many years of collecting. Before his death in 2011, he transferred ownership of the work to the charitable foundation, Joy of Giving Something (JGS), so that the pleasure that he found in each and every image could magnify that emotion for future generations.

Howard was a man of big ambitions and big ideas. When Bob Menschel first introduced me to him in the mid-90s, Howard asked me if I could find some photographers who were making work that could change the way we see into the future—just as the Xerox machine changed the office environment. I don't think that I ever met that challenge, but it raised the bar for measuring our current efforts to serve a hopeful future.

As a collector, Howard let the knowledge and experience of Lee Marks and Alice Rose George guide him as they brought work from around the world to his attention. Personal passion beats in the hearts of all great collectors. Howard loved the photographs he collected for their imagined stories, and for how their grace and beauty could ground him in the here and now, and transport him where only the imagination can go. He spent hours looking at and arranging these images into groupings that he paired with favorite phrases from authors and lyricists throughout history. This constant search for meaning within the pleasure of looking is what set Howard apart from the rest.

Howard always put a premium on quality and acquired an artist's best available work. His collecting spanned from the earliest masters to the most contemporary emerging artists who push the limits of photographic expression, form, and meaning. Collecting can be about trying to

get to know the essence of a thing by finding patterns and styles that lead you to certain conclusions. Howard found those patterns and styles throughout the history of the medium and made them his own with a flourish that was personal, honest, and adventurous.

When asked about the collection's future, he always said it was for the next generation to enjoy. The works in this sale are only a small portion of the thousands of photographs in the collection, and JGS will fulfill that vision by donating the majority of the collection to museums, universities, and smaller arts organizations. JGS will also continue to fund educational programs that put the tools for making images into the hands of children and teens, and continue to support projects by cultural organizations that attempt to illuminate the impact that present day events and discoveries will have on future conditions.

It was my pleasure to work with Howard for so many years and now to continue that work with the current JGS board members, and with Wayne Maugans, who organizes JGS's educational programs and oversees the foundation's day-to-day operations. We also owe a great deal of thanks to Denise Bethel for her help and advice in organizing this sale and helping us manage the collection. The continuing good work of these individuals and the success of this sale will help us to support the philanthropic work of JGS as we look to be forward thinking in our aspirations for a hopeful future.

Jeffrey Hoone  
*Board Member, JGS*

 JOY OF GIVING SOMETHING

**I. Ansel Adams** 1902-1984

*Yosemite Valley*, circa 1935  
Gelatin silver print.  
6¾ x 9 in. (17.1 x 22.9 cm)  
Signed in pencil on the mount; titled in ink on  
San Francisco credit label (BMFA 4) affixed to the  
reverse of the mount.

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

**Provenance**  
From the artist, late 1930s  
Private Collection, Oakland  
Sotheby's, New York, 17 April 2002, lot 17

**Literature**  
Adams, *Yosemite*, p. 23  
Adams, *The Four Seasons in Yosemite*, n.p.  
Adams, *Illustrated Guide to Yosemite Valley*, p. 34, there  
titled *Yosemite Valley from Wawona Tunnel Esplanade*  
Stillman, *Ansel Adams: 400 Photographs*, p. 133  
Szarkowski, *Ansel Adams at 100*, pl. 87

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

This rare and early Ansel Adams photograph  
comes from a small group of prints acquired from  
Adams by an associate in the 1930s. This trove of  
32 photographs, all small in format and nuanced  
in tonality, was offered at auction in 2002 and  
was the first significant group of Adams's early  
prints to appear on the market at one time. The  
photographs spurred new interest in Adams's  
formative years in Yosemite and presented an  
opportunity to study his evolving printing style.

Yosemite Valley served as subject matter for  
Adams throughout his career, and it is a testament  
to his skill that he never exhausted the locale's  
aesthetic potential during his seven decades of  
work there, even as his approach and photographic  
materials changed. In the 1920s, Adams generally  
favored matte-surface photographic paper, with  
charcoal-like dark tones and creamy highlights.  
By the 1930s, he had transitioned—like his fellow  
Group f/64 colleagues, Edward Weston and  
Imogen Cunningham—to paper with a glossier  
finish, like that seen in the print offered here.  
Unlike the photographs Adams would make later  
in his career, which incorporated higher contrast  
and more dramatic shifts in tone, *Yosemite Valley*  
is essentially a study in mid-tones. While absolute  
whites and deep blacks punctuate the image, it  
is Adams's adept handling of the mid-scale gray  
tonalities and the concentration of detail therein  
that invite prolonged study.

The studio label affixed to the reverse of this print's  
mount was designed by San Francisco printer  
Lawton Kennedy in preparation for Adams's one-  
man exhibition at Alfred Stieglitz's American Place  
gallery in 1936.





## 2. Charles Sheeler 1883-1965

*Boulder Dam*, 1939

Gelatin silver print.

6¼ x 9¾ in. (15.9 x 23.8 cm)

Signed and inscribed 'To Nancy and Bob' in pencil on the mount.

### Estimate

\$40,000-60,000

### Provenance

Charles Sheeler to Robert and Nancy Fawcett, Ridgefield, Connecticut

Private Collection

Christie's, New York, 5 April 1995, lot 46

Berry-Hill Gallery, New York, 2001

With its clarity and clean lines, Charles Sheeler's *Boulder Dam* presents a straightforward but nonetheless dramatic record of its subject. Built upon the Colorado River, between Arizona and Nevada, and heralded as a marvel of modern engineering, the dam was completed in 1936 and provided an unprecedented amount of electric power to California, Nevada, and Arizona.

This photograph has its origins in a 1938 assignment from *Fortune* magazine. Commissioned to produce a pictorial essay on American industrial power, Sheeler photographed structures throughout the United States that symbolized American innovation, achievement, and power. His images of airplanes, railroads, turbines, and dams, served as the basis for the six paintings illustrated in *Fortune's* December 1940 issue. Boulder Dam, now known officially as Hoover Dam, was ideal subject matter for Sheeler's assignment, and he photographed it extensively.

*Boulder Dam* bears out Sheeler's belief in photography's ability to "account for the visual world with an exactitude not equaled by any other medium" (*Charles Sheeler: Paintings, Drawings, Photographs*, p. 11). It was one of the prize-winning images in The Museum of Modern Art's 1941 *Image of Freedom* competition, and was exhibited at MoMA, along with the other winning entries, from October 1941 to February 1942, then toured in the traveling exhibition.

The print offered here was given by Sheeler to his friends and Connecticut neighbors Robert and Nancy Fawcett. Robert Fawcett was a successful commercial illustrator who produced work for *The Saturday Evening Post*, *Colliers*, *Look*, and many other magazines. He is the author of *On the Art of Drawing*, a book still in print today; he also served on the faculty of the Famous Artists School and was a member of the National Academy of Design.





### 3. Alfred Stieglitz 1864-1946

*From 'Room 3003' - The Shelton, New York, Looking Northeast, 1927*  
Gelatin silver print, flush-mounted and mounted again.  
3½ x 4⅝ in. (8.9 x 11.7 cm)

#### Estimate

\$40,000-60,000

#### Provenance

Doris Bry, New York, 1994

#### Literature

Greenough, *Alfred Stieglitz: The Key Set (Volume Two)*,  
no. 1188

This dramatic cityscape was made by Alfred Stieglitz from the apartment he shared with Georgia O’Keeffe in the Shelton Hotel, at Lexington Avenue and 49th Street. The photograph is from a series of city views that Stieglitz made during this time, all from the hotel’s 30th floor, documenting the city in a constant state of change, transformed daily by the passage of light and by progressive development.

In his essay ‘How Stieglitz Came to Photograph Cityscapes,’ Joel Smith, now photography curator at the Morgan Library, describes these urban views as “a new kind of Equivalent,” referring to the extended series of cloud and sky images Stieglitz executed at his family home at Lake George, New York (*History of Photography*, Vol. 20, No. 4, Winter 1996). That similarity is reinforced by the size of the photograph offered here, printed in the same size and format as the *Equivalents*, and by the cloudlike plumes of exhaust generated by the city below.

In *Alfred Stieglitz: The Key Set*, Sarah Greenough locates only two other prints of this image: in the National Gallery of Art and in the Stieglitz Collection of the Art Institute of Chicago.

This photograph was purchased by Howard Stein from Doris Bry. Bry became Georgia O’Keeffe’s agent in the late 1940s, and assisted the painter in the dispensation of the many photographs in Alfred Stieglitz’s estate. The prints that comprise the Stieglitz Collections at the National Gallery of Art, the Art Institute of Chicago, the Philadelphia Museum of Art, and elsewhere, had all passed through Bry’s hands as she selected and prepared them under O’Keeffe’s discriminating eye. Bry became an authority on Stieglitz’s work, as well as O’Keeffe’s, and her knowledge on the two artists was much in demand by scholars, collectors, dealers, and auction houses. Bry and Stein were good friends, and over the years Stein acquired a number of fine pieces directly from her, including lots 48, 70, 73, 75, 82 and 88.



Actual size

#### 4. Frederick Sommer 1905-1999

*Colorado River Landscape*, 1942  
Gelatin silver print, printed no later than 1949.  
7½ x 9½ in. (18.1 x 24.1 cm)  
Numbered '542' in pencil on the mount.

**Estimate**

\$40,000-60,000

**Provenance**

Christian Zervos Estate/Librairie *Cahiers d'Art*  
Galerie 1900-2000, Paris  
Private Collection  
Sotheby's, New York, 26 April 2007, lot 87

**Literature**

Davis, *The Art of Frederick Sommer: Photography, Drawing, Collage*, p. 85

Frederick Sommer's desert photographs comprise some of the most sophisticated work in his *oeuvre*. These studies defy many of the conventions of the landscape genre, in painting as well as photography. While his contemporaries Ansel Adams and Edward Weston had each created signature bodies of work that redefined landscape photography for their time, Sommer approached the subject in a radically different way. Dispensing with the horizon line and filling the entire frame with topography, Sommer created works that are simultaneously factual and disorienting.

Like Adams and Weston, Sommer worked with a large-format camera which allowed him to record the same level of detail as his colleagues. Sommer used the capability of the equipment, however, to very different ends. His photographs are less about their content than they are about the act of photographing, and result in a constructed reality.

This photograph comes originally from the collection of Christian Zervos, art critic, gallery owner, and editor of the French Surrealist journal, *Cahiers d'Art*. In 1950, Zervos had been introduced to Sommer's work by Max Ernst, a friend and fellow Surrealist, who presented Zervos with a selection of Sommer's drawings and photographs. Several of these were subsequently published by Zervos in *Cahiers d'Art*.







## 5. **Albert Renger-Patzsch** 1897-1966

*Untitled (forest landscape)*, 1947-1955

Gelatin silver print.

15½ x 11½ in. (38.4 x 28.3 cm)

'Wamel-Dorf über Soest l. W.' credit stamp on the verso.

### **Estimate**

\$15,000-25,000

### **Provenance**

Christie's, New York, 20 April 1994, lot 65

Albert Renger-Patzsch used photography to document the exact appearance of things. He rejected any claim of artistry for himself, believing that artistry resided in the essence of the object—in the thing itself. His photographs of the material world, from plants and animals to landscapes and man-made structures, have been recognized, along with August Sander's portraits, as cornerstones of the post-World War I movement that came to be known as *Neue Sachlichkeit* (*New Objectivity*).

The subject of fir trees in a forest, with their repeating patterns of dark, vertical trunks and upwardly extending branches, is one to which Renger-Patzsch returned again and again, from the 1920s on. These studies constitute a powerful example of what Carl George Heise wrote in his introduction to Renger-Patzsch's 1928 volume, *Die Welt ist Schön* (*The World is Beautiful*): that photography can help us "see anew the symbolism of the fullness of life itself, inexhaustible in all of its parts."







## 6. Willi Ruge 1892-1961

*Berlin Fallschirmspringer from I Photograph Myself During a Parachute Jump*, 1931  
Gelatin silver print.  
8 x 5½ in. (20.3 x 14 cm)  
Signed, titled and dated in pencil on the verso.

### Estimate

\$20,000-30,000

### Provenance

Prakapas Gallery, New York, 2000

### Literature

The Museum of Modern Art, *Object: Photo: Modern Photographs: The Thomas Walther Collection*, frontispiece and no. 266 (other images from the series illustrated on front and rear free endpapers)  
Ruge, 'Ich fotografiere mich beim Absturz mit dem Fallschirm,' *Berliner Illustrierte Zeitung*, no. 21, 24 May 1931, p. 845

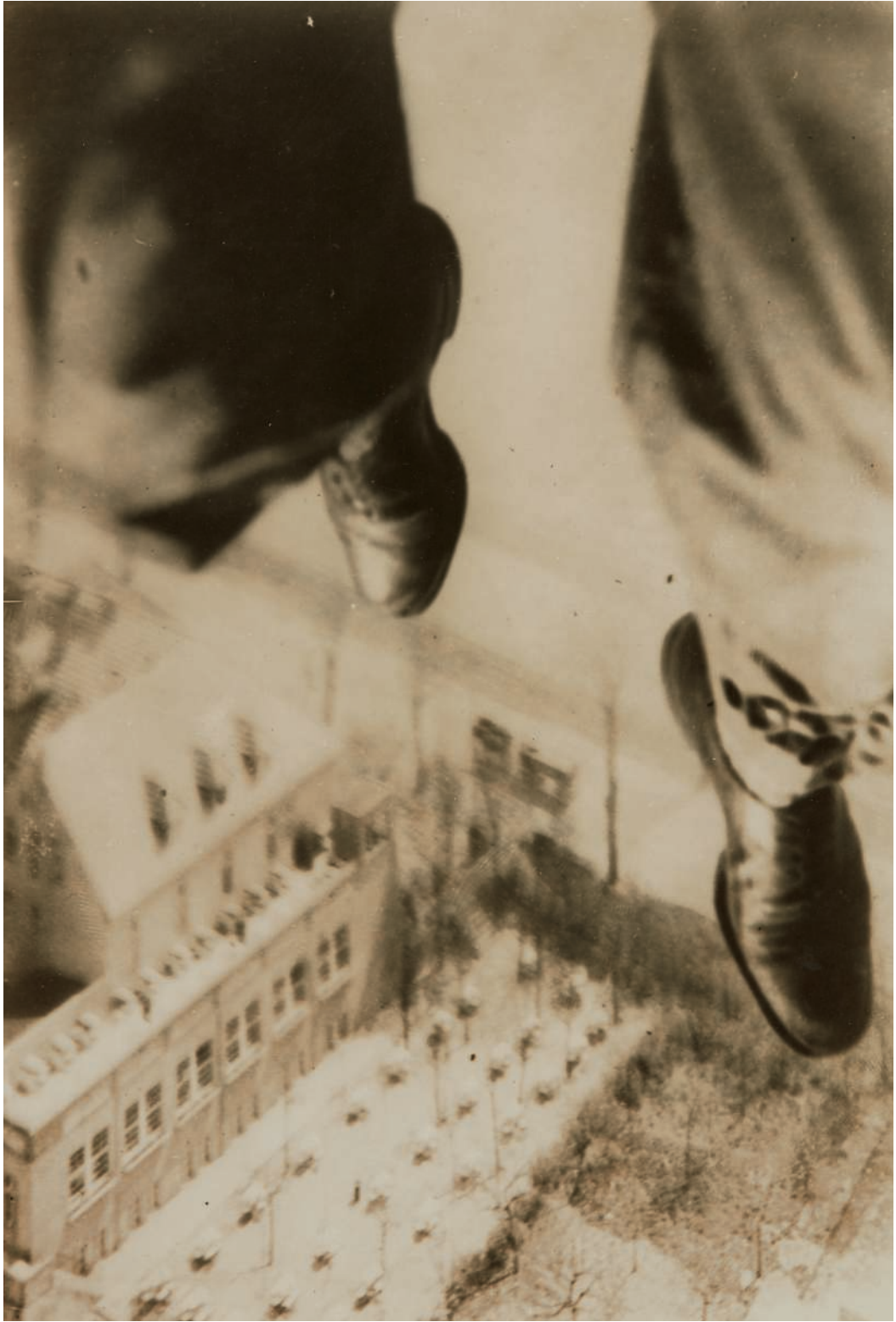
This remarkable photograph by Willi Ruge could easily be mistaken for a photomontage, so unlikely is the juxtaposition of a pair of dangling legs with Berlin's urban landscape far below. Its bird's-eye view of Berlin recalls the photographs Moholy-Nagy made from a radio tower just a few years before, and it employs the same kind of radical perspective seen in Alexander Rodchenko photographs. It is a superlative example of the camera's ability to depict the visual world in an entirely new way and, as such, is a quintessentially Modernist photograph.

*Berlin Fallschirmspringer* was taken by press photographer Willi Ruge in 1931 as part of a photo story he conceived for the popular picture magazine *Berliner Illustrierte Zeitung*. Ruge had made his reputation in the picture press of the 1920s and '30s. Equal parts daredevil and photographer, Ruge increasingly adopted a more experiential approach to his work, essentially putting the viewer in the center of the action. His photographs taken from the seat of a racecar, for instance, deliver a thrilling cocktail of speed and peril. He was an innovator in other ways, too, publishing a picture story entitled *Negative Objektivität*, consisting of a series of negative images. It is a Ruge image of a photographer featured on the poster for the seminal *Film und Foto* exhibition, although his work was not included in that show. Ruge also founded his own picture agency, Fotoaktuell, to distribute his photographs.

Ruge, who was a pilot and a certified parachutist, formulated the idea of a photographic essay that would document his own descent from an airplane to the ground in 1931. Ute Eskildsen's account of this photo shoot in her chapter "Willi Ruge and Fotoaktuell: Adventures for the Press" in *Object: Photo: Modern Photographs: The Thomas Walther Collection*, reveals that it was a carefully choreographed production. Ruge was equipped with a camera and planned to photograph his descent as it happened. A second photographer in another plane, and a third on the ground, ensured that the event would be fully documented from a variety of perspectives. The full series, which was published in *BIZ*, as well as the *Illustrated London News* and several American magazines, shows Ruge's leap from the plane as well as the tense expressions on the faces of the onlookers below. The most dynamic photographs were taken by Ruge himself, who made at least two exposures in freefall before he opened his chute, and more on his downward glide. The photograph offered here is the definitive image from the series and nearly 90 years later has lost none of its power to astonish.

Even though Ruge was in the business of supplying photographs to the very active picture press of the day, surviving prints of this series are rare. Eskildsen recounts that Ruge's archive was destroyed during an air raid on Berlin in 1943. With 15 photographs, the Thomas Walther Collection at The Museum of Modern Art has perhaps the largest number of prints from the series, including the image offered here.





Actual size

## 7. Imogen Cunningham 1883-1976

*Hand Weaving with Hand*, 1946

Gelatin silver print.

13¼ x 9½ in. (33.7 x 24.1 cm)

Signed, dated in pencil on the mount; estate stamp on the reverse of the mount; the facsimile signature studio label with the '1331 Green Street' address affixed to the reverse of the mount.

### Estimate

\$20,000-30,000

### Provenance

Collection of Gryffydd Partridge, the photographer's son  
Paul M. Hertzmann, Inc., San Francisco, 2000

### Literature

Lunsford, Allen, and Sánchez, *Imogen Cunningham*,  
pl. 133, there dated 1945

*Zoom Magazine*, no. 183, 1994, p. 38

The large, mounted, exhibition-sized print offered here is representative of the complexity of Cunningham's photographic explorations after World War II. While it meets the Group f/64 requirement for a detailed account of its subject, it embodies the compositional experimentation that had been, and would continue to be, a factor in Cunningham's work. It also looks forward to the sense of mystery that would enter her photographs in the 1950s.

The 1940s were a time of transition for Imogen Cunningham. In the 1920s, she had evolved from a rather daring Pictorialist into an equally adventurous Modernist; the 1930s saw the refinement of her Modern vision. While the pace of her work slowed in the 1940s, the present photograph demonstrates that her images did not diminish in experimentation or impact.

Cunningham authority Susan Ehrens speculates that this image may have been made at Mills College, where courses in weaving were taught. Cunningham was an active documenter of artistic activities on the campus, and this image may have emerged from that work. The photograph is similar to the studies Cunningham would make several years later of Ruth Asawa and her crocheted wire sculpture. Hands—especially those of artists, dancers, and musicians—were an enduring theme throughout Cunningham's body of work.







## 8. László Moholy-Nagy 1895-1946

*Photogram studies for Goerz (positive and negative)*, 1925

Two gelatin silver prints, printed 1926-1929.

Each 8½ x 6 in. (20.6 x 15.2 cm)

Photogram: credited and annotated 'Photogram' likely by Lucia Moholy in pencil on the verso.

Reversed photogram: annotated 'bitte statt spiegel - / schrift, normal drehen GOERZ', dated in ink by the artist and 'berlin-chbg. 9' credit stamp on the verso.

### Estimate

\$150,000-250,000

### Provenance

Galerie Berinson, 1996

### Exhibited

*Moholy-Nagy: Photography and Film in Weimar Germany*, Wellesley Museum of Art, Wellesley, 10 April- 10 June 1985

*Bauhaus 1919-1933: Workshops for Modernity*, The Museum of Modern Art, New York, 8 November 2009-25 January 2010

### Literature

Heyne, Neusüss and Hattula Moholy-Nagy, *Moholy-Nagy: The Photograms, Catalogue Raisonné*, fgm 116-116A

The Museum of Modern Art, *Bauhaus 1919-1933: Workshops for Modernity*, pls. 150-151 (these prints)  
Wellesley Museum of Art, *Moholy-Nagy: Photography and Film in Weimar Germany*, pl. 26 (these prints)

This pair of images, *Photogram studies for Goerz (positive and negative)*, are an outstanding example of László Moholy-Nagy's facility with the medium of photography, as well as his groundbreaking incorporation of typography within his work. These two compositions began as a series of exercises using the logo for Goerz, a Berlin manufacturer of cameras and optical instruments. The initial photogram was made by placing objects and letter forms onto a sheet of photographic paper, then exposing it to light. Moholy-Nagy made the second image, which he called a "revaluation," by contact-printing the original photogram (fgm 116) onto photographic paper, creating a new image in which both the tonal values and the orientation of the original were reversed (fgm 116A). While Moholy-Nagy made several images in the Goerz series, it is believed the photographs offered here are the only Goerz positive/negative pair to appear at auction.

It is almost certain that the "revalued" print was intended for reproduction; Moholy-Nagy's handwritten notations on the reverse instruct a picture editor to reverse the orientation so that the word *Goerz* would read correctly. Moholy-Nagy authority Renate Heyne suggests that the writing on the reverse of the photogram image is that of Moholy-Nagy's wife, Lucia. It is likely, based upon

the size and format of these images, that they were printed from glass negatives Lucia made for her husband in 1926. A larger positive/negative pair of these images is in the collection of the Eastman Museum of Photography, Rochester.

Moholy-Nagy reveled in the flexibility of photography—what he called its "plasticity"—and he used the medium's infinite reproducibility to serve his boundless creativity. He created a series of images using the same set of objects and Goerz typography, making a "revaluation" of each one. In 1926, a pair of the Goerz images (fgm 117, fgm 117A) illustrated his article "Fotoplastische Reklame" (Photoplastic Advertising) in the journal *Offset Buch und Werbekunst*, with the caption "Werbefotogramm" (Advertising Photogram). It is not known whether any images from the series were ultimately used by Goerz in its advertising. The Goerz images may well have been made by Moholy-Nagy to demonstrate how photograms, typography, and revaluation could be used to make entirely new, visually adventurous advertisements. As this pair of images shows, Moholy-Nagy clearly found this an absorbing exercise, one that fired his creativity and resulted in a compelling and highly Modernist suite of images.



## 9. Robert Heinecken 1931-2006

*Jack Jones and the Lennon Sisters #1*, 1970

Canvas panel with photographic emulsion, pastel chalk and graphite.

40 x 29¾ x ¾ in. (101.6 x 75.6 x 1.9 cm)

Signed and dated in pencil on the recto; signed, titled and dated in pencil on the reverse of the canvas.

### Estimate

\$50,000-70,000

### Provenance

Joyce Neimanas, Albuquerque, 2006

*Jack Jones and the Lennon Sisters #1* is a Heinecken tour-de-force combination of photography, pornography, and television, all put together with a characteristic touch of the artist's subversive humor. The Lennon Sisters were a lily-white girl group from the 1950s; they got their start on the *Lawrence Welk Show*, a musical variety hour that was a staple of wholesome family entertainment in television's early decades. For a brief period, from 1969 through 1970, the sisters had their own show, and a featured guest on one of the shows in 1970, the year the present work was made, was Jack Jones, a singer who covered pop tunes.

Heinecken winks at us with his title: the real Jack Jones and the Lennon Sisters could not be further from the actors in the image offered here. Instead, we have a photograph likely taken from a pornographic magazine, enlarged to near-monumental size, reversed into a negative, and then applied to canvas. In typical Heinecken

fashion, this is an image he experimented with in at least one other work, this time with a more suggestive title: the black-and-white, four-part "*Different Strokes . . .*" of the same year. A magpie of popular culture, Heinecken mixed and appropriated, reversed and transferred, and combined words with images that created an intellectual, sensory, and sometimes disorienting multi-media experience. He did not consider himself a photographer, but rather, in his words, a "paraphotographer."

Heinecken was a highly influential teacher, and he pre-dates the "Pictures Generation" by decades. Among his pupils at UCLA were John Divola (see Lot 228), Jo Anne Callis, and Robbert Flick (see Lot 227).

The work offered here comes originally from the collection of Heinecken's wife, the artist Joyce Neimanas, as does lot 187.

**“Superimpositional, negative (reversed) and combinational methods seem to me to be innate to the photographic process. The fact that light initially causes density and, hence, a reversed image seems relevant. The fact that the emulsion is on a transparent base seems important. The fact that emulsion can be applied to almost any surface is a gift.”**

Robert Heinecken





## 10. László Moholy-Nagy 1895-1946

*Photogram*, 1922

Unique printing-out-paper print on *carte-postale*.

5⅜ x 3½ in. (13.7 x 8.9 cm)

Signed, dated and with directional indicators in ink on the verso.

### Estimate

\$150,000-250,000

### Provenance

From the artist

Colleague of the artist, Chicago

Collection of William Larson, Chicago

Collection of Robert Shapazian, Los Angeles

Christie's New York, 8 April 1998, lot 292

### Exhibited

*Photographs of Moholy-Nagy from the Collection of William Larson*, Galleries of the Claremont Colleges, Claremont, California, April- May 1975; San Francisco Museum of Modern Art; University of New Mexico Art Museum at Albuquerque, and traveling to numerous other venues through 1979

### Literature

Heyne, Neusüss and Hattula Moholy-Nagy, *Moholy-Nagy: The Photograms, Catalogue Raisonné*, figm 4 (this photogram)

Rice and Steadman, *Photographs of Moholy-Nagy from the Collection of William Larson*, p. 46 (this photogram)

The unique work offered here is one of the first photograms created by Moholy-Nagy. Possibly inspired by simple botanical photograms that he saw at the Loheland school in rural Germany in 1922, Moholy-Nagy began to make small postcard-format photograms on daylight printing-out paper such as the one offered here. He created these first photograms by placing the printing-out paper into a copying frame, then layering over it cut-out shapes of paper (some patterned, some translucent), crumpled material and various templates, thus building a composition over time in the sunlight. In *Moholy-Nagy: The Photograms: Catalogue Raisonné*, Herbert Molderings suggests that for this specific photogram Moholy-Nagy may have pressed a fluid between two plates of glass as a means of filtering projected light—a process that Moholy-Nagy writes about in his essay “Light: A Medium of Plastic Expression,” published in March 1923.

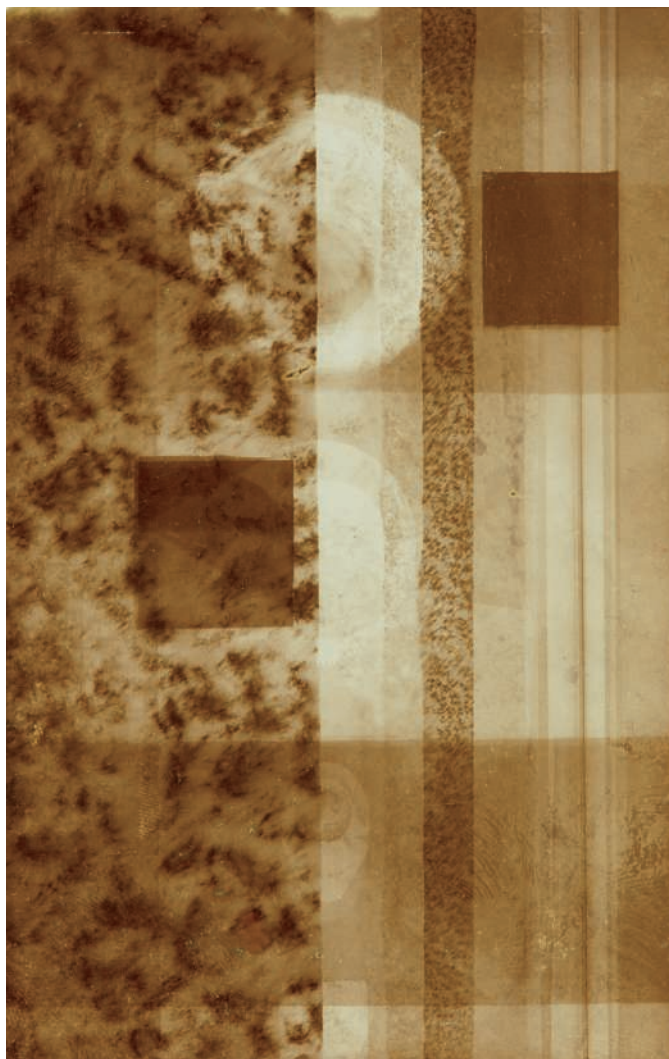
László Moholy-Nagy was a Constructivist who oriented himself and his art to science and technology. He dressed in the white jumpsuit of an engineer and saw himself as a builder/designer, not simply of objects, but of perception. His work in all media (painting, film, sculpture, typography, books, stage sets, exhibition and museum design) was built upon the isolation and exploration of the basic elements of perception: light, space, time,

and motion. No medium better suited this multidisciplinary artist than film and photography, and no other form of photography was as essential to his ideas as the photogram. With the photogram Moholy-Nagy was able to construct with light.

Moholy-Nagy continued to produce photograms throughout his life, but at the time this print was made, he did not use the term photogram; instead, he referred to these early works as “light compositions.” It was not until the 1925 publication of Bauhaus Book Number Eight, *Malerei Photographie Film*, that Moholy-Nagy used the word *photogram*—a term that all such pictures have been called ever since.

The photogram offered here has a distinguished provenance, having come from the collection of photographer William Larson, a student at the Institute of Design in Chicago in the 1960s. His collection was featured in the 1975 exhibition *Photographs of Moholy-Nagy from the Collection of William Larson* curated by Leland Rice and David Steadman, one of the first and most important exhibitions of Moholy-Nagy's work after the artist's death. This photogram is also featured in the accompanying exhibition catalogue. It was subsequently acquired by legendary Los Angeles art dealer and scholar Robert Shapazian.





Actual size

## II. Josef Sudek 1896-1976

*The Third Courtyard of Prague Castle*, 1947

Pigment print.

6½ x 4¾ in. (16.5 x 12.1 cm)

Signed in pencil in the margin.

### Estimate

\$20,000-30,000

### Provenance

Fraenkel Gallery, San Francisco, 1996

### Exhibited

*Open Secrets: Seventy Pictures on Paper, 1815 to the Present*, Matthew Marks Gallery, New York,

19 November- 28 December 1996; Fraenkel Gallery, San Francisco, 16 January- 1 March 1997

### Literature

Fraenkel Gallery and Matthew Marks Gallery, *Open Secrets: Seventy Pictures on Paper, 1815 to the Present*, pl. 62 (this print)

Fárová/Heiting, *Josef Sudek: Die Pigmentdrucke 1947-1954*, pl. 15

This photograph is one of a series of studies Sudek made of Prague, the center of his life and his spiritual home. Taken in 1947, as Prague rebuilt after the devastation of World War II, this photograph of one of the courtyards in the vast Castle complex transcends the privation of the era. The low vantage point, the wet pavement, and the shimmering reflection of the portico create an evocative portrait of the Castle, the centuries-old complex that had come to symbolize the city.

Like the best of Sudek's photographs, *The Third Courtyard of Prague Castle* is a technical and aesthetic tour-de-force. The image is rendered in the subtly-modulated tones of the pigment process, of which Sudek was a master. Sudek had experimented with various pigment processes in his early years, when his photographs were more Pictorial in style. He returned to the process in the 1940s, enlisting the labor-intensive technique to serve his new and ever more lyrical vision. In the present photograph, the result is a saturated and tonally nuanced print in which the detail and texture of the subject become paramount. This marriage of Sudek's modern approach to the nearly outmoded pigment process is distinctive of Sudek's extraordinary work in his later career.



Actual size

## 12. Eugène Atget 1857-1927

*Boutique Coiffeur, Boulevard de Strasbourg*, 1912  
Printing-out-paper print.  
8⅞ x 7 in. (22.5 x 17.8 cm)  
Titled, numbered '878' in pencil and 'rue Campagne-Première' studio stamp on the verso.

### Estimate

\$120,000-180,000

### Provenance

Collection of Tristan Tzara, Paris  
by descent to Marie-Therese Tzara  
Christie's, New York, 29 April 1999, lot 167

### Literature

Szarkowski and Hambourg, *The Work of Atget: Vol. IV, Modern Times*, pl. 93  
Beaumont-Maillot, *Atget Paris*, p. 585  
Borcoman, *Eugène Atget, 1857-1927*, p. 117  
Gunther, 'Les photographies d'Atget achetées par Man Ray', *Photographies*, March 1986, fig. 19  
Jonquières, *Atget: Photographe de Paris*, p. 80  
Trottenberg, *A Vision of Paris*, p. 51

Additional prints of this image are in the collections of the George Eastman Museum, Rochester and The J. Paul Getty Museum, Los Angeles.

The photograph offered here is one of the earliest of Atget's shop window images, made in 1912, before the outbreak of the first World War. Like the window of a corset shop, also on the boulevard de Strasbourg and the subject of another Atget study from 1912, the *Boutique Coiffeur* exhibits an inherent surrealism: framed in their window setting, the wigs and mannequins, some with complete faces, some without, seem the heads of actual women floating in space. It is this unexpected, unreal quality that makes Atget's store windows so attractive to the Post-Modern eye. And it was this aspect of the work that appealed to the Dadaists and Surrealists, inspiring them to appropriate the photographer's work for their journal *La Révolution Surréaliste*.

After these 1912 studies, Atget would not return to windows again, in any significant way, until 1925, when he made new photographs of store windows. Contrasting the *Boutique Coiffeur* and other early store windows with ones made over a decade later, John Szarkowski and Maria Morris Hambourg write, "The earlier windows give us a poetry of unmodulated, surreal fact; the latter ones clarify—triumph over—a raw content of hallucinatory complexity" (*The Work of Atget, Vol. IV: Modern Times*, p. 174).

The photograph offered here was at one time in the collection of Dada poet Tristan Tzara, who moved from Zurich to Paris after the first World War. In Paris, Tzara lived at the Hôtel Istria, 29 rue Campagne Première, next door to his friend and colleague Man Ray, and down the street from Atget. It is fitting that Tzara—whose introduction to Man Ray's portfolio of Rayographs, *Les Champs Délicieux*, heralded the transformation of ordinary objects into images of the unconscious—would have owned this poetic image of "unmodulated, surreal fact."





Actual size

### 13. **André Kertész** 1894-1985

*Paris (night scene)*, 1926

Gelatin silver print.

3¼ x 3½ in. (8.3 x 7.9 cm)

Signed and titled 'Paris' in pencil on the vellum mount.

#### **Estimate**

\$40,000-60,000

#### **Provenance**

The Estate of André Kertész

Christie's, New York, *An Important Collection of André Kertész Vintage Photographs, Paris and Hungary 1919-1927*, 17 April 1997, lot 193

#### **Literature**

Greenough, *André Kertész*, pl. 35, there titled *Théâtre Odéon at Night*

Jane Corkin Gallery, *Stranger to Paris*, p. 79

This early André Kertész photograph, printed in a small format—likely on carte-postale stock—and affixed to a distinct “vellum” paper mount, is from a trove of 21 prints discovered in his studio after his death. This group of prints, made in Paris in the 1920s and mounted for exhibition, are similar in format and presentation to those shown at his first Paris exhibition at Au Sacre du Printemps gallery in 1927. Kertész prints from the 1920s, especially those mounted for exhibition, are scarce in the marketplace. Both the present lot and Lot 50 were sold in the small but historic auction of these works in 1997.

André Kertész moved from his native Hungary to Paris in 1925. He initially found company within the community of artistic Hungarian expatriates who had settled in the city. Kertész's orbit soon expanded to include the broader artistic world. His quietly accomplished studies of Mondrian's studio are indicative of his connections to the key artists of the day. At the same time, Kertész explored the boulevards of his adopted home with his camera, in day and night, creating a series of photographs, including that offered here, that remain among the most evocative and affecting photographs in his *oeuvre*.



Actual size

## 14. William Henry Fox Talbot 1800-1877

*Oxford High Street*, 1843

Salt print.

7¾ x 6¾ in. (18.7 x 17.1 cm)

Annotated 'LA 113' in an unidentified hand in ink on the verso.

### Estimate

\$50,000-70,000

### Provenance

Lacock Abbey Collection

Charles Isaacs Photographs, Inc., New York, 1992

### Literature

Schaaf 1005

Schaaf, *The Photographic Art of William Henry Fox Talbot*, pl. 60

Arnold, *William Henry Fox Talbot: Pioneer of Photography and Man of Science*, pl. 51

Buckland, *Fox Talbot and the Invention of Photography*, p. 176

Corcoran Gallery of Art, *A Book of Photographs: Photographs from the Collection of Sam Wagstaff*, p. 31

Monterey Museum of Art, *Passion and Precision: Photographs from the Collection of Margaret Weston*, p. 5

Phillips, Trachtenberg, Nickel and Keller, *Taking Place: Photographs from the Prentice & Paul Sack Collection*, pl. 14

Santa Barbara Museum of Art, *An Eclectic Focus: Photographs from the Vernon Collection*, p. 28

William Henry Fox Talbot was the inventor of negative/positive photography which was, until recently, the medium's dominant mode. While the photographs of his rival Daguerre were one-of-a-kind objects that could be reproduced only through copying, Talbot's process produced an in-camera negative that could be used to print any number of positives. By the time Talbot made this view of Oxford in 1843, he had not only surmounted many of the limiting technical difficulties he had faced in the past, but also had developed his aesthetic eye. It is important to note that Talbot was one of the creators of the visual vocabulary of photography, a lexicon still very much in use today.

