

A Constant Pursuit

Photographs from the Collection
of Ed Cohen & Victoria Shaw

New York, 4 October 2018



PHILLIPS

**“I only bought work that spoke to me
in a way that, in one sense, was beyond
words; work that affected my sensibility
and my way of seeing the world.”**

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A Constant Pursuit
Photographs from the Collection
of Ed Cohen & Victoria Shaw
New York, 4 October 2018

Auction & Viewing Location

450 Park Avenue New York 10022

Auctions

4 October, 11am, *A Constant Pursuit*

(lots 1-83)

followed by *Photographs* (lots 84-162)

4 October, 3pm, *Photographs*

(lots 163-299)

Viewing

28 September – 3 October

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY040318 or Pursuit.

Absentee and Telephone Bids

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“The greatest pleasure is in the search, not the discovery.”

Stefan Zweig, *Mantegna*

Photography is a window on the world.

Photographs challenge us to see—people, natural wonders, the various mysterious manifestations of what it means to be alive.

For me, art and literature are deeply related. I always sought to be an “insatiable adventurer.” Experiencing and buying photographs was an adventure, a form of seeking that involved a passion to experience both the image and the artist and the way he or she chose to share a way of seeing.

I had many adventures on this path with dealers, curators, and artists, and learned from individuals who helped me to see—Jeffrey Fraenkel, Peter MacGill, Marian Goodman, Sandy Phillips, Doon Arbus, Philippe Garner, Jeff Rosenheim.

My first real experience with photography was when Annie Leibovitz took my portrait for a brochure about General Atlantic, where I was Managing General Partner. This is also how I met Timothy Greenfield-Sanders, Robert Mapplethorpe and Peter MacGill. Peter helped me choose seven photographs for a brochure that included, among other images, a photo from *The Americans* by Robert Frank. I had many other special meetings with Peter. I bought the photograph of Frank’s wife and child only after Peter confirmed with Frank that it was okay to sell it to me. Another memorable experience at Peter’s gallery was arriving at an exhibition of Duane Michals’ photographs only to be greeted by a kiss on the lips from Robert Rauschenberg, whose photographs I would later collect.

Once our son went to Stanford, we became involved with the San Francisco Museum of Modern Art and I got to know Sandy Phillips, the wise and erudite curator of photography there. She taught me a great deal about what a great picture is and showed

me the extraordinary range and depth of SFMoMA’s photography collection. Sandy was also the person who brought me to Shomei Tomatsu and his moving images of post-war Japan.

There are so many threads in this journey. Jeffrey Fraenkel and his partner Frish Brandt have played a lasting impact on how I experience photography—what it means to go deeply into a particular artist. The first picture I bought from Jeffrey was the Paul Outerbridge. I thought this photo was a magnificent example of the possibility of turning a daily object into art, a transformation that changed the way one could see.

I believe Julia Margaret Cameron is one of the greatest photographers who ever lived. I have many books of her work, and have seen many Cameron shows. I love the way her photos imagine different worlds, stories, fantasies. I chose the Julia Jackson portrait by Cameron because she was beautiful, she was Virginia Woolf’s mother (and Woolf fascinates me; we own Vanessa Bell paintings, and I almost bought Vanessa’s painting of Virginia), but also because it represented a timeless sense of female elegance.

Essential to my love of photographs are portraits of writers, artists, and individuals who challenge one to think about how to live and ask the great questions in life. I love poetry—it is an essential part of my life. I have many portraits of W. H. Auden, the greatest of which is the Avedon portrait of him on St. Marks Place in the snow. I had two portraits of Joseph Brodsky. I met him a few times with my close friend, the poet Adam Zagajewski. Brodsky’s impact on the literature of our time was significant. I bought three copies of the Dalai Lama by Avedon because I felt you could see into his great soul, and because I believe he is the most important peacemaker of our time. I bought three copies of Robert Rauschenberg’s photograph of Cy Twombly in Rome because I believe Twombly is one of the greatest, if not *the* greatest, artist of

the 20th Century. I lived with this photo on the mantelpiece in a room which I call the Twombly room, along with a *Gaeta Set* and a drawing on which he wrote “in his despair he drew the colors from his own heart.” The portraits I have been privileged to live with have encouraged me to think about what it means to be creative (I am a painter) and help me consider what a good life could be.

I want to add that Richard Avedon’s portrait of Marilyn Monroe is, I believe, the most haunting image of her that exists and that it allows us to see the Norma Jean behind the celebrity facade. The Lee Miller by Man Ray came from Antony Penrose, her son. The photograph’s stillness and reflectiveness make her seem almost like an eternal Greek Goddess.

Paris is like no other place, and photographs connected to this city of dreams, art, and aesthetics are a part of my being. Sartre, Baudelaire, Verlaine, Atget, Baldus. These photographers and writers demonstrate how alive one can feel in Paris—how it is a city that inspires passion for art, images, and architecture, and awakens the spirit.

I have always admired Atget, not just because he disclosed the secrets of Paris, but for the silent, elusive beauty of so many aspects of Paris in his images. The feeling one has of seeing the history of Paris through Atget’s eyes makes the city feel like a living entity in itself. During The Museum of Modern Art’s deaccession of Atget duplicates I spent three days at MoMA going through every image. I talked with Sarah Hermanson Meister, Peter Galassi, and Jeffrey Fraenkel. I even had a Xerox copy of every image in four binders. It was a slightly mad pursuit of learning to see the unconscious mystery of Atget’s vision of the quiet, unknowable Paris.

Arbus. I owe my intense passion for—and obsession with—Arbus to Jeffrey. He introduced me to her

work. He communicated his love, his understanding, his deep commitment to her work, to the way she saw the world and his belief that she was one of the great artists of the 20th century. I could write pages on her and her work. A small window into my relationship with her work is to say that I’ve lived with *Revelations*, the book of the magnificent exhibition that I went to see repeatedly in San Francisco and New York. For me the most amazing facet of her great *oeuvre* is that she found and photographed all of humanity in one city: New York. She had a unique ability to communicate to the people she photographed that she was no different than they were. The transcendent and great works in her *Untitled* series demonstrate her amazing ability to make her subjects feel comfortable and share their lives with her. I can’t fail to mention Alexander Nemerov’s extraordinary essay, in the book *Silent Dialogues*, about Arbus and her brother the poet Howard Nemerov. To know and obsess about Arbus’s images and her life is to live with and encounter a woman who understood the range of humanity and human experience and had the ability to share with others her insight into what a photograph could reveal.

My journey with these photographs is very personal and resonates with my spirit. They live in my mind as an inspiration to always know that there are new ways of seeing, new ways of being, new ways of exploring people, nature, life. This journey has been profoundly affected by the shared sensibility of our family. I have learned to see in new ways because of Dillon’s and Vicki’s ways of seeing art. As I continue my constant pursuit for meaningful images, I hope you find an image or images in this catalogue that inspire you to see more, or differently, and that can make your life more vital.

Ed Cohen



What it Means to be Human In the Era of the Camera

Arbus Obsession: This was the subject line of an email my father sent to gallerist Jeffrey Fraenkel after seeing her retrospective exhibition, *Revelations*. As he notes in his essay, Arbus found and captured, arguably with a unique empathy, simple, crisp compositions depicting human idiosyncrasy and the specificity of private experience (think of *Untitled (8)*). It's for her photographs of people she is best remembered.

In contrast, I'd like to single out her landscapes for reflection, as a way of unpeeling the onion of my parents' collection and their sensibility. The way Arbus' landscapes function in terms of affect and narrative is an interesting touchstone against, say, the soft-spoken romanticism found in the Atgets my father selected, or the intrepid chapel on top of a craggy hill we see in the Baldus, or even the semi-detached objectivity of the Struths of a baroque church in Rome or a field in Winterthur.