This view of Oxford's High Street, taken near its junction with Longwall Street, shows the sweep and grace of the town's architecture. The strength of this print and evidence of its quality is the outline of the University's Radcliffe Camera dome visible in the far distance, which punctuates the curved street and balances the composition. This is a detail which has sometimes faded in other surviving prints of this image. Talbot scholar Larry Schaaf has documented Talbot's career for decades, and his recently launched on-line Talbot catalogue raisonné documents, in detail, this pioneering photographer's extensive achievements: <http://foxtalbot.bodleian.ox.ac.uk>





Actual size

## 15. Alfred Stieglitz 1864-1946

*The Terminal*, 1893

Gelatin silver print, printed 1920s, flush-mounted and mounted again.

3⅝ x 4⅞ in. (9.2 x 11.7 cm)

### Estimate

\$120,000-180,000

### Literature

Greenough, *Alfred Stieglitz: The Key Set (Volume One)*, no. 95

Variant croppings:

*Camera Work*, Number 36, October 1911, p. 61

Bry, *Alfred Stieglitz: Photographer*, pl. 2

Daniel, *Stieglitz Steichen Strand*, pls. 4-5

Green, *Camera Work: A Critical Anthology*, p. 312

Homer, *Alfred Stieglitz and the Photo Secession*, p. 18

Homer, *Stieglitz and the American Avant-Garde*, pl. 4

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

*Guide*, pl. XV

Newhall, *The History of Photography from 1839 to the Present Day*, p. 102

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

Sobieszek, *Masterpieces of Photography from the*

*George Eastman House Collections*, p. 197

Taschen, *Alfred Stieglitz, Camera Work: The Complete*

*Illustrations 1903-1917*, p. 596

Whelan, *Alfred Stieglitz: Photography, Georgia O'Keeffe, and the Rise of the Avant-Garde in America*, n.p.

Museum of Modern Art, *The Shape of Things:*

*Photographs from Robert B. Menschel*, p. 123

Taken in 1893, *The Terminal* was an important image for Alfred Stieglitz, one that evolved in concept and execution throughout his career. Roaming New York with a hand-held camera, the photographer first made *The Terminal* as one of a number of views of the city in snow, rain, and evening light that were perfect for the soft-focus, matte surface prints of the time. It was exhibited widely, at the Royal Photographic Society in London in 1894, the *International Exhibition of Pictorial Photography* in Buffalo in 1910, and many other venues. Stieglitz included it as a photogravure in the 1911 issue of *Camera Work* devoted exclusively to his work and also published it as a large-format photogravure (see Lot 82). Although made when Pictorialism

was the dominant trend in photography, *The Terminal* possesses a modern sensibility distinct from much of Stieglitz's work of the time. And when he exhibited the image as a carbon print in London in 1894, the photograph earned no praise at all, so accustomed were his peers to more picturesque or sentimental views. Regardless, Stieglitz continued to consider *The Terminal* a significant photograph within in his *oeuvre*.

Beginning in the 1920s, Stieglitz undertook a review of his early work and reincorporated selected images into his modern exhibition repertoire. *The Terminal*, with its clear-eyed view of an urban setting, was a perfect choice for this re-evaluation, and the print offered here dates to that time, as does the print of *November Days* in Lot 70. He chose to make prints of these images once again, but on gelatin silver paper, and gave them the same presentation as his *Equivalents* and other work from the time: flush-mounted, then mounted again to larger board.

Realized as a gelatin silver print, *The Terminal* is a modern image that captures the gritty realism of the street. In the photograph offered here, Stieglitz has also expanded the cropping from earlier versions, showing far more of the area surrounding the streetcar and its horses, and including the optometrist's shop sign on the left.

In *Alfred Stieglitz: The Key Set*, Sarah Greenough locates gelatin silver prints of this image in the following institutional collections: the National Gallery of Art; Art Institute of Chicago; Carl van Vechten Gallery, Fisk University; The Metropolitan Museum of Art; and Museum of Fine Arts, Boston.



Actual size

## 16. Harry Callahan 1912-1999

*Detroit*, 1943

Gelatin silver print.

3¼ x 4½ in. (8.3 x 11.4 cm)

Signed in pencil on the mount; Coville Collection label affixed to the reverse of the mount

### Estimate

\$40,000-60,000

### Provenance

Halsted Gallery, Michigan

Warren J. Coville Collection, Bloomfield Hills, Michigan

Phillips, New York, *Photographs from the Coville*

*Collection*, 26 April 1999, lot 53

### Exhibited

*Vantage Point: Photographs from the Warren J.*

*Coville Collection*, Cranbrook Academy of Art Museum,

Michigan, 1992

### Literature

Szarkowski, *Harry Callahan*, p. 43

Galassi, *American Photography from the Museum of Modern Art*, New York, p. 182

Greenough, *Harry Callahan*, p. 29

Pultz, "Harry Callahan: Early Street Photography 1943-1945," *Archive* 28, p. 8

Additional prints of this image are in the collections of The Museum of Modern Art, New York; the Los Angeles County Museum of Art; and the National Gallery of Art, Washington, D.C.

*Detroit*, made early in Harry Callahan's career, demonstrates how quickly the young photographer surpassed the aesthetic conventions of the medium to create a photographic style that was all his own. Callahan's experimental use of an in-camera multiple exposure creates an image that is simultaneously tied to reality yet freed from traditional representational qualities. At the time *Detroit* was made, Callahan had just begun experimenting with tonal contrast to bring to the surface the abstract pattern of his subject. Although it predates Abstract Expressionism, the photograph shares something of its anarchic energy and surface dynamism, with its repetitive patterns of white lines and dashes bursting across the dark picture plane. It is an artist's vision of cars on a street in his hometown, and not the work of a conventional photographer.

Callahan started photographing in 1938 while working as a clerk for Chrysler. He joined a camera club to learn the basics of the craft. Despite the reverence for Pictorialism still prevalent in the camera clubs of the day, Callahan began to define his own experimental style. A 1941 workshop with Ansel Adams marked a turning point in Callahan's practice. John Pultz writes, in his essay "Harry Callahan: Early Street Photography, 1943-1945," that Adams demonstrated to Callahan that photography could be more than a hobbyist's craft, and held the potential to create personally expressive art.

According to Pultz, *Detroit* is one of three known multiple-exposure images of Detroit streets that Callahan created in 1943 with his 9 x 12 cm Linhof camera. In the early 1940s, Callahan did not enlarge his 9 x 12 cm negatives, favoring small contact prints for their precise detail and sharp tonal values. The print offered is one of these early contact prints. Although Adams had introduced Callahan to the beauty of the contact print, Callahan quickly abandoned Adams's descriptive realism. Instead, through experimentation with the medium, Callahan created a language of formal abstraction that would eventually make him one of the most influential photographers of the second half of the 20th century.





Actual size

**17. Idris Khan** b. 1978

*Bach. . . . Six Suites for the Solo Cello*, 2006

Chromogenic print, flush-mounted.

95 x 69½ in. (241.3 x 176.5 cm)

Signed, dated in ink, printed title and edition 6/6 on a label accompanying the work.

**Estimate**

\$50,000-70,000

**Provenance**

Yvon Lambert Gallery, New York, 2007

**Literature**

Kerber, *Idris Khan every*. . . p. 32

Lambert, *Idris Khan*, n.p.

Idris Khan's diverse body of work includes photography, sculpture, and film and is informed by an array of influences, from art and philosophy to literature and music. Through appropriation, Khan unites disparate media to create a wholly new original.

To make this monumental work, Khan photographed each sheet of Bach's *Six Suites for the Solo Cello* and digitally layered the images together, transforming the musical notation into an abstract representation of the intangible. By visually reinterpreting a complex aural experience within a single frame, Khan collapses the divide between senses, as well as the divide between time and space. All of Bach's *Suites*, with their repetitions and variations, are visible at once. Through the process of layering, the details of the original sheet music are lost, and the individual notes become doubled and redoubled abstract characters against a white background. It is no longer a score that can be played, but is instead a document of Khan's own visual interpretation of these canonic compositions.







## 18. Zhang Huan b. 1965

*Family Tree*, 2001  
Nine chromogenic prints.  
Each 49½ x 39 in. (125.7 x 99.1 cm)  
AP 2/2 from an edition of 8 plus 2 artist's proofs.

### Estimate

\$150,000-200,000

### Provenance

Luhring Augustine, 2002

### Exhibited

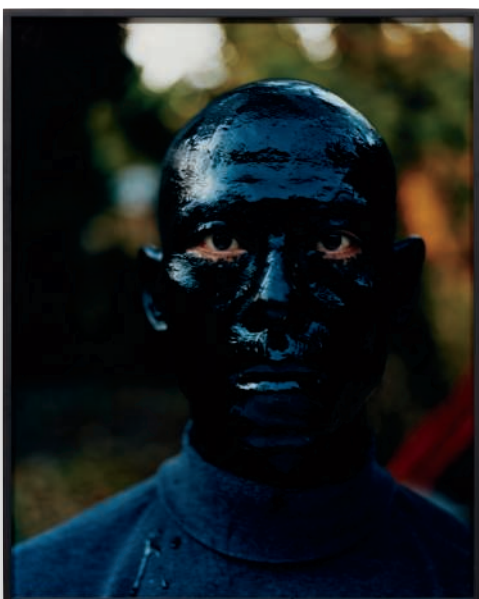
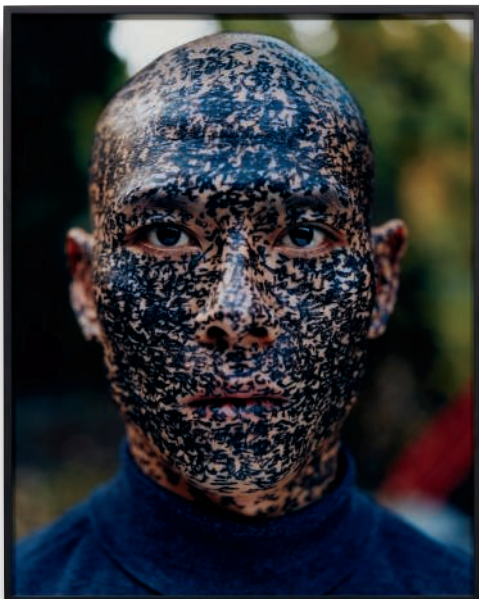
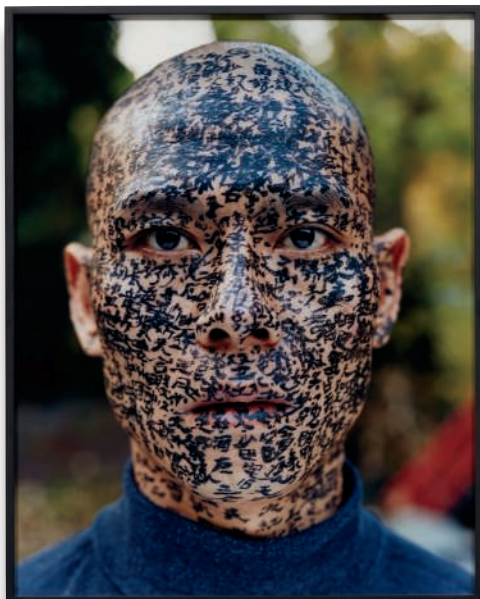
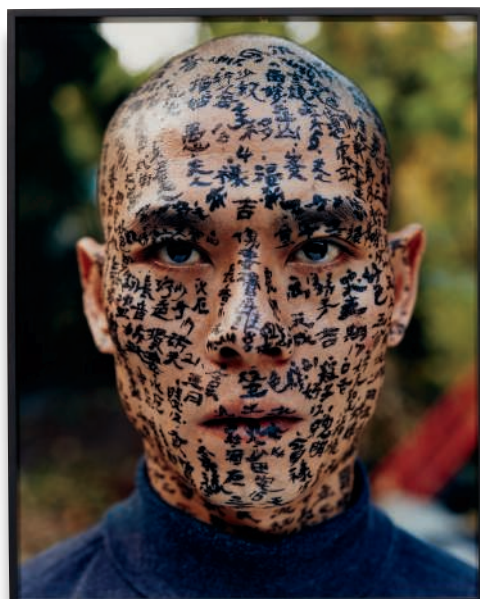
*PhotoGENEsis: Opus 2*, Santa Barbara Museum of Art,  
9 November 2002- 9 February 2003  
*Between Past and Future: New Photography and Video  
from China*, Museum of Contemporary Art, Chicago,  
2 October 2004- 16 January 2005

### Literature

Huan, *Blessings*, p. 11  
Chiu, *Zhang Huan: Altered States*, pp. 129-137  
Phaidon Press, *Zhang Huan*, n.p.  
Changsha, *Chinese Avant-Garde Photography Since  
1990*, p. 93  
Cotthem Gallery, *Zhang Huan—Pilgrimage to  
Santiago*, p. 85  
Hung and Phillips, *Between Past and Future: New  
Photography and Video from China*, p. 140  
The Israel Museum, *Made in China: Contemporary  
Chinese Art at the Israel Museum*, n.p.  
Louisiana Museum of Modern Art, *Made in China:  
Works from the Estella Collection*, p. 407  
Prestel Publishing, *New China, New Art*, p. 111

During the 1990s, Zhang Huan's provocative conceptual performances, which tested his physical and spiritual endurance, established him as one of China's most celebrated artists. Using his body as his medium, Zhang challenges notions of national and personal identity. When Zhang immigrated to New York in 1998, his understanding of his own identity was profoundly impacted. He saw himself no longer as simply an artist, but a Chinese artist whose heritage offered up an endless wealth of inspiration.

*Family Tree* is an exploration of culture and selfhood. Zhang hired three calligraphers to inscribe Chinese proverbs, family relations and histories, literary texts, and words deriving from the ancient practice of physiognomy onto his face over the course of several hours. Gradually obscuring Zhang's discernible features, the calligraphy shifts from legibility into an obliterating mask. Using the camera to record the evolution of this ephemeral performance, Zhang delves into the correlation, and even arbitrariness, between his natural and constructed self. Ironically, the two practices in this work that are most deeply embedded in Chinese culture, calligraphy and physiognomy—or "face reading"—nullify each other. When they are applied as a visual lexicon to Zhang's face, he is stripped of all his identifiable markers. The nine photographs of *Family Tree* transform viewers into participants, allowing them not only to engage with Zhang's performance, but to reflect upon their own intrinsic and constructed identities.











**19. Masahisa Fukase** 1934-2012

*Kanazawa from Ravens*, 1977

Gelatin silver print, printed 1986.

11 x 16½ in. (27.9 x 41.9 cm)

Signed in ink in the margin; annotated 'Ishikawa-ken Kanazawa-shi' in Japanese and dated '1977' and '1986' in pencil on the verso.

**Estimate**

\$15,000-20,000

**Provenance**

Robert Mann Gallery, New York, 2002

**Literature**

Fukase, *The Solitude of Ravens*, p. 71

Fukase, *Fukase Masahisa*, pl. 34, variant

Holborn, *Black Sun: The Eyes of Four*, pp. 60-61, variant

Masahisa Fukase's *Ravens* series is one of the most celebrated bodies of work within the history of Japanese post-war photography. Fukase began photographing ravens in 1976, at a time when his marriage to Yoko Wanibe, a principle subject of much of his previous photography, was beginning to disintegrate. Fukase turned his camera to the ubiquitous and ominous forms of ravens, flying and still, solitary and en masse. In the image offered here, Fukase captures a tree filled with ravens silhouetted against the night sky, their eyes bright against the darkness. Both tonally and emotionally dark, the photograph is a document of Fukase's inner turmoil. Fukase published his raven images in 1986 in *Karasu*, a book that has now attained the status of a classic of photographic literature.

## 20. Alfred Stieglitz 1864-1946

*Lake George*, 1922

Gelatin silver print, flush-mounted and mounted again.  
7½ x 9 in. (19.1 x 22.9 cm)

### Estimate

\$70,000-90,000

### Provenance

Doris Bry, New York, 1994

### Literature

Greenough, *Alfred Stieglitz: The Key Set (Volume One)*,  
no. 806

“One of Stieglitz’s most impressive qualities as an artist was his ability to learn from younger artists . . . In his thirties he learned from Steichen and Clarence White; in his forties he learned from Alvin Langdon Coburn; at fifty he learned his greatest lesson, from the first mature work of Paul Strand and perhaps that of Charles Sheeler. At an age when most artists are content to refine the discoveries of their youth, Stieglitz, had not yet begun his best work.”—John Szarkowski, *Alfred Stieglitz at Lake George*

The rolling landscape and open skies of Lake George provided Alfred Stieglitz with an ideal environment in which to experiment and to perfect his Modernist vision. This photograph was made near the Stieglitz family summer home in the 1920s, and is a rare example of one his earliest cloud studies. Like his series *Music—A Sequence of Ten Cloud Photographs*, Stieglitz made this image with an 8 x 10-inch view camera. The large format allowed for a contact print in which the contours of the land and the formations of the clouds are beautifully described.

Stieglitz would switch to the smaller-format handheld Graflex camera for his sky views in 1923, and focus almost exclusively on clouds. The *Equivalents* he produced were smaller in format and very different in tone and intent from the image offered here.

In *Alfred Stieglitz: The Key Set*, Sarah Greenough locates only one other print of this image: in the National Gallery of Art.





## 21. Charles Marville 1816-1879

*Sky Study, Paris*, 1856-1857  
Salt print, mounted.  
6 x 8¾ in. (15.2 x 21.3 cm)

### Estimate

\$20,000-30,000

### Provenance

Collection of Joachim Bonnemaison, Paris  
Charles Isaacs, New York and Robert Hershkowitz, Ltd.,  
Sussex, 1996

### Exhibited

*Charles Marville: Photographer of Paris*, National  
Gallery of Art, Washington, D.C., 29 September 2013-  
5 January 2014; The Metropolitan Museum of Art,  
New York, 27 January- 4 May 2014; Museum of Fine  
Arts, Houston, 13 June- 14 September 2014

### Literature

National Gallery of Art, *Charles Marville: Photographer  
of Paris*, pl. 26 (this print)

This image of sunlit clouds over the Parisian skyline is one of a series of studies made by Charles Marville in 1856 and 1857 from his studio on the rue Saint-Dominique. Capturing the nuances of a clouded sky was a challenge for an artist in any medium, and artists succeeded or failed based upon their ability to create a credible account of the subject. The sky presented a special challenge for the photographer: the primitive equipment and limited sensitivity of the photographic materials of the day made celestial photography difficult. Through Marville's expert handling, this image records details in both the sky and the skyline, with the dome of Les Invalides clearly visible. When he showed a selection of his sky views at the Société Française de Photographie in 1857, they were met with surprise and acclaim.

*Sky Study, Paris*, is one of the first photographs Marville made using the wet-plate collodion process, which produced a negative image on glass that could be printed on photographic paper. Marville had previously worked with paper negatives, and the shift to glass negatives, with their greater sensitivity to light and clarity of detail, represented a significant aesthetic and technical advance. Even with the greater flexibility of this new process, photographing a subject as evanescent as clouds remained a challenge. Because of the glass-plate negative's sensitivity to blue light, skies were typically overexposed, appearing featureless white in the finished prints. Many of Marville's contemporaries, most famously Gustave Le Gray, dealt with this by using two negatives—one exposed for the sky and the other exposed for the subject—to print a single image. Some photographers resorted to painting clouds on their negatives.

This photograph demonstrates not only Marville's high degree of technical proficiency, but his skill at creating an image that encapsulates the manmade and natural realms so compellingly. It is a modern image that presages Alfred Stieglitz's studies of the sky made in the following century.



## 22. Gustave Le Gray 1820-1882

*Troncs d'Arbres, Fontainebleau*, 1855  
Albumen print, mounted.  
13¼ x 9⅜ in. (33.7 x 23.8 cm)  
'Épreuve 2me CHOIX' stamp on the recto.

### Estimate

\$100,000-150,000

### Provenance

Robert Hershkowitz, Ltd., Sussex, 1993

### Literature

Aubenas, *Gustave Le Gray: 1820-1884*, pl. 117, no. 99  
Kunsthhaus Zurich, *Happy Birthday Photography:*  
*Bokelberg Sammlung*, pl. 53

An additional print of this image is in the collection of the Bibliothèque Nationale de France.

The photographs that Gustave Le Gray made in the forest of Fontainebleau in the mid-1850s represent a refinement of his technique and photographic vision. He had previously photographed in the forest—the famed outdoor studio for painters of the Barbizon school—in the 1840s. Those early trips saw him master the waxed-paper negative process. The later images of the 1850s were made with wet-plate glass negatives—new technology that Le Gray also mastered to his own high standards. He understood the aesthetic use of clarity and detail that glass negatives could deliver and exploited these properties to great effect in *Troncs d'Arbres*. Here, Le Gray records the individuality of each tree, along with the complex play of the sunlight upon the trunks and forest floor, creating an image that is as much about its subjects as the action of light within the space of the forest. Like the best of Le Gray's work, the photograph is both documentary and revelatory. Le Gray's Fontainebleau photographs were made during the same period as his signature seascapes. Both bodies of work show the photographer working at the peak of his abilities to produce images of unprecedented quality.

Sylvie Aubenas, in her definitive study of the photographer's career, *Gustave Le Gray 1820-1884*, writes that his earlier paper-negative work in Fontainebleau showed more generalized views of the wooded landscape, while the 1850s work "tended toward simplification and refinement . . . The strength of the framing, the larger format, the sensitivity and sharpness of the collodion, the subtlety of the light whose slightest vibrations he captured, make these the absolute reference standards of a genre that others, such as Quinet and Famin, would later expand upon" (p. 98).





ÉPREUVE  
2<sup>ME</sup> CHOIX



## 23. Charles Aubry 1811-1877

*Untitled (study of leaves)*, 1864

Albumen print.

17 $\frac{5}{8}$  x 13 $\frac{3}{8}$  in. (44.8 x 34 cm)

Facsimile signature and monogram stamp and '1864  
Médaille d'Or' blindstamp on the mount.

### Estimate

\$60,000-80,000

### Provenance

Graphics International, Ltd., Washington, D.C.

Tartt Gallery, Washington, D.C.

Charles Isaacs Photographs, Inc., New York, 1993

### Exhibited

*The Art of Photography: 1893-1989*, Museum of Fine Arts, Houston, 11 February- 30 April 1989; Australian National Gallery, Canberra, 17 June- 27 August 1989; Royal Academy of Arts, London, 23 September- 23 December 1989; Sezon Museum of Art, Tokyo, 3 March- 1 April 1990

*Off the Mall: Inside Washington's Foremost Art Galleries*, Organization of American States/The Art Museum of the Americas, 15 September- 16 October 1993

Charles Aubry worked as a decorative arts designer before turning to photography in the 1860s. His meticulously arranged still-life studies of foliage and flowers were intended to serve as aids for designers in the creation of fabrics and wallpaper. Aubry's complex arrangements, constructed especially for the camera, strike a balance between the verdant chaos of nature and the organizing hand of man. In his still lifes, Aubry exploited the ability of glass-plate negatives to capture detail, and the clarion quality of the resulting images may have surpassed the requirements of their intended purpose. Viewed today, the beautifully photographed tableau offered here ranks as a masterpiece in the still-life genre, both in painting and photography.

In the 20th century, Aubry's images came to be appreciated as works of photographic art. In 1985, the J. Paul Getty Museum exhibited his work in *The Flower Show: Photographs from the J. Paul Getty Museum Selected by Sam Wagstaff*, and in the 1988 exhibition *The Flowering of Early French Photography*. John Szarkowski included Aubry in his landmark 1989 exhibition *Photography Until Now* and the accompanying catalogue. Illustrations of Aubry's photographs appear in Bruce Bernard's 1980 book, *Photodiscovery: Masterworks of Photography 1840-1940*, and on the cover of Fraenkel Gallery's 1989 publication, *The Insistent Object: Photographs 1845-1986*.







## 24. Victor Regnault 1810-1878

*Sèvres et ses environs, Manufacture, Porte orientale et cours d'Honneur*, circa 1852

Salt print.

17¼ x 13¾ in. (43.8 x 34.9 cm)

Credit, annotated, titled in unidentified hands in pencil and an Albert Gilles collection stamp on the verso; initialed and annotated in an unidentified hand in ink on a label affixed to the verso.

### Estimate

\$100,000-150,000

### Provenance

Collection of Albert Gilles, Paris

Collection of Marie-Thérèse and André Jammes, Paris Sotheby's, Paris, *La Photographie II: Collection Marie-Thérèse et André Jammes*, 21 March 2002, lot 87

### Literature

Coke, *One Hundred Years of Photographic History*, fig. 41  
Jammes and Janis, *The Art of French Calotype*, pl. XXXV

Victor Regnault was among the first practitioners of photography in France, and although examples of his work are scarce, his surviving photographs are notable for their technical and aesthetic sophistication. In addition to serving as the director of the porcelain manufactory at Sèvres, Regnault was a man of science, and his experiments and publications on physics and chemistry established his reputation in those fields. He began working with photography as early as 1841, when a colleague sent him an example of paper sensitized by William Henry Fox Talbot. Regnault's work with the new medium progressed from there, and he quickly developed his own improvements to the paper-negative process. While he made skillful portraits and genre studies, it is arguably his masterful views of Sèvres that are the most accomplished images in his *oeuvre*. André Jammes and Eugenia Parry Janis write that "Regnault's most luminous landscapes depict the town of Sèvres, the river and the buildings of the manufactory, in an uncanny self-generating light with soft apricot coloration in the highlights" (*The Art of French Calotype*, p. 238). Surprisingly large in format, Regnault's Sèvres views embody a clarity and three-dimensionality not usually seen in photographs made from paper negatives.

Regnault was a founding member of the Société Héliographique, and later president of the Société Française de Photographie. He became the leader of an informal group of photographers and artists based in Sèvres which included Louis-Rémy Robert (see Lots 94 and 95).

This photograph has a distinguished provenance, having come originally from Albert Gilles, whose collection stamp is on the reverse. Gilles was a pioneering collector of photography, and he loaned photographs to many significant exhibitions, including Beaumont Newhall's *Photography 1839-1937* at The Museum of Modern Art. His extensive collection of daguerreotypes now resides in the collection of the Bibliothèque National de France. This print was later acquired by André Jammes, and was sold in the historic sale of his collection in 2002.



## 25. Edward Steichen 1879-1973

*The Spiral Shell*, 1921

Gelatin silver print.

7<sup>5</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>2</sub> in. (19.4 x 19.1 cm)

Credit stamp, annotated 'Orig. print made by Edw. M. Steichen,' and numbered by Rolf Petersen, annotated 'France-1921 / Rarest' in an unidentified hand in pencil on the verso.

### Estimate

\$80,000-120,000

### Provenance

Graphics International, Ltd., Washington, D.C.

Collection of the Gilman Paper Company, New York

Collection of the Metropolitan Museum of Art, New York

Sotheby's, New York, *Important Photographs from the Metropolitan Museum of Art, Including Works from the Gilman Paper Company*, 15 February 2006, lot 52

### Literature

Steichen, *A Life in Photography*, cover & pl. 72,

variant croppings

Johanna Steichen, *Steichen's Legacy: Photographs, 1895-1973*, pl. 231, variant cropping

Photo Poche, *Edward Steichen*, pl. 26 variant cropping

The years directly following the First World War were a period of recuperation and artistic transition for Steichen. The painter and Pictorialist master had served in an airborne division of the U. S. Army and photographed the war-torn European landscape from above. The technical challenges involved in making a successful exposure from a juddering airplane had enforced upon the young photographer a different relationship with the medium. After the War, at his home in Voulangis, France, Steichen began to investigate what could be done aesthetically with a sharper focus and a straightforward printing style. These images were a marked departure from the Impressionism of his early photographs, and paved the way not only for his own future work, but for the general trend in serious photography in the years to come.

In *A Life in Photography*, Steichen recounts his photographic experimentation during this time, work which dovetailed with his readings in science and philosophy and with his deep appreciation for nature. He wrote that he photographed "to try to understand nature's discipline." His investigations into the spiral form, which he regarded as central to all of life, led him to photograph a variety of organic objects that incorporated this structural pattern. The present photograph of a shell is perhaps his most successful image from the spiral series, and Steichen chose it as the cover illustration of his autobiographical *Life in Photography*.





Actual size

## 26. Edward Weston 1886-1958

*White Sands, New Mexico*, 1941

Gelatin silver print.

7 $\frac{5}{8}$  x 9 $\frac{1}{2}$  in. (19.4 x 24.1 cm)

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

### Estimate

\$50,000-70,000

### Provenance

Christie's, New York, 5 October 1995, lot 35

### Literature

Conger, *Edward Weston: Photographs*, no. 1569

Newhall, *Supreme Instants: The Photography of*

*Edward Weston*, pl. 70

Edward Weston's *White Sands, New Mexico* shows the delicacy and minimalism present in his later work. Taken in 1941, just seven years before he would cease to photograph, it is an image that consists, essentially, of only two elements: sand and sky. This minimalist approach would reach an apogee in the final photographs Weston would make at Point Lobos in 1948.

Weston and his colleague and friend Ansel Adams worked along parallel paths in their photography of the American landscape. Both maintained an abiding respect for the craft of photography, and held a Modernist's trust in the ability of the camera to render the visual world truthfully. While Adams continued throughout his career to document, with crystalline clarity, the exuberance of detail and texture in the natural world, Weston began paring down his images to include less and less. A minimalist impulse was always present in his work, but plays an increasing role starting, perhaps, with his 1936 studies of the dunes at Oceano. In *White Sands, New Mexico*, made in the following decade, Weston has distilled the image to its bare essentials.

Weston had built his artistic career upon a foundation of technical mastery. In David Travis's essay, 'Imperfectly Unknown,' he discusses how, in the 1940s, Weston was "working beyond virtuosity" to create work that was deeply personal. He writes, "Weston could not dismiss the virtuosity that he had taken so long to perfect, but, unlike other photographers he was able to transcend it in order to express a deeper sense of his own existence" (*At the Edge of the Light*, p. 113).





## 27. Imogen Cunningham 1883-1976

*Magnolia Blossom*, 1925

Gelatin silver print.

9½ x 11¾ in. (23.2 x 29.8 cm)

Signed in pencil in the margin.

### Estimate

\$180,000-220,000

### Provenance

From the artist to Maida Glover Gandy

Swann Galleries, New York, 6 April 1998, lot 252

### Literature

Dater, *Imogen Cunningham: A Portrait*, pl. 11

The Imogen Cunningham Trust, *Imogen Cunningham*,

*Frontiers: Photographs 1906-1976*, table 4, image C, pl. 34

Mann, *Imogen Cunningham: Photographs*, pl. 11

Lorenz and Heiting, *Imogen Cunningham: 1883-1976*, p. 200

Lorenz, *Imogen Cunningham: The Modernist Years*, n.p.

Lorenz, *Imogen Cunningham: Flora*, pl. 11

Lorenz, *Imogen Cunningham: Ideas without End*, pl. 38

Ewing, *Flora Photographica: Masterpieces of Flower Photography*, pl. 77

*Magnolia Blossom* is one of series of photographs of flowers and plants Cunningham made in the 1920s that, in their own quiet way, were revolutionary in approach and execution. In *Magnolia Blossom*, the flower fills the entire frame. The pistils and stamens are in sharp focus and, through Cunningham's masterful handling, the petals become a transfixing study of light, shadow, and translucence. It is an unsentimental and, for its time, entirely new approach to familiar and easily-romanticized subject matter.

This was an important image for Cunningham nearly from the time of its making. It was one of a selection of her images exhibited in the seminal *Film und Foto* exhibition in 1929, an exhibition which, decades later, continues to define photographic Modernism. It is a testament to the strength of this image that it has endured so resonantly within her *oeuvre*.

The print of *Magnolia Blossom* offered here comes originally from the collection of Maida Glover Gandy, a student at Mills College, where Cunningham's husband, the artist Roi Partridge taught, and where the Cunningham family lived in the 1920s and '30s. It is printed on the warm-toned, matte-surface paper that Cunningham favored at that time. With its distinct surface and long tonal range, the paper is the perfect medium for this photograph, capturing the delicate balance of light and shadow that makes the image such an absorbing visual experience. Early in the 1930s, Cunningham would begin to print on photographic paper with a glossy surface, and later iterations of *Magnolia Blossom*, while beautifully rendered, present a very different experience of the image.



Actual size



## 28. **Laura Gilpin** 1891-1979

*Sand Dunes*, 1930s

Gelatin silver print, likely printed 1941.

7 $\frac{5}{8}$  x 9 $\frac{1}{8}$  in. (19.4 x 23.2 cm)

Signed and dated in pencil on the verso; signed and dated in pencil on the overmat.

### **Estimate**

\$20,000-30,000

### **Provenance**

Sotheby's, New York, 23 April 1994, lot 170

Laura Gilpin was an alumna of the Clarence White School of Photography, an important training ground for a number of the 20th century's most influential photographers. This catalogue includes the work of several other White School graduates, among them Margaret Bourke-White (see Lots 33 and 45), Doris Ulmann (see Lot 67), Karl Struss (see Lots 71 and 72), and Dorothea Lange (see Lot 143). While each of these photographers would go on to create bodies of work that were distinctly individual, the one trait that united them all was a mastery of photographic craft. Gilpin was not only a fine photographer but a gifted printer of her own work, which she realized in both silver and platinum.

Gilpin's central subject was the American southwest, and she photographed both the landscape and its people. The photograph offered here, taken at Great Sand Dunes National Park in Gilpin's home state of Colorado, is striking for its clarity. While the contours of the dunes provide a foundation for Gilpin's minimal composition, the subtle textures that she so beautifully presents in the image—in the sand and in the clouds—give this photograph its complexity and depth.





## 29. Gustave Le Gray 1820-1882

*Cavalry Maneuvres, Camp de Châlons, 1857*  
Albumen silver print.  
10⅛ x 13⅛ in. (25.7 x 33.3 cm)

### Estimate

\$70,000-90,000

### Provenance

Daniel Wolf, Inc., New York  
Ezra Mack, New York, 1993

### Exhibited

*The Art of Photography: 150 Years, 1839-1989*,  
Museum of Fine Arts, Houston, 11 February- 30 April  
1989; Australian National Gallery, Canberra, 17 June-  
27 August 1989; Royal Academy of Arts, London, 23  
September- 23 December 1989; Sezon Museum of Art,  
Tokyo, 3 March- 1 April 1990

### Literature

Weaver, ed., *The Art of Photography, 1839-1989*,  
pl. 94 (this print)

Janis, *The Photography of Gustave Le Gray*, p. 98  
Apraxine, *Photographs from the Collection of the  
Gilman Paper Company*, pl. 31

The Metropolitan Museum of Art, *The Waking Dream:  
Photography's First Century, Selections from the  
Gilman Paper Company Collection*, no. 58

Additional prints of this image with slight  
variations in cropping are in the collections of The  
Metropolitan Museum of Art, New York, and the  
Bibliothèque Nationale de France.

Le Gray was at the height of his career in the late  
1850s when he received a series of important  
commissions from the French royal court, a mark  
of his achievement as a photographer. The first  
was to photograph Emperor Napoléon's wife,  
Eugénie, as a study for a painted portrait, and  
later their infant son, the Imperial prince. The  
more challenging commission was to photograph  
military maneuvers northwest of Paris, at Camp  
de Châlons sur Marne. A training ground for the  
French army, the camp also served as the site of  
parades and military demonstrations staged for  
the public, with the royal family in attendance.

According to a contemporary account, Le Gray was  
charged with "the photographic representation of  
the main military scenes of which the camp was  
the theater, along with a panoramic view of the  
camp, picturesque scenes of each of the guards'  
encampments, and portraits of the generals  
and field officers, both French and foreign"  
(*Aubenas*, p. 131). Le Gray captured all of this to  
the letter, producing a compelling series of military  
photographs, somewhat remarkably, during  
peacetime. His pictures depict the exoticism of  
Zouave soldiers, the elegance of the officers'  
appointments, and most dramatically, the large-  
scale manoeuvres of the soldiers and cavalry.

Chronicling the movements of distant battalions  
across the vast open expanse of the camp would  
have been a challenge for any photographer, and  
the cumbersome nature of the wet-plate glass  
negative process would have limited Le Gray's  
mobility substantially. The dust raised by the  
troops and horses would have both limited visibility  
and presented a constant danger to the tacky  
surfaces of Le Gray's glass negatives. In the image  
offered here, Le Gray has surpassed these hurdles  
to create a minimalist tour-de-force.





### 30. Carleton Watkins 1829-1916

*Cape Horn, Columbia River*, 1867  
Mammoth-plate albumen print.  
20¾ x 15¾ in. (52.7 x 40 cm)  
Signed, titled and numbered in ink on the mount.

#### Estimate

\$70,000-90,000

#### Provenance

Fraenkel Gallery, San Francisco, 1993

#### Literature

Naef and Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, no. 454  
Alinder, ed., *Carleton E. Watkins: Photographs of the Columbia River and Oregon*, pl. 48  
Fraenkel Gallery, *Carleton E. Watkins: Photographs 1861-1874*, pl. 93  
Palmquist, *Carleton Watkins: Photographer of the American West*, pl. 32  
Wolf, *The American Space: Meaning in Nineteenth-Century Landscape Photography*, pl. 19  
Greenough, *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, p. 120

An additional print of this image is also in the collection of The Metropolitan Museum of Art, New York.

The Cape Horn picture offered here is from Watkins's second great body of work, photographs made along the Columbia and Willamette Rivers in Oregon. In the mid-1860s, Watkins had established his international reputation with photographs of San Francisco and Yosemite, and in 1867, he ventured further afield to the relatively unknown Pacific Northwest. This was essentially virgin territory for a photographer and very different in character from the picturesque landscapes of El Capitan and Half Dome.

The trip may have been made with the Oregon Steam Navigation Company and commercial potential in mind: Watkins's expedition followed the Company's navigation routes, taking in the spectacular Northwest scenery along these routes and the corporation's rail lines. He produced at least 60 mammoth-plate negatives and some 136 stereo views that are more than mere documents, however. His images of the rugged river coasts (see Lot 126), dramatic waterfalls (see Lot 124), and in particular, the views of the present Cape Horn and the Cape Horn near Celilo are among the most aesthetically significant photographs in Western landscape photography of the 19th century.

The photograph offered here is of the unusual basalt rock formations jutting out into the Columbia River from what is now Washington State. In the far distance, the beginnings of a small town or village are just visible. When Watkins returned to Oregon in the 1880s, these towns and villages had grown and much of the landscape had changed. The ever-expanding timber mills, the mining operations and ship landings, and the fast-growing cities of Seattle and Portland were the focus of his "New Series" work. In pictures like *Cape Horn*, Watkins manages to evoke the feeling of unspoiled territory and the primeval grandeur of the Northwest terrain.

The survival of any mammoth-plate photograph from the 19th century is remarkable. The print offered here is a contact print, made from an even larger glass negative and a camera larger still, and with an array of chemicals; all had to be carried into the field in wagons or on horseback. Scarce, and one of the most desirable of Watkins's Pacific Coast work, the present photograph is believed to be one of only two prints of the image that have appeared at auction in recent years.





### 31. Charles Nègre 1820-1880

*Arles, Porte des Châtaignes*, 1852

Unique paper negative.

9¼ x 12½ in. (23.4 x 32 cm)

Initialed and titled 'Arles' in ink on the recto.

#### Estimate

\$70,000-90,000

#### Provenance

Collection of the artist

A descendent of the artist

Collection of Marie-Thérèse and André Jammes, Paris  
Sotheby's, Paris, *La Photographie III: Collection Marie-Thérèse et André Jammes, L'Oeuvre de Charles Nègre*,  
22 March 2002, lot 463

#### Literature

Borcoman, *Charles Nègre, 1820-1880*, pl. 62, positive  
Jammes, *Charles Nègre Photographe: 1820-1880*,  
p. 4, positive  
Heilbrun, *Charles Nègre Das Photographische  
Werk*, p. 191  
Musée du Luxembourg, *Charles Nègre, Photographe,  
1820-1880*, no. 63, p. 158

Prints produced from this unique negative are in the collections of the Musée d'Orsay, Paris; The Metropolitan Museum of Art, New York; and The National Gallery of Canada, Ottawa.



Digital positive

Trained as a painter, Nègre became a master of the new art of photography in the 1840s. He immediately grasped the potential of the paper-negative process and learned to coax a level of detail out of his images that is exceptional. This view of the banks of the Rhône in the city of Arles demonstrates Nègre's capabilities with this primitive photographic process, revealing the minute detail and textures of the buildings and cobblestone embankment. In technical terms, it is a perfect negative. Nègre's composition is made taut by a series of diagonals: the mooring lines, the sea wall, and the jagged declining roofline all converge to create a complex and balanced image.

The negative offered here is a unique object: it is the very sheet of paper, photographically sensitized, that Nègre exposed in his camera. While the negative was not Nègre's intended final product, the visual impact of this primary photographic exposure is undeniable. Many subsequent photographers, as different from one another as Moholy-Nagy, Maurice Tabard, and Robert Heinecken, experimented with the creative possibilities of negative images. Although the digital age has nearly outmoded the negative as a step in the photographic process, recent work by Richard Misrach, among others, shows that it is still fertile ground for aesthetic exploration.

This negative comes originally from the collection of pioneering photography collector and dealer André Jammes, who acquired the definitive archive of Nègre's work from a descendent in the 1950s. It is through Jammes that the work of this important and formative photographer became known in the 20th century. Jammes's beautifully-produced 1963 book *Charles Nègre Photographe: 1820-1880* reintroduced Nègre to the world and opened his work to study. The important publications on Nègre by James Borcoman and Françoise Heilbrun in the 1970s and '80s owe their existence to Jammes's discovery, as does our current understanding of Nègre's place in the canon of 19th-century photographers.





c. n.  
arts.

### 32. Félix Teynard 1817-1892

*Karnak (Thèbes), Palais - Salle Hypostyle - Vue*

*Transversale Prise du Point K*, 1851-1852

Salt print.

12 x 10 in. (30.5 x 25.4 cm)

Printed credit, title, plate number '56' and publication details on the mount.

#### Estimate

\$30,000-50,000

#### Provenance

Originally from the Collection of the Marquis du Bourg de Bozas Chaix d'est-Ange

Hans P. Kraus, Jr., Fine Photographs, New York

Lee Marks Fine Art, Shelbyville, Indiana, 1992

#### Literature

Teynard, *Égypte et Nubie: sites et monuments les plus intéressants pour l'étude de l'art et de l'histoire*, pl. 56

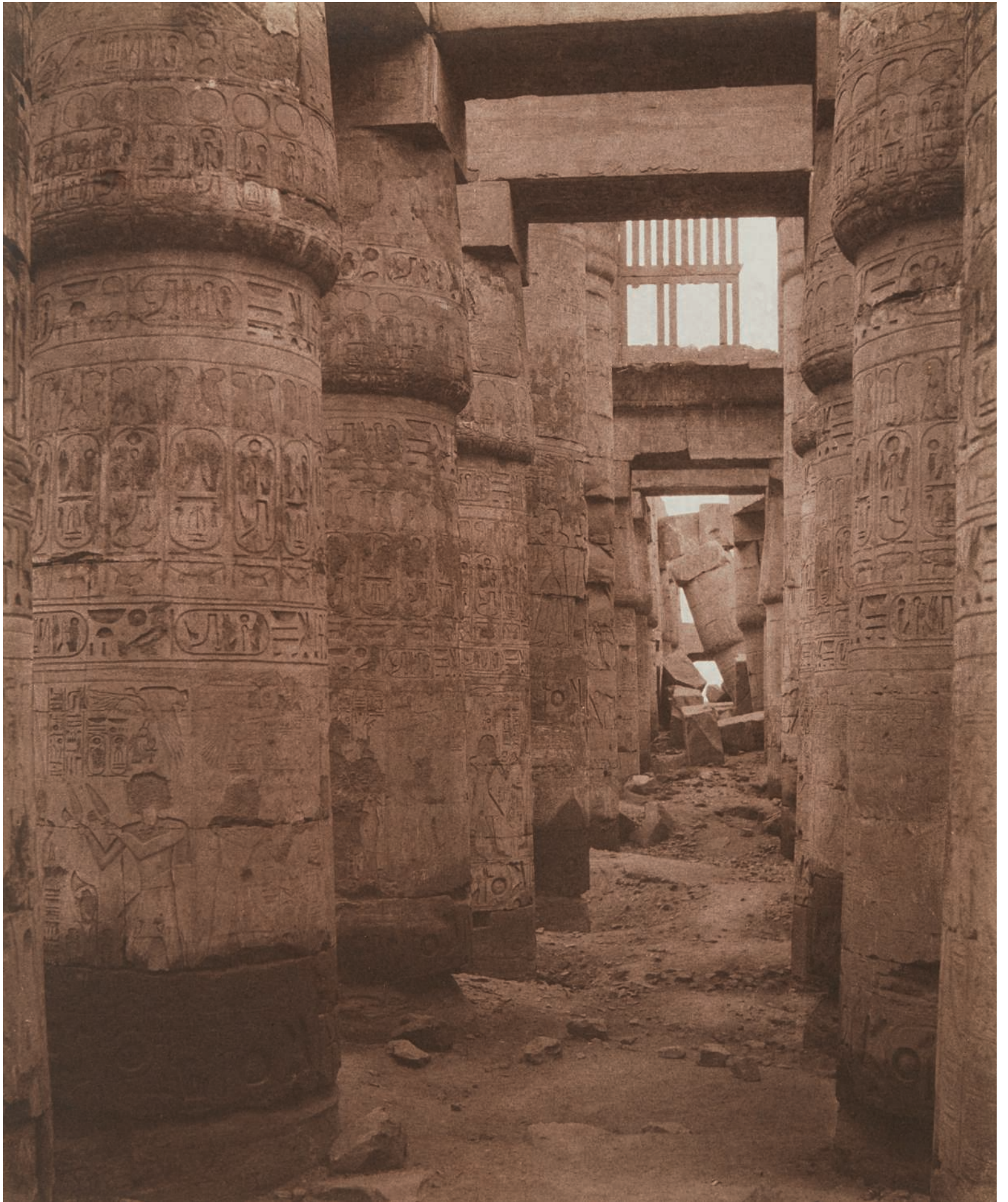
Howe, *Félix Teynard, Calotypes of Egypt: A Catalogue*

*Raisonné*, pl. 56, there titled *Main Temple - Hypostyle Hall - Transverse View Taken From Point K, Karnak (Thebes)*

When French civil engineer Félix Teynard traveled to Egypt in 1851 to photograph along the Nile River Valley, he did so with few photographic predecessors. Equipped with a large-format camera and a supply of paper for negatives, Teynard created the entirety of his photographic *oeuvre* in 1851 and 1852. These salt prints, among them the present lot, were published serially beginning in 1853, in *Égypte et Nubie: sites et monuments les plus intéressants pour l'étude de l'art et de l'histoire*. Recalling the complex demands of early photography in a foreign setting, Teynard writes in *Égypte et Nubie* that “the delicate preparations for photography must be done, sometimes with the lurching of a sailboat, sometimes beneath a tent set up in the middle of the desert.”

Despite these obstacles, Teynard produced a body of work distinguished by its modernity. A civil engineer by trade, he was fascinated with the surviving architecture of ancient Egypt as evident in the present lot. The photograph was taken in the Great Hypostyle Hall at Karnak, whose roof once spanned 50,000 square feet and was supported by no fewer than 134 columns. In Teynard's photograph of the ruins, the grandeur of the original structure is palpable. “Teynard's work of large format is the record of stunned emotion, pure vision and a freedom of the senses rarely so forcibly expressed in early photography,” write André Jammes and Eugenia Parry Janis, “his work is an abstract record of Egypt discovered by the eye” (*The Art of French Calotype*, p. 249).







### 33. Margaret Bourke-White 1904-1971

*Rosenbaum Grain Elevators, Chicago, IL. (Our "temple view")*, circa 1935  
Gelatin silver print.  
13½ x 7¾ in. (34.3 x 19.7 cm)  
Signed in pencil on the mount; stamped 'A Margaret Bourke-White Photograph' on the reverse of the mount; typed title on a label affixed to the reverse of the mount.

#### Estimate

\$30,000-50,000

#### Provenance

Collection of Russian Embassy personnel  
Christie's, London, *Photographs and Photographically Illustrated Books*, 12 May 1994, lot 186

An additional print of this image is in the collection of the Cleveland Museum of Art.

Margaret Bourke-White's career as a photojournalist was well-established when she saw the *Machine Age* exposition in New York in the spring of 1927. The exposition was organized by Jane Heap, who announced that "the machine is the religious expression of today." The cross-currents of Modernism, machine aesthetic, and a new emphasis on industrial design dovetailed with Bourke-White's talents as a photographer and put her in high demand. This photograph exemplifies the bold cutting-edge aesthetic that distinguished Bourke-White from her contemporaries. Silhouetting the grain elevators against the sky, Bourke-White pushes the composition to the edges of the picture, the human figures providing scale for the massive structures.

The phrase "our temple view," which appears in the title of present picture and a variant that appeared at auction in 2007, harkens back to the *Machine Age* exposition Bourke-White had seen in 1927. Industry was the major focus of her work for *Fortune* magazine, and the tremendous growth of manufacturing and transport across the United States made a religion of commerce. The secondary title Bourke-White has assigned to this image pays homage to the silos as temples of industry.

An earlier Bourke-White's photograph, *The World's Largest Dam, Dnieperstroï*, taken in 1930 and printed in her first book, *Eyes on Russia* (1931), shows a similar compositional approach, with the large pillars of the dam looming over small figures below. The stylistic continuity of this Russian picture and the present lot is perhaps what appealed to the original owner of the *Grain Elevators*, described in the auction catalogue from which this comes as Russian Embassy personnel.



**34. Bernd and Hilla Becher** 1931-2007

and 1934-2015

*Grain Elevators*, 1986

Six gelatin silver prints.

Each 12 $\frac{1}{8}$  x 15 $\frac{7}{8}$  in. (30.8 x 40.3 cm)

Signed by both artists and inscribed with a sequence map in pencil on the reverse of the mount of print 1; each print sequentially numbered 1-6 and lettered 'F' in pencil on the reverse of the mount.

**Estimate**

\$50,000-70,000

**Provenance**

Matthew Marks Gallery, New York

Phillips de Pury & Luxembourg, New York, 15 April 2002, lot 43

**Literature**

te Neues, *Bernd and Hilla Becher: Basic Forms*, pl. 42 for print 2

Becher, *Grain Elevators*, pls. 31, 37, 38, 43, 44 for prints 1-6

Zweite, *Typologien*, pp. 82, 85 for prints 1-5







**“We want to offer the audience a point of view, or rather a grammar, to understand and compare the different structures. Through photography, we try to arrange these shapes and render them comparable. To do so, the objects must be isolated from their context and freed from all association.”**

Bernd and Hilla Becher

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

*At the Curragh Racecourse Near Dublin*, 1955  
Gelatin silver print, printed no later than 1959.  
15½ x 22¾ in. (38.4 x 57.8 cm)  
Credited in ink and with a 'Das Menschliche Antlitz Europas' exhibition label affixed to the reverse of the masonite flush-mount.

#### **Estimate**

\$25,000-35,000

#### **Provenance**

Prakapas Gallery, New York, 1998

#### **Exhibited**

*Das Menschliche Antlitz Europas*, *International Salon of Photography*, Munich, 18 December 1959- 31 January 1960

#### **Literature**

Cartier-Bresson, *The Europeans*, pl. 57  
Hill and Wang, *The Human Face of Europe*, pl. 58

Additional prints of this image are in the collections of The Museum of Fine Arts, Houston; the International Center of Photography, New York; and Milwaukee Art Museum.

The photograph offered here is a rare, oversized exhibition print that was featured in the 1959 *Das Menschliche Antlitz Europas* (*The Human Face of Europe*), a show organized by Dr. Tas Toth. The goal of the exhibition was to foster a sense of European unity in the difficult decades following World War II. In much the same way that Edward Steichen's *Family of Man* had done some years before, *The Human Face of Europe* stressed the commonality of human experience, focusing specifically, in this case, on Europe. Dr. Toth believed that photography was the ideal medium to carry out this goal. The introduction to the exhibition's catalogue states, "a genuine, living Europe does exist. . . Yet it is hard to define the concept 'Europe.' When we try, the things that divide seem just as strong as the things that unite. Nevertheless, we feel what we cannot express in words. Here, pictures must come to our aid. Pictures express without words what has to be said."

In addition to Cartier-Bresson, *The Human Face of Europe* included works by Edward Steichen, Robert Doisneau, Werner Bischoff, David Seymour, Robert Capa, and many other top photographers of the day. The image offered here was also reproduced in Cartier-Bresson's book of his own photographs of Europe and its people, *The Europeans*, published in 1955.





**36. Josef Koudelka** b. 1938

*Romania*, 1968  
Gelatin silver print, printed later.  
13¾ x 21¼ in. (34.9 x 54 cm)  
Signed in ink in the margin.

**Estimate**

\$20,000-30,000

**Provenance**

Pace/MacGill Gallery, New York, 1995

**Literature**

Aperture, *Koudelka*, pl. 53  
Koudelka, *Josef Koudelka*, pl. 23  
Aperture, *Exiles*, pl. 32  
Photo Poche, *Josef Koudelka*, pl. 10

**“I’ve always sought out pictures that tell a story in themselves, letting each viewer see a story that suits them. For me, a good photograph is one that tells a different story to each person who sees it. . . the most important thing in photography is turning a negative into a positive. That’s the most important lesson to learn from it. . . Seeing the world through a camera gives it shape, and perhaps the world also shapes the photographer.”**

Josef Koudelka



### 37. **Bill Brandt** 1904-1983

*Francis Bacon, Primrose Hill*, 1963  
Gelatin silver print.  
9 x 7 $\frac{7}{8}$  in. (22.9 x 20 cm)  
Credit stamp on the verso.

#### **Estimate**

\$10,000-15,000

#### **Provenance**

Sotheby's, London, 7 May 1998, lot 255

#### **Literature**

Da Capo Press, Inc., *Bill Brandt: Shadow of Light*, pl. 86  
Harry N. Abrams, Inc., *The Photography of Bill Brandt*, pl. 202  
Thames and Hudson, *Bill Brandt: Photographs 1928-1983*, p. 159  
Aperture, *Bill Brandt: Behind the Camera, Photographs 1928-1983*, p. 51  
Photo Poche, *Bill Brandt*, pl. 50

Additional prints of this image are in the collections of The Metropolitan Museum of Art, New York, and the National Portrait Gallery, London.

Bill Brandt's role as visual chronicler of London and English life has largely overshadowed the fact that he was one of the finest and most penetrating portraitists of the 20th century. Brandt was a master of the environmental portrait, in which the subject and surroundings meld to create a study of informative depth. Brandt's photograph of Francis Bacon, with its daring and unconventional composition, is one of his strongest portraits of the 1960s. Brandt included it in his first retrospective monograph, *Shadow of Light*, in 1966, and it was shown in the 1969 exhibition of Brandt's work that originated at The Museum of Modern Art and traveled internationally.

At the time Brandt made this portrait, Bacon's career was on the rise and he was acknowledged by many as Britain's foremost living painter. His 1962 retrospective at the Tate Gallery had drawn accolades, and 1963 would see another exhibition of his work at the Guggenheim Museum and the publication of his catalogue raisonné, all of which bolstered his international reputation. Gallery sales of his work were strong, and Bacon reveled in the lifestyle this afforded him. Brandt's perceptive portrait, in which the artist seems to be a feature of the crepuscular London gloom, touches upon the dark and troubled genius behind the success.





Actual size

### 38. Charles Nègre 1820-1880

*Self-Portrait in Orientalist Costume*, circa 1860  
Albumen print, mounted.  
7¾ x 5¾ in. (19.7 x 13.7 cm)

**Estimate**

\$50,000-70,000

**Provenance**

Nègre Family Collection  
Joseph Nègre, great grandson of the artist  
Charles Isaacs Photographs, Inc., New York, 1993

An additional print of this image is in the collection of The Metropolitan Museum of Art, New York.

Few 19th-century photographers were as attuned to the aesthetic use of light as Charles Nègre. He used it as a compositional element in many of his pictures, especially those made in the courtyard of his Quai de Bourbon studio on the Ile Saint-Louis, where he knew well the progression of sunlight throughout the day. In this self-portrait, he has incorporated sunlight as a bold diagonal device: the light intersects the window edges, the billowing, draped fabric, and the doorway behind him, uniting the disparate planes of the background. It is a testament to Nègre's technical proficiency that he was able to photograph a scene of extreme tonal values—deep shadows and sun-drenched highlights—and maintain a high level of detail throughout.

This image was made with a glass negative and illustrates Nègre's proficiency with this relatively new process. He had previously achieved remarkable results with the paper negative (see Lot 31), but his transition to glass allowed him to explore light fully as an aesthetic element in his pictures. Nowhere is this more apparent than in the bravura image offered here.

Nègre was known primarily for his documentation of France's architectural patrimony, his sensitive portraits, and his genre scenes. *Self-Portrait in Orientalist Costume* is somewhat of an outlier within his photographic oeuvre. Nègre was originally trained as a painter, and in this self-portrait he adopts the then-fashionable trope of the exotic Eastern costume, a reflection of the rage for Orientalism that swept through much of Europe in the 19th century. Other photographers, among them Roger Fenton and Francis Frith, made portraits of themselves in Eastern dress, but in a controlled indoor setting. In the photograph offered here, Nègre has risen to the challenge of stepping outside the studio, and using the direct light of the sun to delineate and define his Orientalist garb.





Actual size



### 39. **Julia Margaret Cameron** 1815-1879

*Sappho* (Mary Hillier), 1865

Albumen print.

13 x 10 $\frac{1}{8}$  in. (33 x 25.7 cm)

'Colnaghi' blindstamp, credited and titled 'The Pretty Housemaid' in an unidentified hand in pencil on the mount; credited in an unidentified hand in pencil on the reverse of the mount.

#### **Estimate**

\$50,000-70,000

#### **Provenance**

Christie's, New York, 29 April 1999, lot 116

#### **Literature**

Cox & Ford, *Julia Margaret Cameron: The Complete Photographs*, no. 253

Lukitsch, *Cameron: Her Work and Career*, p. 28

Powell, *Julia Margaret Cameron: Victorian Photographs of Famous Men & Fair Women*, pl. 20

Wolf, *Julia Margaret Cameron's Women*, p. 55, fig. 18

*Sappho* is Cameron's formal title for this portrait study, a reference to the elusive Greek poet of the 6th century B.C., a poet known only in fragments of writing and very little of whose work survives. She has been celebrated over the centuries for her verses in praise of love, especially love between women, although the nature of that love remains ambiguous. In mid-19th-century England, when this photograph was made, *Sappho* was fashionable as a symbol of the ancient Greco-Roman world and inspired both authors and painters. Cameron's good friend, Alfred, Lord Tennyson, used her lines as a source for some of his own poems, among them "*Midnight*," "*Eleanora*," and "*Mariana*."

The sitter in the present photograph is Cameron's young parlor maid, Mary Hillier, described by Cameron in her autobiographical *Annals of My Glass House* as "one of the most beautiful and constant of my models." Cameron photographed Hillier for over a decade in a variety of roles, among them the Madonna, the goddess Psyche, and the virgin martyr St. Agnes. In the image offered here, Hillier is probably holding a lyre, signifying poetry and music, although the prop is off-camera; in a variant study (Cox 254), made at the same time, a portion of the lyre is visible.

The glass negative for this portrait was likely broken or damaged early on, for the only prints that survive show evidence of cracks or breaks in the plate, as in the present lot. Other prints of the image in this state are in The Metropolitan Museum of Art, the George Eastman Museum in Rochester, and the Victoria and Albert Museum, London. It can be assumed that Cameron preferred prints from this negative, even with its flaws, to the more prosaic variant, of which only one print has been located.





## 40. Edward Steichen 1879-1973

*Chérui Gown (Marion Morehouse)*

(Mrs. e.e. cummings), 1927

Gelatin silver print.

9½ x 7¾ in. (24.1 x 19.7 cm)

Annotated 'Vogue fashion', dated and numbered '25' in the negative in the margin; credit stamp on the reverse of the flush-mount.

### Estimate

\$50,000-70,000

### Provenance

Christie's, New York, 5 October 1995, lot 15

### Literature

Harriman, 'Steichen,' *Vogue*, 1 January 1938, p. 36

'The Paris Mode, As New York Likes It: Seven Pages of Outstanding Fashions,' *Vogue*, 1 May 1927, p. 59

The Museum of Modern Art, *Steichen the Photographer*, p. 46

Steichen, *A Life in Photography*, pl. 104

Joanna Steichen, *Steichen's Legacy: Photographs, 1895-1973*, pl. 97

Devlin, *Vogue Book of Fashion Photography, 1919-1979*, p. 30

Ewing and Brandow, *Edward Steichen: In High*

*Fashion—The Condé Nast Years, 1923-1937*, fig. 90

Hall Duncan, *The History of Fashion Photography*, p. 51

Photo Poche, *Edward Steichen*, pl. 39

'Edward Steichen: His Photographs and Achievements,' *U. S. Camera Annual*, 1956, p. 27

Muir, *Vogue 100: A Century of Style*, title page

The Metropolitan Museum of Art, *Model As Muse*, p. 21

An additional print of this image is in the collection of the Victoria and Albert Museum, London.

Edward Steichen revolutionized fashion photography in 1923, when Condé Nast and Frank Crowninshield hired him as chief photographer for *Vogue* and *Vanity Fair*. By then, in his own work, he had already moved beyond the Pictorial style of his predecessor, Baron Adolph de Meyer, and he quickly ushered in a new look on the pages of both magazines. Taken for *Vogue* just five years into his tenure, this photograph of a Cheruit gown modeled by Marion Morehouse exemplifies the modern era.

Just as designers were abandoning the corset in favor of the flapper aesthetic of the roaring 1920s, so too did Steichen abandon the elaborate props, staging, and backdrops of earlier fashion photography, choosing instead a more natural, informal style. In the image offered here, Morehouse poses not in the studio, but in Condé Nast's apartment—she seems to have been caught in an almost candid moment. Regarding Morehouse, one of his favorites, Steichen wrote, "The greatest fashion model I ever photographed was Marion Morehouse. . . . When she put on the clothes that were to be photographed, she transformed herself into a woman who really would wear that gown. . . ." (*A Life in Photography*, n.p.).

With her beautiful smile and breezy self-confidence, Morehouse herself was a significant departure from the typical mannequins of the day. She was discovered in an "open call" for models in 1924 and rose to celebrity status in her own right. Appearing again and again on the pages of *Vogue* and other magazines, she came to symbolize the new American woman. She met the poet e. e. cummings in the early 1930s and lived with him until his death in 1962. When her modeling career came to a close, she turned to photography. A volume of her photographs, *Adventures in Value: Fifty Photographs*, with an introduction by cummings, was published in the 1960s.



Actual size



**41. Peter Hujar** 1934-1987

*Chloe Finch*, 1981

Gelatin silver print.

14 $\frac{5}{8}$  x 14 $\frac{3}{4}$  in. (37.1 x 37.5 cm)

Signed, numbered 1/15 in ink, titled, dated in pencil  
and edition stamp on the verso.

**Estimate**

\$15,000-25,000

**Provenance**

Christie's, New York, 27 April 2004, lot 346

**Literature**

Scalo, *Peter Hujar*, cover and pl. 160

**“Photographs turn the present into past, make  
contingency into destiny. Whatever their  
degree of ‘realism,’ all photographs embody a  
‘romantic’ relation to reality.”**

Susan Sontag, Introduction, *Peter Hujar*





**“That crazy feeling in America when the sun is hot on the streets and the music comes out of the jukebox. . . that’s what Robert Frank has captured.”**

Jack Kerouac, Introduction, *The Americans*







**42. Robert Frank** b. 1924

*New York City Candy Store, 86th Street, 1955*  
Gelatin silver print.  
8½ x 12 in. (20.6 x 30.5 cm)  
Signed, titled and dated in ink on the verso.

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

**Provenance**  
Bonni Benrubi Gallery, New York, 1995

**Literature**  
*The Americans*, no. 10  
Greenough, *Looking In: Robert Frank's The Americans*,  
pp. 221, 463, Contact no. 10  
Eskildsen, *Robert Frank: HOLD STILL\_keep going*,  
p. 82, variant

Robert Frank punctuated his seminal 1958 book *The Americans* with resonant visual motifs repeated strategically throughout: among them the American flag, the automobile, and, as in the image offered here, the jukebox. The jukebox was a feature of the American cultural landscape that Frank encountered again and again in his cross-country travels, no matter what the region: in *Candy Store, 86th Street*, it is a jukebox in Manhattan, surrounded by teenagers; in *Beaufort, South Carolina*, a jukebox in a Southern café, a baby crawling on the floor. The Western jukebox in *Bar—Las Vegas* pictures a man and machine in profile, and in *Bar—New York City*, the glowing jukebox takes up nearly the entire height of the frame. In Frank's photographs, we see the "hydrogen jukebox" of Allen Ginsburg's 1956 poem, *Howl*.

In 1950s America, the jukebox was a ubiquitous presence in bars, restaurants, and diners. With their sleek curves and glowing facades, they were undeniably photogenic. From jukeboxes came the pulsating new sounds of rock-and-roll: a congregation of teenagers crowding around this music machine, as in *Candy Store, 86th Street*, could not have been more quintessentially American. For Frank, a room with a jukebox was fertile territory to riff on this theme.

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

**43. Roy DeCarava** 1919-2009

*Catsup Bottles, Table and Coat, New York*, 1952

Gelatin silver print, printed later.

8¾ x 13 in. (22.2 x 33 cm)

Signed twice, titled, dated and copyright notation  
in ink in the margin.

**Estimate**

\$7,000-9,000

**Provenance**

DeCarava Foundation, New York, 1996

**Literature**

Alinder, *Roy DeCarava Photographs*, pl. 25

Galassi, *Roy DeCarava: A Retrospective*, p. 110

An additional print of this image is in the  
collection of the Museum of Contemporary  
Photography, Columbia College, Chicago.

**“It’s the not the subject that interests me as  
much as my perception of the subject.”**

Roy DeCarava





End of evening session



**44. Ben Glaha** 1899-1970

*Boulder Dam*, 1935  
Gelatin silver print, mounted.  
16¼ x 11 in. (41.3 x 27.9 cm)  
Signed and dated in ink on the recto.

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

**Provenance**  
Sotheby's, New York, 6 April 1993, lot 191  
Lee Marks Fine Art, Shelbyville, Indiana, 2000





**45. Margaret Bourke-White** 1904-1971

*Helix: Panel in NBC Mural, Radio City Music Hall,*  
circa 1934

Gelatin silver print.

13¼ x 10¼ in. (33.7 x 26 cm)

Credit stamp on the reverse of the mount; printed  
title on a label affixed to the reverse of the mount.

**Estimate**

\$20,000-30,000

**Provenance**

Estate of Lee D. Witkin, New York  
William L. Schaeffer/Photographs, Chester,  
Connecticut, 1993

**Literature**

Witkin and London, *The Photograph Collector's  
Guide*, p. 91 (this print)





#### 46. **Herbert Bayer** 1900-1985

*Composition with Shadows*, 1928

Gelatin silver print.

12¼ x 14⅞ in. (31.1 x 37.8 cm)

Signed, dated in ink by the artist, titled and annotated 'vintage' in an unidentified hand in pencil on the verso.

##### **Estimate**

\$5,000-7,000

##### **Provenance**

Galerie zur Stockeregg, Zurich, 1994

##### **Literature**

Cohen, *Herbert Bayer: The Complete Work*, p. 259

#### 47. **Ansel Adams** 1902-1984

*Old Doors, Columbia Farm, Los Angeles*, 1940

Gelatin silver print, printed circa 1940-1953.

9¼ x 6¾ in. (23.5 x 17.1 cm)

Signed in pencil on the mount; printed title on a credit label (BMFA label 5) affixed to the reverse of the mount.

##### **Estimate**

\$5,000-7,000

##### **Provenance**

Paul M. Hertzmann, Inc., San Francisco, 1997

##### **Literature**

Museum of Fine Arts Boston, *Ansel Adams: The Early Years*, pl. 24





**48. Alfred Stieglitz** 1864-1946

*Window: Wood, Glass, Snow*, 1923  
 Gelatin silver print, flush-mounted and mounted again.  
 9¼ x 7¾ in. (23.5 x 18.7 cm)  
 Numbered '43C' in pencil on the reverse of the mount.

**Estimate**

\$50,000-70,000

**Provenance**

Doris Bry, New York, 1994

**Literature**

Greenough, *Alfred Stieglitz: The Key Set (Volume Two)*,  
 no. 874  
 Bry, *Alfred Stieglitz: Photographer*, pl. 45

*Window: Wood, Glass, Snow* is an early example of Alfred Stieglitz's mature modern style and his commitment to an authentic American identity in art. It was exhibited at the Anderson Galleries in 1924, and two years later included in the Société Anonyme's *An International Exhibition of Modern Art* at the Brooklyn Museum. Like the later New York studies made from the Shelton Hotel (see Lot 3), this image of a chicken house window on his family's estate in Lake George is rooted in a place he knew as home. In the 1926 Brooklyn exhibition, Stieglitz titled the present photograph *Portrait of a Family*.

In *Alfred Stieglitz: The Key Set*, Sarah Greenough locates only one print of this image outside of an institutional collection, likely the print offered here.



Actual size

**49. André Kertész** 1894-1985

*Boulevard des Invalides, Paris, 1926*

Gelatin silver print.

8½ x 6½ in. (21.6 x 16.5 cm)

'75, Bould. Montparnasse' studio and reproduction  
limitation stamps on the verso.

**Provenance**

Sotheby's, New York, 15 October 1992, lot 340A

**Literature**

Borhan, *André Kertész: His Life and Work*, p. 188

**Estimate**

\$20,000-30,000





Actual size

**50. André Kertész** 1894-1985

*Paris (man at a pissoir, Latin Quarter)*, 1927  
Gelatin silver print.  
3½ x 3½ in. (7.9 x 7.9 cm)  
Signed and titled 'Paris' in pencil on the vellum mount.

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

**Provenance**  
The Estate of André Kertész  
Christie's, New York, *An Important Collection of André Kertész Vintage Photographs, Paris and Hungary 1919-1927*, 17 April 1997, lot 201

Like the photograph offered as Lot 13, *Paris (man at a pissoir, Latin Quarter)*, was one of 21 early prints discovered in André Kertész's studio after his death. This group of prints, made in Paris in the 1920s and mounted for exhibition, are similar in format and presentation to those shown at his first Paris exhibition at Au Sacre du Printemps gallery in 1927.



**51. Georges Hugnet** 1904-1974

*Untitled (laundry and legs collage), 1933-1936*

Unique halftone collage.

10¾ x 7 in. (27.3 x 17.8 cm)

**Estimate**

\$8,000-12,000

**Provenance**

14-16 Verneuil, Paris, 2003





**52. László Moholy-Nagy** 1895-1946

*Untitled (pigeons)*, circa 1925-1930

Gelatin silver print.

11 x 8½ in. (27.9 x 20.6 cm)

'foto moholy-nagy' credit stamp and credited in an unidentified hand in pencil on the verso.

**Estimate**

\$70,000-90,000

**Provenance**

Christie's, New York, 8 October 1993, lot 339

**Exhibited**

*Departures: Photography 1923-1990*, Iris & B. Gerald Cantor Art Gallery, College of the Holy Cross, Worcester, Massachusetts, 12 September- 20 October 1991 and 5 other venues through 1993

Through a reversal of tones, László Moholy-Nagy transforms this simple image of pigeons on the street into a dynamic new composition of space, light and motion. As with his photograms (see Lot 8), Moholy-Nagy would on occasion reverse his original image into a negative print, a process he referred to as "revaluation." In this negative image, the shadows of the pigeons have been recast as sharply defined white shapes that punctuate the picture plane and trigger a revised perception of the visual world.

### 53. László Moholy-Nagy 1895-1946

*Special Effect for "Things to Come", 1936*  
Gelatin silver print.  
15¾ x 11½ in. (40 x 29.2 cm)  
Signed and titled in pencil on the verso.

#### Estimate

\$80,000-120,000

#### Provenance

Collection of Otto Eisler, Czech Republic  
Sotheby's, London, 4 May 2000, lot 168

Soon after the Nazis came to power in 1933, László Moholy-Nagy and his family sought refuge first in Amsterdam and then in London, where he re-united with his former Bauhaus colleagues Walter Gropius and Marcel Breuer. Upon his arrival, the three tried to start a new school based on the principles of the Bauhaus, but were unsuccessful. Moholy-Nagy did find opportunities in film, photography, and design, however, during his brief stay in England from 1936 to 1937. The image offered here comprised one of the special effects devised by Moholy-Nagy for the 1936 British sci-fi classic *Things To Come*, based on an eerily prescient novel by H. G. Wells. The director was William Cameron Menzies, and the producer Alexander Korda.

Aware of Moholy-Nagy's recent advances in avant-garde filmmaking, the Hungarian set designer Vincent Korda, brother of the producer, asked Moholy-Nagy to join the movie's production team. According to his wife Sibyl, "Moholy accepted the task mainly because it offered an almost unlimited chance for experimentation with new plastic materials . . . There were no walls, but a skeleton of steel,

screened with glass and plastic sheets. The accent was on perforation and contour, an indication of the new reality rather than reality itself" (*Moholy-Nagy: Experiment in Totality*, p. 129). Building on the ideas of his radical abstract film *Lightplay: Black White Grey*, 1930, Moholy-Nagy created a set of revolving cones and filmed it through multiplying prisms to show the construction of the new Everytown in the film's most futuristic sequence, set in 2036. Later Moholy-Nagy wrote in his *Vision and Motion* that his set design created " . . . so rich a visual result that the editors of the film did not dare to use it" (p. 267).

Because most of Moholy-Nagy's effects were cut during the final edit, we have until recently known little of what they showed. The scene in which a man in a futuristic suit and helmet, however, seen through corrugated glass, survived as part of the film, and stills of this image were subsequently used in brochures for the New Bauhaus in Chicago. The rare early print offered here comes from a collection of photographs that were acquired by Moholy-Nagy's friend, the Czech modern architect Otto Eisler.







**54. Michael Kenna** b. 1953

*Wind-Swept Beach, Calais, France, 1999*

Gelatin silver print.

7¾ x 7⅝ in. (19.7 x 19.4 cm)

Signed, dated, numbered 'AP4' in pencil on the mount; signed, titled, dated, numbered 'AP4' in pencil and copyright credit edition stamp on the reverse of the mount. One from an edition of 45 plus 4 artist's proofs.

**Estimate**

\$2,000-3,000

**Provenance**

Stephen Wirtz Gallery, San Francisco, 2004

**55. Albert Renger-Patzsch**

1897-1966

*Bridge over the Möhne Reservoir, Germany, 1946-1947*

Gelatin silver print, printed 1950s.

6½ x 8⅞ in. (16.5 x 22.5 cm)

Titled 'Möhnetalsperre' in pencil and 'Wamel-Dorf über Soest l. W.' credit stamp on the verso.

**Estimate**

\$7,000-9,000

**Provenance**

Deborah Bell Photographs, New York, 1992







**56. Albert Renger-Patzsch** 1897-1966

*Untitled (Gebirgsneudorf)*, circa 1936  
 Gelatin silver print.  
 10¾ x 14⅝ in. (27.3 x 37.1 cm)  
 Numbered 'E 345' in pencil in the margin and on the verso.

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

**Provenance**  
 Villa Grisebach, Berlin, 28 June 2001, lot 1372

**Literature**  
 Renger-Patzsch, *Das silberne Erzgebirge*, n.p., variant

**57. Werner Mantz** 1901-1983

*Heerlen, Netherlands*, 1932  
 Gelatin silver print.  
 6½ x 8½ in. (16.5 x 21.6 cm)  
 Signed, titled, dated in pencil and 'Karl Mergenbaum'  
 copyright credit stamp on the verso.

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

**Provenance**  
 Villa Grisebach, Berlin, 4 June 1999, lot 1318





**58. Bill Brandt** 1904-1983

*East Sussex Coast*, 1959  
Gelatin silver print.  
19¾ x 15⅞ in. (50.2 x 40.3 cm)  
Signed in ink on the recto.

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

**Provenance**  
Collection of Ellen Goldberg, New York  
Michael Klein Gallery, New York, 1995

**Literature**  
Da Capo, *Bill Brandt: Shadow of Light*, p. 142  
Harry N. Abrams, Inc., *The Photography of Bill Brandt*, pl. 211  
Thames & Hudson, *Bill Brandt: Photographs 1928-1983*, p. 174





**59. Constantin Brancusi** 1876-1957

*(Bois) Group Mobile (L'Enfant au monde)*, 1917

Gelatin silver print.

11 $\frac{5}{8}$  x 9 in. (29.5 x 22.9 cm)

Signed and titled in ink on the verso.