To take one example, Arbus' *A Castle in Disneyland, Cal.* is the flip side of Man Ray's *Lee Miller*. Both are distilled, glamorous fantasies—one a fairy-tale castle in Disneyland with its solitary swan, what Arbus called in her journal an “advertisement for a dream”; the other a vision of Miller at twenty-two, seemingly with a halo above her neat blonde hair. In the Arbus, there is the customary whiff of kitsch which some find distancing. However, my parents are both romantics, not cynics, so I see in Arbus' Disneyland and the prints of Robert Frank's *U.S. 285, New Mexico* or Stephen Shore's *Horseshoe Bend Motel* moments of sublime beauty, carried to an aesthetic conclusion in the vast Klett panorama.

Conversely, Arbus' *A House on a Hill, Hollywood, CA* is the thematic twin of Avedon's unsettling portrait of Marilyn Monroe. In these pictures, we feel the fears that lurk behind some iconic facades, the anxieties underneath the glamour. Even Arbus' Central Park photographs in the collection—*Two Boys Smoking* and *Two Ladies Walking*—allude to mortality, whether in the signs of age in the

two women slowly walking beneath the leafless trees or in the small cloud of smoke coming from a young boy's mouth, the sense of rule-breaking and challenge in his eyes. The Herbert Ponting suite's subtext is the fate of Scott and his team.

Then there's Arbus' deserted indoor landscape: *The New York Skyline in a Lobby, NYC*. It's another deceptively quiet masterwork, full of mystery; the low-key lighting in the image and its late date bring a note of foreboding and melancholy to the scene. Typically of Arbus, her attitude to her subject is enigmatic. The other New York skyline in my parents' collection, Nan Goldin's, shows a confectionery sunset over Manhattan and a distant World Trade Center. Its bittersweet notes and low perspective are deeply resonant of Atget's images of Paris.

One last example of an indoor 'landscape' is instructional: I don't think of Winogrand's *Democratic Convention, 1960*, as a portrait of Kennedy, but instead as a history painting, a *Raft of the Medusa* for the television age. The TV monitors and cameras in the frame create a narrative with a reflexivity and a complexity much like *Citizen Kane* and its fake newsreels and films within the film. But the lighting in that decisive moment communicates that, to Winogrand, Kennedy is no Charles Foster Kane.

In all of the photographs in this catalogue there is a love of the world, its people, and its complications, a love of what it means to be human in the era of the camera, a love of times and moments past. One of my great photography experiences was watching and listening to the recording of Arbus in her reconstructed 1970 'slide show,' and what I remember best from the soundtrack was her laughter, her sense of humor, and her warmth. In her words and her tone she showed her love for her subjects, a love that makes her images so central to my parents' collection.

Dillon Cohen

Correspondences

An invitation to view a gathering of things—objects, horses, art works—offers occasion to consider the motivations of the collector. The compulsive, passionate, encyclopedic or perhaps connoisseur-like acquisitive psyche of an individual whose proclivities are, in turn, on display for the viewer to deduce through the artifacts assembled. However, to perceive a collection, to really see, one must look past the assembly of materials as of a *kind*, a genre, movement, menagerie, breed. . . into the relationships drawn between the works convened, aesthetic genealogies that spark in the shared space of art, artists and ideas, forms and their expression, opening up discursive possibilities, non-linear clusters that emerge only in accumulation, in juxtaposition.

There is an elusive unfolding in the collection of Ed Cohen and Victoria Shaw—subtle connections between architectures of artifice—people performing themselves, using themselves to perform a space, or places eerily absent of people. Portraits of artists, politicians, monks and gods (Atget's *Neptune*), this cross-section of mark-making souls includes depictions both gentle (W. H. Auden trudging through the snow) and knowingly performative—the meticulously balanced geometries in Irving Penn's portrait of Barnett Newman—monocle, mustache and cigarette poised in a descending diagonal.

Djuna Barnes and Edna St. Vincent Millay wear their confidence as an attitude in Berenice Abbott's portraits of the novelist and the poet, each dressed androgynously, blurring gender categories (and expectations). These are self-conscious, mediated images—Winogrand's photograph of JFK from behind at the 1960 Chicago Democratic Convention, Kennedy seen in verso only on the television facing us.

Abbott returns via Eugène Atget—who she met through Man Ray, and whose photographs and glass negatives she and Julien Levy salvaged from Atget's apartment after his death—architectures absent of people, Paris streets, Notre Dame, parks and sculptures—photographs that seem, at the edge of the industrial era, to alternately hide or preen for the camera before becoming anachronistic. André Kertész's lonely covered shipments on the Quai de Bercy just behind Notre Dame, Baldus' salt print of Le Puy. . . an associative chain between artists and subjects develops. Lee Miller's portrait of Joseph Cornell, Man Ray's portrait of Lee Miller, Thomas Struth's portrait of Gerhard Richter, Rineke Dijkstra's portrait of Struth, a portrait of Nida by Dijkstra. . .

Diane Arbus's white swan glides on the dark, glassy water of a chateau's moat at night, the photograph's title reveals it as a Disneyland castle; a lone house high on a Hollywood hill suggests a movie-set façade; a panoramic view of Manhattan from under a dark tree is flattened by the light from a single lamp, the cityscape revealed as a photomural whose grassy knoll joins the lobby's flowered wallpaper.

From spaces of artifice to city parks—locations where private meets public—Central Park, Washington Square Park (so often Arbus's hunting ground), Fontainebleau, St. Cloud. . . Strangers appear too, performing what they want us to see while their photographers perform a place, again and again—a repertory theatre of images—landscapes become musical scores reprised over time. Locations returned to by artists—Famin's Fontainebleau image (Barbizon School, Impressionists), Mark Klett's Grand Canyon work (views by J. K. Hillers), proximities between artists living and dead, a séance of form and place.

How does the contemporary (artist) fit into the classical, the ancient? Atget's catalogue of Parisian building elements; Struth's print of Piazza San Marcello in Rome; Rauschenberg's photograph of Cy Twombly squeezed between the giant fragments of the Colossus of Constantine (which Michelangelo had moved from the Basilica to the courtyard of the Palazzo dei Conservatori), the Roman emperor's huge hand pointing skywards as Twombly's body, in confrontational profile, interposes an artistic present inside Western art's classical (and Renaissance) past. Francesca Woodman inserts herself into space, her body made partial by the relics of flowered wallpaper she holds as she stands against the dilapidated wall of her Rhode Island studio, the picture plane an interior assemblage of sculptural fragments, the series created a year before she, too, moves to Rome.

And so these photographs have converged for a time, conjuring distinct thoughts and intuitive associations available only in their accumulation. Together, just a few moments more now before moving on into new gatherings, new lives and affinities, whose future custodians may ignite, though their own unique conclave of things, alternative paths of meaning, of reflection, of correspondences.

Amie Siegel





I. Robert Rauschenberg 1925-2008

Cy + Relics—Rome, 1952

Gelatin silver print, printed later.

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

Signed by the artist, titled, dated and numbered

'9' in an unidentified hand in ink in the margin.

Number 9 from an edition of 25.

Estimate

\$10,000-15,000

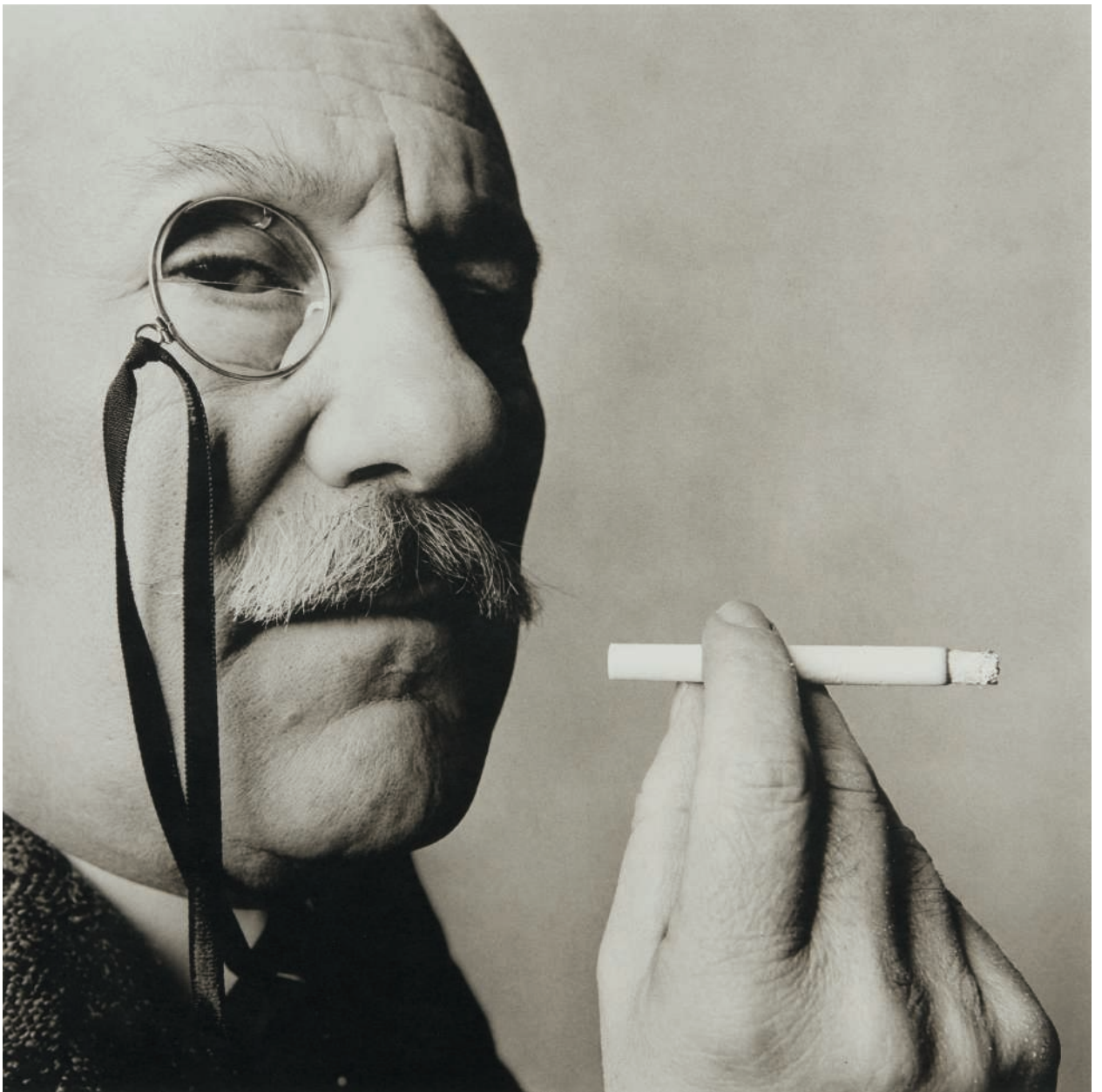
Provenance

Pace/MacGill Gallery, New York, 1991

Literature

Thames & Hudson, *Robert Rauschenberg:*

Photographs, p. 20



2. Irving Penn 1917-2009

Barnett Newman, New York, 1966

Platinum palladium print.

15½ x 15½ in. (39.4 x 39.4 cm)

Signed, initialed, dated, numbered 7/20, variously annotated in pencil and edition stamp on the reverse of the aluminum flush-mount; typed credit, title and Condé Nast copyright credit reproduction limitation on a label affixed to the reverse of the aluminum flush-mount.

Estimate

\$15,000-25,000

Provenance

Pace/MacGill Gallery, New York

Literature

Penn, *Passage: A Work Record*, p. 159

National Portrait Gallery, *Irving Penn Portraits*, pl. 21

Szarkowski, *Irving Penn*, pl. 145



3. **Richard Avedon** 1923-2004

Ezra Pound, poet, Rutherford, New Jersey, June 30, 1958

Gelatin silver print.

6¾ x 6⅞ in. (17.1 x 17.5 cm)

Signed in pencil in the margin; signed, titled 'Ezra Pound', dated, numbered 2/8 in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate

\$6,000-8,000

Provenance

Fraenkel Gallery, San Francisco, 1999

Literature

Simon & Schuster, *Observations: Photographs by Richard Avedon, Comments by Truman Capote*, p. 135

The Metropolitan Museum of Art, *Avedon's Endgame*, n.p.

Whitney Museum of American Art, *Richard Avedon: Evidence 1944-1994*, pp. 46-47, 140

4. **Elliott Erwitt** b. 1928

William Carlos Williams, Paterson, New Jersey, 1955

Gelatin silver print, printed later.

8¼ x 12⅜ in. (21 x 31.4 cm)

Signed in ink in the margin; signed in pencil on the verso.

Estimate

\$1,500-2,500





**“Where blind skyscrapers use
Their full height to proclaim
The strength of Collective Man.”**

W.H. Auden, September 1, 1939

5. Richard Avedon 1923-2004

W.H. Auden, poet, St. Marks Place, New York City, March 3, 1960
Gelatin silver print, printed 1994.

23½ x 18⅞ in. (59.7 x 47.9 cm)

Signed, numbered 5/9 in pencil, copyright credit, title, date and 'Richard Avedon Retrospective 1944-1994' stamps on the verso.

Estimate

\$15,000-25,000

Provenance

Fraenkel Gallery, San Francisco, 2001

Exhibited

Richard Avedon: Evidence 1944-1994, Whitney Museum of American Art, New York, 18 March- 26 June 1994

Literature

Whitney Museum of American Art, *Richard Avedon: Evidence 1944-1994*, p. 142

“Everything that has been on earth has been different from any other thing. That is what I love: the differentness, the uniqueness of all things and the importance of life. . . I see something that seems wonderful; I see the divineness in ordinary things.”

Diane Arbus

6. Diane Arbus 1923-1971

Two ladies walking in Central Park, N.Y.C., 1963

Gelatin silver print.

7⅞ x 7½ in. (20 x 19.1 cm)

Signed by the artist in ink, stamped ‘a diane arbus print’, signed by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps, all on the verso. Accompanied by a letter of authentication from the Estate of Diane Arbus.

Estimate

\$50,000-70,000

Provenance

Fraenkel Gallery, San Francisco, 2004

Literature

Arbus, Sussman, Phillips, Selkirk and Rosenheim,
Diane Arbus: Revelations, p. 71



Actual size



7. **Diane Arbus** 1923-1971

Adolescent girl at a nudist camp, N.J., 1963

Gelatin silver print.

8½ x 8½ in. (21.6 x 20.6 cm)

Stamped 'a diane arbus print', signed by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Accompanied by a letter of authentication from the Estate of Diane Arbus.

Estimate

\$25,000-35,000

Provenance

Fraenkel Gallery, San Francisco, 2004



8. Diane Arbus 1923-1971

Untitled (8), 1970-1971

Gelatin silver print, printed later by Neil Selkirk.

14 $\frac{5}{8}$ x 14 $\frac{1}{2}$ in. (37.1 x 36.8 cm)

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

Estimate

\$10,000-15,000

Provenance

Fraenkel Gallery, San Francisco, 2004

Literature

Aperture, *Diane Arbus: Untitled*, cover, n.p.

Aperture, *Diane Arbus: Magazine Work*, p. 171

Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 263

9. **Francesca Woodman** 1958-1981

*Providence, Rhode Island from Space*², 1976

Gelatin silver print.

4 $\frac{5}{8}$ x 4 $\frac{3}{4}$ in. (11.7 x 12.1 cm)

A lifetime print by the artist, signed by George Woodman, Executor, in pencil and 'Printed by Francesca Woodman, Estate of Francesca Woodman' stamp on the verso.

Estimate

\$40,000-60,000

Provenance

Marian Goodman Gallery, New York, 2005

Literature

San Francisco Museum of Modern Art, *Francesca Woodman*, p. 10

Townsend, *Francesca Woodman*, p. 109 there dated 1977

**“I finally managed to try to do away with myself,
as neatly and concisely as possible.”**

Francesca Woodman



Actual size



10. Diane Arbus 1923-1971

Woman at a counter smoking, N.Y.C., 1962
Gelatin silver print, printed later by Neil Selkirk.
14½ x 14½ in. (36.8 x 36.8 cm)
Stamped 'A Diane Arbus photograph', signed, titled, dated, numbered 16/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate
\$8,000-12,000

Provenance
Robert Miller Gallery, New York, 2006

11. Diane Arbus 1923-1971

New York skyline in a lobby, NYC, 1971
Gelatin silver print, printed later by Neil Selkirk.
11½ x 13¾ in. (29.2 x 34 cm)
Stamped 'A Diane Arbus photograph', signed, titled, dated, numbered 10/75 by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso.