**Estimate**

\$40,000-60,000

**Provenance**

From the artist

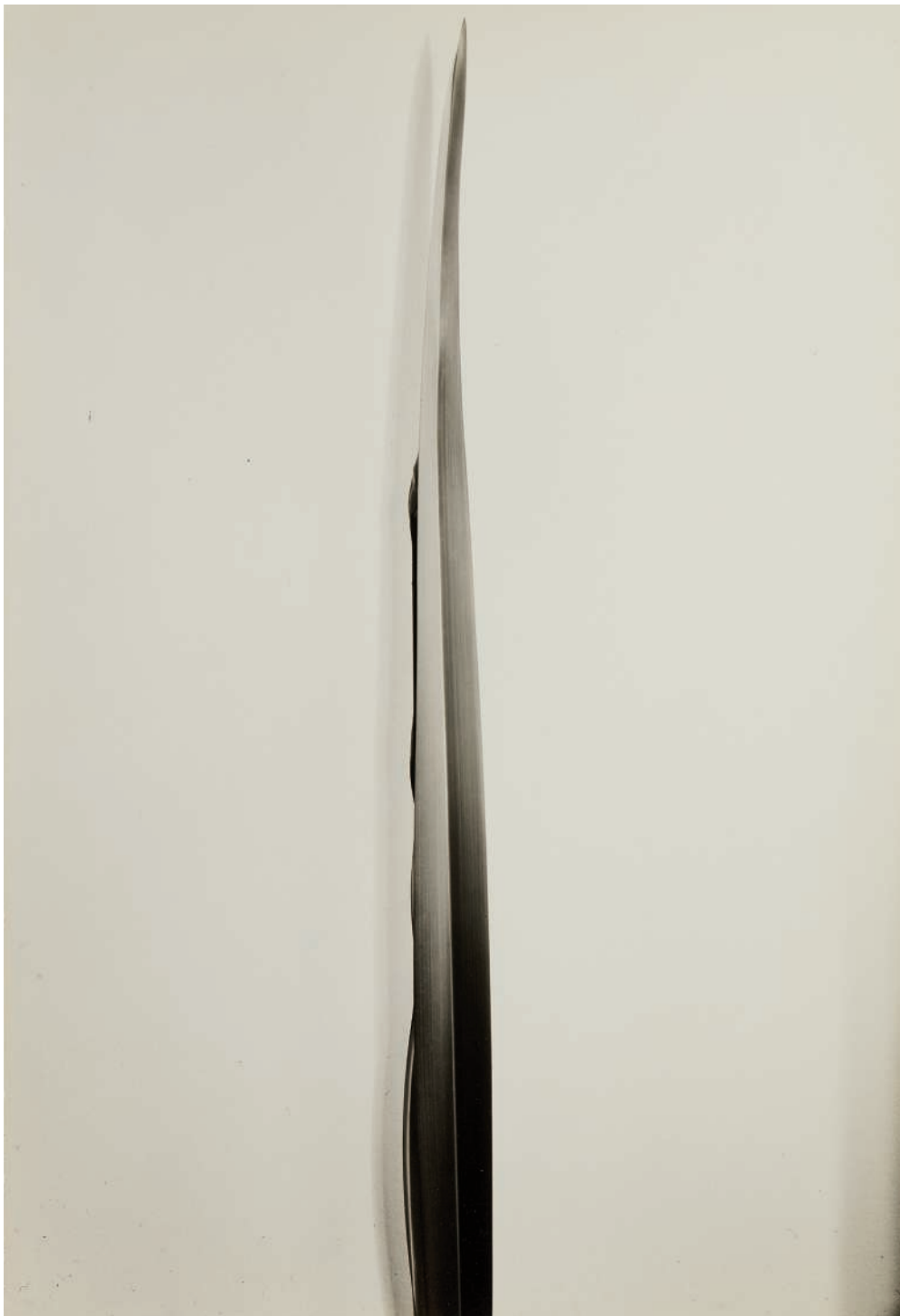
Albert Eugene Gallatin, New York

Fraenkel Gallery, San Francisco, 1996

**Literature**

Coplans, *Brancusi: Photographer*, pl. 9

Giedion-Welcker, *Constantin Brancusi 1876-1957*,  
pl. 323, fig. 2



**60. Imogen Cunningham** 1883-1976

*Flax*, circa 1926

Gelatin silver print.

9¼ x 6¾ in. (23.5 x 16.2 cm)

Signed, titled and annotated in ink on the reverse of the mount.

**Estimate**

\$40,000-60,000

**Provenance**

Fraenkel Gallery, San Francisco, 1997

**Literature**

Dater, *Imogen Cunningham: A Portrait*, pl. 15

Lorenz, *Imogen Cunningham: Flora*, pl. 7

Lorenz, *Imogen Cunningham: Ideas Without End, A Life in Photographs*, pl. 37





**61. Edward Weston** 1886-1958

*Pepper*, 1930  
Gelatin silver print.  
7¼ x 9¾ in. (18.4 x 23.8 cm)  
Signed, dated, initialed and numbered 2/50 in pencil  
on the mount; titled, dated, numbered '32P' and priced  
'20.00' in pencil on the reverse of the mount.

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

**Provenance**  
Weston Gallery, Carmel, 1994

**Literature**  
Conger, *Edward Weston: Photographs*, no. 608

Additional prints of this image are also in the  
collections of the Center for Creative Photography,  
Tucson; Special Collections, University of California,  
Santa Cruz (likely a Project Print); and the Krannert  
Museum, University of Illinois, Champaign.



Actual size

## 62. **Tina Modotti** 1896-1942

*Untitled, Mexico City, 1924*

Gelatin silver print.

3½ x 4½ in. (8.9 x 11.7 cm)

Initialed and dated in pencil on the mount; annotated  
'Propiedad de Lola Cueto' likely by Cueto in ink on the  
reverse of the mount.

### **Estimate**

\$25,000-35,000

### **Provenance**

Collection of Lola Cueto, Mexico City  
Howard Greenberg Gallery, New York, 1996

### **Literature**

Lowe, *Tina Modotti: Photographs*, pl.11

An additional print of this image is in the collection  
of the J. Paul Getty Museum, Los Angeles.





### 63. Edward Weston 1886-1958

*D.H. Lawrence*, 1924  
Gelatin silver print.  
9½ x 7½ in. (24.1 x 19.1 cm)  
Signed, titled 'México D. H.' and dated in pencil  
on the mount. Accompanied by a postcard from  
Lawrence to Weston, dated December 11, 1924.

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

**Provenance**  
The photographer to Zeitlin & ver Brugge  
Booksellers, Los Angeles  
Graham Nash, Los Angeles, early 1970s  
Sotheby's, New York, *Photographs from the  
Collection of Graham Nash*, 25 April 1990, lot 192  
Edwynn Houk Gallery, Chicago, and Mark Kelman,  
New York  
Sotheby's, New York, 6 April 1993, lot 163  
Fine Art of Ancient Lands (Throckmorton Fine  
Art), New York  
Mark Kelman, New York, and Doris Bry, New York,  
as agents, 1995

**Literature**  
Lodima Press, *Edward Weston: Life Work*, pl. 28  
Aperture, *Edward Weston: Fifty Years: The  
Definitive Volume of his Photographic Work*, p. 101

The photograph offered here is the best known  
of three portraits Edward Weston made of  
English writer D. H. Lawrence in Mexico in  
1924. It is accompanied by a photographic  
postcard of Lawrence and companions José  
Garcia and Donald Miller in the ruins at Mitla,  
sent by Lawrence to Weston in December of  
that year. On the reverse, Lawrence refers to  
his sitting with Weston: "I shall be glad to have  
the photographs, but will you let me pay for  
them! Put the bill in with them. And let me know  
what I can do about getting them placed for  
you—in *Vanity Fair*, for example—or in a *London  
Illustrated*. . ."



Accompanying postcard

## 64. Manuel Álvarez Bravo 1902-2002

*Retrato de lo Eterno (Portrait of the Eternal)*, 1935  
Gelatin silver print.  
9½ x 7¾ in. (24.1 x 18.7 cm)  
Signed and annotated 'Mexico' in pencil on the mount.

### Estimate

\$50,000-70,000

### Provenance

Howard Greenberg Gallery, New York, 1997

### Literature

Aperture, *Manuel Álvarez Bravo: Photographs and Memories*, p. 31  
J. Paul Getty Museum, *In Focus: Manuel Álvarez Bravo*, p. 51  
Kismaric, *Manuel Álvarez Bravo*, p. 95  
Musée de Arte Moderne, *Manuel Álvarez Bravo: 303 Photographies, 1920-1986*, pl. 61  
Museum of Photographic Arts, *Revelaciones: The Art of Manuel Álvarez Bravo*, cover, p. 44  
Salas Pablo Ruíz Picasso, *Manuel Álvarez Bravo*, pl. 99  
The University of New Mexico Press, *Revelaciones: The Art of Manuel Álvarez Bravo*, pl. 4  
Turner Publications, *Manuel Álvarez Bravo: 100 Years, 100 Days*, pl. 42  
Urbajtel, *Manuel Álvarez Bravo*, p. 111  
Witkin-Berley, *Manuel Álvarez Bravo*, p. 8  
Del Conde, *Mucho Sol*, p. 35

**“In Bravo, the sun is a quiet veil making the shadows like velvet. The shadows are endlessly deep and full, holding more—and more there—and the more. Whereas the sun in a Bravo photo almost always has a sense of humor, one cannot be sure about the shadow.”**

Langston Hughes, *Pictures More than Pictures: The Work of Manuel Álvarez Bravo and Cartier-Bresson*





Actual size



**65. Anne Brigman** 1869-1950

*Sierran Landscape*, 1927  
Gelatin silver print.  
6½ x 9½ in. (15.6 x 24.1 cm)  
Signed, titled and dated in pencil on the mount.

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

**Provenance**  
Christie's, New York, 23 April 1996, lot 36

**Literature**  
Ehrens, *A Poetic Vision: The Photographs of Anne Brigman*, pl. 65

**66. Johan Hagemeyer** 1884-1962

*Flower Form*, 1928  
Gelatin silver print, printed no later than 1938.  
7 x 9 in. (17.8 x 22.9 cm)  
Signed, titled, dated '1938' and annotated 'Carmel' in pencil on the secondary mount; dated '1938' and inscribed in pencil on the reverse of the secondary mount.

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

**Provenance**  
Weston Gallery, Carmel, 1994







Actual size

## 67. Doris Ulmann 1882-1934

*Baptism, 1929-1931*

Waxed platinum print, tipped to a mount.  
8 x 6 in. (20.3 x 15.2 cm)

### Estimate

\$20,000-30,000

### Provenance

Houk Friedman Gallery, New York, 1995

### Literature

Ulmann and Peterkin, *Roll, Jordan, Roll*, p. 82

Ulmann and Featherstone, *American Portraits*, pl. 35

Aperture, *The Darkness and the Light: Photographs by Doris Ulmann*, p. 78

Jacobs, *The Life and Photographs of Doris Ulmann*, fig. 26

Sullivan, *Women Photographers*, pl. 28





**68. Albert Renger-Patzsch** 1897-1966

*Untitled (country road), 1930s*  
Gelatin silver print.  
6⅞ x 9 in. (16.8 x 22.9 cm)  
Credit and reproduction limitation stamps on the verso.

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

**Provenance**  
Christie's, Los Angeles, 26 June 1997, lot 151

**69. Werner Mantz** 1901-1983

*Weg Maastricht-Berg-Falkenburg Begin van den kleinen Rasberg (Small pine trees on the racing approach to Maastricht-Berg-Falkenburg Mountain), 1938*  
Gelatin silver print.  
6¾ x 9 in. (17.1 x 22.9 cm)  
Titled, dated in pencil, credit and 'Provinciaal Bestuur Limburg' stamps on the verso.

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







**70. Alfred Stieglitz** 1864-1946

*November Days*, 1887  
Gelatin silver print, printed 1920s or 1930s,  
flush-mounted and mounted again.  
7½ x 5¼ in. (19.1 x 13.3 cm)

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

**Provenance**  
Doris Bry, New York, 1994

**Literature**  
Greenough, *Alfred Stieglitz: The Key Set (Volume One)*,  
no. 55  
*The American Amateur Photographer*, December 1891,  
Vol. 3, No. 12, p. 485  
*The Photographic Times*, 21 July 1893, Vol. 23, p. 389  
Flint, 'What is 291?,' *The Christian Science Monitor*, 17  
November 1937, p. 5

Made early in Stieglitz's career, *November Days* was an image that retained importance for the photographer throughout his life. He included it in several significant exhibitions of his work in the late 19th century, including his first solo show at the New York Camera Club in 1899. *November Days*, like *The Terminal* of Lot 15, is one of the early images Stieglitz reincorporated into his exhibition repertoire beginning in the 1920s, and the print offered here dates from that time. Rendered as a gelatin silver print, this photograph seems consonant with the landscapes, tree studies, and *Equivalents* Stieglitz made at Lake George in his later years. This similarity is enhanced by the modern presentation—flush-mounted, and mounted again to larger board—that Stieglitz favored at the time for his exhibition prints. He hung *November Days* in his 1935 solo exhibition at An American Place, alongside similarly re-evaluated early images and newer work.



Actual size

**71. Karl Struss** 1886-1981

*Riverside Drive from Across the Hudson, 1911*  
 Platinum print.  
 3¾ x 4¼ in. (9.5 x 10.8 cm)  
 Signed and dated in pencil on the recto.

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

**Provenance**  
 The photographer to Amy Whittemore, Cleveland  
 Danziger Gallery, New York, 1997

**72. Karl Struss** 1886-1981

*Reflections, Moonlight, Arverne, Long Island, 1910*  
 Platinum print.  
 3⅝ x 4¼ in. (9.2 x 10.8 cm)  
 Signed and dated in pencil on the recto.

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

**Provenance**  
 The photographer to Amy Whittemore, Cleveland  
 Danziger Gallery, New York, 1997

**Literature**  
 McCandless, Yochelson, Koszarski, *New York to Hollywood: The Photography of Karl Struss*, p. 71



Actual size





**73. Alfred Stieglitz** 1864-1946

*The City of Ambition*, 1910

Large-format photogravure, printed no later than 1913,  
mounted.

13<sup>3</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>4</sub> in. (34 x 26 cm)

**Estimate**

\$20,000-30,000

**Provenance**

Doris Bry, New York, 1993

**Literature**

Greenough, *Alfred Stieglitz: The Key Set (Volume Two)*, no. 342

*Camera Work*, Number 36, October 1911, p. 5

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



**74. Alfred Stieglitz** 1864-1946

*Going to the Start*, 1905

Large-format photogravure, printed no later than 1910,  
flush-mounted.

12¼ x 10¾ in. (31.1 x 26.4 cm)

Signed, titled and dated in pencil in the margin.

Accompanied by an exhibition label signed, titled and  
priced in ink.

**Estimate**

\$30,000-50,000

**Provenance**

Christie's, New York, 5 October 1994, lot 105

**Literature**

Greenough, *Alfred Stieglitz: The Key Set (Volume Two)*,  
no. 292

*Camera Work*, Number 12, October 1905, p. 9





**75. Alfred Stieglitz** 1864-1946

*The Hand of Man*, 1902

Large-format photogravure, printed 1910, mounted.  
9½ x 12½ in. (24.1 x 31.8 cm)

**Estimate**

\$30,000-50,000

**Provenance**

Doris Bry, New York, 1993

**Literature**

Greenough, *Alfred Stieglitz: The Key Set (Volume Two)*,  
no. 278

*Camera Work*, Number 1, January 1903, p. 47

*Camera Work*, Number 36, October 1911, p. 57

Bry, *Alfred Stieglitz: Photographer*, pl. 7

Bulfinch Press, *Alfred Stieglitz*, pl. 15

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



Actual size

## 76. Jacques-Henri Lartigue 1894-1986

*Chateau de Rouzat, 1905*

Gelatin silver print.

2½ x 1¾ in. (5.4 x 3.5 cm)

Initialed 'J.H.L.' in ink, various annotations in unidentified hands in ink and pencil on the verso.

### Estimate

\$5,000-7,000

### Provenance

Collection of Madame Florette Lartigue, Paris, 1997



Actual size

## 77. Unknown Photographer

*Wilbur Wright in Flight, 1909*

Gelatin silver print.

4¼ x 6¼ in. (10.8 x 15.9 cm)

Signed and dated by Wilbur Wright in ink on the mount.

### Estimate

\$5,000-7,000

### Provenance

Christie's, South Kensington, 11 May 2001, lot 251

### Literature

Howard, *Wilbur and Orville, A Biography of the Wright Brothers*, pp. 291-292





**78. Étienne-Jules Marey** 1830-1904

*Charvier. Essai au frein de Prony, 12 Kilogrm, au tour,*  
circa 1894

Gelatin silver print.  
12 $\frac{3}{8}$  x 7 $\frac{3}{4}$  in. (31.4 x 19.7 cm)

Points of movement delineated by pinholes and  
numbered sequentially 1-19 in pencil on the recto;  
titled in pencil on the verso.

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

**Provenance**

Charles Isaacs Photographs, Inc., New York, 1994

**Exhibited**

*Brought to Light: Photography and the Invisible,*  
1840-1900, San Francisco Museum of Modern Art,  
11 October 2008- 4 January 2009



**79. Alvin Langdon Coburn** 1882-1966

*Self Portrait, 1905*

Platinum print.

11 x 8½ in. (27.9 x 21.6 cm)

Titled and dated in pencil on the reverse of the secondary mount.

**Estimate**

\$20,000-30,000

**Provenance**

The photographer to Leonard Arundale

By descent to a grandchild

Private Collection, circa 1965

Hans P. Kraus, Jr., Fine Photographs, New York,  
circa 1991

Ezra Mack, New York, 1994

**Literature**

Gernsheim, ed., *Alvin Langdon Coburn,*

*Photographer: An Autobiography*, cover, pl. 5





**80. Robert Demachy** 1859-1936

*Frederick Holland Day*, circa 1900-1920

Gum bichromate print.

7 $\frac{7}{8}$  x 6 $\frac{3}{8}$  in. (19.4 x 16.2 cm)

Artist's red monogram on the recto; signed, titled, dated and annotated in crayon on the verso.

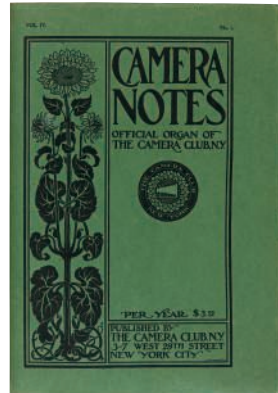
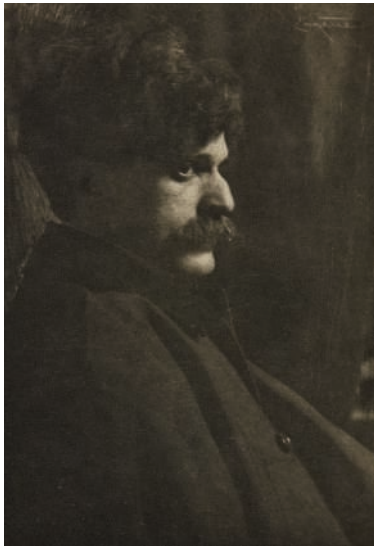
**Estimate**

\$20,000-30,000

**Provenance**

Descendants of Robert Demachy

Sotheby's, London, 4 May 1995, lot 127



**81. Alfred Stieglitz and Juan C. Abel,  
editors** 1864-1946 and 1869-1960

*Camera Notes*  
New York: The Camera Club of New York, July 1897 - December 1903. Complete set of twenty-four issues, illustrated with inserted photogravures and half-tone prints. Bound with original wrappers, untrimmed, and contained within six green leather/cloth volumes with gilt Camera Club, New York, insignia; gilt title, number and date on each spine, enclosed within green cloth slip-cases.  
Varying dimensions from 4¾ x 3¾ in. (12.1 x 9.5 cm) to 7 x 5½ in. (17.8 x 14 cm) or the reverse

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

**Provenance**  
Sotheby's, London, 4 May 2000, lot 222





## 82. Alfred Stieglitz 1864-1946

*The Terminal*, 1893

Large-format photogravure, printed no later than 1913, mounted.

13½ x 10 in. (33.3 x 25.4 cm)

### Estimate

\$60,000-80,000

### Provenance

Doris Bry, New York, 1993

### Literature

Greenough, *Alfred Stieglitz: The Key Set (Volume One)*, no. 94

*Camera Work*, Number 36, October 1911, p. 61

Bry, *Alfred Stieglitz: Photographer*, pl. 2

Daniel, *Stieglitz Steichen Strand*, pls. 4-5

Green, *Camera Work: A Critical Anthology*, p. 312

Homer, *Alfred Stieglitz and the Photo Secession*, p. 18

Homer, *Stieglitz and the American Avant-Garde*, pl. 4

Margolis, *Alfred Stieglitz, Camera Work: A Pictorial Guide*, pl. XV

Newhall, *The History of Photography from 1839 to the Present Day*, p. 102

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

Sobieszek, *Masterpieces of Photography from the George Eastman House Collections*, p. 197

Taschen, *Alfred Stieglitz, Camera Work: The Complete Illustrations 1903-1917*, p. 596

Whelan, *Alfred Stieglitz: Photography, Georgia O'Keeffe, and the Rise of the Avant-Garde in America*, n.p.

Museum of Modern Art, *The Shape of Things: Photographs from Robert B. Menschel*, p. 123





**83. Paul Strand** 1890-1976

*Connecticut Pines, Twin Lakes, CT, circa 1921*  
Platinum print.  
9 $\frac{5}{8}$  x 7 $\frac{5}{8}$  in. (24.4 x 19.4 cm)  
Credited 'Paul Strand' and initialed 'HS' by Hazel Strand in pencil on the reverse of the mount.

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

**Provenance**  
Collection of Michael E. Hoffman, former director of  
Aperture Foundation  
Aperture Foundation, New York, 1996



**84. Paul Strand** 1890-1976

*Driftwood, Maine, 1928-1929*  
Platinum print.  
9 $\frac{3}{4}$  x 7 $\frac{3}{4}$  in. (24.8 x 19.7 cm)  
Signed in ink on a trimmed sheet of paper accompanying the print.

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

**Provenance**  
Collection of Michael E. Hoffman, former director of  
Aperture Foundation  
Aperture Foundation, New York, 1996





**85. Paul Strand** 1890-1976

*Iris, Georgetown, Maine, 1928*

Gelatin silver print, flush-mounted to another gelatin silver print of this image.

9½ x 7½ in. (24.1 x 19.1 cm)

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

**Estimate**

\$50,000-70,000

**Provenance**

Collection of Michael E. Hoffman, former director of Aperture Foundation

Aperture Foundation, New York, 1996

**Literature**

Aperture, *Paul Strand: Sixty Years of Photographs*, p. 99

Aperture, *Paul Strand: A Retrospective Monograph, The Years 1915-1946*, p. 62

Strand and Newhall, *Time in New England*, p. 245.





**86. Heinrich Kuehn** 1886-1944

*On The Hillside (A Study Of Values)*, circa 1910  
Photogravure.  
9 x 11¾ in. (22.9 x 29.8 cm)

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

**Provenance**  
Lunn Gallery, Washington, D. C.  
The Gilman Paper Company, 1981  
The Collection of The Metropolitan Museum of Art, New York  
Sotheby's, New York, *Important Photographs from The Metropolitan Museum of Art, Including Works from the Gilman Paper Company Collection*, 15 February 2006, lot 40

**Literature**  
Pollock, *Heinrich Kühn*, p. 44  
Weiermair, *Heinrich Kühn, Photographer (1866-1944)*, pl. 28  
Neue Galerie, *Heinrich Kuehn and His American Circle: Alfred Stieglitz and Edward Steichen*, p. 97  
Naef, *The Collection of Alfred Stieglitz*, no. 408  
The Metropolitan Museum of Art, *The Waking Dream: Photography's First Century, Selections from the Gilman Paper Company Collection*, p. 182

**87. Heinrich Kuehn** 1886-1944

*Miss Mary in Evening Costume*, circa 1908  
Gum bichromate print.  
11½ x 9¼ in. (29.2 x 23.5 cm)

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

**Provenance**  
Lunn Ltd., New York, 1994







## 88. Edward Steichen 1879-1973

*Steichen (The Steichen Book)*

New York: Alfred Stieglitz, 1906. Illustrated with twenty-five prints (eighteen photogravures, six half-tone prints, one tricolor half-tone print) of the original twenty-nine prints produced for the volume.

The plates varying from 4¼ x 4⅞ in. (10.8 x 12.4 cm) to 8¾ x 6½ in. (21.3 x 16.5 cm) or the reverse

Signed by Steichen and Alfred Stieglitz and numbered '30' in pencil on the last page of the volume. Bound in modern, brown buckram binding, titled 'Steichen' on the spine. Number 30 from an edition of 65.

### Estimate

\$20,000-30,000

### Provenance

Butterfields, 17 June 1995, lot 4578

Doris Bry, New York, 1999

### Literature

Photo Poche, *Edward Steichen*, pls. 5, 17 and 18.

Steichen, *A Life in Photography*, pls. 16, 25, 28, 32

Joanna Steichen, *Steichen's Legacy: Photographs, 1895-1973*, pls 12, 120, 121, 143

Tashcen, *Alfred Stieglitz: Camera Work: The Complete Illustrations 1903-1917*, pp. 275, 276, 278, 291, 294, 297



**89. William Henry Fox Talbot or  
Calvert Richard Jones** 1800-1877 and

1802-1877

*The Fruit Sellers*, circa 1845

Salt print.

7¾ x 8¼ in. (19.7 x 21 cm)

Annotated 'LA300' in ink and inscribed by  
Matilda Talbot, Talbot's granddaughter,  
in pencil on the verso.

**Estimate**

\$20,000-30,000

**Provenance**

Hans P. Kraus, Jr., Fine Photographs, New York, 1995

**Literature**

Schaaf 1917





**90. Édouard-Denis Baldus** 1813-1889

*Groupe dans le parc du Château de la Faloise, 1857*

Albumen print.

11 $\frac{3}{8}$  x 16 $\frac{3}{4}$  in. (28.9 x 42.5 cm)

G. Sirot collection stamp on the reverse of the mount.

**Estimate**

\$20,000-30,000

**Provenance**

George Sirot, Paris

Van Deren Coke

Lee Marks Fine Art, Shelbyville, Indiana, 1992

**Exhibited**

*Silvy's River Scene, France: The Story of a Photograph*,  
The J. Paul Getty Museum, Los Angeles, 15 December  
1992- 28 February 1993

**Literature**

Daniel, *The Photographs of Édouard Baldus*, pl. 54

An additional print of this image is in the  
collection of the Musée d'Orsay, Paris.



Both actual size

## 91. Unknown Photographer

*The Silver Merchants*, circa 1850  
Daguerreotype.  
Sixth-plate, cased.

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

**Provenance**  
Collection of Stanley Yalkowsky, New York  
Sotheby's, New York, 5 October 1995, lot 37

## 92. Unknown Photographer

*Childhood Portrait*, circa 1850  
Daguerreotype.  
Sixth-plate, cased.

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

**Provenance**  
Collection of Stanley Yalkowsky, New York  
Sotheby's, New York, 6 October 1995, lot 53





**93. Likely Nicolaas Henneman or possibly Antoine Claudet**

1813-1898 and 1797-1867

*The Chess Players*, no later than 1847

Salt print.

7 $\frac{1}{8}$  x 5 $\frac{1}{8}$  in. (19.4 x 14.3 cm)

Annotated 'LA249' in ink on the verso.

**Estimate**

\$10,000-15,000

**Provenance**

Robert Hershkowitz, Ltd., Sussex, 1992

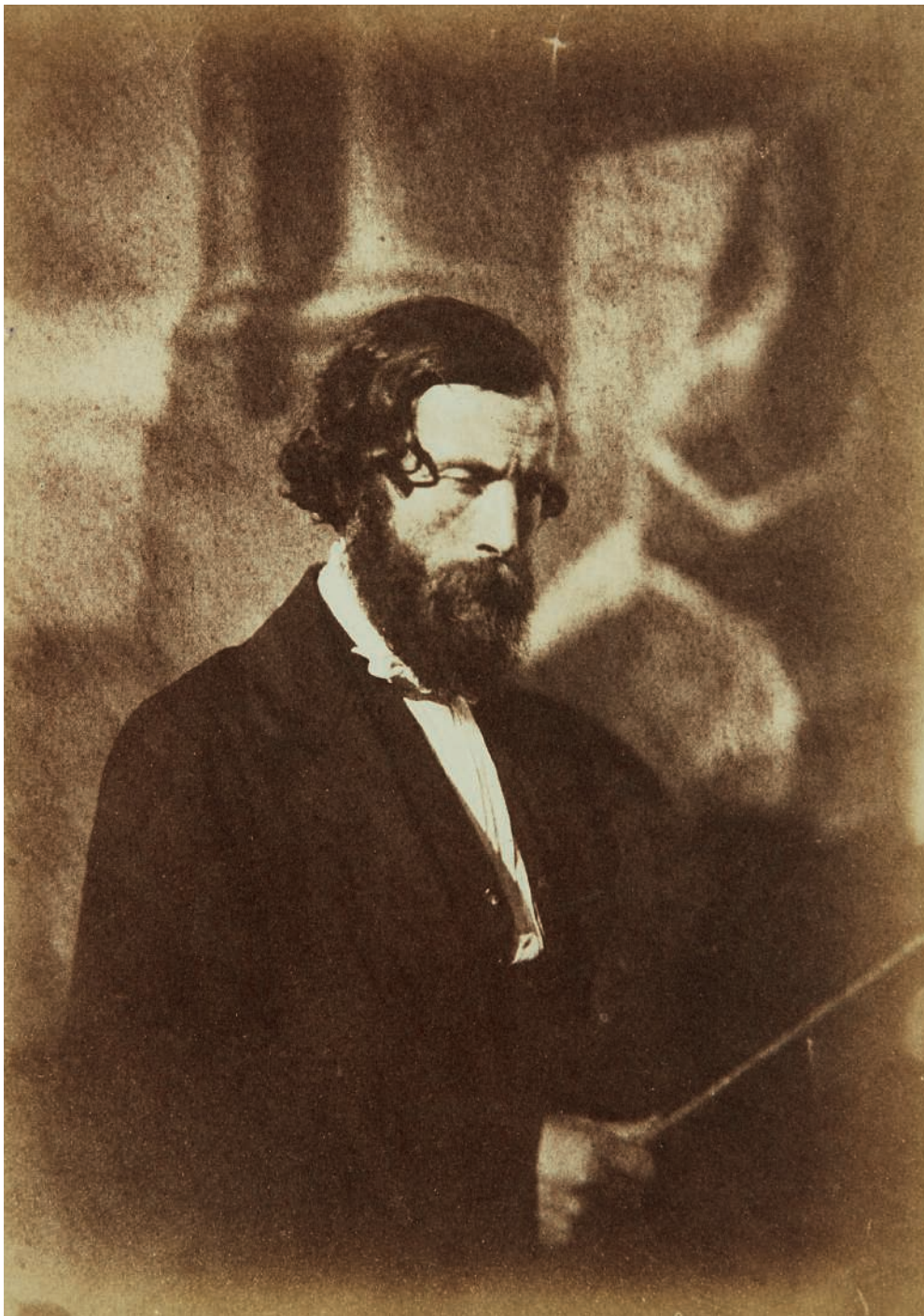
**Literature**

Schaaf 2819

This early photograph is one of two variant images of chess players traditionally ascribed to William Henry Fox Talbot. New research by Talbot authority Larry Schaaf casts doubt upon this attribution and suggests that the maker is more likely Nicolaas Henneman, who had worked for Talbot before establishing his own studio. In his essay "The Puzzling Chess Players", Schaaf notes that this image was included by Henneman in an 1847 prototype for a book of his photographs that was never published. Inventory numbers and stamps on other prints of *The Chess Players* connect the images to Henneman and his

studio partnership with Thomas Malone. Schaaf also entertains the possibility that it may have been made by the French-born, London-based photographer Antoine Claudet, who is the silver-haired gentleman on the left in the present image. Schaaf's exegesis on this photograph can be found at <http://foxtalbot.bodleian.ox.ac.uk/2016/06/03/the-puzzling-chess-players/>

The question of authorship aside, the present lot possesses an immediacy not frequently seen in images made in photography's earliest years.



**94. Louis-Rémy Robert** 1810-1882

*Portrait of Jules André, 1850-1855*

Salt print.

9 x 6 $\frac{3}{8}$  in. (22.9 x 16.2 cm)

Titled, variously inscribed in unidentified hands in pencil on the mount; Texbraun Collection annotation in pencil and Jean Diéterle Collection stamp on the reverse of the mount.

**Estimate**

\$10,000-15,000

**Provenance**

The family of Jules Diéterle, artistic director at Sèvres  
Galerie Texbraun, Paris, 1970s  
Baudouin Lebon, Paris  
Alain Paviot, Paris  
Charles Isaacs Photographs, Inc., New York, 1998

Jules André (1807-1869), pictured here, was a landscape painter based in Sèvres. He was one of the circle of artists and photographers in the area, along with Robert and Victor Regnault (see Lot 24), that comprised a small but creative group that thrived outside the art center of Paris. He painted decorative panels for the Louvre and was awarded the Légion d'honneur for his accomplishments. Like Robert and Regnault, he worked at the porcelain manufactory at Sèvres.





**95. Louis-Rémy Robert** 1810-1882

*Night*, circa 1854  
Unique calotype negative.  
9 $\frac{5}{8}$  x 7 $\frac{1}{8}$  in. (24.4 x 18.1 cm)

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

**Provenance**  
A descendent of Louis-Rémy Robert  
Lunn Ltd., New York, 1994

Louis-Rémy Robert was an early practitioner of photography in France and was part of a circle of photographers and artists centered around Sèvres that also included Victor Regnault (see Lot 24). Robert and Regnault balanced a scientific approach to their practice with an imaginative exploration of the medium's potential. Robert worked at the famed porcelain manufactory at Sèvres, ultimately succeeding Regnault as director. Many of his photographs document the development of new techniques in the making, finishing, and glazing of porcelain objects. The waxed-paper negative offered here, like the best of Robert's work of this type, transcends the documentary to become a meditation on form and light.



## 96. Charles Marville 1816-1879

*Rue Pirouette, vue prise de la rue Rambuteau, 1er arrondissement, Paris, circa 1865*  
 Albumen print.  
 11½ x 10¾ in. (29.2 x 27.3 cm)  
 'Du Musée Imperial du Louvre' credit blindstamp and titled in an unidentified hand in pencil on the secondary mount.

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

**Provenance**  
 Lee Marks Fine Art, Shelbyville, Indiana, 1992

Charles Marville had already established a successful career as an illustrator before taking up photography in the 1850s. He showed an immediate and intuitive talent for the medium, producing photographs for the publications of Blanquart-Evrard while also creating several innovative photographic devices and printing techniques. Working initially with paper-negatives, Marville found his true medium in the wet-plate process. He exploited the visually precise qualities of glass negatives in his documentation of the city of

Paris that began in 1858. Using a camera that could accommodate large plates, Marville worked throughout the 1850s, '60s, and '70s, creating a rich and unprecedented chronicle of old Paris.

Museum of Modern Art curator John Szarkowski included five of Marville's photographs in his landmark 1989 exhibition *Photography Until Now*, calling him, in the accompanying catalogue, "one of the greatest of all photographers" (p. 92).





## 97. Charles Marville 1816-1879

*La Bievre (de la rue du Pont-aux-biches)*, circa 1862  
Albumen print.  
10½ x 14¼ in. (26.7 x 36.2 cm)  
Credit blindstamp on the mount; titled in ink on a label affixed to the mount.

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

**Provenance**  
Beaussant Lefevre, Paris, 30 November 1996, lot 163

**Exhibited**  
*Charles Marville: Photographer of Paris*, National Gallery of Art, Washington, D.C., 29 September 2013- 5 January 2014; The Metropolitan Museum of Art, New York, 27 January- 4 May 2014; Museum of Fine Arts, Houston, 14 June- 13 September 2014

**Literature**  
National Gallery of Art, *Charles Marville: Photographer of Paris*, pl. 53

In 1858, Charles Marville was commissioned to photograph Paris in advance of the radical redesign of the city ordered by Emperor Napoleon III and overseen by Georges-Eugène Haussmann. Marville's photographs of the city's older quarters constitute an unparalleled document of buildings, streets, and neighborhoods that would be forever altered by Haussmann's modernization, earning him the title Photographer of the City of Paris.

The changed city had wider boulevards, improved sanitary conditions, and less crowding in Paris's poorer quarters. The subject of the photograph offered here is La Bievre, a tributary of the Seine. At the time of

this photograph, La Bievre ran through a toxic gauntlet of tanneries, dye factories, and mills that lined its banks and had become dangerously polluted. Marville photographed the notorious river without judgement, documenting the organic development of industry around the waterway. Under Haussmann's plan, the river was ultimately covered over and tied into the city's sewer system.

This photograph, like Marville's *Sky Study, Paris* (see Lot 21) was featured in the National Gallery of Art's recent retrospective, *Charles Marville: Photographer of Paris*.





**98. Gustave Le Gray** 1820-1882

*Mediterranean with Mount Agde, 1857*

Albumen print.

12½ x 16 in. (30.8 x 40.6 cm)

Numbered '7779.' in ink on the verso.

**Estimate**

\$20,000-30,000

**Provenance**

Originally from the collection of

William-Adolphe Bouguereau

Lee Marks Fine Art, Shelbyville, Indiana, 1991

**Literature**

Janis, *The Photography of Gustave Le Gray*, p. 73





**99. Gustave Le Gray and  
Auguste Mestral** 1820-1882 and 1812-1884

*Vue générale des remparts de Carcassonne, prise de l'ouest, 1851*

Salt print, mounted.

14 $\frac{5}{8}$  x 10 $\frac{3}{4}$  in. (37.1 x 27.3 cm)

Signed in ink by both artists and Le Gray credit blindstamp on the recto.

**Estimate**

\$25,000-35,000

**Provenance**

Originally from the collection of Eugène Viollet-le-Duc  
Piasa, Paris, March 2002

**Literature**

de Mondenard, *La Mission Héliographique: Cinq Photographes Parcourent la France en 1851*, n.p.

This photograph of the ancient French city of Carcassonne is a rare surviving example of the joint work that Gustave Le Gray and Auguste Mestral made at the behest of the Commission des Monuments Historiques. It is especially distinguished by the fact that it is signed by both photographers. This assignment came to Le Gray and his former student Mestral in 1851, just after Le Gray had announced his process for treating paper photographic negatives with wax to enhance their translucence and clarity. Le Gray used this trip as an opportunity to perfect this technique, the result being a series of images notable for their high level of detail.

Le Gray and Mestral photographed in the South of France, concentrating on sites and structures in need of restoration. Carcassonne, inhabited since Neolithic times and incorporating Roman and medieval fortifications, was such a site. By the time Le Gray and Mestral photographed there, the town's structures were crumbling and urgently needed repair. The view offered here, made before the town's restoration by Eugène Viollet-le-Duc, shows the fortifications in the background and the Pont Vieux in the foreground. Carcassonne has since been designated a UNESCO World Heritage Site.





Actual size

## 100. Joseph-Philibert Girault de Prangey 1804-1892

*Aphrodisias, Temple de Venus, 1843*

Daguerreotype.

3¾ x 4⅝ in. (9.5 x 11.7 cm)

Titled and numbered '132' in ink on paper affixed to the reverse of the plate.

### Estimate

\$20,000-30,000

### Provenance

Christie's, London, *Important Daguerreotypes by Joseph-Philibert Girault de Prangey*, 20 May 2003, lot 38



## 101. Eugène Cuvelier 1837-1900

*Jean de Paris, Fontainebleau, 1860s*

Albumen print.

13¼ x 10 in. (33.7 x 25.4 cm)

Numbered '250' in the negative; titled 'Jean de Paris' in an unidentified hand in pencil on the mount.