Estimate
\$10,000-15,000

Provenance
Fraenkel Gallery, San Francisco, 2004

Literature
Arbus, Sussman, Phillips, Selkirk and Rosenheim,
Diane Arbus: Revelations, p. 67





“For me the subject of the picture is always more important than the picture. And more complicated.”

Diane Arbus

12. Diane Arbus 1923-1971

Young couple on a bench in Washington Square Park, N.Y.C., 1965

Gelatin silver print.

10 x 10 in. (25.4 x 25.4 cm)

Stamped 'a diane arbus print', signed by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps on the verso. Accompanied by a letter of authentication from the Estate of Diane Arbus.

Estimate

\$40,000-60,000

Provenance

Fraenkel Gallery, San Francisco, 2004



Actual size

13. Francesca Woodman 1958-1981

Untitled, Providence, Rhode Island, 1976-1977
Gelatin silver print.

5½ x 5½ in. (13 x 13 cm)

A lifetime print by the artist, signed by George Woodman, Executor, in pencil and 'Printed by Francesca Woodman, Estate of Francesca Woodman' stamp on the verso.

Estimate

\$25,000-35,000

Provenance

Marian Goodman Gallery, New York, 1990

**“The images convey an
underlying sense of
human fragility.”**

Finding Francesca, Tate's Artist Rooms



“Words are mere thoughts. The photographed image always ends up having a romantic gloss to it—no matter how I try to avoid it.”

Robert Frank

14. Robert Frank b. 1924

Mary and Pablo, N.Y.C., 1951

Gelatin silver print.

9¼ x 13¾ in. (23.5 x 34.9 cm)

Signed, titled, dated and annotated 'N.Y.C.' in ink in the margin.

Estimate

\$30,000-50,000

Provenance

Pace/MacGill Gallery, New York

Literature

Greenough, *Robert Frank: Moving Out*, p. 55

Greenough, *Looking In: Robert Frank's The Americans*, pl. 38

National Gallery of Art, *Black White and Things*, pl. 13

Pantheon, *Robert Frank: the Lines of my Hand*, n.p.

15. Irving Penn 1917-2009

Moroccan Child with Lamb, 1971

Platinum palladium print, printed 1978.

18½ x 18 in. (47 x 45.7 cm)

Signed, titled, dated, numbered 3/16, annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the aluminum flush-mount.

Estimate

\$50,000-70,000

Provenance

Pace/MacGill Gallery, New York

Literature

Penn, *Passage: A Work Record*, p. 198, variant

“Sensitive people faced with the prospect of a camera portrait put on a face they think is the one they would like to show to the world. . . Every so often what lies behind the façade is rare and more wonderful than the subject knows or dares to believe.”

Irving Penn





16. Irving Penn 1917-2009

Three Squatting Sisters, Nepal, 1967

Platinum palladium print.

19 x 22 $\frac{5}{8}$ in. (48.3 x 57.5 cm)

Signed, dated, annotated in pencil, signed, numbered 1/5 in ink, credit and edition stamps on the reverse of the aluminum flush-mount; dated in pencil, typed title, copyright credit (courtesy of Vogue) and Condé Nast reproduction limitation on a label affixed to the reverse of the aluminum flush-mount.

Estimate

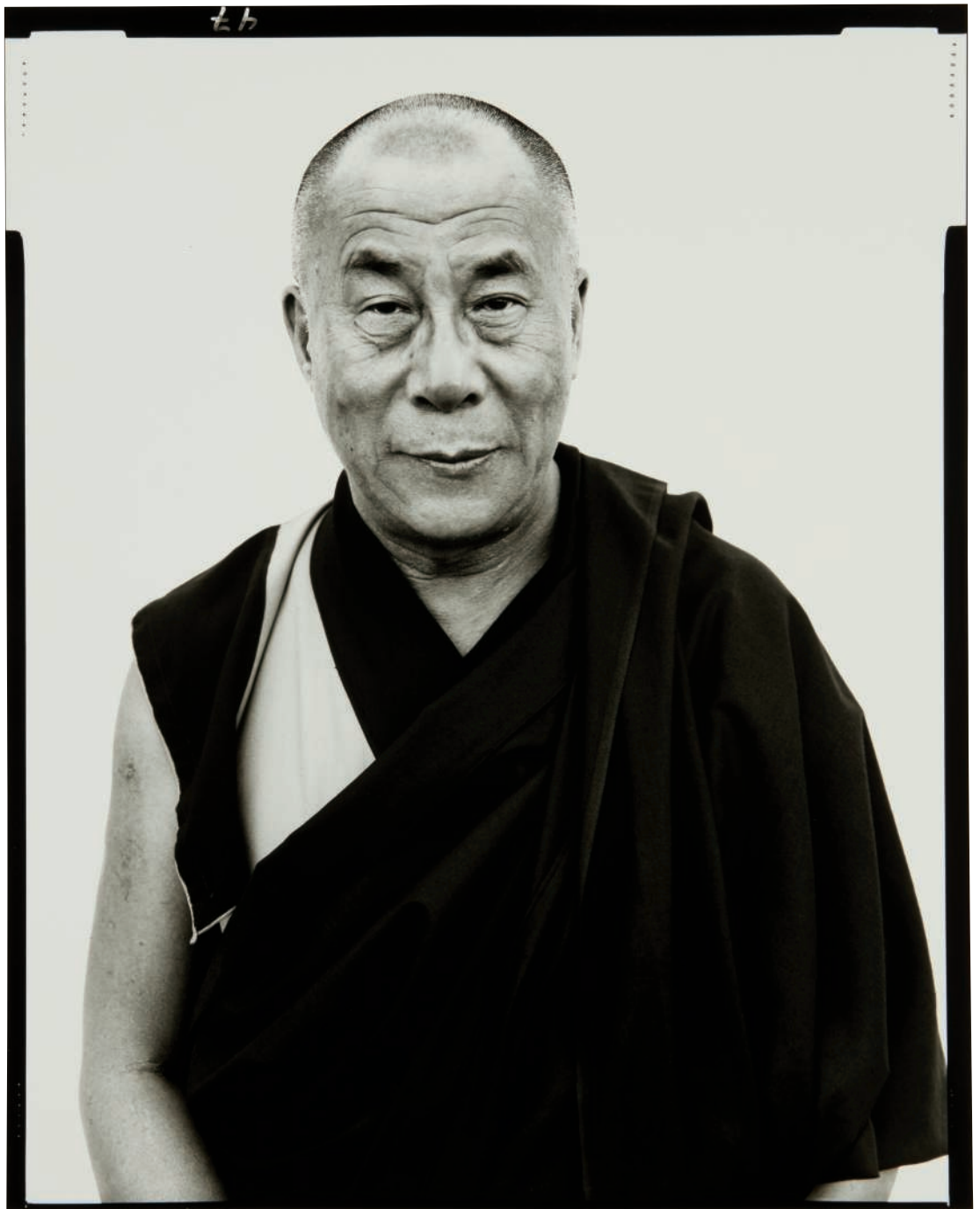
\$8,000-12,000

Provenance

Pace/MacGill Gallery, New York

Literature

Penn, *Passage: A Work Record*, p. 174



**“... so today is the right day to love,
believe, do and mostly live.”**

Dalai Lama

17. Richard Avedon 1923-2004

*His Holiness The Dalai Lama, Kamataka, India,
January, 1998*

Gelatin silver print.