### Estimate

\$20,000-30,000

### Provenance

William L. Schaeffer/Photographs, Chester, Connecticut

Lee Marks Fine Art, Shelbyville, Indiana, 1991

### Literature

Gauss, *Eugène Cuvelier*, no. 250

Eugène Cuvelier was arguably the most sophisticated of the early photographers who worked within the forest of Fontainebleau, the famed outdoor studio for artists of the Barbizon School, many of whom were his friends. Camille Corot and Théodore Rousseau served as official witnesses at his wedding, and Jean-François Millet praised his "very fine photographs" in a letter to Rousseau. The photograph offered here was taken in the Jean de Paris section of Fontainebleau and shows a stand of birches, which, along with oaks and beeches, were the most visible trees in the forest. Cuvelier's work is typified by a combination of sensitivity and objectivity that makes him a forerunner of Harry Callahan, Robert Adams, and Lewis Baltz, among other 20th century photographers.

Ulrike Gauss, compiler of the catalogue raisonné on Cuvelier's work, locates only one other print of this image.





**102. John Beasley Greene** 1832-1856

*Dakkeh, Salle de Thot, 1854*

Salt print, mounted.

9¼ x 12 in. (23.5 x 30.5 cm)

**Estimate**

\$15,000-25,000

**Provenance**

Hans P. Kraus, Jr., Fine Photographs,  
New York, 1995





**103. James Anderson** 1813-1877

*View of Rome from the French Academy, Monte Pincio, circa 1850-1865*  
Albumen print, mounted.  
11½ x 15¾ in. (28.3 x 40 cm)

**Estimate**

\$8,000-12,000

**Provenance**

Christie's, London, 10 May 2002, lot 61

**104. Captain Linnaeus Tripe** 1822-1902

*The Causeway Across Vaigai River, Madura, 1858*  
Albumen print.  
9¾ x 14¾ in. (24.8 x 36.5 cm)  
'Photographer to government' credit blindstamp and plate number '6' in an unidentified hand in ink on the mount.

**Estimate**

\$8,000-12,000

**Provenance**

Lee Marks Fine Art, Shelbyville, Indiana, 1992

**Literature**

Tripe, *Photographic Views in Madura, Part 1*, pl. 6  
Taylor, *Captain Linnaeus Tripe, Photographer of India and Burma, 1852-1860*, pl. 44







**105. Nevil Story Maskelyne** 1823-1911

*One-Arch Bridge, Breconshire (negative and positive), 1849*  
Calotype negative and salt print.  
Each 6½ x 7 in. (15.6 x 17.8 cm)  
Initialed and dated in pencil in the negative.

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

**Provenance**  
Collection of the Maskelyne Family  
Hans P. Kraus, Jr., Fine Photographs,  
New York, 1992

**106. William Henry Fox Talbot**

1800-1877

*Gates of Christchurch, Oxford, circa 1844*  
Salt print.  
6¾ x 7½ in. (17.1 x 19.4 cm)  
Annotated 'LA18' in ink on the verso.

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

**Provenance**

Hans P. Kraus, Jr., Fine Photographs, New York  
Lee Marks Fine Art, Shelbyville, Indiana, 1991

**Exhibited**

*The Pencil of Nature*, The Metropolitan Museum  
of Art, New York, 24 January- 9 April 1989

**Literature**

Schaaf 913  
Talbot, *The Pencil of Nature*, pl. XVIII





Actual size

**107. William Henry Fox Talbot** 1800-1877

*Eve*, 1840  
Salt print from a photogenic-drawing negative.  
6¼ x 7½ in. (15.9 x 19.1 cm)

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

**Provenance**  
Collection of Marie-Thérèse and André Jammes, Paris  
Hans P. Kraus, Jr., Fine Photographs, New York, 1995

**Literature**  
Schaaf 2394  
Kraus, *Sun Pictures, Catalogue Seven*, p. 39 (this print)  
Schaaf, *The Photographic Art of William Henry Fox Talbot*, pl. 48

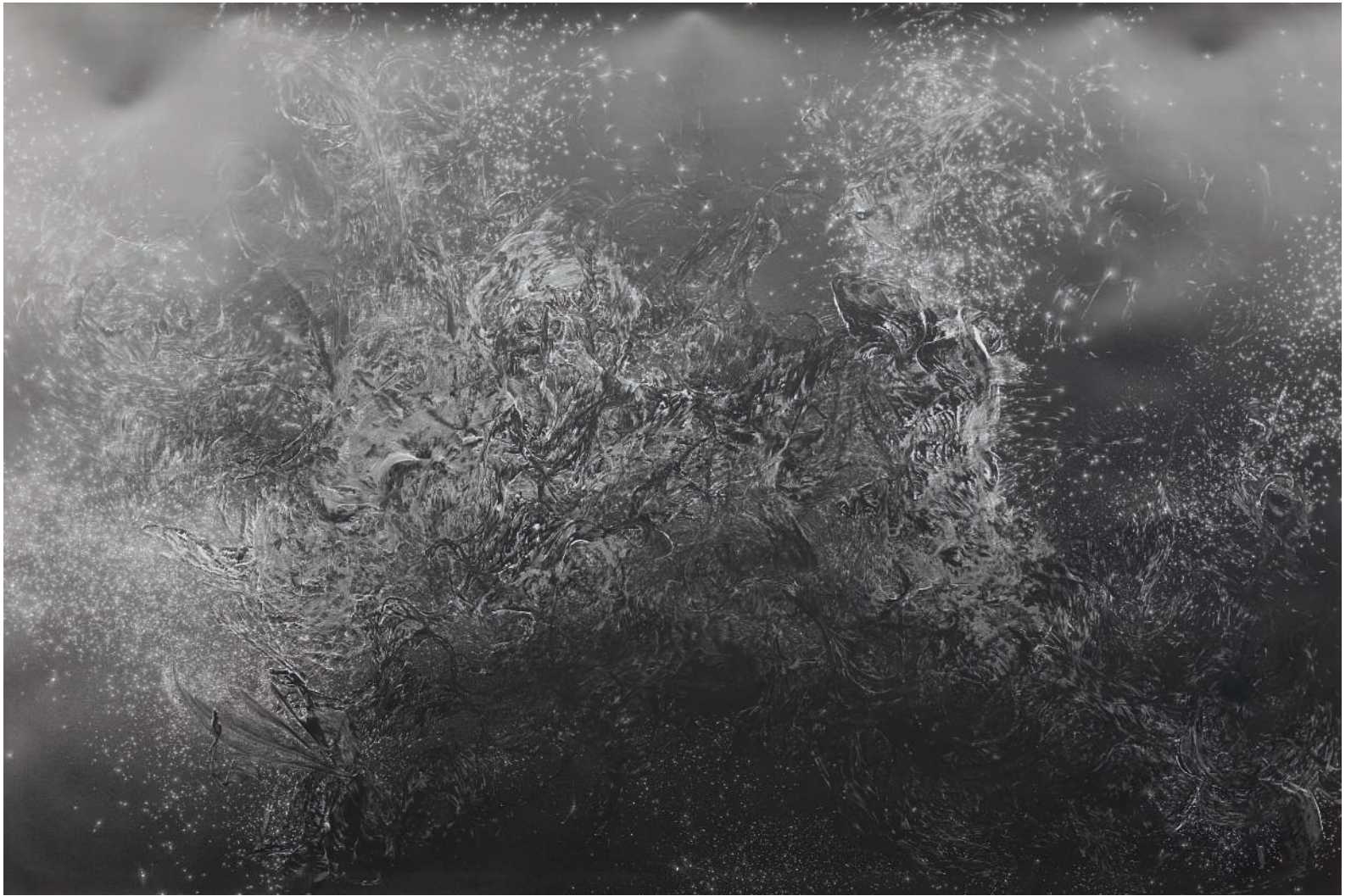
Dating from April 1840, this delicate image is the earliest photograph in this offering of material from Joy of Giving Something Foundation. It is an image from the dawn of photography, when both photographic technique and photographic art were in their formative stages. *Eve* was made using Talbot's photogenic drawing process, which involved first coating a plain piece of stationery with a solution of table salt, and then with a solution

of silver nitrate; the combination of these created light-sensitive silver chloride.

The first images Talbot made with this light-sensitive paper were photograms, in which he laid objects directly onto the paper and then exposed the paper to light. He next experimented with putting sensitized paper into a camera of his own design. *Eve* was made by this latter method; Talbot then used the resulting image as a paper negative from which to contact-print the photograph offered here.

From 1834 to 1840, Talbot worked with his photogenic drawing technique, adjusting and improving it every step of the way. The technique would ultimately be displaced by Talbot's own calotype process, but the primacy of the photogenic drawings cannot be denied. As Talbot authority Larry Schaaf writes, "The body of work that comprises Talbot's photogenic drawings represents a distinct and exciting phase in both his technical and his aesthetic development. Many of his ideas about photography were embodied in examples of this early period" ("On the Art of Photogenic Drawing," *Sun Pictures, Catalogue Seven*, p. 9).





**108. Adam Fuss** b. 1961

*Untitled (snake powder), 1997*

Unique gelatin silver photogram, mounted.

50 x 75 in. (127 x 190.5 cm)

Signed and dated in blue wax pencil on a label accompanying the work.

**Estimate**

\$40,000-60,000

**Provenance**

Cheim & Reid, New York, 1997

**“I see the photogram as being much more truthful and much more honest because it’s just recording light. There is no manipulation of that light, in the way that a lens manipulates light.”**

Adam Fuss



**109. Hiroshi Sugimoto** b. 1948

*Ionian Sea, Santa Cesarea*, 1993  
Gelatin silver print.  
16 $\frac{5}{8}$  x 21 $\frac{1}{4}$  in. (42.2 x 54 cm)  
Signed in pencil on the mount; blindstamp title, date and number '7/25, 425' in the margin.

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

**Provenance**  
Fraenkel Gallery, San Francisco, 1995

**Exhibited**  
*Hope Photographs*, The National Arts Club, New York, February-March 1997, and traveling to 9 other venues through 2005

**Literature**  
George and Marks, eds., *Hope Photographs*, pp. 144-145 (this print)

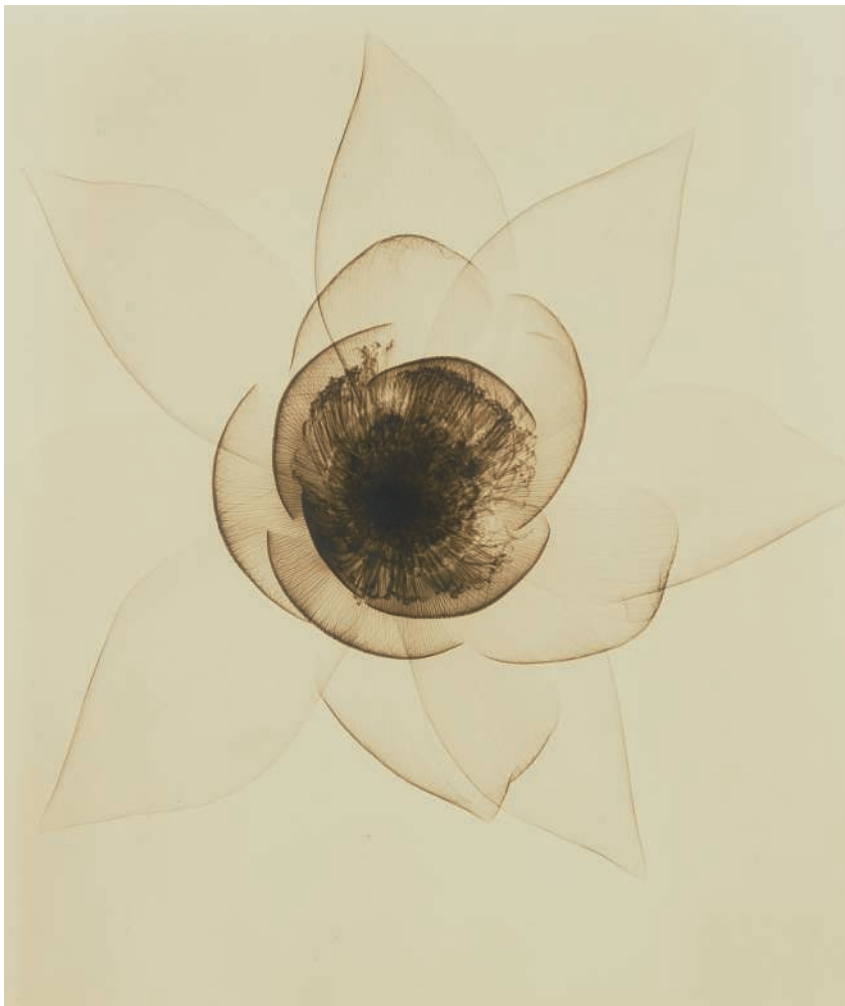
**110. Dr. Dain L. Tasker** 1872-1964

*Wide Open Lotus*, 1935  
Gelatin silver print.  
11 x 9 $\frac{1}{2}$  in. (27.9 x 24.1 cm)  
Signed and titled in pencil on the mount.

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

**Provenance**  
Howard Greenberg Gallery, New York, 2000

**Literature**  
Stinehour/Wemyss, *Dr. Dain L. Tasker*, n.p.







### III. Masao Yamamoto b. 1957

*Nakazora*, n.d.

Fifty-four gelatin silver prints, some with applied ink.  
Varying dimensions from  $\frac{3}{4}$  x  $\frac{1}{2}$  in. (1.9 x 1.3 cm) to  
 $6\frac{1}{2}$  x  $4\frac{5}{8}$  in. (16.5 x 11.7 cm)

Each variously signed in ink with credit, copyright,  
edition, *Nakazora* and number stamps on the verso.  
Contained within a black lacquered wooden box  
with title and credit stamped into the box's metal  
plate interior.

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

**Provenance**  
Nazraeli Press, Portland, 2006



**112. Étienne Clémentel** 1864-1936

*Étang des Nymphéas à Giverny*, 1920  
Autochrome.  
7 x 9½ in. (17.8 x 24.1 cm)

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

**Provenance**  
Artcurial, Paris, 21 November 2005, lot 35

**113. Étienne Clémentel** 1864-1936

*Les Nymphéas dans l'Atelier*, 1920  
Autochrome.  
7 x 9½ in. (17.8 x 24.1 cm)

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

**Provenance**  
Artcurial, Paris, 21 November 2005, lot 36







#### 114. Étienne Clémentel 1864-1936

*Monet à Giverny*, 1920  
Autochrome.  
7 x 9½ in. (17.8 x 24.1 cm)

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

**Provenance**  
Artcurial, Paris, 21 November 2005, lot 37

The photographs in this and the preceding two lots were taken by Étienne Clémentel, a French politician, painter, photographer, and a friend to many artists of his day. One such artist was Auguste Rodin, who sculpted a portrait bust of Clémentel in 1916. Another was Claude Monet. Visiting the Impressionist painter at his home and gardens in Giverny, Clémentel produced a multi-image portrait of the artist and his home. Monet had purchased Giverny in 1883 and immediately began an ambitious series of building and landscaping that would create the lush and colorful environment we see in these photographs. Clémentel made these photographs in autochrome, the first commercially available color photographic process, one that yielded richly saturated images on glass. From an aesthetic point of view, autochromes, with their softly granular and impressionistic quality, were the perfect medium for Monet and Giverny. In this trio of images, we see the pond Monet designed himself, a large two-panel *Les Nymphéas* (waterlilies) painting in his studio, and the artist among the flowers in his garden.





**115. Édouard-Denis Baldus** 1813-1889

*Église Saint-Étienne de Caen, derrière le mur,*  
circa 1855  
Salt print.  
13 x 17¼ in. (33 x 43.8 cm)  
Numbered 114 in the negative.

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

**Provenance**  
Lee Marks Fine Art, Shelbyville, Indiana, 1991

**Literature**  
Daniel, *The Photographs of Édouard Baldus*,  
pl. 59, variant





**116. André Giroux** 1801-1879

*Untitled (rural scene with carts)*, circa 1854

Salt print.

8½ x 10¾ in. (21.6 x 27.3 cm)

Signature blindstamp on the recto; Giroux & Cie  
label affixed to the mount.

**Estimate**

\$20,000-30,000

**Provenance**

Robert Hershkowitz, Ltd., Sussex, 1995





## 117. Berenice Abbott 1898-1991

*James Joyce, 1928*

Gelatin silver print, printed no later than 1933.

9¼ x 7¼ in. (23.5 x 18.4 cm)

'W. 67th St.' studio and Condé Nast use and reproduction stamps dated July 1933 in ink on the verso.

### Estimate

\$15,000-25,000

### Provenance

Condé Nast Archive

Sotheby's, New York, 3 October 2001, lot 79

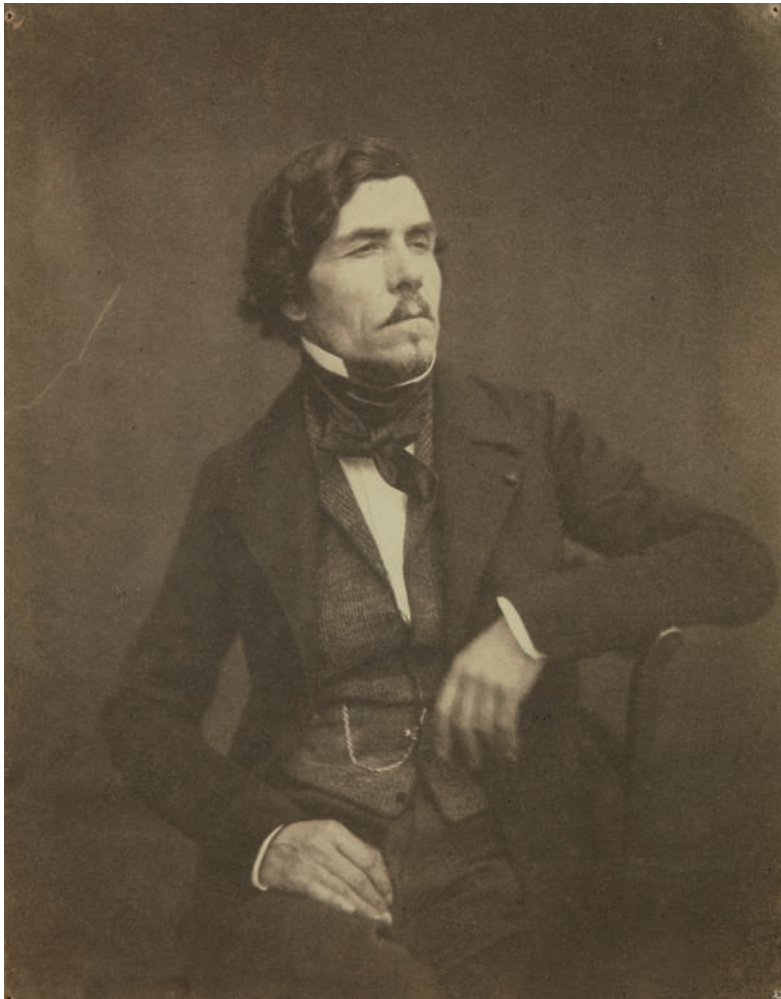
### Literature

Abbott, *Berenice Abbott Photographs*, p. 26

O'Neal, *Berenice Abbott: American Photographer*, p. 44

Photo Poche, *Berenice Abbott*, pl. 23

*Vanity Fair*, 1 July 1933, p. 34, variant



## 118. Victor Laisné 1825-1897

*Eugène Delacroix, circa 1852*

Salt print.

8½ x 6½ in. (21.6 x 16.5 cm)

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

### Estimate

\$7,000-9,000

### Provenance

Collection of Paul Huet

Charles Isaacs, New York and Robert Hershkowitz

Ltd., Sussex, 1994

### Literature

Jammes and Janis, *The Art of French Calotype*, p. 97





**119. Nadar (Gaspard-Félix Tournachon) 1820-1910**

*Alexandre Dumas*, 1855

Salt print.

9½ x 7½ in. (24.1 x 19.1 cm)

Signed and annotated '113 St. Lazar' in ink on the recto.

**Estimate**

\$50,000-70,000

**Provenance**

Charles Isaacs Photographs, Inc., New York, 1993

**Literature**

Hambourg, Heilbrun, et al., *Nadar*, pl. 46

Gosling, *Nadar*, p. 119

The Metropolitan Museum of Art, *The Waking Dream: Photography's First Century, Selections from the Gilman Paper Company Collection*, p. 285



**120. Eugène Atget** 1857-1927

*Lion, St. Cloud*, circa 1920  
 Albumen print.  
 6⅜ x 8⅜ in. (16.2 x 21.3 cm)  
 Titled 'St. Cloud' and numbered '1154' in an unidentified hand in ink on the reverse of the mount.

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

**Provenance**  
 Carlton Gallery, New York  
 Edwynn Houk Gallery, New York  
 Lee Marks Fine Art, Shelbyville, Indiana, 1992

**121. Adrien Tournachon** 1825-1903

*La Fleur*, 1858-1860  
 Salt print.  
 6½ x 9 in. (16.5 x 22.9 cm)  
 Printed title and caption on the mount.

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

**Provenance**  
 Charles Isaacs Photographs, Inc., New York, 1994







**122. Charles Nègre** 1820-1880

*Mercure chevauchant Pégase, sculpture d'Antoine Coysevox, place de la Concorde, à Paris, 1859*  
Albumen print.

17½ x 13⅞ in. (44.5 x 35.2 cm)

Annotated 'A. Jammes 76' in an unidentified hand in pencil on the verso.

**Estimate**

\$30,000-50,000

**Provenance**

Collection of the artist

A descendent of the artist

Collection of Marie-Thérèse and André Jammes, Paris  
Sotheby's, Paris, *La Photographie III: Collection Marie-Thérèse et André Jammes, L'Oeuvre de Charles Nègre*,  
22 March 2002, lot 447





**123. Benjamin Brecknell Turner** 1815-1894

*Trees (Pepperharrow Park)*, circa 1853  
Albumen print.  
11½ x 15½ in. (28.3 x 38.4 cm)  
Credited and annotated 'Talbotype' in an unidentified  
hand in pencil on the mount.

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

**Provenance**  
Robert Hershkowitz, Ltd., Sussex, 1992





**124. Carleton Watkins** 1829-1916

*Multnomah Falls Cascade, Columbia River*, 1867  
Mammoth-plate albumen print, mounted.  
20¾ x 15¾ in. (52.7 x 40 cm)

**Estimate**

\$40,000-60,000

**Provenance**

Estate of a bookseller, Oregon  
Fraenkel Gallery, San Francisco, 2002

**Exhibited**

*Carleton Watkins: The Art of Perception*, San Francisco Museum of Modern Art, 28 May- 7 September 1999;  
Metropolitan Museum of Art, New York, 5 October 1999- 9 January 2000; National Gallery of Art, Washington D.C., 20 February- 7 May 2000

**Literature**

Naef and Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, no. 457  
Alinder, ed., *Carleton E. Watkins: Photographs of the Columbia River and Oregon*, pl. 50  
Palmquist, *Carleton E. Watkins: Photographer of the American West*, pl. 35  
Rule, *Carleton Watkins: Selected Texts and Bibliography*, pl. 21  
San Francisco Museum of Modern Art, *Carleton Watkins: The Art of Perception*, pl. 68  
Wolf, *The American Space: Meaning in Nineteenth-Century Landscape Photography*, pl. 5  
Apraxine, *Photographs from the Collection of the Gilman Paper Company*, pl. 113  
The Metropolitan Museum of Art, *The Waking Dream: Photography's First Century, Selections from the Gilman Paper Company Collection*, p. 328





**125. Carleton Watkins** 1829-1916

*Devils Canyon, Geysers, Looking Up*, circa 1868-1870  
Mammoth-plate albumen print, mounted.  
15 $\frac{5}{8}$  x 20 $\frac{1}{4}$  in. (39.7 x 51.4 cm)

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

**Provenance**  
Fraenkel Gallery, San Francisco, 1994

**Literature**  
Naef and Hult-Lewis, *Carleton Watkins:*  
*The Complete Mammoth Photographs*, no. 798  
Fraenkel Gallery, *Carleton E. Watkins,*  
*Photographs*, pl. 69





**126. Carleton Watkins** 1829-1916

*The Passage of the Dalles, Columbia River, 1867*

Mammoth-plate albumen print.

15 $\frac{5}{8}$  x 12 $\frac{1}{4}$  in. (39.7 x 31.1 cm)

Titled in ink on the mount.

**Estimate**

\$30,000-50,000

**Provenance**

The University Club, New York

Swann Galleries, New York, 10 May 1979

Fraenkel Gallery, San Francisco, 1993

**Literature**

Naef and Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, no. 496

Alinder, ed., *Carleton E. Watkins: Photographs of the Columbia River and Oregon*, pl. 43



## 127. Unknown Photographer

*Portrait of Francis E. Brownell, "Ellsworth's Avenger," and Portrait of an Unknown Woman, 1861*

Salt print with ink highlights, flush-mounted to board, with a hand-painted salt print portrait of a woman on the reverse of the flush-mount.

12½ x 9½ in. (31.8 x 24.1 cm)

### Estimate

\$7,000-9,000

### Provenance

Swann Galleries, New York, 1998, lot 65

Francis E. Brownell was a volunteer in the 11th New York Infantry, a regiment that saw early and decisive action in the Civil War. In May of 1861, the infantry entered a hotel in Alexandria, Virginia, and took down from its roof the Confederate flag that flew within sight of the White House across the Potomac. Enraged, the hotel's owner then shot and killed Colonel Elmer Ellsworth, the 11th's commanding officer. In the ensuing melee, the hotel owner was fatally stabbed by Francis E. Brownell, pictured here.

Ellsworth was the first Union officer to be killed in the Civil War. He had been a friend of President Lincoln, and his body laid in state at the White House. "Remember Ellsworth" was a rallying cry for Union troops. Brownell was dubbed "Ellsworth's Avenger," and was granted the Medal of Honor for his service.



## 128. Edward Sheriff Curtis 1868-1952

*Waiting in the Forest, Cheyenne, 1910*

Photogravure.

15½ x 11 in. (39.4 x 27.9 cm)

Printed title, date and plate number in the margin.

### Estimate

\$7,000-9,000

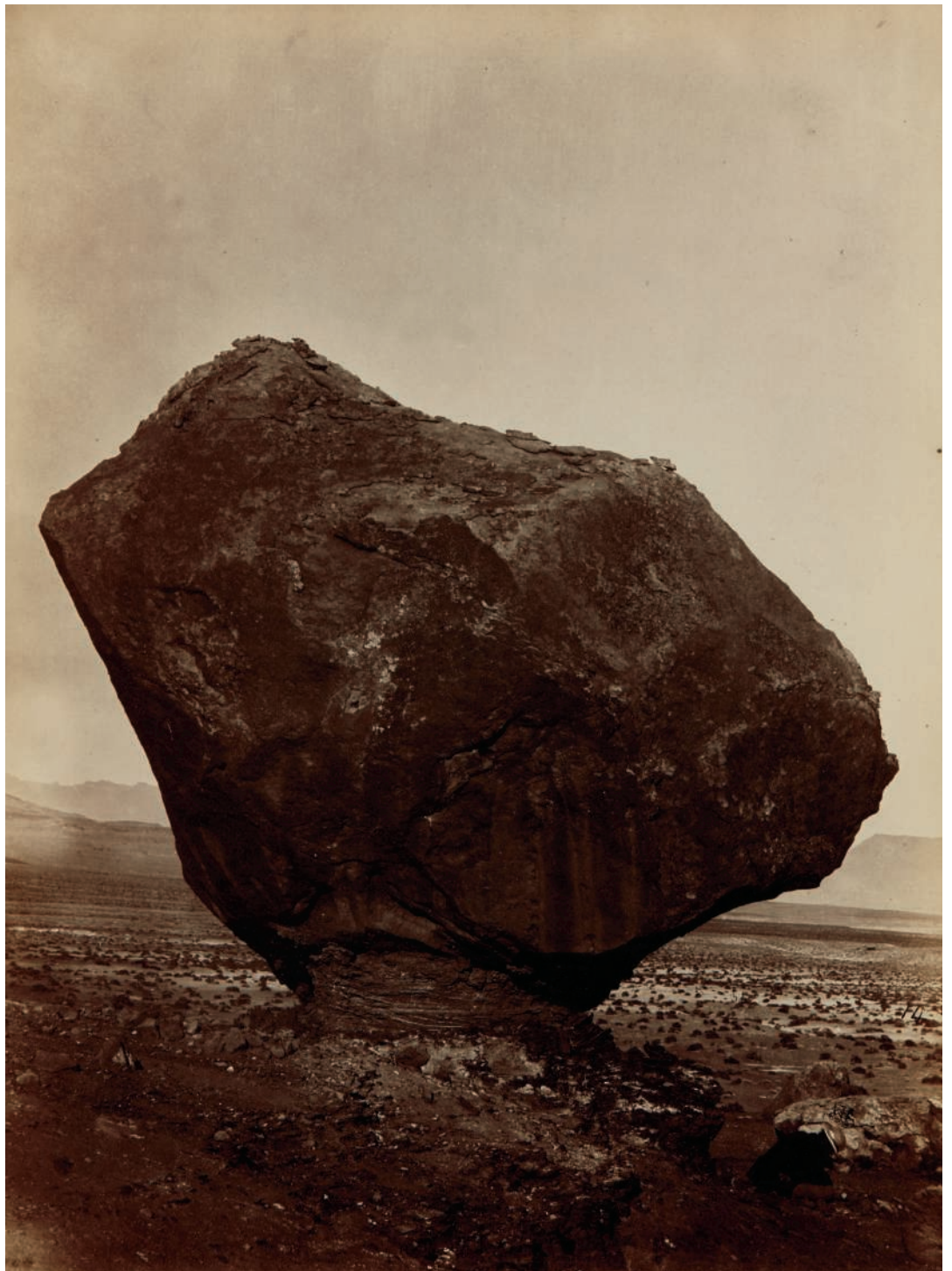
### Provenance

Danziger Gallery, New York, 1998

### Literature

Philippi and Kieseyer, *Edward S. Curtis: The North American Indian: The Complete Portfolios*, p. 268





**129. William Bell** 1841-1910

*Perched Rock, Rocker Creek, Arizona, 1872*

Albumen print.

10¾ x 8 in. (27.3 x 20.3 cm)

Printed credit, title and number '14' on the Wheeler Survey mount; annotated 'Taken on Major Powell's Grand Canyon Expedition of 1872' in an unidentified hand in pencil on the reverse of the mount.

**Estimate**

\$10,000-15,000

**Provenance**

Charles Isaacs Photographs, Inc., New York, 1994



**130. Jacques-Philippe Potteau** 1807-1876

*Selected Portraits of Algerian Diplomats*, 1863

Twenty-four albumen prints.

Each approximately 6½ x 5 in. (16.5 x 12.7 cm)

Each titled, dated and inscribed in ink on the mount.

**Estimate**

\$6,000-8,000

**Provenance**

Gary Schneider and John Erdman, Brookhaven,  
New York, 2001



**131. John Thomson** 1837-1921

*Physic Street, Canton*, circa 1869

Albumen print.

11 x 8¾ in. (27.9 x 22.2 cm)

Credited, titled, dated in an unidentified hand in pencil  
and titled 'une rue á Canton' in an unidentified hand in  
ink on the mount.

**Estimate**

\$5,000-7,000

**Provenance**

Hans P. Kraus, Jr., Fine Photographs, New York, 1995





**132. Désiré Charnay** 1828-1915

*Raharla, Minister to the Queen*, 1863  
Albumen silver print.  
8 x 5½ in. (20.3 x 14 cm)  
Titled 'Raharla' in an unidentified hand in ink  
on the mount.

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

**Provenance**  
Christie's, New York, 9 October 1997, lot 124

**Literature**  
Davis, *Désiré Charnay: Expeditionary Photographer*, pl. 46  
Apraxine, *Photographs from the Collection of the  
Gilman Paper Company*, pl. 43  
The Metropolitan Museum of Art, *The Waking Dream:  
Photography's First Century, Selections from the Gilman  
Paper Company Collection*, p. 308  
White, Jammes, and Sobieszek, 'French Primitive  
Photography', *Aperture*, Spring 1970, Vol. 15, No. 1, n.p.

Désiré Charnay is perhaps best known for his photographs of the ancient ruins of Central America and Mexico. He also created a small but important body of work on Madagascar, which he visited in 1863 as part of a scientific expedition. Charnay made several full-length portraits of Raharla, minister to Madagascar's Queen Rasoherina. The present image was reproduced as a woodcut in Charnay's *Bird's Eye View of Madagascar* published in 1869.

An additional print of this image is in the collection of The Metropolitan Museum of Art, New York.



Actual size

**133. Julia Margaret Cameron 1815-1879**

*Selected Cartes de Visite*, 1864-1868  
 Eight albumen print cartes de visite.  
 Each overall 4 x 2½ in. (10.2 x 6.4 cm)  
 Each credited, titled and dated in an unidentified hand  
 in pencil on the reverse of the mount.

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

**Provenance**  
 Collection of Erich Sommer, London  
 Christie's, South Kensington, 8 May 1998, lot 52

**Literature**  
 Cox & Ford, *Julia Margaret Cameron: The Complete Photographs*, nos. 101, 408, 981, 1093, 1106



**134. Lewis Carroll (Reverend Charles Lutwidge Dodgson) 1832-1898**

*Xie (Alexandra) Kitchin as a "Dane"*, circa 1876  
 Albumen print.  
 8¼ x 6½ in. (21 x 16.5 cm)  
 Variousy numbered in the negative; notations in  
 unidentified hands on the verso.

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

**Provenance**  
 Hans P. Kraus, Jr., Fine Photographs, New York, 2004





**135. Julia Margaret Cameron** 1815-1879

*Sir John Herschel*, 1867

Albumen print.

12½ x 9¼ in. (31.8 x 23.5 cm)

Annotated 'From life registered photograph copyright residence Collingwood April 1867', 'A gift to Lord Gilford for his study with Mrs. Cameron's love' in ink, facsimile inscription by Herschel and Colnaghi blindstamp, all on the mount.

**Estimate**

\$20,000-30,000

**Provenance**

Collection of Erich Sommer, London

Charles Isaacs Photographs, Inc., New York, 1994

**Literature**

Cox and Ford, *Julia Margaret Cameron: The Complete Photographs*, back cover and no. 253.  
Gernsheim, *The History of Photography from the Camera Obscura to the Beginning of the Modern Era*, no. 49

Apraxine, *Photographs from the Collection of the Gilman Paper Company*, no. 73

The Metropolitan Museum of Art, *The Waking Dream: Photography's First Century, Selections from the Gilman Paper Company Collection*, pl. 32



**136. Maurice Tabard** 1897-1984

*Untitled (experimental self-portrait with shadow)*,  
late 1930s  
Gelatin silver print.  
9½ x 7 in. (24.1 x 17.8 cm)  
Credit stamp on the verso.

**Estimate**

\$10,000-15,000

**Provenance**

Charles Isaacs Photographs, Inc., New York, 1996



**137. Maurice Tabard** 1897-1984

*Untitled (solarized face)*, circa 1930  
Gelatin silver print.  
9½ x 7¾ in. (24.1 x 18.7 cm)

**Estimate**

\$10,000-15,000

**Provenance**

From the artist to Pierre Gassman  
Prakapas Gallery, New York, 2001

**Literature**

Gassman, *Tabard*, p. 77





**138. Dora Maar** 1907-1997

*Portrait of Picasso in Profile*, 1936  
Gelatin silver print.  
11 x 8 $\frac{5}{8}$  in. (27.9 x 21.9 cm)  
'DM 1998' estate stamp on the verso.

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

**Provenance**  
Estate of Dora Maar  
Piasa, Paris, *Les Photographies de Dora Maar*,  
20 November 1998, lot 164

**Literature**  
Bancaja, *Dora Maar, Fotógrafa: Exposición Centre Cultural Bancaixa*, Enero-Marzo 1995, fig. 39



**139. Edward Steichen** 1879-1973

*Noël Coward for Condé Nast, New York, 1932*  
Gelatin silver print.  
9½ x 7½ in. (24.1 x 19.1 cm)  
Date and Condé Nast copyright in the negative  
in the margin.

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

**Provenance**  
Christie's, New York, 6 April 1995, lot 116

**Literature**  
Photo Poche, *Edward Steichen*, pl. 46



**140. Umbo (Otto Umbehr)** 1902-1980

*Grock the Clown, circa 1928*  
Gelatin silver print.  
9¼ x 6¾ in. (23.5 x 17.1 cm)  
'Deutscher Photo-Dienst' credit and Stefan Lorant  
stamps on the verso.

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

**Provenance**  
Collection of Stefan Lorant  
Villa Grisebach, Berlin, 28 June 2001, lot 1453E



**141. Dora Maar** 1907-1997

*Untitled (double-exposed self-portrait)*, circa 1936  
Gelatin silver print.  
11¾ x 9¾ in. (29.8 x 23.8 cm)  
'DM 1998' estate stamp on the verso.

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

**Provenance**  
Estate of Dora Maar  
Piasa, Paris, *Les Photographies de Dora Maar*,  
20 November 1998, lot 130

**Literature**  
Caws, *Picasso's Weeping Woman: The Life and Art of Dora Maar*, p. 18



**142. James Doolittle** 1890-1950

*Marlene Dietrich*, circa 1936  
Gelatin silver print.  
16½ x 12¾ in. (41 x 32.4 cm)  
Credit stamp and credited in an unidentified hand in ink  
on the verso.

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

**Provenance**  
Swann Galleries, New York, 5 October 1998, lot 282

**Literature**  
Hambourg, *The New Vision: Photography between the World Wars*, Ford Motor Company Collection at The Metropolitan Museum of Art, no. 42

An additional print of this image is in the collection of The Metropolitan Museum of Art, New York.





### 143. Dorothea Lange 1895-1965

*The Yanks Are Not Coming!*, California, circa 1935  
Gelatin silver print, printed 1950s.  
7 7/8 x 7 7/8 in. (20 x 20 cm)

#### Estimate

\$10,000-15,000

#### Provenance

Collection of John Dixon, the photographer's son  
Rose Gallery, Santa Monica, 2001



### 144. W. Eugene Smith 1918-1978

*Dance of the Flaming Coke*, Pittsburgh, 1955  
Gelatin silver print.

8 1/4 x 12 3/4 in. (21 x 32.4 cm)

Estate credit stamp and titled in an unidentified hand in pencil on the reverse of the mount.

#### Estimate

\$8,000-12,000

#### Provenance

Estate of W. Eugene Smith  
Collection of Christopher Luce  
Robert Mann Gallery, New York, 1994

#### Literature

Aperture, *W. Eugene Smith: Master of the Photographic Essay*, p. 172

Carnegie Museum of Art, *Dream Street: W. Eugene Smith's Pittsburgh Project*, pp. 114-115

McGraw-Hill, *W. Eugene Smith, Shadow and Substance: The Life and Work of an American Photographer*, n.p.

Mora and Smith, *W. Eugene Smith: Photographs 1934-1975*, p. 190

Phaidon, *W. Eugene Smith*, p. 81





**145. Walker Evans** 1903-1975

*Greek Revival Building, Natchez, Mississippi, 1936*

Gelatin silver print, printed 1960s.

7 x 7¾ in. (17.8 x 19.7 cm)

Signed and dated in pencil on the mount; 'Old Lyme, Conn.' credit, 'rights reserved' and Lunn Archive stamps with numbers '1', '146' in pencil on the reverse of the mount; printed credit, title and date on a label affixed to the reverse of the mount.

**Estimate**

\$15,000-25,000

**Provenance**

Swann Galleries, New York, 7 October 1999, lot 278

Lee Marks Fine Art, Shelbyville, Indiana, 1999

**Literature**

Evans, *Walker Evans: American Photographs*, Part Two, pl. 19

Keller, *Walker Evans: The Getty Museum Collection*, p. 153, pl. 482

Harper & Row, *Walker Evans: First and Last*, p. 121

Hambourg, Rosenheim, Eklund and Fineman, *Walker Evans*, pl. 48

Mora and Hill, *Walker Evans: The Hungry Eye*, p. 127





#### 146. Berenice Abbott 1898-1991

*Blossom Restaurant, 103 Bowery, Manhattan, 1935*  
Gelatin silver print.

7½ x 9½ in. (19.1 x 24.1 cm)

Federal Art Project 'Changing New York', '50 Commerce Street' and 'Abbot Village, Maine' studio stamps on the verso; titled and dated in an unidentified hand in ink on the verso.

##### Estimate

\$8,000-12,000

##### Provenance

Doris Bry, New York, 1991

##### Literature

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

McCausland, *New York in the Thirties: As Photographed by Berenice Abbott*, pl. 31

O'Neal, *Berenice Abbott: American Photographer*, p. 67

Photo Poche, *Berenice Abbott*, pl. 43

Yochelson, *Berenice Abbott: Changing New York*, pl. 33



#### 147. Berenice Abbott 1898-1991

*Charles Lane, Between West and Washington Streets, Manhattan, 1938*

Gelatin silver print.

9½ x 6¾ in. (24.1 x 17.5 cm)

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

##### Estimate

\$5,000-7,000

##### Provenance

The Collection of Barry Friedman, New York

Christie's, New York, *The Image as Object: Photographs from the Collection of Barry Friedman*, 5 October 1998, lot 1

##### Literature

Yochelson, *Berenice Abbott: Changing New York*, pl. 19





**148. Consuelo Kanaga** 1894-1978

*Downtown, New York, 1924*  
Gelatin silver print.  
9½ x 6⅞ in. (24.1 x 17.5 cm)  
Signed in pencil on the mount.

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

**Provenance**  
Cherrystone Gallery, Wellfleet, Massachusetts  
Sotheby's, New York, 5 October 1995, lot 165

**Literature**  
Millstein, *Consuelo Kanaga: An American Photographer*, pl. 57



**149. Lewis Wickes Hine** 1874-1940

*Paper Boys, Hartford, Connecticut, circa 1909*

Gelatin silver print.

4¾ x 6⅝ in. (12.1 x 16.8 cm)

Numbered '657' and annotated 'lecture slide #4' in pencil on the verso.

**Estimate**

\$6,000-8,000

**Provenance**

Christie's, London, 16 May 2002, lot 247



**150. Weegee (Arthur Fellig)** 1899-1968

*Children (school is over), circa 1940*

Gelatin silver print.

12⅝ x 10⅝ in. (32.1 x 27 cm)

Titled 'Children' in pencil and 'Weegee The Famous' credit stamp on the verso.

**Estimate**

\$8,000-12,000

**Provenance**

Collection of Wilma Cox

Phillips, New York, *A Sale of Photographs by Weegee*, 31 January 2000, lot 46

**Literature**

Schirmel/Mosel, *Weegee's New York: Photographs, 1935-1960*, p. 198





**151. Helen Levitt** 1913-2009

*Untitled (chalk drawing, New York City)*, circa 1939  
Gelatin silver print.  
8 $\frac{3}{8}$  x 5 $\frac{5}{8}$  in. (21.3 x 14.3 cm)  
Signed and annotated 'Newhall' in pencil on the verso.

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

**Provenance**  
The Archive of Walker Evans  
Swann Galleries, New York, 1 October 1996, lot 388

**Literature**  
Phillips and Hambourg, *Helen Levitt*, pl. 13



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

*Hotel court, rue de la Boétie, Paris, 1953*  
 Gelatin silver print, probably printed in the 1950s or 1960s.  
 13¾ x 9¼ in. (34.9 x 23.5 cm)  
 Titled 'Mid-Lent, Paris' in ink, credit, reproduction limitation and Magnum stamps on the verso.

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

**Provenance**  
 Laurence Miller Gallery, New York, 1996



**153. Shikanosuke Yagaki** 1897-1966

*Cat, circa 1930s*  
 Gelatin silver print.  
 10½ x 8¾ in. (26.7 x 22.2 cm)  
 Signed, titled in Katakana in pencil and credit stamp on the verso.

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

**Provenance**  
 Laurence Miller Gallery, New York, 1994





**154. Dora Maar** 1907-1997

*Gamin aux Chaussures Dépareillées*, 1933

Gelatin silver print.

10 $\frac{5}{8}$  x 10 $\frac{3}{8}$  in. (27 x 26.4 cm)

Kefer-Dora Maar studio label affixed to the mount; studio, reproduction rights and estate stamps on the reverse of the mount.

**Estimate**

\$15,000-25,000

**Provenance**

Estate of Dora Maar

Piasa, Paris, *Les Photographies de Dora Maar*, 19 November 1999, lot 39

**Literature**

Caws, *Picasso's Weeping Woman: The Life and Art of Dora Maar*, p. 42





**155. Robert Frank** b. 1924

*Andrea on Third Ave, circa 1955*  
Gelatin silver print.  
8 x 12 in. (20.3 x 30.5 cm)  
Signed, titled and dated in ink on the mount.

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

**Provenance**  
Paul M. Hertzmann, Inc., San Francisco, 1996



**156. Elliott Erwitt** b. 1928

*Valencia, Spain (Robert and Mary Frank), 1952*  
Gelatin silver print, printed later.  
12 x 8 in. (30.5 x 20.3 cm)  
Signed in ink in the margin; signed, titled and dated in pencil on the verso.

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

**Provenance**  
Edwynn Houk Gallery, New York, 2000

**Literature**  
Phaidon, *Elliott Erwitt: Snaps*, p. 168





**157. Robert Frank** b. 1924

*Times Square, 1948*  
Gelatin silver print.  
13½ x 7 in. (34.3 x 17.8 cm)  
Signed, titled and dated in ink in the margin.

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

**Provenance**  
Christie's, New York, 6 April 1995, lot 320



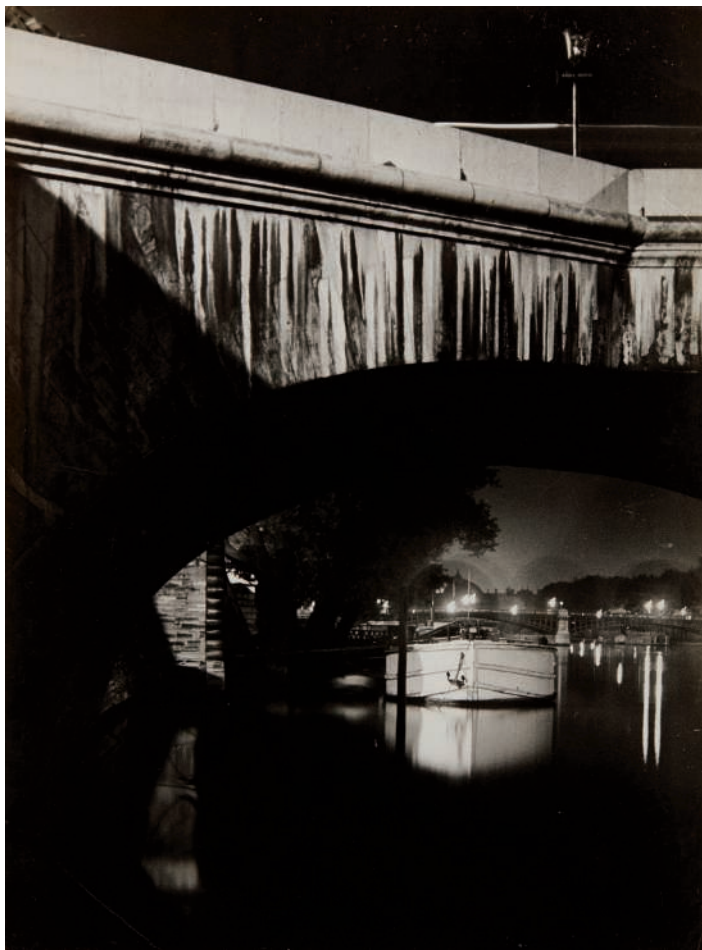
**158. Henri Cartier-Bresson** 1908-2004

*Easter Sunday in Harlem, 1947*  
Gelatin silver print, printed later.  
14 x 9¾ in. (35.6 x 23.8 cm)  
Signed in ink and copyright credit blindstamp in the margin.

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

**Provenance**  
Helen Wright/The Atelier Group, Ltd., 1996

**Literature**  
Cartier-Bresson, *Images à la Sauvette*, p. 42  
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 68  
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 217



**159. Brassai (Gyula Halász)** 1899-1984

*The Seine at Night, circa 1932*  
Gelatin silver print.  
9¼ x 6¾ in. (23.5 x 17.5 cm)  
'Rue de la Glacière' credit stamp on the verso.

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

**Provenance**  
Christie's, New York, 8 October 1993, lot 283

**Literature**  
Bulfinch Press, *Brassai: Paris by Night*, pl. 19





**160. Berenice Abbott** 1898-1991

*Manhattan Bridge, Manhattan, 1936*

Gelatin silver print, printed 1960s.

9 $\frac{3}{8}$  x 7 $\frac{3}{8}$  in. (23.8 x 18.7 cm)

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

**Estimate**

\$7,000-9,000

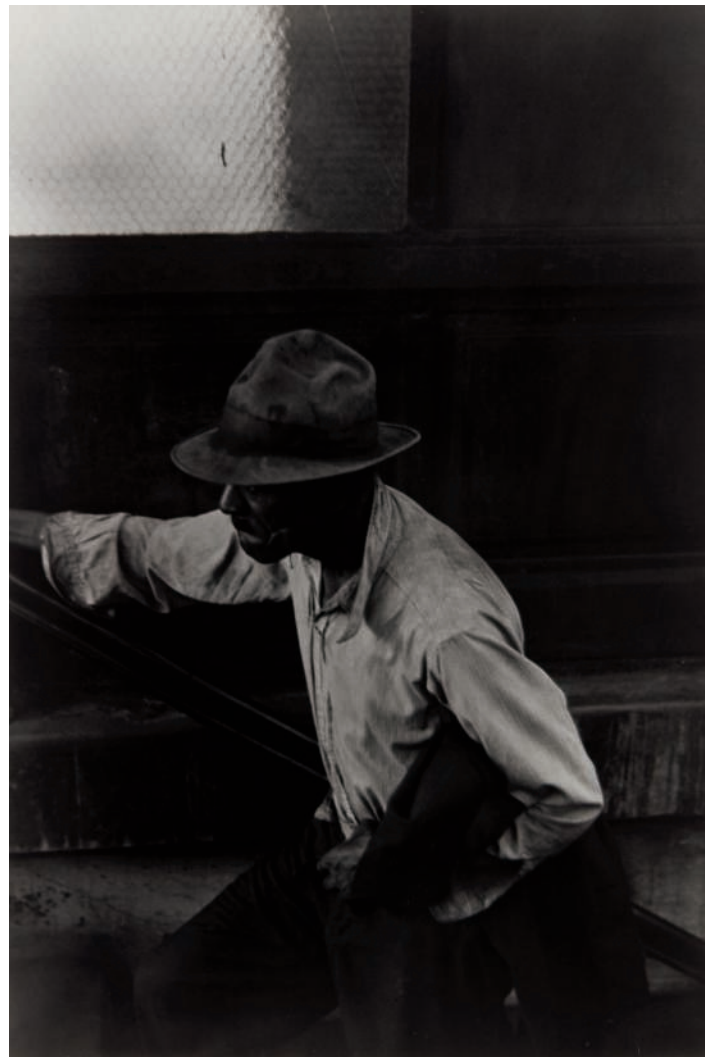
**Provenance**

Laurence Miller Gallery, New York, 1993

**Literature**

O'Neal, *Berenice Abbott: American Photographer*, p. 147

Yochelson, *Berenice Abbott: Changing New York*, pl. 22



**161. Roy DeCarava** 1919-2009

*Man Coming Up Subway Stairs, 1952*

Gelatin silver print, printed later.

18 $\frac{1}{4}$  x 12 $\frac{1}{4}$  in. (46.4 x 31.1 cm)

Signed in ink in the margin.

**Estimate**

\$8,000-12,000

**Provenance**

DeCarava Foundation, New York, 1996



## 162. Walker Evans 1903-1975

*South Street, New York, 1932*

Gelatin silver print, printed later.

6½ x 8 in. (15.6 x 20.3 cm)

Lunn Archive stamp with the number '1' '104' in pencil on the verso.

### Estimate

\$15,000-25,000

### Provenance

Estate of Valerie Lloyd

Christie's, London, 5 May 2000, lot 410

### Literature

Evans, *American Photographs*, Part One, pl. 48

Hambourg, Rosenheim, Eklund and Fineman,

*Walker Evans*, p. 42



## 163. Brassaï (Gyula Halász) 1899-1984

*Clochard endormi à Marseille, 1935*

Gelatin silver print.

9¾ x 7 in. (23.8 x 17.8 cm)

Signed, titled, dated in pencil, copyright credit in an unidentified hand in ink and '81, Rue du Faubrg St-Jacques' credit stamp on the verso.

### Estimate

\$12,000-18,000

### Provenance

Fraenkel Gallery, San Francisco, 1996

### Literature

The Museum of Modern Art, *Brassaï*, cover

Brassaï, *Camera in Paris*, p. 87

Tucker, *Brassaï: The Eye of Paris*, pl. 125

Hayward Gallery, *Brassaï, No Ordinary Eyes*, p. 258

Fraenkel Gallery, *Open Secrets: Seventy Pictures on Paper, 1815 to the Present*, pl. 50





**164. David Goldblatt** b. 1930

*Selected Images of South Africa, 1972-1986*  
Eight gelatin silver prints, printed later.  
Varying dimensions from 7½ x 11¼ in. (19.1 x 28.6 cm)  
to 14½ x 14½ in. (37.1 x 37.1 cm) or the reverse  
Each signed, titled and dated in pencil on the verso.

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

**Provenance**  
Acquired directly from the artist, 2002





**165. Chris Killip** b. 1946

*Girl with Hoop*, 1989  
Gelatin silver print.  
13 $\frac{3}{8}$  x 20 $\frac{1}{8}$  in. (34 x 51.1 cm)  
Signed and dated in pencil on the verso.

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

**Provenance**  
Acquired directly from the artist, 1995

**Exhibited**  
*Hope Photographs*, The National Arts Club,  
New York, February-March 1997, and traveling  
to 9 other venues through 2005

**Literature**  
George and Marks, eds., *Hope Photographs*,  
p. 55 (this print) there dated 1987



**166. Chris Killip** b. 1946

*Untitled (two girls on curb)*, 1989  
Gelatin silver print.  
16 $\frac{1}{4}$  x 20 $\frac{1}{2}$  in. (41.3 x 52.1 cm)  
Signed and dated in pencil on the verso.

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

**Provenance**  
Acquired directly from the artist, 1995

**Exhibited**  
*Hope Photographs*, The National Arts Club,  
New York, February-March 1997, and traveling  
to 9 other venues through 2005

**Literature**  
George and Marks, eds., *Hope Photographs*,  
pp. 128-129 (this print)





**167. Josef Koudelka** b. 1938

*France, 1987*  
Gelatin silver print.  
13¼ x 21⅞ in. (33.7 x 53.7 cm)  
Signed in ink in the margin.

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

**Provenance**  
Christie's, New York, 18 October 2007, lot 234

**Literature**  
*Aperture, Koudelka*, p. 80

**168. Josef Koudelka** b. 1938

*Straznice, 1965*  
Gelatin silver print, printed later.  
14½ x 22 in. (36.8 x 55.9 cm)  
Signed in ink in the margin.

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

**Provenance**  
Pace/MacGill Gallery, New York, 1994

**Exhibited**  
*Hope Photographs*, The National Arts Club, New York, February-March 1997, and traveling to 9 other venues through 2005

**Literature**  
George and Marks, eds., *Hope Photographs*, p. 149 (this print)





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

*Thelonious Monk Rehearsing in the Loft*, 1959  
Gelatin silver print.

8¾ x 13⅞ in. (22.2 x 33.3 cm)

Annotated in pencil in the margin; estate stamp and annotated in pencil on the verso.

**Estimate**

\$7,000-9,000

**Provenance**

Estate of W. Eugene Smith  
Collection of Christopher Luce  
Robert Mann Gallery, New York, 1995

**Literature**

Mora and Hill, *W. Eugene Smith, Photographs 1934-1975*, p. 267

**170. Roy DeCarava** 1919-2009

*George Morrow*, 1956

Gelatin silver print, printed later.

12¾ x 9¼ in. (32.4 x 23.5 cm)

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

**Estimate**

\$10,000-15,000

**Provenance**

DeCarava Foundation, New York, 1996





**171. Robert Frank** b. 1924

*New York City*, 1960  
Gelatin silver print.  
8 $\frac{7}{8}$  x 13 $\frac{1}{2}$  in. (22.5 x 34.3 cm)  
Signed, titled and dated in ink in the margin.

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

**Provenance**  
PhotoCollect, New York, 1992

**172. Lee Friedlander** b. 1934

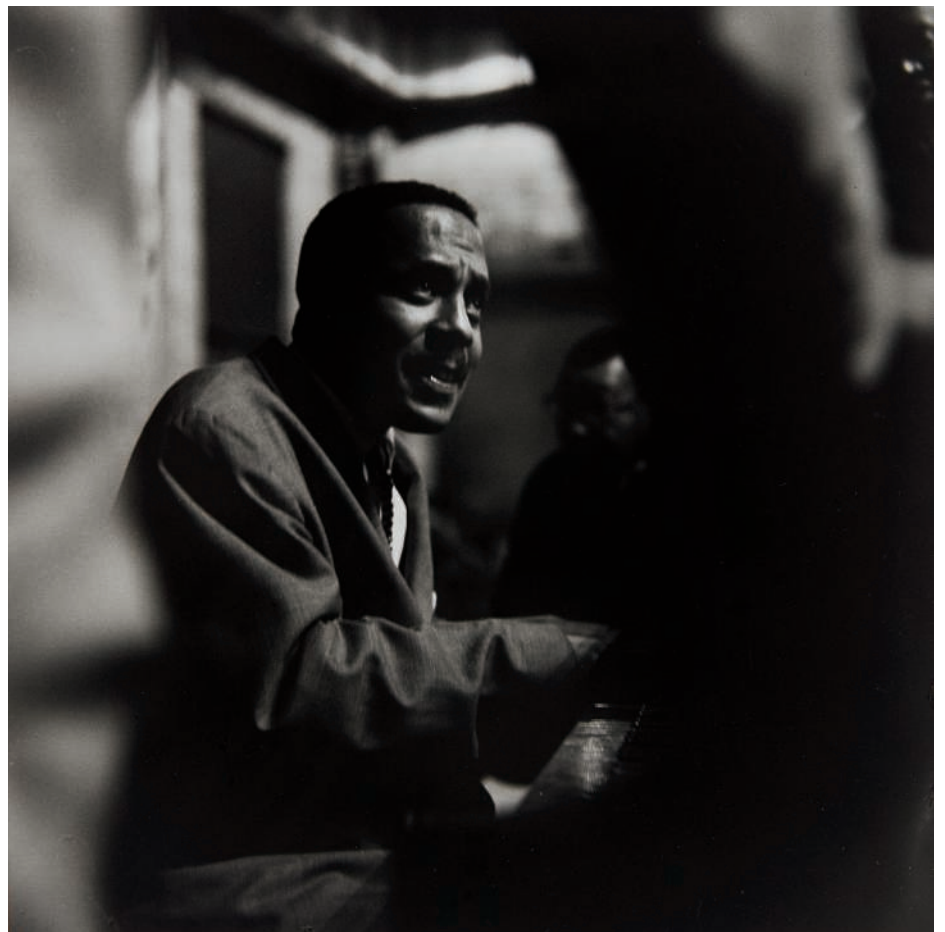
*Selected Portraits of Musicians*, 1956-1957  
Three gelatin silver prints, printed later.  
Each 13 x 8 $\frac{3}{4}$  in. (33 x 22.2 cm) or 10 $\frac{1}{4}$  x 10 $\frac{1}{4}$  in.  
(26 x 26 cm)  
Each signed, titled, dated in pencil and copyright  
credit reproduction limitation stamp on the verso.

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

**Provenance**  
Janet Borden, Inc., New York, 1998

**Literature**  
Friedlander, *Lee Friedlander: American Musicians*,  
pls. 179, 212, 234

Subjects include: *Bud Powell*, 1956; *Sarah  
Vaughn and Al Hibbler*, 1956; and *Billie  
Holiday*, 1957





**173. Erwin Blumenfeld** 1897-1969

*Black and White, Amsterdam, 1933*

Gelatin silver print.

12 x 9¾ in. (30.5 x 24.8 cm)

'151 Kalverstraat Amsterdam' studio stamp on the verso.

**Estimate**

\$10,000-15,000

**Provenance**

Deborah Bell Photographs, New York, 2003

**174. Gerard Petrus Fieret** 1924-2009

*Untitled, 1960s*

Gelatin silver print.

15½ x 19½ in. (39.7 x 49.8 cm)

Signed in ink, Dutch copyright credit stamps on the recto; English copyright credit stamp on the verso.

**Estimate**

\$3,000-5,000

**Provenance**

Robert Mann Gallery, New York, 1996







**175. William Klein** b. 1928

*Smoke + Veil, Paris (Vogue)*, 1958

Gelatin silver print.

15 $\frac{5}{8}$  x 12 in. (39.7 x 30.5 cm)

Signed, titled, dated in pencil and '9, rue falguière' studio stamp on the verso.

**Estimate**

\$40,000-60,000

**Provenance**

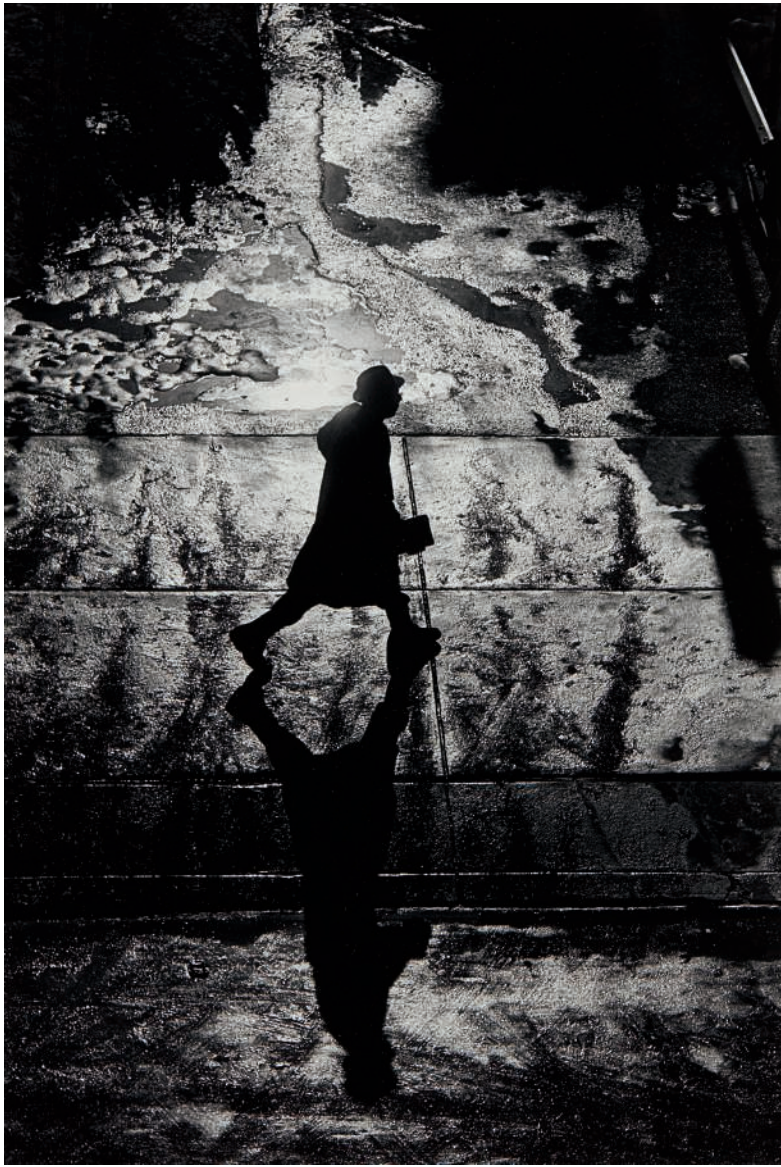
Howard Greenberg Gallery, New York, 1994

**Literature**

Random House, *William Klein: In & Out of Fashion*, cover, there titled *Evelyn Tripp, Paris*

Centre Georges-Pompidou, *William Klein*, p. 83





**176. Ray K. Metzker** b. 1931

*Philadelphia*, 1964  
 Gelatin silver print, printed 1980.  
 8¾ x 6 in. (22.2 x 15.2 cm)  
 Signed and numbered 18/20 in pencil on the verso.

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

**Provenance**  
 Laurence Miller Gallery, New York, 2001

**Literature**  
 Prestel, *Ray Metzker: City Stills*, p. 66



**177. Ralph Eugene Meatyard** 1925-1972

*Untitled, (two ghosts with fireplace)*, 1969  
 Gelatin silver print.  
 6¼ x 6¼ in. (15.9 x 15.9 cm)  
 Photographer's notations, signed by Madelyn O.  
 Meatyard in ink and Lexington copyright credit  
 stamps on the reverse of the mount.

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

**Provenance**  
 Howard Greenberg Gallery, New York, 1998





**178. Ralph Eugene Meatyard** 1925-1972

*Untitled (scream)*, 1955-1958

Gelatin silver print.

7 $\frac{3}{8}$  x 9 $\frac{1}{2}$  in. (18.7 x 24.1 cm)

Signed by Madelyn O. Meatyard in ink on the reverse of the mount.

**Estimate**

\$15,000-25,000

**Provenance**

Howard Greenberg Gallery, New York, 1998





**179. Frederick Sommer** 1905-1999

*Circumnavigation of the Blood*, 1950

Gelatin silver print.

4 x 5½ in. (10.2 x 14 cm)

Signed, titled, dated in pencil and Museum of Modern Art Photography Department stamps on the reverse of the mount; Museum of Modern Art exhibition label affixed to the reverse of the mount.

**Estimate**

\$7,000-9,000

**Provenance**

The artist, circa 1950-1952

Collection of The Museum of Modern Art, New York

Sotheby's, New York, *Photographs from The Museum of Modern Art*, 22 October 2002, lot 11

**Exhibited**

*Christmas Photographers*, The Museum of Modern Art, New York, 28 November 1951-6 January 1952

**Literature**

Center for Creative Photography, *Sommer: Words/Images*, pl. 35

Lyons and Cox, *Frederick Sommer: Photography, Drawing, Collage*, p. 71



**180. Frederick Sommer** 1905-1999

*Furies*, 1946

Gelatin silver print.

9½ x 7⅞ in. (24.1 x 19.4 cm)

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

**Estimate**

\$10,000-15,000

**Provenance**

Sotheby's, London, 14 November 2006, lot 83

**Literature**

Center for Creative Photography, *Sommer: Words/Images*, pl. 30





**181. Harry Callahan** 1912-1999

*Alley, Chicago*, 1948

Gelatin silver print.

9¾ x 7¼ in. (24.8 x 18.4 cm)

Signed in ink and reproduction limitation stamp on the reverse of the mount; Art Lending Service of The Museum of Modern Art label affixed to the reverse of the mount.

**Estimate**

\$30,000-50,000

**Provenance**

Christie's, New York, 5 October 1999, lot 304

Lee Marks Fine Art, Shelbyville, Indiana, 1999

**Literature**

Greenough, *Harry Callahan*, p. 58

The Museum of Modern Art, *Harry Callahan*, p. 34



**182. Lee Friedlander** b. 1934

*New York City*, 1966  
Gelatin silver print.  
6½ x 9½ in. (15.6 x 24.1 cm)  
Signed, titled, dated in pencil and copyright  
credit reproduction limitation stamp on the  
verso.

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

**Provenance**  
Private Collection, Los Angeles  
Christie's, New York, 13 October 2000, lot 344

**Literature**  
Galassi, *Friedlander*, pl. 120  
Harry N. Abrams, Inc., *Lee Friedlander: Like a  
One-Eyed Cat: Photographs 1956-1987*, pl. 20  
Haywire Press, *Lee Friedlander, Photographs*, pl. 31  
The Museum of Modern Art, *Self Portrait*, pl. 27  
Glenn, *Double Vision: Photographs from the  
Strauss Collection*, p. 82  
Henry Art Gallery, *After Art: Rethinking 150 Years  
of Photography*, p. 12  
Schirmer/Mosel, *Mechanismus und  
Ausdruck*, p. 169  
Weski and Liesbrock, *How You Look At It:  
Photographs of the 20th Century*, p. 427

**183. Garry Winogrand** 1928-1984

*Apollo 11 Moon Shot, Cape Kennedy,  
Florida*, 1969  
Gelatin silver print, printed later.  
9 x 13½ in. (22.9 x 34.3 cm)  
Signed in pencil on the verso.

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

**Provenance**  
Fraenkel Gallery, San Francisco, 1994

**Exhibited**  
*Hope Photographs*, The National Arts Club,  
New York, February-March 1997, and traveling  
to 9 other venues through 2005

**Literature**  
George and Marks, eds., *Hope Photographs*,  
pp. 90-91 (this print)  
Museum of Modern Art, New York, *Garry  
Winogrand: Public Relations*, p. 18  
Szarkowski, *Garry Winogrand: Figments from  
the Real World*, p. 153  
T.F. Editores, *Garry Winogrand: The Game of  
Photography*, p. 67







**184. Harry Callahan** 1912-1999

*Asheville, North Carolina*, 1951  
Gelatin silver print, printed no later than 1964.  
6<sup>3</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub> in. (16.2 x 24.1 cm)  
Signed, titled 'Ashville' [sic] and dated in ink  
on the mount; printed credit, title and date on  
El Mochuelo Gallery label  
affixed to the reverse of the mount.

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

**Provenance**  
The photographer to El Mochuelo Gallery,  
Santa Barbara  
Light Gallery, New York  
Private Collection  
Pace/MacGill Gallery, New York  
Private Collection, New York  
Sotheby's, New York, *Important Photographs from a  
Private Collection*, 27 April 2004, lot 4

**Exhibited**  
El Mochuelo Gallery, Santa Barbara, 1964

**Literature**  
El Mochuelo Gallery, *Photographs: Harry Callahan*,  
pl. 59 (this print)

The photograph offered here was exhibited in  
the seminal 1964 retrospective exhibition of  
Callahan's work at El Mochuelo Gallery in Santa  
Barbara. This print was also used for reproduction  
in the accompanying catalogue, *Photographs:  
Harry Callahan*, the first monograph published  
on the photographer's work. Callahan himself  
selected and sequenced the photographs in  
this volume, which remains the best and most  
comprehensive presentation of his work in print.



**185. Arthur Siegel** 1913-1979

*Untitled (Barbara Siegel)*, 1947  
Gelatin silver print.  
9 $\frac{5}{8}$  x 7 $\frac{5}{8}$  in. (24.4 x 19.4 cm)  
Signed by the artist and initialed by the artist's son in pencil on the verso.

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

**Provenance**  
Ehlers Caudill Gallery, Chicago, 1995

**186. Arthur Siegel** 1913-1979

*Untitled (Barbara Siegel)*, 1947  
Gelatin silver print.  
9 $\frac{3}{4}$  x 7 $\frac{3}{4}$  in. (24.8 x 19.7 cm)  
Signed by the artist and initialed by the artist's son in pencil on the verso.

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

**Provenance**  
Ehlers Caudill Gallery, Chicago, 1995





**187. Robert Heinecken** 1931-2006

*Selected Images*, 1970

Ten gelatin silver prints, printed 2001.

Each approximately 10 x 8 in. (25.4 x 20.3 cm)

Each signed, dated and numbered in pencil on the verso.

**Estimate**

\$40,000-60,000

**Provenance**

Joyce Neimanas, the photographer's wife,  
Albuquerque, 2006







**r88. Tomoko Sawada** b. 1977

*ID400 (#201-300), 1998-2001*

One-hundred gelatin silver prints, flush-mounted as one composition.

Each 4½ x 3½ in. (11.4 x 8.9 cm)

Overall 45 x 34¾ in. (114.3 x 88.3 cm)

Each signed, numbered 1/15 in ink and sequentially numbered 201-300 in pencil on the verso.

**Estimate**

\$10,000-15,000

**Provenance**

The Third Gallery Aya, Tokyo, 2002

**Exhibited**

*PhotoGENEsis: Opus 2*, Santa Barbara Museum of Art, 9 November 2002- 9 February 2003





**189. Shirin Neshat** b. 1957

*Offered Eyes from Unveiling*, 1993  
Gelatin silver print with calligraphic inscriptions in ink.  
51¾ x 33¾ in. (131.4 x 85.7 cm)  
Signed, titled, dated and numbered 2/3 in ink on the reverse of the flush-mount.

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

**Provenance**  
Christie's, New York, 4 October 2001, lot 305

**Literature**  
Edizioni Charta, *Shirin Neshat*, p. 56  
Museo d'Arte Contemporanea, *Shirin Neshat*, p. 81



## 190. Duane Michals b. 1932

*I Build a Pyramid*, 1978

Six gelatin silver prints, printed later.

Each 3¼ x 5 in. (8.3 x 12.7 cm)

Signed, numbered 4/25 in ink on the last print; titled in ink on the first print; prints 2-6 numbered sequentially, all in ink in the margins.

### Estimate

\$6,000-8,000

### Provenance

Sidney Janis Gallery, New York, 1995

### Exhibited

*Hope Photographs*, The National Arts Club, New York, February-March 1997, and traveling to 9 other venues through 2005

### Literature

George and Marks, eds., *Hope Photographs*, pp. 152-153 (these prints)



## 191. Dieter Appelt b. 1935

*Der Fleck auf dem Spiegel den der Atemhauch Schafft* (*The Mark on the Mirror Made by Breathing*), 1977

Gelatin silver print, printed later.

11¾ x 12½ in. (29.8 x 31.8 cm)

Signed, titled, dated in ink, 'Carmerstrasse 19' credit and copyright stamps on the reverse of the mount.

### Estimate

\$6,000-8,000

### Provenance

Galerie Clairefontaine, Lëtzebuerg, Luxembourg

### Literature

Wolf, *Dieter Appelt*, inside front spread, pl. 24

Photo Poche, *Dieter Appelt*, pl. 17, there dated 1979



**192. Peter Hujar** 1934-1987

*Susan Sontag*, 1975  
Gelatin silver print.  
14¾ x 14¾ in. (37.5 x 37.5 cm)  
Signed, titled, dated in pencil by  
Stephen Koch, Executor, archive,  
estate and copyright credit stamps  
on the verso.

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

**Provenance**  
Matthew Marks Gallery, New York,  
2005

**Literature**  
Stedelijk Museum Amsterdam, *Peter  
Hujar: A Retrospective*, p. 79



**193. Peter Hujar** 1934-1987

*Cow with Straw in Its Mouth*, 1978  
Gelatin silver print.  
14⅝ x 14¾ in. (37.1 x 37.5 cm)  
Titled, dated, annotated 'unique  
unsigned print' in pencil by Stephen  
Koch, Executor, estate and copyright  
credit stamps on the verso.

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

**Provenance**  
Gary Schneider & John Erdman,  
Brookhaven, New York, 2001

**Exhibited**  
*Peter Hujar: A Retrospective*, Stedelijk  
Museum Amsterdam, 1994

**Literature**  
Stedelijk Museum Amsterdam, *Peter  
Hujar: A Retrospective*, p. 135





**194. Daido Moriyama** b. 1938

*Selected Images*, circa 1980

Three gelatin silver prints.

Each 11 x 16¼ in. (27.9 x 41.3 cm)

Each signed in romaji and Japanese in pencil  
on the verso.

**Estimate**

\$8,000-12,000

**Provenance**

Laurence Miller Gallery, New York, 1993





**195. Masahisa Fukase** 1934-2012

*Nayoro* from *Ravens*, 1976  
Gelatin silver print, printed 1986.  
11½ x 16⅝ in. (28.3 x 42.2 cm)  
Signed in ink in the margin; annotated  
'Hokkaido Nayoro-shi' in Japanese and dated  
'1976' and '1986' in pencil on the verso.

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

**Provenance**  
Robert Mann Gallery, New York, 2002

**Literature**  
Fukase, *The Solitude of Ravens*, p. 7



**196. Henry Wessel, Jr.** b. 1942

*Night Walk, Los Angeles, No. 43*, 1995  
Gelatin silver print.  
15 x 22<sup>3</sup>/<sub>8</sub> in. (38.1 x 56.8 cm)  
Signed, titled, dated and numbered 3/12 in  
pencil on the verso.

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

**Provenance**  
Gallery Luisotti, Santa Monica, 2001

**197. Henry Wessel, Jr.** b. 1942

*Night Walk, Los Angeles, No. 28*, 1995  
Gelatin silver print.  
15 x 22<sup>3</sup>/<sub>8</sub> in. (38.1 x 56.8 cm)  
Signed, titled, dated and numbered 6/12 in  
pencil on the verso.