17½ x 14½ in. (44.5 x 36.8 cm)

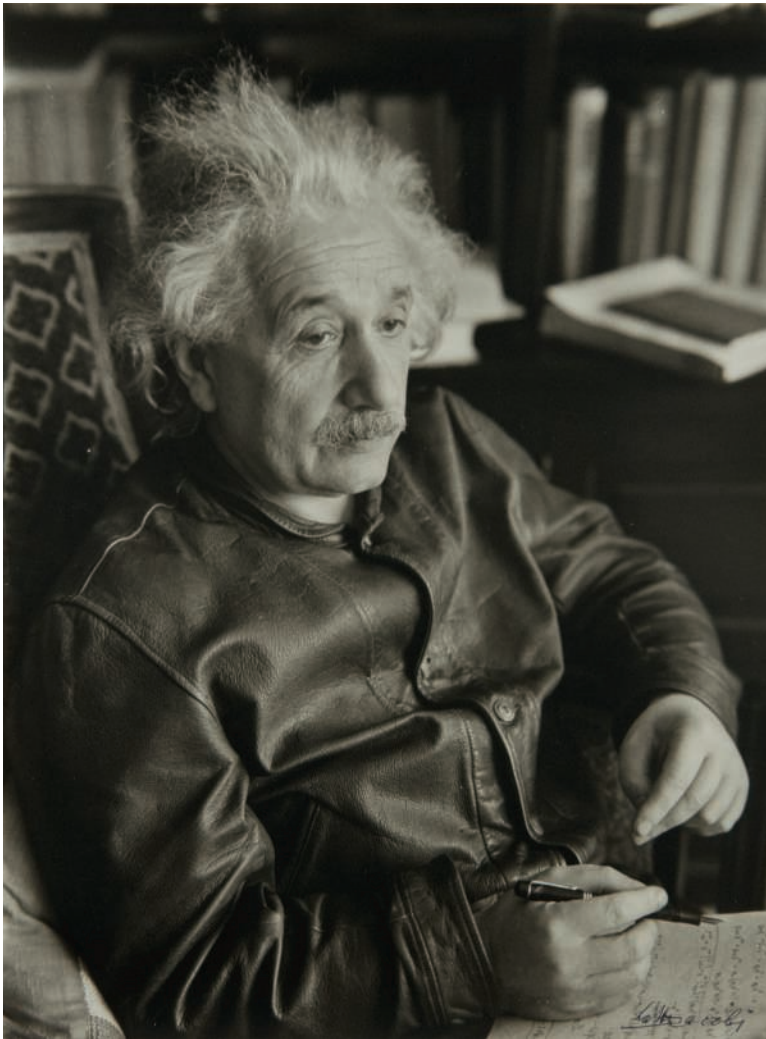
Signed, numbered 2/35 in pencil, title, date and
copyright credit reproduction limitation stamps
on the verso.

Estimate

\$12,000-18,000

Provenance

Fraenkel Gallery, San Francisco, 1999



18. Lotte Jacobi 1896-1990

Albert Einstein, Physicist, Princeton, N.J., 1938
Gelatin silver print, printed later.
9 $\frac{7}{8}$ x 7 $\frac{3}{8}$ in. (25.1 x 18.7 cm)
Signed in ink on the recto.

Estimate
\$1,200-1,800

Literature
Addison House, *Lotte Jacobi*, p. 100
Godine Pocket Paragon, *Lotte Jacobi: Photographs*, p. 66
Stephen White Gallery, *Lotte Jacobi*, pl. 144



19. Hiro b. 1930

Robert Penn Warren, poet, fairfield, CT, 10-13-78, 1978
Gelatin silver print.
17 x 17 $\frac{1}{4}$ in. (43.2 x 43.8 cm)
Signed and thumbprint in pencil, title, date and
copyright credit reproduction limitation stamps on the
reverse of the flush-mount.

Estimate
\$2,000-3,000

Provenance
Pace/MacGill Gallery, New York, 2000



**“Greek architecture taught me
that the column is where the light
is not, and the space between is
where the light is.”**

Louis Kahn

20. Henri Cartier-Bresson 1908-2004

Louis Kahn, 1961
Gelatin silver print.
12 x 8 in. (30.5 x 20.3 cm)
Credit reproduction limitation stamp on the verso.

Estimate
\$7,000-9,000

Provenance
Galerie 1900-2000, Paris, 2005

Literature
Gombrich, *Tête à Tête: Portraits by Henri
Cartier-Bresson*, pl. 44

21. Richard Avedon 1923-2004

Marilyn Monroe, New York City, May 6, 1957

Gelatin silver print.

15¼ x 15¾ in. (38.7 x 39.1 cm)

Signed and numbered 1/4 in ink in the margin; signed, numbered 1/4 in pencil, title, date, copyright credit reproduction limitation and 'This print was made at the time the photograph was taken' stamps on the verso.

Estimate

\$200,000-300,000

Provenance

Fraenkel Gallery, San Francisco, 1999

Literature

Avedon, *Woman in the Mirror*, p. 88

Avedon, *An Autobiography*, pl. 134

Louisiana Museum of Modern Art, *Richard Avedon - Photographs 1946-2004*, p. 60

The Metropolitan Museum of Art, *Avedon's Endgame*, n.p.

The Metropolitan Museum of Art, *Richard Avedon Portraits*, n.p.

Whitney Museum of American Art, *Richard Avedon: Evidence 1944-1994*, p. 138

Greenough, Snyder, Travis and Westerbeck, *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, p. 374

Hartwell, *The Making of a Collection: Photographs from the Minneapolis Institute of Arts*, p. 94

Tsukuba Museum of Photography, *Paris-New York-Tokyo*, pl. 22

“For hours she danced and sang and flirted and did this thing that’s— she did Marilyn Monroe. . . Then there was the inevitable drop. . . she sat in the corner like a child, with everything gone.’ And [Avedon] clicked his shutter once more. ‘I wouldn’t photograph her without her knowledge of it. And as I came with the camera, I saw that she was not saying no.’ The resultant final frame is among the most famous portraits ever made—one that is, as the photographer Vik Muniz neatly put it, ‘a picture of Norma Jean, not Marilyn.’”

New York Magazine, 24 October 2007





“What keeps hearts from falseness in this flat region is that there is nowhere to hide and plenty of room for vision. Only sound needs echo and dreads its lack. A glance is accustomed to no glance back.”

Joseph Brodsky, A Part of Speech

22. **Irving Penn** 1917-2009

Joseph Brodsky, New York, Jan. 7, 1980

Selenium-toned gelatin silver print.

14⅜ x 14¼ in. (36.5 x 36.2 cm)

Signed, titled, dated, annotated in pencil, Condé Nast copyright credit reproduction limitation, credit and edition stamps on the verso. One from an edition of 14.

Estimate

\$10,000-15,000

Provenance

Pace/MacGill Gallery, New York

Literature

Penn, *Passage: A Work Record*, p. 234

Szarkowski, *Irving Penn*, pl. 146

23. **Berenice Abbott** 1898-1991

Edna St. Vincent Millay, circa 1929

Two gelatin silver prints, probably printed in the 1940s or 1950s.

Each approximately 9½ x 7⅞ in. (24.1 x 19.4 cm)

Each signed and annotated 'Edna Millay' on the mount; '50 Commerce Street, New York 14, N. Y.' stamp on the reverse of each mount.

Estimate

\$3,000-5,000

Provenance

Sotheby's, New York, 7 October 1998, lot 81

Matthew Marks Gallery, New York, 2001

Literature

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





24. Irving Penn 1917-2009

Spencer Tracy, New York, March 23, 1948

Gelatin silver print.

9⅝ x 7⅞ in. (24.4 x 20 cm)

Signed, initialed, titled, dated, annotated 'Print made near to date of photographic sitting' in ink, Condé Nast copyright credit reproduction limitation, credit and edition stamps on the verso. One from an edition of 26.

Provenance

Pace/MacGill Gallery, New York

Literature

Hambourg, *Irving Penn: Centennial*, p. 90

Penn, *Passage: A Work Record*, p. 53

Estimate

\$15,000-25,000



25. Harry Callahan 1912-1999

Georgia Mountains, Winter, 1988-1989

Four gelatin silver prints.

Each 6 x 6 in. (15.2 x 15.2 cm)

Each signed in pencil in the margin.