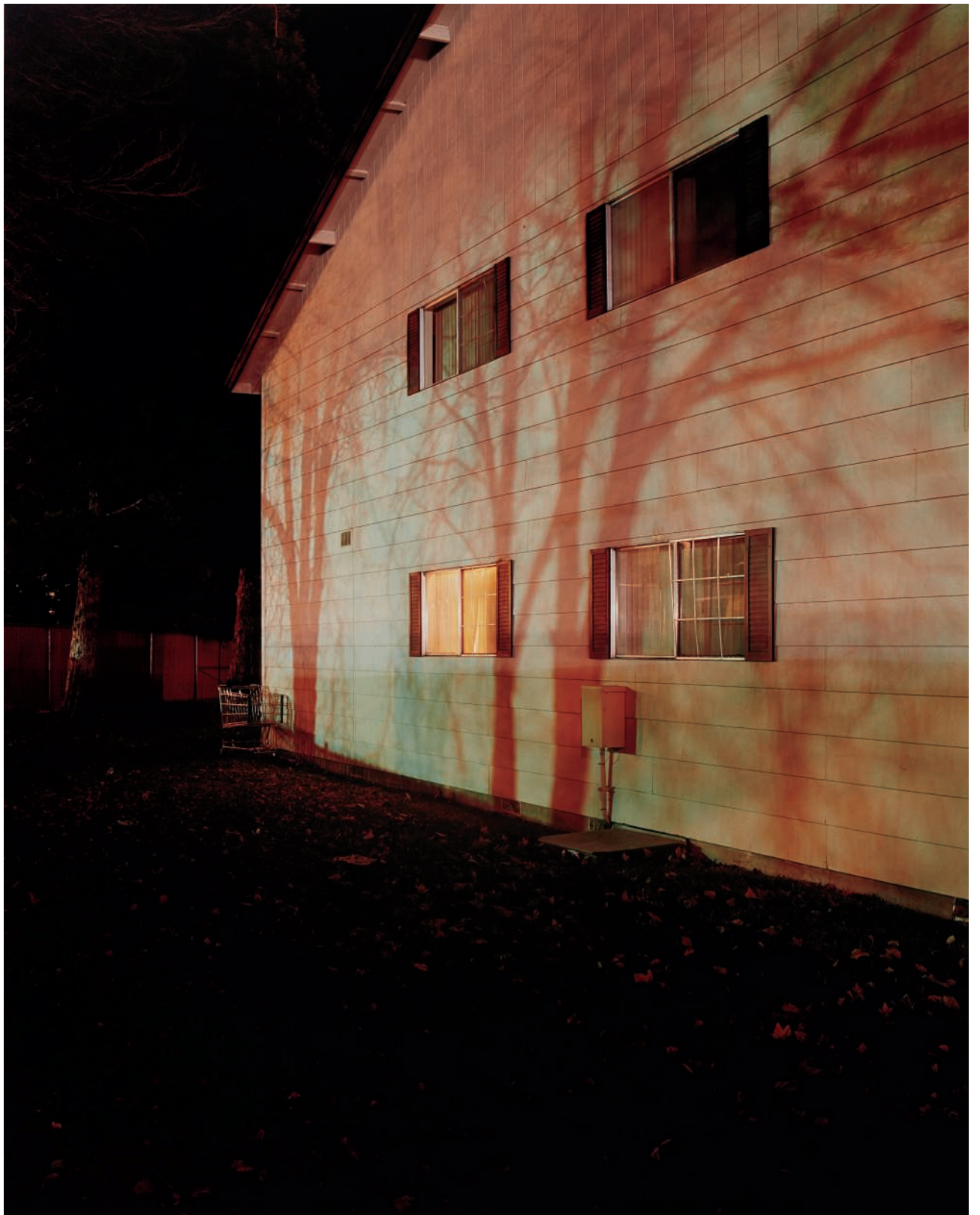
**Estimate**  
\$7,000-9,000

**Provenance**  
Gallery Luisotti, Santa Monica, 2001

**Literature**  
Zander, *Henry Wessel*, p. 103







**198. Todd Hido** b. 1968

#2604-O from *House Hunting*, 2000  
Chromogenic print.  
48 x 38 in. (121.9 x 96.5 cm)  
Signed, titled, dated and numbered 3/3 in ink  
on the reverse of the flush-mount.

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

**Provenance**  
Nazraeli Press, Portland, 2004



**199. Lewis Baltz** 1945-2014

*Columbia, South Carolina, 1973*  
Gelatin silver print.  
6 x 8 $\frac{7}{8}$  in. (15.2 x 22.5 cm)

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

**Provenance**  
Leo Castelli Gallery, New York  
Harry Lunn, Paris  
Artcurial, Paris, 18 November 2006, lot 38

**Exhibited**  
*Public Places*, Leo Castelli Gallery, New York, 1973

**200. Henry Wessel, Jr.** b. 1942

*Santa Monica, California, 1989*  
Gelatin silver print.  
22 $\frac{3}{8}$  x 15 in. (56.8 x 38.1 cm)  
Signed, titled, dated and numbered 4/12 in pencil  
on the verso.

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

**Provenance**  
Gallery Luisotti, Santa Monica, 2004

**Literature**  
Zander, *Henry Wessel*, p. 112





**201. Stephen Shore** b. 1947

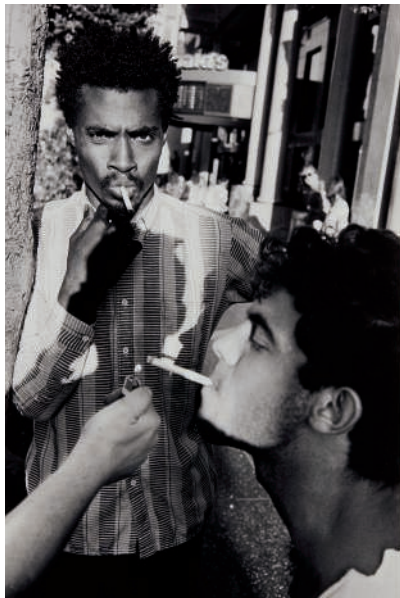
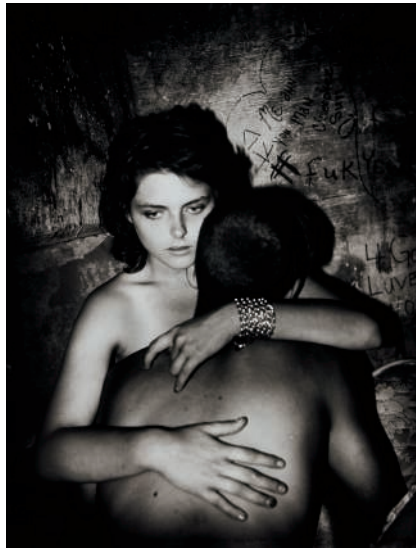
*U.S. 10, Post Falls, Idaho, August 25, 1974*  
 Chromogenic print, printed later.  
 17 1/8 x 21 1/2 in. (43.5 x 54.6 cm)  
 Signed, titled, dated and numbered 5/8 in ink on the verso.

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

**Provenance**  
 Acquired directly from the artist, 2001

**Literature**  
*Aperture, Stephen Shore: Uncommon Places*, p. 98





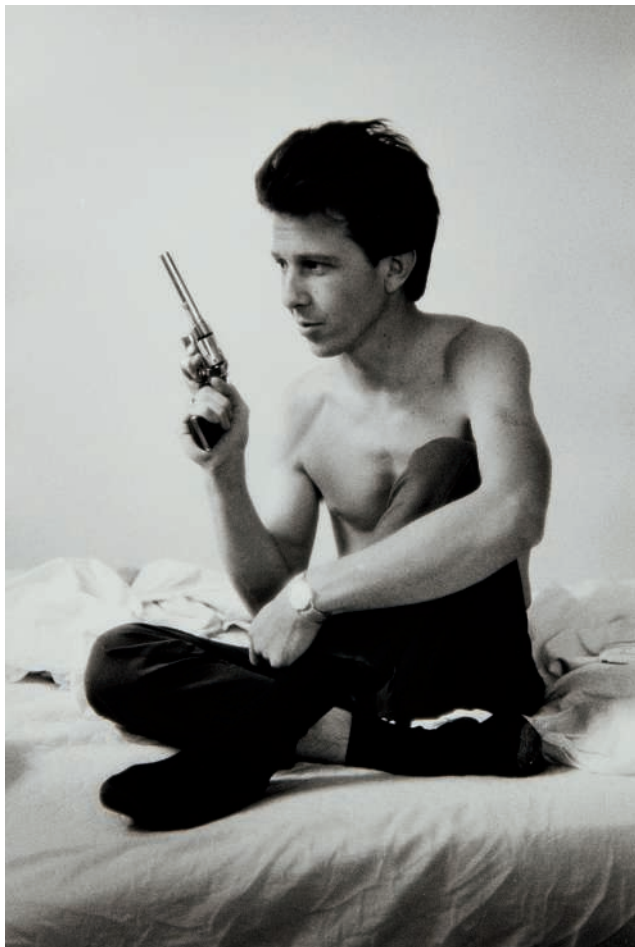
**202. Jim Goldberg** b. 1953

*Selected Images from Raised by Wolves, 1988-1991*  
 Eight gelatin silver prints, printed 1994.  
 Varying dimensions from 12¾ x 8¾ in. (32.4 x 21.3 cm) to  
 22½ x 17¾ in. (58.1 x 45.1 cm)  
 Each signed, titled, dated and numbered in pencil on the  
 verso. Each from an edition of 25.

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

**Provenance**  
 Pace/MacGill Gallery, New York, 1996





### 203. **Larry Clark** b. 1943

#### *Tulsa*

New York: RFG Publishing, Inc., 1980. A portfolio of fifty gelatin silver prints.

Each approximately 8¼ x 12¾ in. (21 x 31.4 cm) or the reverse.

Each signed, numbered sequentially 1-50 in pencil on the verso. Numbered 'I' in ink on the colophon with printed essay by the artist. Contained in a silver embossed black linen slipcase. One from an edition of 100 plus XV artist's proofs.

#### **Estimate**

\$40,000-60,000

#### **Provenance**

Phillips de Pury & Company, New York, 18 October 2006, lot 16

#### **Literature**

Clark, *Tulsa*

Cambridge University Press, *A History of Photography: Social and Cultural Perspectives*, p. 216

Weski and Liesbrock, *How You Look at It: Photographs of the 20th Century*, pp. 312-317



**204. Jeff Chien-Hsing Liao** b. 1977

*LIRR, Hunters Point* from *Habitat 7*, 2004  
Kodak Duraclear film transparency in  
fluorescent lightbox.  
Overall 40 x 96 x 6½ in. (101.6 x 243.8 x 16.5 cm)  
Signed on a label accompanying the work.

**Estimate**

\$7,000-9,000

**Provenance**

Acquired directly from the artist, 2006

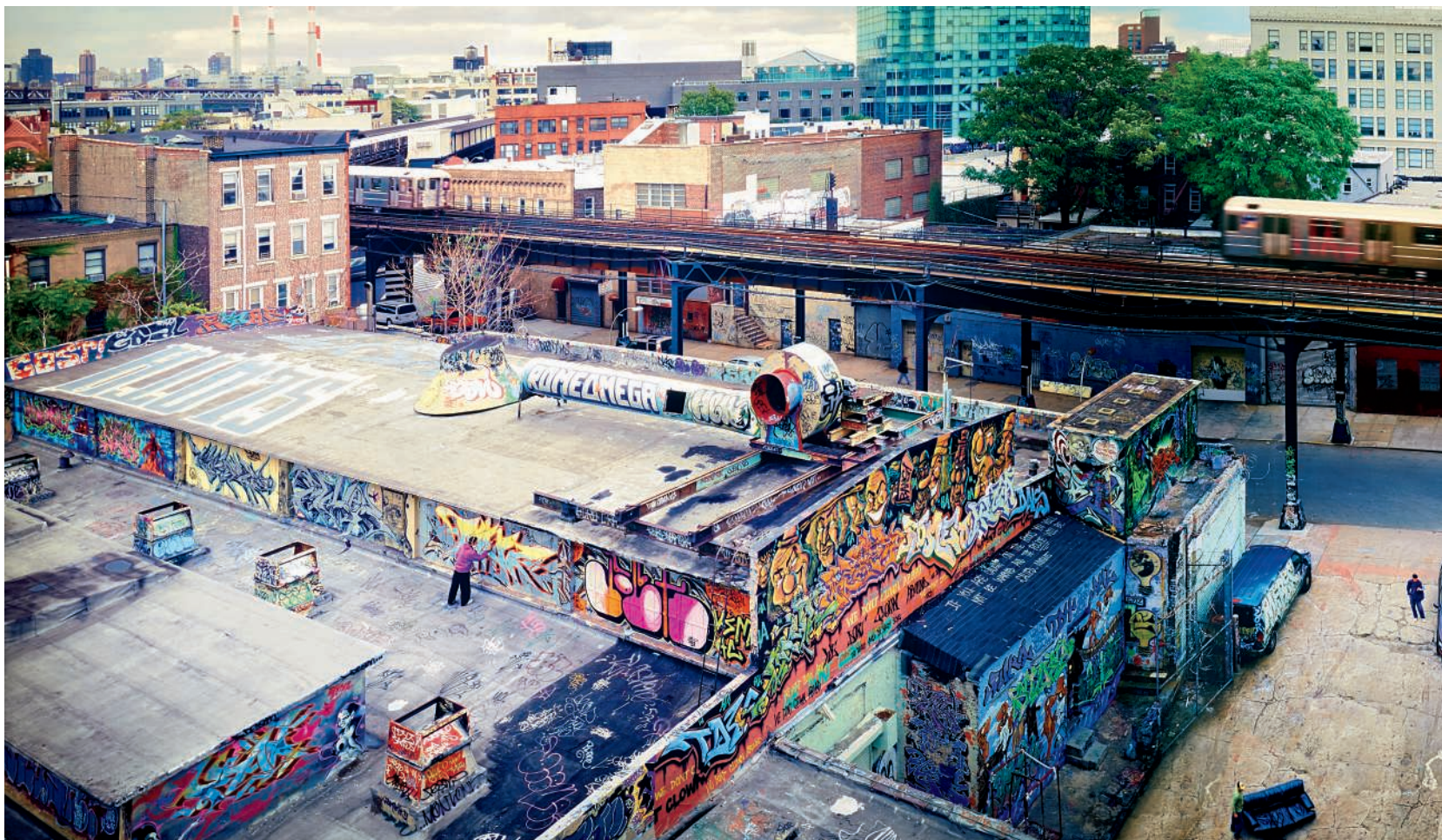
**Exhibited**

*Jeff Chien-Hsing Liao: Habitat 7*, Queens Museum  
of Art, 2006

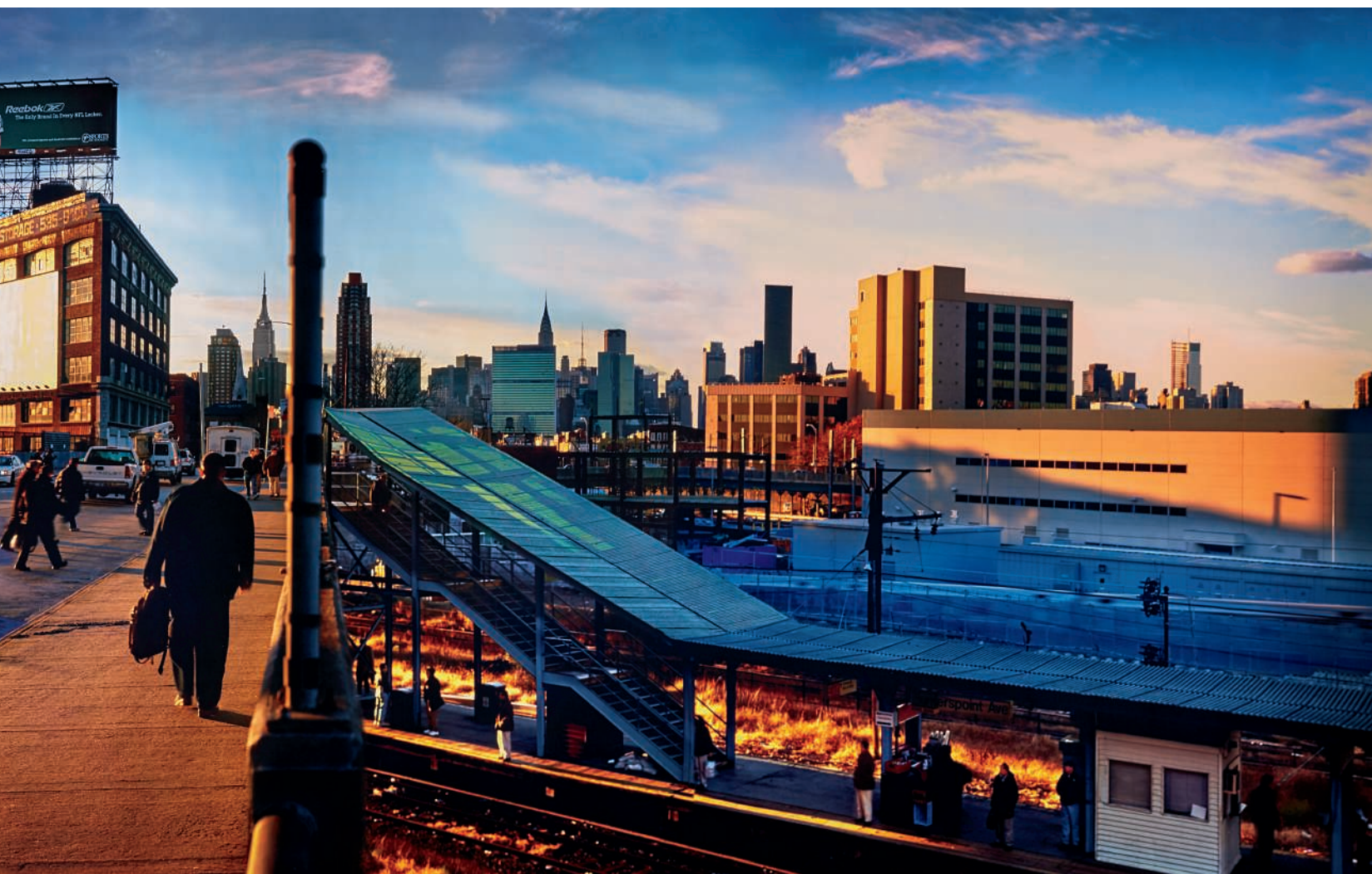
**Literature**

Liao, *Habitat 7*, n.p.

The light boxes offered in this and the following  
lot were originally produced for Jeff Liao's solo  
exhibition at the Queens Museum in 2006. As of  
this writing, they are the only examples of these  
images produced in this format.







**205. Jeff Chien-Hsing Liao** b. 1977

*5 Pointz, Long Island City from Habitat 7*, 2004  
Kodak Duraclear film transparency in  
fluorescent lightbox.  
Overall 40 x 96 x 6½ in. (101.6 x 243.8 x 16.5 cm)  
Signed on a label accompanying the work.

**Estimate**  
\$7,000–9,000

**Provenance**  
Acquired directly from the artist, 2006

**Exhibited**  
*Jeff Chien-Hsing Liao: Habitat 7*, Queens Museum  
of Art, 2006





**206. Loretta Lux** b. 1969

*Maria 1 and Maria 2*, 2001  
Two dye destruction prints.  
Each 9 x 9 in. (22.9 x 22.9 cm)  
Each signed, titled, dated and numbered  
12/20 in pencil on the verso.

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

**Provenance**  
Yossi Milo Gallery, New York, 2004

**Literature**  
*Aperture, Loretta Lux*, p. 43, 45





**207. Roni Horn** b. 1955

*Untitled #1*, 1998

Two Iris prints.

Each 22 x 22 in. (55.9 x 55.9 cm)

Signed, titled, dated, numbered 14/15 and annotated '1 of 2 Right' in pencil on the reverse of the flush-mount of Print 1; numbered 14/15 and annotated '2 of 2 Left' in pencil on the reverse of the flush-mount of Print 2.

**Estimate**

\$20,000-30,000

**Provenance**

Matthew Marks Gallery, New York

Lambert Art Collection

Phillips de Pury & Company, New York,

*Veronica's Revenge*, 9 November 2004, lot 79

**Literature**

Neri, Cooke and de Duve, *Roni Horn*, pp. 24-25



**208. Fred Tomaselli** b.1956

*Portrait of Gregory* from *Chemical Celestial Portraits*, 1995  
 Gelatin silver print with graphite.  
 16 x 20 in. (40.6 x 50.8 cm)  
 Signed, titled, dated and extensively annotated in pencil on the recto; inscribed 'Aries' in ink on the verso.

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

**Provenance**  
 Acquired directly from the artist, Brooklyn

**209. Fred Tomaselli** b.1956

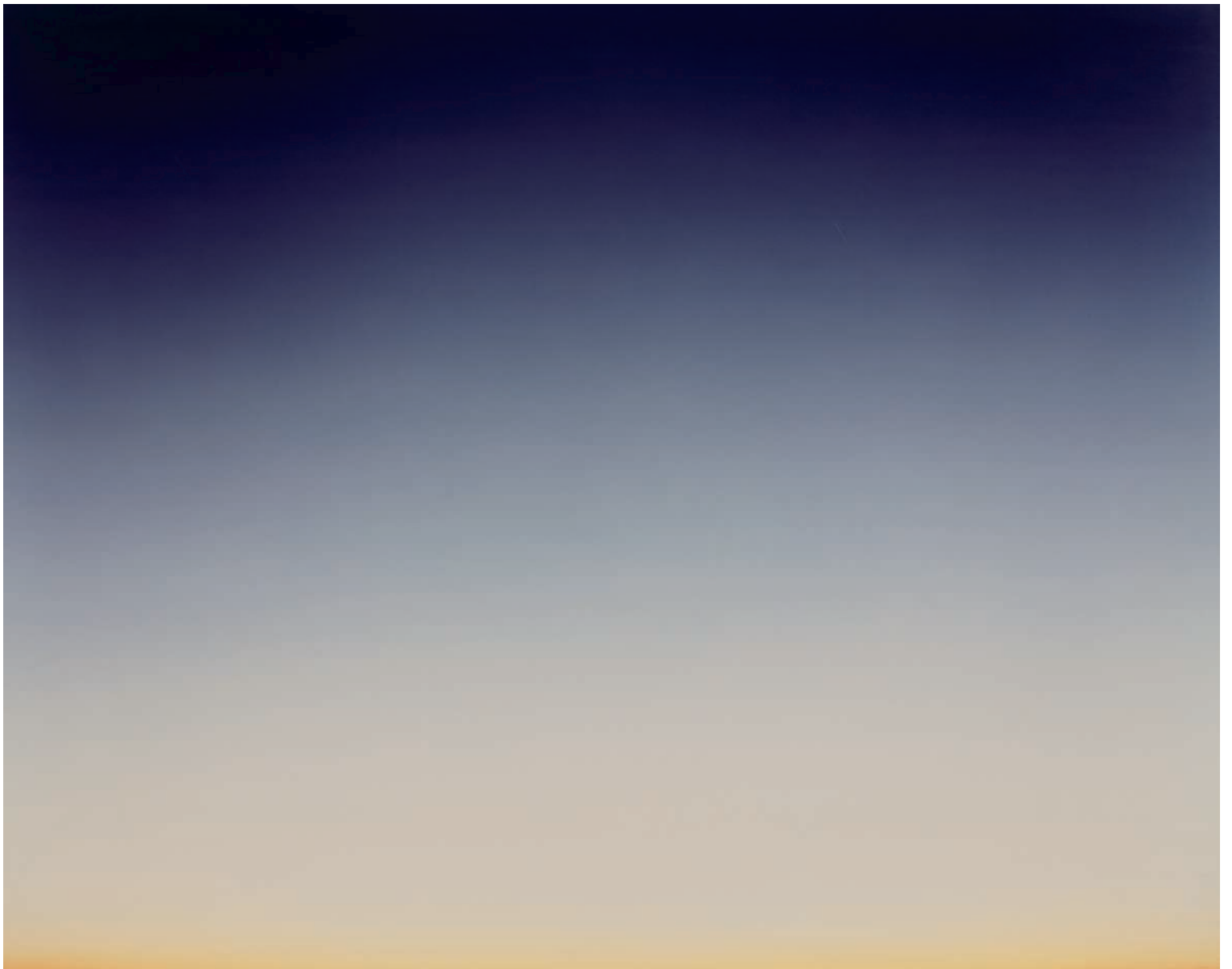
*Portrait of Joe* from *Chemical Celestial Portraits*, 1995  
 Gelatin silver print with graphite.  
 16 x 20 in. (40.6 x 50.8 cm)  
 Signed, titled, dated and extensively annotated in pencil on the recto; inscribed 'Cancer' in ink on the verso.

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

**Provenance**  
 Acquired directly from the artist, Brooklyn







**210. Richard Misrach** b. 1949

*Araby, Arizona, 3.24.95, 7:27 pm, 1995*  
Chromogenic print.  
47½ x 59½ in. (120.7 x 151.1 cm)  
Signed, titled and dated in ink on a label  
affixed to the reverse of the flush-mount;  
engraved title and date on the frame.

**Estimate**  
\$18,000-22,000

**Provenance**  
Danziger Gallery, New York



**211. Louise Lawler** b. 1947

*Not Yet Titled*, 2004  
Dye destruction print.  
23½ x 29½ in. (59.7 x 74.9 cm)  
Signed, dated and numbered 2/5 in ink on the  
reverse of the flush-mount.

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

**Provenance**  
Metro Pictures, New York, 2004





**212. Vik Muniz** b. 1961

*Still Life after Morandi from Pictures of Magazines*, 2004  
Chromogenic print.

71 x 83¾ in. (180.3 x 212.7 cm)

Signed and dated in ink on a gallery label affixed to the reverse of the flush-mount. Number AP 2 from an edition of 6 plus 4 artist's proofs.

**Estimate**

\$30,000-50,000

**Provenance**

Brent Sikkema Gallery, New York, 2004

**Literature**

Capivara, *Vik Muniz: Obra Completa*, 1987-2009, p. 480





**213. James Welling** b. 1951

*Untitled #0696 (Glass House), 2006*

Archival pigment print, mounted.

33 x 50 in. (83.8 x 127 cm)

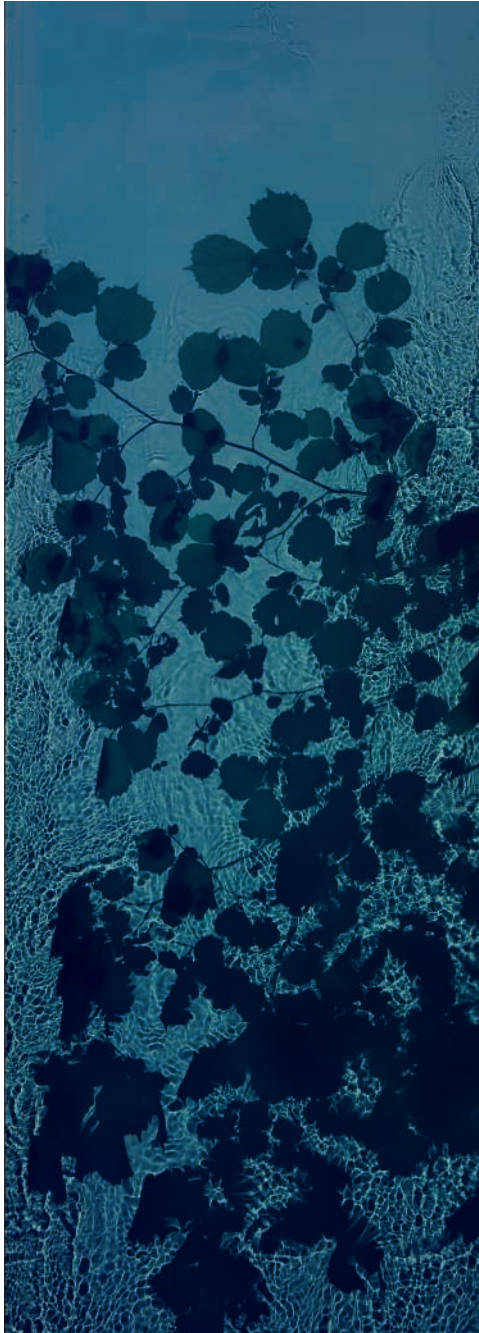
Signed, titled, dated and numbered 4/5 in ink in the margin.

**Estimate**

\$8,000-12,000

**Provenance**

David Zwirner Gallery, New York, 2010



**214. Susan Derges** b. 1955

*The River Taw (Hazel), June 16, 1998*

Unique dye destruction photogram, flush-mounted.

66 x 24 in. (167.6 x 61 cm)

Signed, titled and dated on a label accompanying the work.

**Estimate**

\$8,000-12,000

**Provenance**

Danziger Gallery, New York, 1999





**215. Thomas Struth** b. 1954

*Paradise 8 (Blumfield Track), Daintree, Australia, 1998*

Chromogenic print, face-mounted to Plexiglas.  
65 x 82¼ in. (165.1 x 208.9 cm)

Signed, titled, dated and numbered 2/10 in pencil on the verso; numbered 2/10 in ink on the reverse of the frame.

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

**Provenance**  
Marian Goodman Gallery, New York, 1999





**216. Naoya Hatakeyama** b. 1958

*Untitled (Tokyo)*, 1988-2005

Ninety-six chromogenic prints, printed 2005.

Each 8⅞ x 18⅞ in. (22.5 x 46 cm)

Overall 79 x 230 in. (200.7 x 584.2 cm)

Each signed, titled and dated in ink on the reverse of the flush-mount.

**Estimate**

\$30,000-50,000

**Provenance**

Taka Ishii Gallery, Tokyo, 2005









**217. Hiro** b. 1930

*Apollo 11, 9:32 AM, 7-16-69, Maiden Voyage to the Moon, 1969*

Dye transfer print, printed 1984.

37¾ x 29½ in. (95.9 x 74.9 cm)

Signed, numbered 5/20 in crayon, title and copyright credit reproduction limitation stamps on the verso.

**Estimate**

\$10,000-15,000

**Provenance**

Acquired directly from the artist, 1995

**Exhibited**

*Hope Photographs*, The National Arts Club, New York, February-March 1997, and traveling to 9 other venues through 2005

**Literature**

George and Marks, eds., *Hope Photographs*, p. 77 (this print)



**218. Hiro** b. 1930

*Popping Pills, New York City, May 4, 1972*

Dye transfer print, printed 1990.

19⅞ x 13 in. (50.5 x 33 cm)

Signed, numbered 9/16 in pencil, title, date and copyright credit reproduction limitation stamps on the verso.

**Estimate**

\$4,000-6,000

**Provenance**

Lee Marks Fine Art, Shelbyville, Indiana, 1995



**219. Evelyn Hofer** 1922-2009

*Little Italy, Mulberry Street, New York, 1965*  
Dye transfer print, printed later.  
12 $\frac{7}{8}$  x 10 $\frac{1}{8}$  in. (32.7 x 25.7 cm)  
Signed, titled and dated in pencil on the verso.

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

**Provenance**  
Witkin Gallery, New York, 1995



**220. Eikoh Hosoe** b. 1933

*Barakei Shinshuban (Ordeal by Roses Re-Edited)*  
Tokyo: Shueisha, 1971.

Overall 15 $\frac{3}{4}$  x 21 $\frac{1}{2}$  x 1 $\frac{1}{4}$  in. (40 x 54.6 x 3.2 cm)  
A book illustrated with reproductions of photographs by Hosoe and drawings by Tadanori Yokoo, designed by Yokoo, preface in Japanese by Yukio Mishima. Folio, bound in black velvet with affixed illustration on front cover, enclosed within a white linen portfolio case with interior illustrations by Yokoo.

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

**Literature**  
Parr and Badger, *The Photobook: A History, Volume 1*, pp. 282-283







**221. Wang Qingsong** b. 1966

*Past, Present and Future*, 2001

Three chromogenic prints.

Each 47 x 58½ in. (119.4 x 148.6 cm) or 47 x 78 in. (119.4 x 198.1 cm)

Each signed in Chinese and Pinyin, dated, numbered 10/10 in ink and 'People's Republic of China' credit stamps on the recto.

**Estimate**

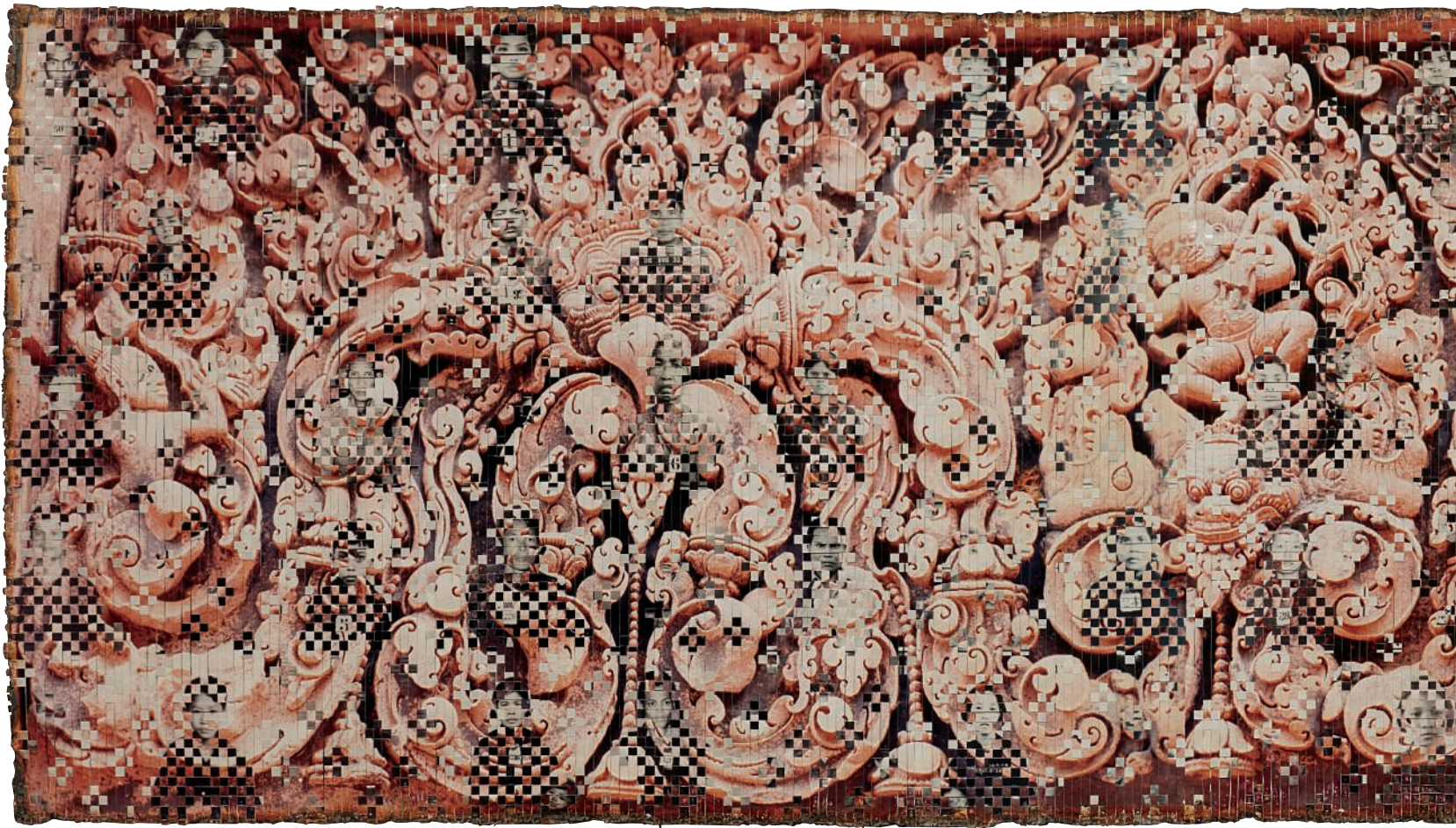
\$50,000-70,000

**Provenance**

Courtyard Gallery, Beijing, 2002

**Literature**

Shanghai Sanya Culture, *Narrator of China's Contemporary Life: Wang Qingsong*, pp. 144-149  
 Center Pompidou, *Alors, la Chine?*, pp. 275-276  
 Changsha, *Chinese Avant-Garde Photography Since 1990*, p. 239  
 Hung and Phillips, *Between Past and Future: New Photography and Video from China*, pl. 27  
 Kunstmuseum Bern/Hamburger Kunsthalle, *Mahjong: Contemporary Chinese Art from the Sigg Collection*, pp. 112-113  
 Marella Arte Contemporanea, *Out of the Red: The New Emerging Generation of Chinese Photographers*, pp. 186-189  
 Zu Qi, *Chinese Avant-Garde Photography Since 1990*, p. 239



**222. Dinh Q. Lê** b. 1968

*Untitled #4, 1998*

Cut and woven chromogenic prints and linen tape.

29 x 87 in. (73.7 x 221 cm)

Accompanied by a Certificate of Authenticity.

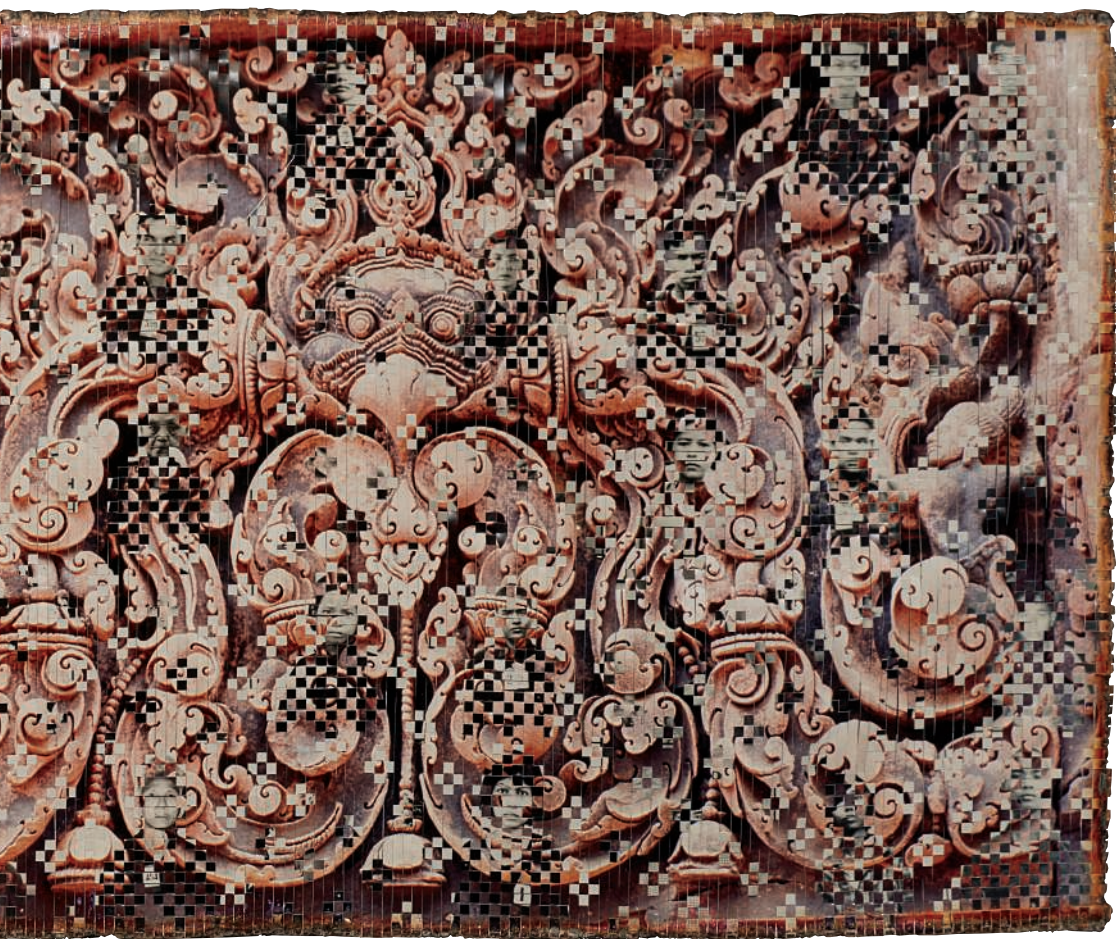
**Estimate**

\$12,000-18,000

**Provenance**

P.P.O.W./ Pilkington-Olsoff Fine Arts, Inc.,  
New York, 2002





**223. Marco Breuer** b. 1966

*Untitled (C-434), 2004*

Unique dye destruction print, hand-scratched  
by the artist.