Estimate

\$8,000-12,000

Provenance

Pace/MacGill Gallery, New York

26. Diane Arbus 1923-1971

Lady in a rooming house parlor,
Albion, NY, 1963
Gelatin silver print, printed later by
Neil Selkirk.
14⅞ x 14½ in. (37.8 x 36.8 cm)
Stamped 'A Diane Arbus photograph',
signed, titled, dated, numbered
16/75 by Doon Arbus, Executor, in
ink, copyright credit and reproduction
limitation stamps on the verso.

Estimate
\$8,000-12,000

Provenance
Fraenkel Gallery, San Francisco

Literature
Arbus, Sussman, Phillips, Selkirk
and Rosenheim, *Diane Arbus:*
Revelations, p. 106



27. Robert Rauschenberg

1925-2008

Quiet House - Black Mountain, 1949
Gelatin silver print, printed later.
14⅞ x 14⅞ in. (37.8 x 37.8 cm)
Signed by the artist, titled, dated and
numbered '6' in an unidentified hand
in ink in the margin. Number 6 from an
edition of 25.

Estimate
\$6,000-8,000

Provenance
Pace/MacGill Gallery, New York





28. Thomas Struth b. 1954

Piazza San Marcello, Rome, 1984

Gelatin silver print.

14 $\frac{7}{8}$ x 11 in. (37.8 x 27.9 cm)

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

Estimate

\$4,000-6,000

Provenance

Marian Goodman Gallery, New York, 2005

Literature

Schirmer/Mosel, *Thomas Struth*, p. 24

29. Francesca Woodman 1958-1981

Rome, 1977-1978

Gelatin silver print.

5 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. (14 x 14 cm)

A lifetime print by the artist, signed by George Woodman, Executor, in pencil and 'Printed by Francesca Woodman, Estate of Francesca Woodman' stamp on the verso.

Estimate

\$40,000-60,000

Provenance

Marian Goodman Gallery, New York, 2005

Literature

San Francisco Museum of Modern Art, *Francesca Woodman*, p. 69

Townsend, *Francesca Woodman*, p. 154



Actual size

“The past itself, as historical change continues to accelerate, has become the most surreal of subjects—making it possible. . . to see a new beauty in what is vanishing.”

Susan Sontag



30. Diane Arbus 1923-1971

A castle in Disneyland, Cal., 1962
Gelatin silver print, printed later by Neil Selkirk.
14¼ x 14½ in. (36.2 x 36.8 cm)
Stamped 'A Diane Arbus photograph', signed, titled,
dated, numbered 43/75 by Doon Arbus, Executor,
in ink, copyright credit and reproduction limitation
stamps on the verso.

Estimate
\$8,000-12,000

Provenance
Fraenkel Gallery, San Francisco, 2003

Literature
Aperture, *Diane Arbus*, n.p.
Arbus, Sussman, Phillips, Selkirk and Rosenheim,
Diane Arbus: Revelations, p. 289
Rosenheim, *Diane Arbus: in the beginning*, p. 193

**“Her 1962 photograph of a castle
in Disneyland, after hours, makes
you tremble for any prince who
goes in search of Sleeping Beauty;
who knows what fevered brand of
dreams might come true?”**

Anthony Lane



31. Diane Arbus 1923-1971

A house on a hill, Hollywood, Cal., 1963

Gelatin silver print.

6¼ x 9¾ in. (15.9 x 23.8 cm)

Signed by the artist in pencil, stamped 'a diane arbus print', signed by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps, all on the verso. Accompanied by a letter of authentication from the Estate of Diane Arbus.

Estimate

\$35,000-55,000

Provenance

Fraenkel Gallery, San Francisco, 2004

Literature

Aperture, *Diane Arbus*, n.p., variant

Arbus, Sussman, Phillips, Selkirk and Rosenheim,

Diane Arbus: Revelations, p. 345, variant



32. Thomas Struth b. 1954

Mais-Acker, No. 22, Winterthur, 1992

Chromogenic print.

Image 25 $\frac{1}{8}$ x 32 $\frac{3}{8}$ in. (63.8 x 82.2 cm)

Overall 38 $\frac{5}{8}$ x 45 $\frac{1}{2}$ in. (98.1 x 115.6 cm)

Signed in pencil, printed credit, title, date and number 9/10 on a label affixed to the reverse of the frame.

Estimate

\$12,000-18,000

Provenance

Marian Goodman Gallery, New York



Actual size

“The art is language, it’s something you read, but on the other hand art is a landscape and it’s something you see.”

Gabriel Orozco

33. Gabriel Orozco b. 1962

Nodnol Park, 1996

Chromogenic print with computer graphics and applied paint.

4 x 6 in. (10.2 x 15.2 cm)

Signed, titled, dated in pencil and artist’s geometric motif on the reverse of the mount.

Estimate

\$12,000-18,000

Provenance

Marian Goodman Gallery, New York, 1998

34. Diane Arbus 1923-1971

Two boys smoking in Central Park, N.Y.C., 1963

Gelatin silver print.

8 x 7½ in. (20.3 x 19.1 cm)

Signed by the artist in ink, stamped 'a diane arbus print', signed by Doon Arbus, Executor, in ink, copyright credit and reproduction limitation stamps, all on the verso.

Accompanied by a letter of authentication from the Estate of Diane Arbus.

Estimate

\$50,000-70,000

Provenance

Fraenkel Gallery, San Francisco, 2004

Exhibited

Diane Arbus: Revelations, San Francisco Museum of Modern Art, 25 October 2003- 8 February 2004

Literature

Aperture, *Diane Arbus*, n.p.

Arbus, Sussman, Phillips, Selkirk and Rosenheim,

Diane Arbus: Revelations, p. 90

**“A photograph is a secret about a secret.
The more it tells you the less you know.”**

Diane Arbus



Actual size



35. Ralph Eugene Meatyard 1925-1972

Lucybel Crater and Lucybel Crater, 1970-1972

Gelatin silver print.

7½ x 7½ in. (19.1 x 19.1 cm)

Signed by Madelyn O. Meatyard in ink, estate copyright credit stamp and annotations in an unidentified hand in pencil on the verso.

Estimate

\$8,000-12,000

Provenance

Fraenkel Gallery, San Francisco, 2003

36. Harry Diamond 1924-2009

Francis Bacon and Lucian Freud in Dean St.

Soho, 1973

Gelatin silver print.

10¼ x 15½ in. (26 x 38.4 cm)

Signed, titled 'Dean St. Soho' and dated in ink in the margin.

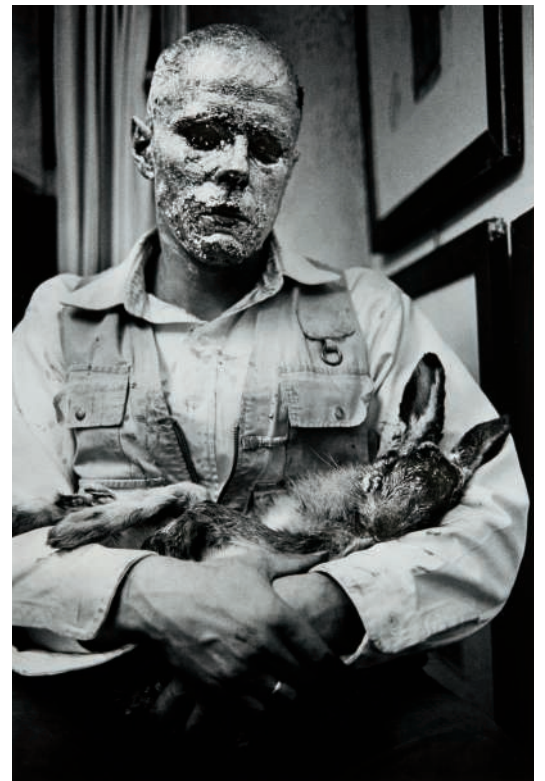
Estimate

\$2,000-3,000

Provenance

Christie's, South Kensington, 9 November 1989, lot 607





37. **Walter Vogel** b. 1932

Joseph Beuys from his performance Die Aktion Wie man dem toten Hasen die Bilder erklärt (How to Explain Pictures to a Dead Hare), 1965

Four gelatin silver prints, printed 2004.

Each approximately 12½ x 18 in. (31.8 x 45.7 cm) or the reverse

Each signed, titled and dated in ink in the margin; each dated, annotated and copyright credit notations in ink on the verso; each signed, titled and dated in pencil on the overmat.

Estimate

\$10,000-15,000

Provenance

Grisebach GmbH, Berlin, 7 June 2007, lot 1411



**“Long shot of night road arrowing forlorn into
immensities and flat of impossible-to-believe America.”**

Jack Kerouac, introduction to *The Americans*

38. Robert Frank b. 1924

U.S. 285, New Mexico, 1955-1956

Gelatin silver print, printed later.

13½ x 9¾ in. (34.3 x 23.8 cm)

Signed in ink the margin.

Estimate

\$50,000-70,000

Provenance

Pace/MacGill Gallery, New York

Literature

The Americans, no. 36

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

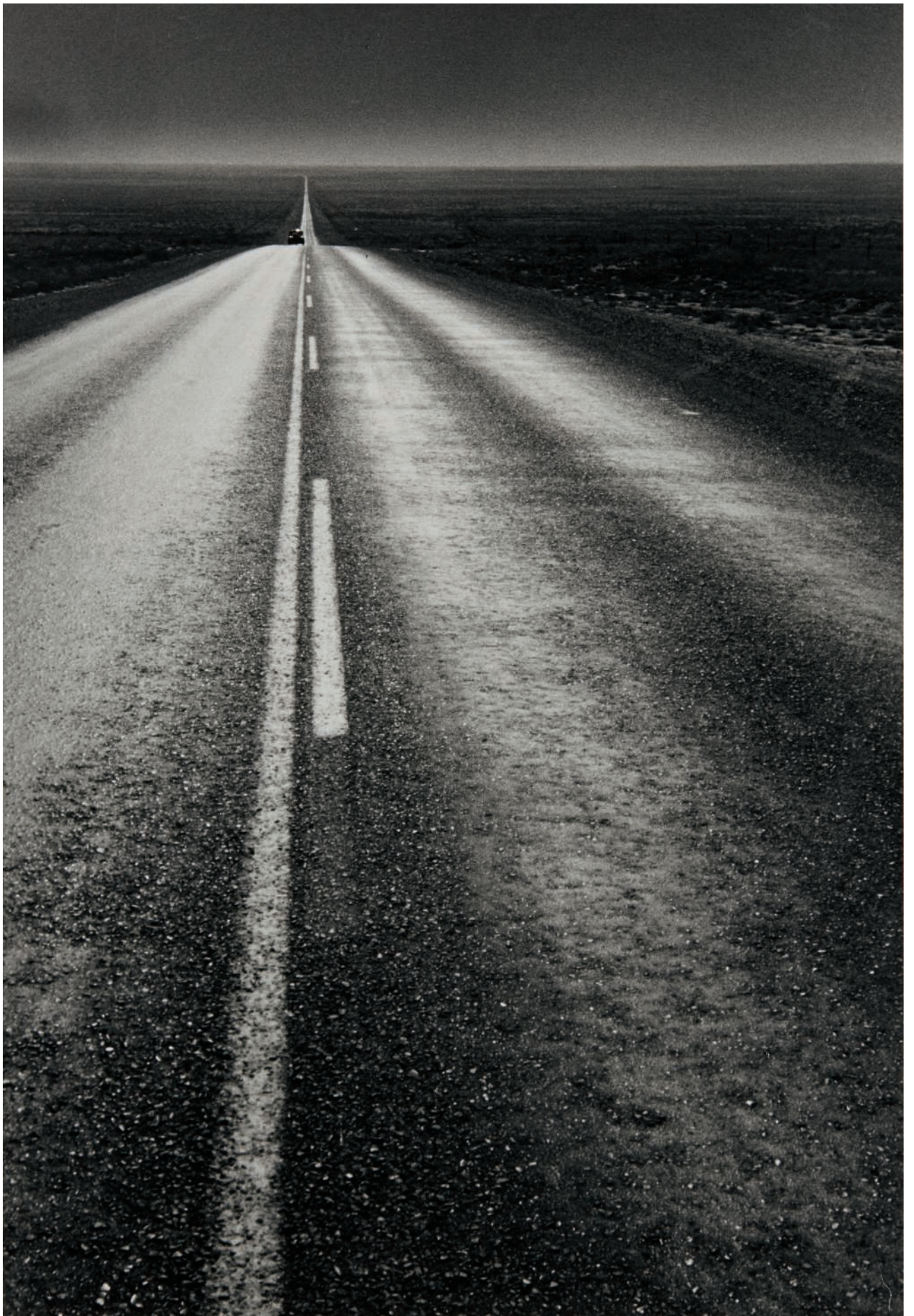
pp. 253, 469, 470, Contact no. 36

Frank, *The Lines of My Hand*, n.p.

'The Highway: Four Photographs by Robert Frank,'

Current, November 1960, p. 33

U. S. Camera, 1958, p. 100





39. Shomei Tomatsu 1930-2012

Hibakusha Shimotani Tomitaro, Nagasaki from *Nagasaki 11:02*, 1961

Gelatin silver print, printed 1980.

8¼ x 12⅝ in. (21 x 32.1 cm)

Signed and dated in pencil on the verso.

Estimate

\$7,000-9,000

Provenance

San Francisco Museum of Modern Art, 2004

Exhibited

Shomei Tomatsu: Skin of the Nation, San Francisco Museum of Modern Art, 13 May- 13 August 2006



40. Shomei Tomatsu 1930-2012

Angel Shattered by the Atomic Bomb at Urakami Cathedral, Nagasaki from *Nagasaki 11:02*, 1961

Gelatin silver print, printed 1980.

11¼ x 8½ in. (28.6 x 21.6 cm)

Signed and dated in pencil on the mount.

Estimate

\$6,000-8,000

Provenance

San Francisco Museum of Modern Art, 2004

Exhibited

Shomei Tomatsu: Skin of the Nation, San Francisco Museum of Modern Art, 13 May- 13 August 2006

Literature

Yale University Press, *Shomei Tomatsu: Skin of the Nation*, pl. 43



41.

41. Shomei Tomatsu 1930-2012

Oshima Eiko, Actress, 1961 and *Kabuki Stage Hand*, Tokyo, 1964

Gelatin silver print, printed 2003 and chromogenic print, printed 2004.

10 x 14¾ in. (25.4 x 37.5 cm)

15⅞ x 12 in. (40.3 x 30.5 cm)

Each signed and dated in pencil or ink on the verso.

Estimate

\$6,000-8,000

Provenance

San Francisco Museum of Modern Art, 2004

Literature

Yale University Press, *Shomei Tomatsu: Skin of the Nation*, front cover, pls. 65-66



41.

42. Robert Mapplethorpe 1946-1989

American Flag, 1987

Gelatin silver print.

19¼ x 23 in. (48.9 x 58.4 cm)

Signed, dated by the artist, titled, numbered 5/10 in an unidentified hand, all in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate

\$150,000-250,000

Provenance

Robert Miller Gallery, New York, 1988

Literature

Museum of Contemporary Art, Sapporo, Japan,

Robert Mapplethorpe Retrospective, pl. 115

**“My whole point is to transcend the subject. . .
Go beyond the subject somehow, so that the
composition, the lighting, all around, reaches
a certain point of perfection.”**

Robert Mapplethorpe





43. Garry Winogrand 1928-1984

Democratic National Convention, 1960

Gelatin silver print, printed later.

18 $\frac{3}{8}$ x 12 $\frac{3}{8}$ in. (46.7 x 31.4 cm)

Signed by Eileen Adele Hale, Executor, in pencil, estate, copyright credit and 'printed by or under the supervision of Garry Winogrand' stamps on the verso.