13¾ x 10⅝ in. (34.9 x 27 cm)

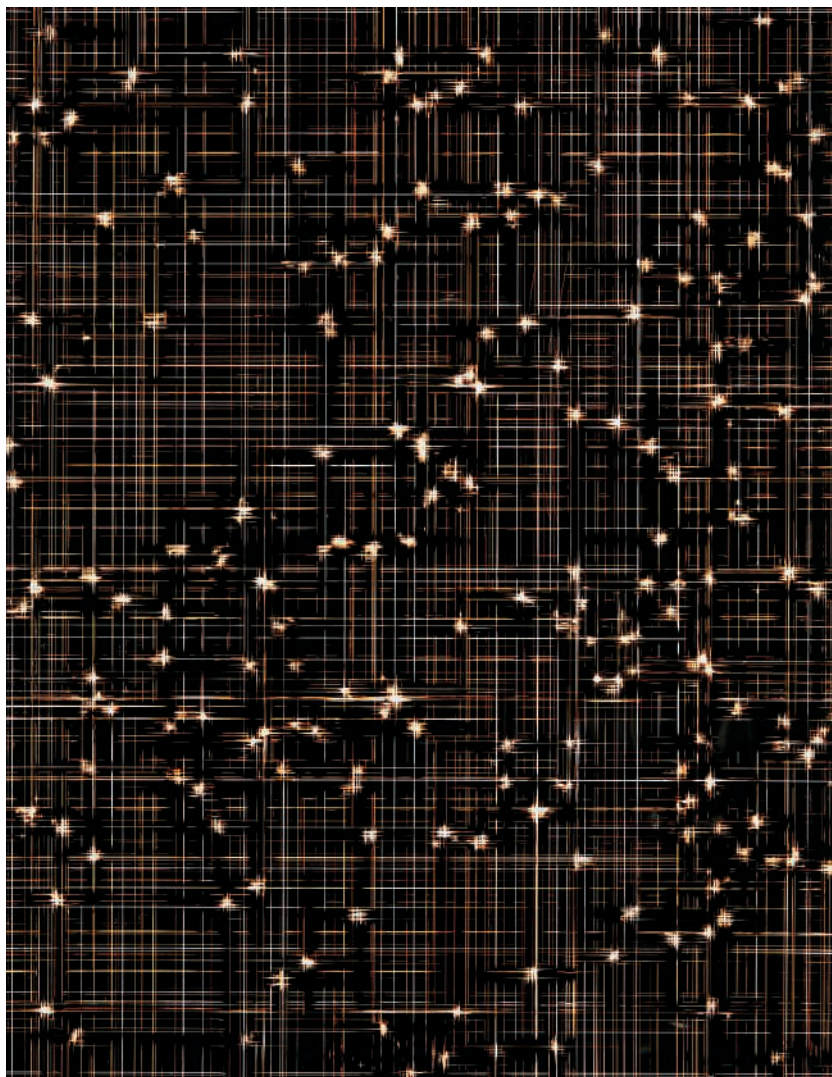
Signed, dated and numbered 'C-434' in pencil  
on the verso.

**Estimate**

\$5,000-7,000

**Provenance**

Von Lintel Gallery, New York, 2005







**224. Gregory Crewdson** b. 1962

*Natural Wonder*, 1991  
Chromogenic print.  
18¼ x 22¼ in. (46.4 x 56.5 cm)  
Signed, dated and numbered 1/10 in ink  
on the verso.

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

**Provenance**  
Blum Helman Gallery, New York  
Christie's, New York, 26 April 2005, lot 300

**Literature**  
*Esquire*, August 1992, p. 41



**225. Gregory Crewdson** b. 1962

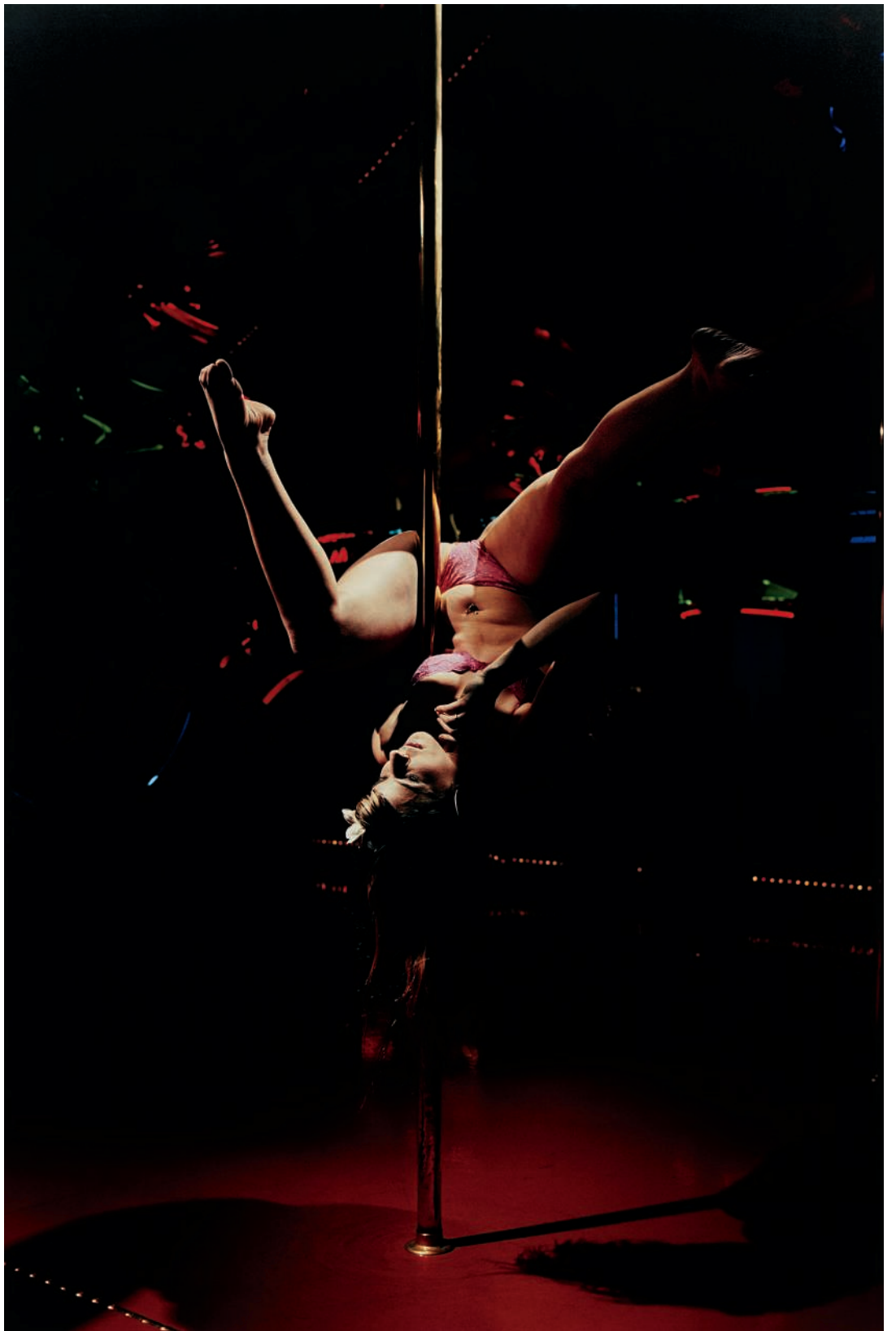
*Natural Wonder*, 1991  
Chromogenic print.  
18¼ x 22 in. (46.4 x 55.9 cm)  
Signed, dated and numbered 1/10 in ink on the  
verso.

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

**Provenance**  
Blum Helman Gallery, New York  
Christie's, New York, 26 April 2005, lot 299

**Literature**  
*Aperture*, Spring 1992, cover





**226. Philip-Lorca diCorcia** b. 1951

*Heema*, 2004

Chromogenic print.

60 $\frac{7}{8}$  x 39 $\frac{7}{8}$  in. (154.6 x 101.3 cm)

Signed in ink on a label affixed to the reverse of the frame.

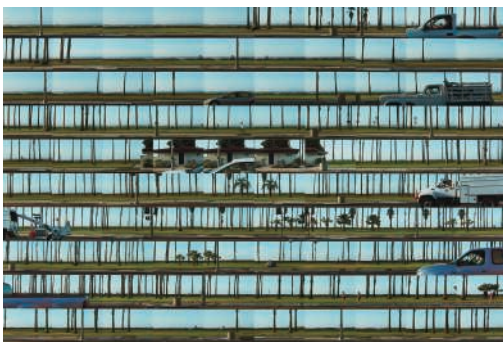
Number 6 from an edition of 8.

**Estimate**

\$10,000-15,000

**Provenance**

Pace/MacGill Gallery, New York, 2005



## 227. **Robbert Flick** b. 1939

### *Along Cabrillo Boulevard*

Santa Barbara: Photofutures, Santa Barbara Museum of Art, 2004. Ten archival pigment prints.

Each 11 $\frac{3}{8}$  x 17 in. (28.9 x 43.2 cm)

Each signed, numbered, sequentially numbered 'I-X' in pencil in the margin.

Numbered 6 in pencil on the colophon.

Contained in a green folded card envelope box with embossed title card and Santa Barbara Museum of Art acrylic label. Number 6 from an edition of 25.

### **Estimate**

\$5,000-7,000

### **Provenance**

Santa Barbara Museum of Art, 2005





**228. John Divola** b. 1949

*Selected Images from Dogs Chasing My Car in the Desert, 1996-2000*

Eight archival pigment prints, printed 2004.

Each 23 x 32 in. (58.4 x 81.3 cm)

Each signed, dated, numbered 2/15 and copyright notation in ink on the verso.

**Estimate**

\$10,000-15,000

**Provenance**

Acquired directly from the artist, 2004

**Literature**

Nazraeli Press, *Dogs Chasing My Car in the Desert*, various plates

End of sale

# Guide for Prospective Buyers

## Buying at Auction

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

## Conditions of Sale

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

## Buyer's Premium

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000.

## 1 Prior to Auction

### Catalogue Subscriptions

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

### Pre-Sale Estimates

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

### Pre-Sale Estimates in Pounds Sterling and Euros

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

### Catalogue Entries

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

### Condition of Lots

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

## Pre-Auction Viewing

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

## Electrical and Mechanical Lots

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

## Symbol Key

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

### O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.

### Δ Property in Which Phillips Has an Ownership Interest

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

### ● No Reserve

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

### Σ Endangered Species

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

## 2 Bidding in the Sale

### Bidding at Auction

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

### Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

### Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1,000. 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.



**Online Bidding**

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at [www.phillips.com](http://www.phillips.com). The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

**Absentee Bids**

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

**Employee Bidding**

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

**Bidding Increments**

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

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

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

**3 The Auction**

**Conditions of Sale**

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

**Interested Parties Announcement**

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

**Consecutive and Responsive Bidding: No Reserve Lots**

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot’s low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance

the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

**4 After the Auction**

**Payment**

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

**Credit Cards**

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$50,000 or less.

**Collection**

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

**Loss or Damage**

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

**Transport and Shipping**

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. Alternatively, we will either provide packing, handling and shipping services or coordinate with shipping agents in order to facilitate such services for property purchased at Phillips. In the event that the property is collected in New York by the buyer or the buyer’s designee (including any private carrier) for subsequent transport out of state, Phillips may be required by law to collect New York sales tax, regardless of the lot’s ultimate destination. Please refer to Paragraph 17 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, Brazilian rosewood, 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. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

# Conditions of Sale

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

## 1 Introduction

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

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

## 2 Phillips as Agent

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

## 3 Catalogue Descriptions and Condition of Property

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller, and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be

revised from time to time by Phillips in our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

## 4 Bidding at Auction

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at [www.phillips.com](http://www.phillips.com). To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, 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.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in



undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

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

## 5 Conduct of the Auction

(a) Unless otherwise indicated by the symbol •, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

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

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue 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." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

Citibank  
322 West 23rd Street, New York, NY 10011  
SWIFT Code: CITIUS33  
ABA Routing: 021 000 089  
For the account of Phillips  
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$50,000 or less.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

## 7 Collection of Property

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips will upon request transfer on a bi-weekly basis purchased lots suitable for hand-carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand-carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

#### **8 Failure to Collect Purchases**

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

#### **9 Remedies for Non-Payment**

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips and our affiliated companies, Phillips retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

#### **10 Rescission by Phillips**

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the

buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

#### **11 Export, Import and Endangered Species Licenses and Permits**

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the US 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, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

#### **12 Data Protection**

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at [www.phillips.com](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com). Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

#### **13 Limitation of Liability**

(a) Subject to subparagraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are



specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

#### 14 Copyright

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

#### 15 General

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

#### 16 Law and Jurisdiction

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips.

#### 17 Sales Tax

(a) Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado, Florida or Washington sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado, Florida or Washington.

(b) If the point of delivery or transfer of possession for any purchased lot to the buyer or the buyer's designee (including any private carrier) occurs in New York, then the sale is subject to New York sales tax at the existing rate of 8.875%.

(c) If the buyer arranges shipping for any purchased lot in New York by a common carrier (such as the United States Postal Service, United Parcel Service, or FedEx) that does not operate under a private agreement or contract with negotiated terms to be delivered to an out of state destination, then the sale is not subject to New York sales tax.

### Authorship Warranty

Phillips warrants the authorship of property in this auction catalogue described in headings in **bold** or CAPITALIZED type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) property where there has been no material loss in value from the value of the lot had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips to the saleroom in which it was purchased in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements set forth in this subparagraph (c) or subparagraph (b) above.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

Executive Management

CEO  
Edward Dolman

Senior Advisors to the CEO  
Hugues Joffre  
Francesco Bonami  
Arnold Lehman

Senior Directors  
Jean-Paul Engelen  
Henry Allsopp  
Cary Leibowitz  
Zach Miner  
Scott Nussbaum  
Kelly Troester

Senior Consultants  
Aurel Bacs  
Livia Russo

Directors  
Alex Heminway  
Nazgol Jahan  
Paul Maudsley

Chairman  
Cheyenne Westphal

Worldwide Deputy Chairman  
Svetlana Marich

Deputy Chairmen  
Robert Manley  
Matt Carey-Williams

Deputy Chairmen, Europe  
Alexander Payne  
Peter Sumner

Deputy Chairmen, Americas  
August O. Uribe  
Vanessa Hallett  
Vivian Pfeiffer

Deputy Chairmen, Asia  
Jonathan Crockett  
Sam Hines

Chief of Staff  
Lisa King

Chief Financial Officer  
Annette Schwaer

Chief Creative & Marketing Officer  
Damien Whitmore

Chief Communications & PR Officer  
Michael Sherman

Chief General Counsel  
Richard Aydon

Chief Operating Officer, Americas  
Sean Cleary

Chief Operating Officer, UK Europe & Asia  
Frank Lasry

International Business Director  
Myriam Christinaz, Jewellery & Watches

International Director, Chairman’s Office  
Bart van Son

Senior Directors, Human Resources  
Jennifer Garvin  
Nicola Mason

Strategy Projects Director  
Caroline Conegliano

Associate General Counsel  
Jonathan Illari

International Specialists & Regional Directors

Brazil  
Cândida Sodré  
Regional Director,  
Consultant  
+55 21 999 817 442

Chicago  
Carol Ehlers  
Specialist, Consultant,  
Photographs  
+1 773 230 9192

Denver  
Melyora de Koning  
Senior Specialist,  
20th Century &  
Contemporary Art  
+1 917 657 7193

Los Angeles  
Blake Koh  
Regional Director  
+1 323 383 3266

Miami  
Valentina Garcia  
Specialist,  
Latin American Art  
+1 917 583 4983

Mexico  
Cecilia Laffan  
Regional Director,  
Consultant  
+52 1 55 5413 9468

Seattle  
Silvia Coxé Waltner  
Regional Director  
+1 206 604 6695

Cologne  
Dr. Alice Trier  
Specialist, 20th Century &  
Contemporary Art  
+49 173 25 111 69

Istanbul  
Deniz Atac  
Specialist, Consultant,  
20th Century &  
Contemporary Art  
+90 533 374 1198

Italy  
Clarice Pecori Giraldi  
Regional Director  
+39 02 86 42 453  
  
Carolina Lanfranchi  
Sr. International Specialist,  
20th Century & Contemporary Art  
+39 33 8924 1720

Portugal  
Maura Marvão  
International Specialist,  
Consultant, 20th Century &  
Contemporary Art  
+351 917 564 427

Moscow  
Kalista Fenina  
Specialist, 20th Century &  
Contemporary Art  
+7 905 741 15 15

Paris  
Laurence Calmels  
Regional Director  
+33 686 40 85 15

Maria Cifuentes Caruncho  
Specialist  
+33 142 78 67 77

Japan  
Kyoki Hattori  
Regional Director  
+81 90 2245 6678

Korea  
Jane Yoon  
International Specialist,  
Regional Director,  
20th Century &  
Contemporary Art  
+82 10 7389 7714

Taiwan  
Cindy Yen  
Sr. Specialist,  
Watches & Jewelry,  
20th Century &  
Contemporary Art  
+886 963 135 449

Worldwide Offices

Sale Rooms

New York  
450 Park Avenue  
New York, NY 10022, USA  
tel +1 212 940 1200  
fax +1 212 940 1378

London  
30 Berkeley Square  
London W1J 6EX, United Kingdom  
tel +44 20 7318 4010  
fax +44 20 7318 4011

Geneva  
15 quai de l’Ile  
1204 Geneva, Switzerland  
tel +41 22 317 81 81  
fax +41 22 317 81 80

Hong Kong  
Room 1301-13/F, York House,  
The Landmark Building,  
15 Queen’s Road Central, Hong Kong  
tel +852 2318 2000  
fax +852 2318 2002

Regional Offices

Milan  
tel +39 02 8364 2453

Moscow  
Nikolskaya Str 19–21, 5th floor,  
109012 Moscow, Russia  
tel +7 495 225 88 22  
fax +7 495 225 88 87

Paris  
46 rue du Bac  
75007 Paris, France  
tel +33 1 42 78 67 77  
fax +33 1 42 78 23 07

Taipei  
1409 F14/Shin Kong  
Manhattan Building  
8 Xin Yi Road, Section 5  
Taipei, 11049  
tel +886 2 8758 2310

Tokyo  
Shin-Yurakucho Building  
12-1, Yurakucho 1-chome  
Chiyoda-ku  
Tokyo  
tel +81 3 6273 4818



Specialists and Departments

20th Century & Contemporary Art

Jean-Paul Engelen,	
Worldwide Co-Head 20th Century & Contemporary Art.....	+1 212 940 1390
Robert Manley	
Worldwide Co-Head of 20th Century & Contemporary Art.....	+1 212 940 1358
Jonathan Crockett	
Head of 20th Century & Contemporary Art, Asia.....	+852 2318 2023
August O. Uribe.....	+1 212 940 1208

New York	
Scott Nussbaum,	
Head of Department, New York.....	+1 212 940 1354
Kate Bryan, Head of Evening Sale.....	+1 212 940 1267
John McCord, Head of Day Sale.....	+1 212 940 1261
Rebekah Bowling, Head of New Now Sale.....	+1 212 940 1250
Zach Miner.....	+1 212 940 1256
Rachel Adler Rosan.....	+1 212 940 1333
Kevie Yang.....	+1 212 940 1254
Amanda Lo Iacono.....	+1 212 940 1260
Joy Tsai.....	+1 212 940 1204
Katherine Lukacher.....	+1 212 940 1215
Samuel Mansour.....	+1 212 940 1219
Annie Dolan.....	+1 212 940 1288
Paula Campolieto.....	+1 212 940 1255
Carolyn Mayer.....	+1 212 940 1212
Maiya Aiba.....	+1 212 940 1387

London	
Dina Amin,	
Head of Department, London.....	+44 20 7318 4025
Henry Highley, Head of Evening Sale.....	+44 20 7318 4061
Tamila Kerimova, Head of Day Sale.....	+44 20 7318 4065
Simon Tovey, Head of New Now Sale.....	+44 20 7318 4084
Jonathan Horwich.....	+44 20 7901 7935
Nathalie Zaquin-Boulakia.....	+44 20 7901 7931
Matthew Langton.....	+44 20 7318 4074
Oskana Katchaluba.....	+44 20 7318 7933
Iori Endo.....	+44 20 7318 4039
Alex Dolman.....	+44 20 7901 7911
Lisa Stevenson.....	+44 20 7901 7926
Charlotte Gibbs.....	+44 20 7901 7993
Ava Carleton-Williams.....	+44 20 7901 7904
Chiara Panarello.....	+44 20 7318 4073
Florencia Moscova.....	+44 20 7318 4082

Hong Kong	
Sandy Ma, Head of Sale.....	+852 2318 2025
Charlotte Raybaud.....	+852 2318 2026
Annie Tang.....	+852 2318 2024

Latin American Art

Henry Allsopp, Worldwide Head.....	+44 20 7318 4060
Kaeli Deane, Head of Sale.....	+1 212 940 1352
Valentina Garcia.....	+1 917 583 4983
Carolina Scarborough.....	+1 212 940 1391
CJ Greenhill.....	+1 212 940 1227

Modern and Contemporary Editions

Cary Leibowitz, Worldwide Co-Head.....	+1 212 940 1222
Kelly Troester, Worldwide Co-Head.....	+1 212 940 1221

New York	
Jannah Greenblatt.....	+1 212 940 1332
Jason Osborne.....	+1 212 940 1322
Dakota Peschel.....	+1 212 940 1238

London	
Robert Kennan, Head of Department, Europe.....	+44 20 7318 4075
Anne Schneider-Wilson.....	+44 20 7318 4042
Ross Thomas.....	+44 20 7318 4077
Rebecca Tooby-Desmond.....	+44 20 7318 4079
Louisa Earl.....	+44 20 7318 4069

Design

Alexander Payne, Worldwide Head.....	+44 20 7318 4052
Alex Heminway, New York Director.....	+1 212 940 1268
Meaghan Roddy.....	+1 212 940 1266
Cordelia Lembo, Head of Sale.....	+1 212 940 1265
Kimberly Sørensen.....	+1 212 940 1259
Jillian Pfifferling.....	+1 212 940 1268

London	
Domenico Raimondo.....	+44 20 7318 4016
Adam Clay.....	+44 20 7318 4048
Madalena Horta e Costa, Head of Sale.....	+44 20 7318 4019
Marcus McDonald.....	+44 20 7318 4095
Sofia Sayn-Wittgenstein.....	+44 20 7318 4023
Marta De Roia.....	+44 20 7318 4096
Ben Williams.....	+44 7769 94 7177

Photographs

Vanessa Hallett, Worldwide Head.....	+1 212 940 1243
Caroline Deck, Head of Sale, Private Collections.....	+1 212 940 1247
Sarah Krueger, Head of Sale.....	+1 212 940 1225
Rachel Peart.....	+1 212 940 1246
Marijana Rayl.....	+1 212 940 1386
Clare Milliken.....	+1 212 940 1245

Chicago	
Carol Ehlers.....	+1 773 230 9192

London	
Genevieve Janvrin, Co-Head of Department, Europe.....	+44 20 7318 7996
Yuka Yamaji, Co-Head of Department, Europe.....	+44 20 7318 4098
Julia Scott.....	+44 20 7901 7940
Sophie Busby.....	+44 20 7318 4092
Milly Wright.....	+44 20 7318 4087

Watches

Sam Hines, International Head of Watches.....	+852 2318 2030
---	----------------

Geneva	
Aurel Bacs, Senior Consultant Bacs & Russo.....	+41 22 317 81 85
Livia Russo, Senior Consultant Bacs & Russo.....	+41 22 317 81 86
Justine Séchaud, Bacs & Russo.....	+41 22 317 8188
Alexandre Ghotbi.....	+41 22 317 8181
Dr. Nathalie Monbaron.....	+41 22 317 81 83
Virginie Liatard-Roessli.....	+41 22 317 81 82
Diana Ortega.....	+41 22 317 8187

Hong Kong	
Amy Chow.....	+852 2318 2035
Jill Chen.....	+852 2318 2000
Joey Luk.....	+852 2318 2032
Tiffany To.....	+852 2318 2036
Angel Ho.....	+852 2318 2031
Zachary Lu.....	+852 2318 2034

Japan	
Genki Sakamoto.....	+81 3 6273 4818
Kaz Fujimoto.....	+81 3 6273 4818

Taiwan	
Cindy Yen.....	+886 963 135 449

New York	
Paul Boutros.....	+1 212 940 1293
Douglas Escribano.....	+1 212 940 1382
Leigh Zagoory.....	+1 212 940 1285

London	
Paul David Maudsley.....	+44 20 7901 7916
Kate Lacey.....	+44 20 7901 2907

Specialists and Departments

<b>Jewels</b>	
Hong Kong	
Terry Chu, Head of Jewellery, Asia.....	+852 2318 2038
Charlene Lau.....	+852 2318 2038
Anellie Manolas.....	+852 9383 3041
Sammie Leung.....	+852 2318 2040
New York	
Nazgol Jahan.....	+1 212 940 1283
London	
Sarah O'Brien.....	+44 20 7318 7942
Lane Clements McLean.....	+44 20 7318 4032
<b>Business Development</b>	
Vivian Pfeiffer, Head of Business Development, Americas.....	+1 212 940 1392
Guy Vesey, Head of Business Development, Europe & Asia.....	+44 20 7901 7934
<b>Client Advisory</b>	
London	
Dawn Zhu.....	+44 20 7318 4017
New York	
Philae Knight.....	+1 212 940 1313
Sara Tayeb-Khalifa.....	+1 212 940 1383
<b>Exhibitions</b>	
Edwin Pennicott.....	+44 20 7901 2909
<b>Arts Partnerships</b>	
London	
Isa Tharin.....	+44 20 7318 4024
New York	
Cecilia Wolfson.....	+1 212 940 1258
<b>Private Sales</b>	
Susanna Brockman.....	+44 20 7318 4041
<b>Proposals</b>	
London	
Arianna Webb.....	+44 20 7901 7941
New York	
Lauren Zanedis.....	+1 212 940 1271
<b>Executive Assistant to the Chairman &amp; CEO and Chief of Staff</b>	
Lucinda Newman.....	+44 207 318 4099
<b>Executive Assistant to the Chairman &amp; CEO and Senior Advisor to the CEO</b>	
Elizabeth Anne Wallace.....	+1 212 940 1303

<b>Operations</b>	
Hong Kong	
Juliana Cheung, Chief Operating Officer.....	+852 2318 2020
<b>Communications and Marketing</b>	
Michael Sherman, Chief Communications and Public Relations Officer.....	+1 212 940 1384
Katie Carder, PR Manager, EMEA.....	+44 20 7901 7938
Jaime Israni, PR Specialist.....	+1 212 940 1398
Emma Miller Gelberg, Communications & Marketing Manager.....	+1 212 940 1291
Charlotte Adlard, Marketing Associate.....	+44 207 901 7905
Georgia Trotter, Events Manager.....	+44 20 7318 4085
<b>Creative Services</b>	
Andrea Koronkiewicz, Director of Creative Services.....	+1 212 940 1326
Orlann Capazorio, Director of Production.....	+1 212 940 1281
London	
Ify Anyanwu, Creative Services Manager.....	+44 20 7901 7919
Moir Gil, Graphic Designer.....	+44 20 7901 7917
Laurie-Ann Ward, Graphic Designer.....	+44 20 7901 7918
New York	
Jeff Velazquez, Production Artist.....	+1 212 940 1211
Christine Knorr, Graphic Designer.....	+1 212 940 1325
James Reeder, Graphic Designer.....	+1 212 940 1296



# PHILLIPS

**Please return this form by fax to +1 212 924 1749 or email it to [bidsnewyork@phillips.com](mailto:bidsnewyork@phillips.com) at least 24 hours before the sale.** Please read carefully the information in the right column and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

Please select the type of bid you wish to make with this form (please select one):

- ☐ In-person
- ☐ Absentee Bidding
- ☐ Telephone Bidding

Paddle Number

--

Please indicate in what capacity you will be bidding (please select one):

- ☐ As a private individual
- ☐ On behalf of a company

Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
Address			
City		State/Country	
Zip Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			
Phone number to call at the time of sale (for Phone Bidding only)			
1.		2.	

**Please complete the following section for telephone and absentee bids only**

[illegible]

\* Excluding Buyer's Premium and sales or use taxes

450 Park Avenue New York 10022  
phillips.com +1 212 940 1200  
bidsnewyork@phillips.com

- **Private purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company purchases:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to [bidsnewyork@phillips.com](mailto:bidsnewyork@phillips.com) at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$50,000), money order, wire transfer, bank check or personal check with identification.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at [www.phillips.com](http://www.phillips.com) or available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com).
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

Signature \_\_\_\_\_ Date \_\_\_\_\_

By signing this form, you accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

# Sale Information

## Auction & Viewing Location

450 Park Avenue New York 10022

## Auctions

3 April, 6pm (lots 1–43)

4 April, 10am (lots 44–228)

4 April, 2pm (Photographs)

## Viewing

27 March – 3 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

## Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY040017/NY040217 or Odyssey.

## Absentee and Telephone Bids

tel +1 212 940 1228

fax +1 212 924 1749

bidsnewyork@phillips.com

## Auction License

2013224

## Auctioneers

Hugues Joffre - 2028495

August Uribe - 0926461

Sarah Krueger - 1460468

Henry Highley - 2008889

## Catalogues

Emma Miller Gelberg +1 212 940 1240

catalogues@phillips.com

\$35/€25/£22 at the gallery

## Client Accounting

Sylvia Leitao +1 212 940 1231

Buyer Accounts

Michael Carretta +1 212 940 1232

Dawniel Perry +1 212 940 1371

Seller Accounts

Carolina Swan +1 212 940 1253

## Client Services

450 Park Avenue +1 212 940 1200

## Shipping

Ruth Ballester +1 212 940 1320

Steve Orridge +1 212 940 1370

## Photographs Department

+1 212 940 1245

## Deputy Chairman, Americas and Worldwide Head of Photographs

Vanessa Hallett

vhallett@phillips.com

## Head of Sale

Caroline Deck

cdeck@phillips.com

## Consultant

Chris Mahoney

cmahoney@phillips.com

## Specialists

Sarah Krueger

skrueger@phillips.com

Rachel Peart

rpeart@phillips.com

Carol Ehlers

cehlers@phillips.com

## Cataloguer

Marijana Rayl

mrayl@phillips.com

## Administrator

Clare Milliken

cmilliken@phillips.com

## Property Manager

Barry Seunarine

bseunarine@phillips.com

## Photography

Jean Bourbon

Kent Pell

Matt Kroenig

**Front cover** Willi Ruge, *Berlin Fallschirmspringer* from  
*I Photograph Myself During a Parachute Jump*, 1931, lot 6

**Back cover** Albert Renger-Patzsch, *Untitled (forest  
landscape)*, 1947–1955, lot 5



## Acknowledgements

Phillips would like to thank the following people for their generous assistance in the preparation of this catalogue:

Wayne Maugans of Joy of Giving Something Foundation gave us access to the collection, was a constant source of information, and a tireless (and reliably cheerful) responder to our many requests for information. He was assisted by William Suarez of Crozier Fine Art, who, over the years, has become an expert on the collection's holdings. Denise Bethel, as liaison for Joy of Giving Something Foundation, provided indispensable help to us all.

Lee Marks and Alice Rose George were generous with their knowledge of the collection, scanning their records and their memory banks for information about the paths that these photographs travelled to Mr. Stein's collection. We thank them for their gracious assistance.

We were given the benefit of several centuries' worth of scholarship and research in our consultations with some of the leading experts in the rich, exciting (and frequently underappreciated) field of photographic history. These luminaries include Larry Schaaf; Renate Heyne; Sarah Kennel of the Peabody Essex Museum; Dr. Simone Förster of the Stiftung Ann und Jürgen Wilde at the Pinakothek der Moderne, München; Susan Ehrens; Jeff Rosenheim of The Metropolitan Museum of Art; and Peter Mustardo and the staff of The Better Image.

Many curators, dealers, galleries, artists and their representatives responded to our inquiries, providing crucial information and assistance. We thank Hendrik Berinson; Maria Bueno and Leah Ross of Cheim and Read Gallery; Jeff Chien-Hsing Liao; James Danziger; Jeffrey Fraenkel and Amy Whiteside; John Froats of Daniel Wolf, Inc.; Howard Greenberg and Pak So; Paul Hertzmann; Edwynn Houk; Charles Isaacs; Joy Jeehye Kim of the Amon Carter Museum; Mark Kelman; Stephen Koch of Peter Hujar Archive; Hans P. Kraus, Jr.; Ezra Mack; Peter MacGill and Jessica Mostow of Pace/MacGill Gallery; Andy Slemenda of PPOW Gallery; and Melissa Morales Roaquin and John Haenle of Sean Kelly Gallery

For their help in organizing and hosting our traveling exhibitions in Los Angeles and San Francisco, we thank Carol Lee Brosseau, Brian English, Rick Perez, Steve Dolan and Amanda Baker of Andrea Schwartz Gallery, and Paul Kopeikin and Kaycee Olsen of Kopeikin Gallery.

We are thankful for the many types of assistance provided by all of those listed above. If there is anyone that we have unintentionally left off this list, we apologize and thank you for your help nonetheless.

# Index

**Abbott, B.** 117, 146, 147, 160  
**Adams, A.** 1, 47  
**Anderson, J.** 103  
**Appelt, D.** 191  
**Atget, E.** 12, 120  
**Aubry, C.** 23

**Baldus, É.-D.** 90, 115  
**Baltz, L.** 199  
**Bayer, H.** 46  
**Becher, B. & H.** 34  
**Bell, W.** 129  
**Blumenfeld, E.** 173  
**Bourke-White, M.** 33, 45  
**Brancusi, C.** 59  
**Brandt, B.** 37, 58  
**Brassaï** 159, 163  
**Bravo, M. Á.** 64  
**Breuer, M.** 223  
**Brigman, A.** 65

**Callahan, H.** 16, 181, 184  
**Cameron, J. M.** 39, 133, 135  
**Carroll, L.** 134  
**Cartier-Bresson, H.** 35, 152, 158  
**Charnay, D.** 132  
**Chien-Hsing Liao, J.** 204, 205  
**Clark, L.** 203  
**Claudet, A.** 93  
**Clémentel, É.** 112, 113, 114  
**Coburn, A. L.** 79  
**Crowdson, G.** 224, 225  
**Cunningham, I.** 7, 27, 60  
**Curtis, E. S.** 128  
**Cuvelier, E.** 101

**DeCarava, R.** 43, 161, 170  
**Demachy, R.** 80  
**Derges, S.** 214  
**diCorcia, P.-L.** 226  
**Divola, J.** 228  
**Doolittle, J.** 142

**Erwitt, E.** 156  
**Evans, W.** 145, 162

**Fieret, G. P.** 174  
**Flick, R.** 227  
**Frank, R.** 42, 155, 157, 171  
**Friedlander, L.** 172, 182  
**Fukase, M.** 19, 195  
**Fuss, A.** 108

**Gilpin, L.** 28  
**Girault de Prangey, J.-P.** 100  
**Giroux, A.** 116  
**Glaha, B.** 44  
**Goldberg, J.** 202  
**Goldblatt, D.** 164  
**Greene, J. B.** 102

**Hagemeyer, J.** 66  
**Hatakeyama, N.** 216  
**Heinecken, R.** 9, 187  
**Henneman, N.** 93  
**Hido, T.** 198  
**Hine, L. W.** 149  
**Hiro** 217, 218  
**Hofer, E.** 219  
**Horn, R.** 207  
**Hosoe, E.** 220  
**Huan, Z.** 18  
**Hugnet, G.** 51  
**Hujar, P.** 41, 192, 193

**Jones, C. R.** 89

**Kanaga, C.** 148  
**Kenna, M.** 55  
**Kertész, A.** 13, 49, 50  
**Khan, I.** 17  
**Killip, C.** 165, 166  
**Klein, W.** 175  
**Koudelka, J.** 36, 167, 168  
**Kuehn, H.** 86, 87

**Laisné, V.** 118  
**Lange, D.** 143  
**Lartigue, J.-H.** 76  
**Lawler, L.** 211  
**Le Gray, G.** 22, 29, 98  
**Le Gray, G. and Mestral, A.** 99  
**Lê, D. Q.** 222  
**Levitt, H.** 151  
**Lux, L.** 206

**Maar, D.** 138, 141, 154  
**Mantz, W.** 57, 69  
**Marey, É.-J.** 78  
**Marville, C.** 21, 96, 97  
**Maskelyne, N. S.** 105  
**Meatyrd, R. E.** 177, 178  
**Metzker, R. K.** 176  
**Michals, D.** 190  
**Misrach, R.** 210  
**Modotti, T.** 62  
**Moholy-Nagy, L.** 8, 10, 52, 53  
**Moriyama, D.** 194  
**Muniz, V.** 212

**Nadar** 119  
**Nègre, C.** 31, 38, 122  
**Neshat, S.** 189

**Potteau, J.-P.** 130

**Qingsong, W.** 221

**Regnault, V.** 24  
**Renger-Patzsch, A.** 5, 54, 56, 68  
**Robert, L.-R.** 94, 95  
**Ruge, W.** 6

**Sawada, T.** 188  
**Sheeler, C.** 2  
**Shore, S.** 201  
**Siegel, A.** 185, 186  
**Smith, W. E.** 144, 169  
**Sommer, F.** 4, 179, 180  
**Steichen, E.** 25, 40, 88, 139  
**Stieglitz, A.** 3, 15, 20, 48, 70, 73, 74, 75, 82  
**Stieglitz, A. and Abel, J. C., editors** 81  
**Strand, P.** 83, 84, 85  
**Struss, K.** 71, 72  
**Struth, T.** 215  
**Sudek, J.** 11  
**Sugimoto, H.** 109

**Tabard, M.** 136, 137  
**Talbot, W. H. F.** 14, 89, 106, 107  
**Tasker, D.L.** 110  
**Teynard, F.** 32  
**Thomson, J.** 131  
**Tomaselli, F.** 208, 209  
**Tournachon, A.** 121  
**Tripe, L.** 104  
**Turner, B. B.** 123

**Ulmann, D.** 67  
**Umbo** 140  
**Unknown Photographer** 77, 91, 92, 127

**Watkins, C.** 30, 124, 125, 126  
**Weegee** 150  
**Welling, J.** 213  
**Wessel, H.** 196, 197, 200  
**Weston, E.** 26, 61, 63  
**Winogrand, G.** 183

**Yagaki, S.** 153  
**Yamamoto, M.** 111