Estimate

\$10,000-15,000

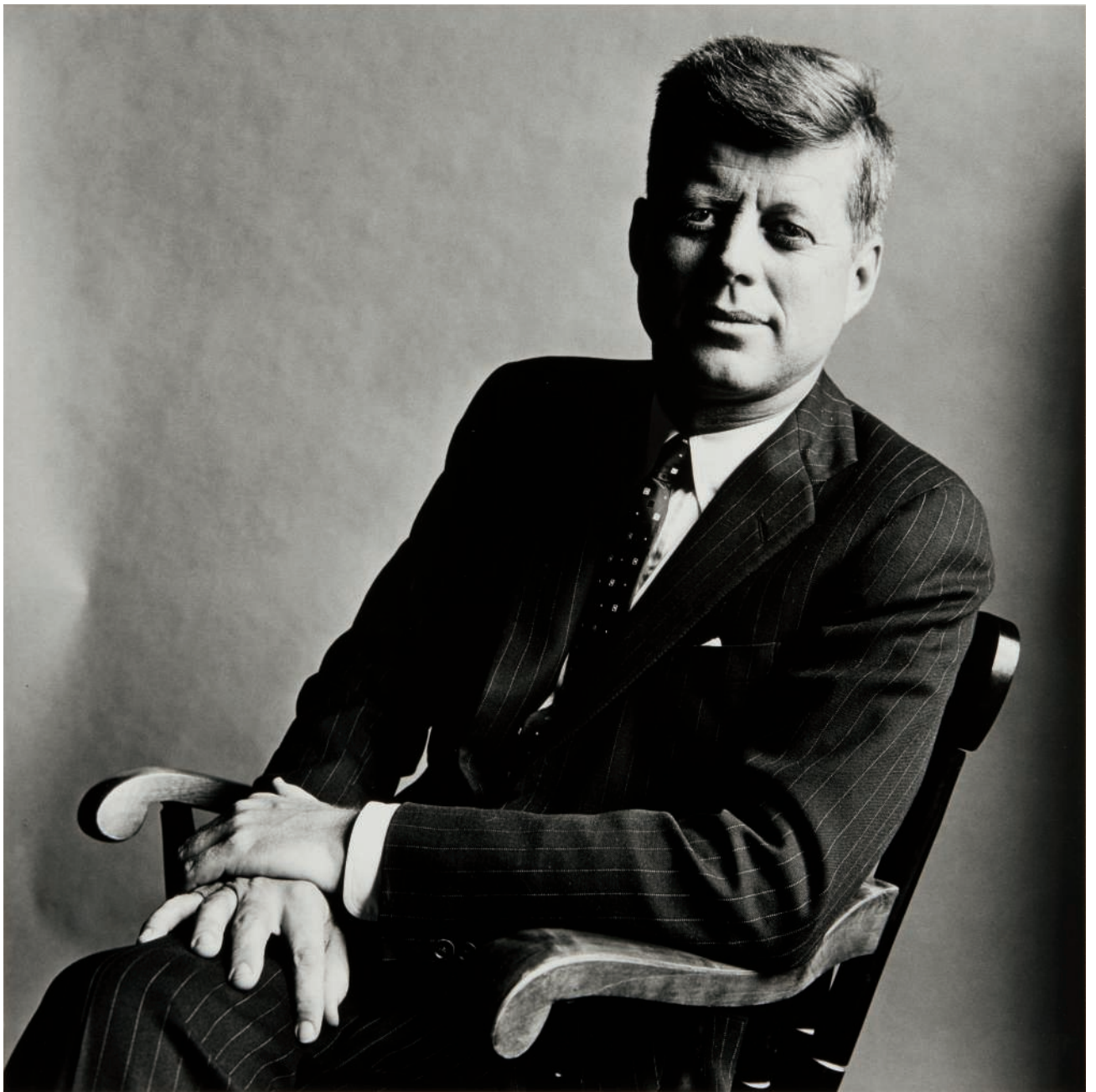
Provenance

Pace/MacGill Gallery, New York

Literature

Szarkowski, *Winogrand: Figments from the Real World*, p. 33

TF Editores, *Garry Winogrand: el juego de la fotografía*, p. 28, variant



44. Irving Penn 1917-2009

John F. Kennedy, Washington, D.C., 1960
Selenium-toned gelatin silver print, printed 1984.
14 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in. (37.8 x 37.8 cm)
Signed, initialed, titled, dated, annotated in ink,
Condé Nast copyright credit reproduction limitation,
credit and edition stamps on the reverse of the
mount. One from an edition of 20.

Estimate
\$30,000-50,000

Provenance
Pace/MacGill Gallery, New York

Literature
Penn, *Passage: A Work Record*, p. 131

**“When power leads
men towards arrogance,
poetry reminds him
of his limitations.”**

John F. Kennedy, Amherst College, October 1963





45. **Herbert Ponting** 1870-1935

Selected Images of Captain Robert Falcon Scott's Expedition to the Antarctic, 1910-1912
 190 gelatin silver prints.
 Each approximately 6¾ x 4¾ in. (17.1 x 12.1 cm) or the reverse
 Each variously numbered and/or titled in ink or pencil on the verso.

Estimate

\$20,000-30,000

Provenance

Sotheby's, London, 7 May 1998, lot 51

This group of photographs presents unprecedented documentation of Captain Robert Falcon Scott's heroic Antarctic expedition. Herbert Ponting signed on as official photographer for the venture in 1910, and set up his darkroom in the harsh conditions of Scott's base camp at Cape Evans on Ross Island, just off the coast of Antarctica. Despite the fact that photographic film was in standard use at the time, Ponting insisted instead on using glass negatives, and this choice accounts for the clarity of the images in this lot. Ponting, who had photographed in his native England, as well as Russia, Japan, and America, was clearly inspired by the new frozen world around him, and his images captured a landscape that was completely alien to viewers of the day. He also took photographs of camp life, the team's crew and science officers, Captain Scott, the expedition's ship, the *Terra Nova*, and local wildlife. Ponting's photographs encompass the beauties and hardships of the expedition.

Scott faced competition in his race to claim the South Pole, from his fellow Britains Ernest Shackleton and the Norwegian Roald Amundsen. Scott and a small team, not including Ponting, ultimately did reach the Pole after great difficulty, only to find that Amundsen had gotten there several weeks before. Demoralized, Scott and his team began the return journey, only to perish in the sub-zero cold. The Captain had intended to use Ponting's photographs, as well as his motion pictures, as an integral part of his post-expedition publicity, exhibitions, and as illustrations for lectures and other public events that would cover the expenses of the journey and provide him an income. While that role for the photographs would go unfulfilled, Ponting's images remain an indelible document of the expedition and of the human drive to explore.

46. Dr. Erich Salomon 1886-1944

Selected Images, 1928-1937

Fifteen gelatin silver prints.

Varying dimensions from 4 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (12.4 x 17.1 cm)

to 8 x 10 in. (20.3 x 25.4 cm)

Each variously stamped, dated and/or annotated on the verso.

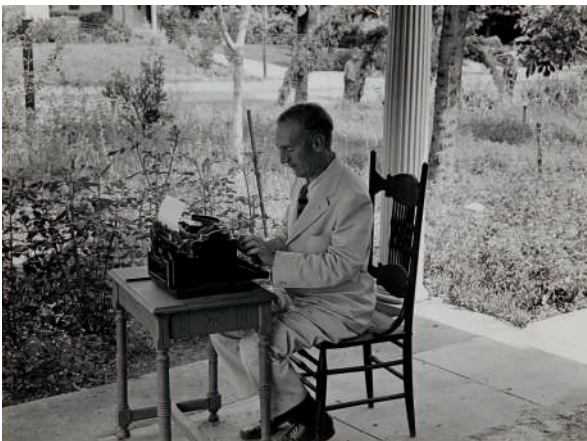
Estimate

\$30,000-50,000

Exhibited

Picturing Business: The Photography of Fortune 1930-1965, International Center of Photography, New York, 19 February- 14 May 2000, one print

The group of 15 photographs offered here demonstrates Dr. Erich Salomon's ability to capture uniquely candid and compelling news photographs. While competing photojournalists worked with large-format cameras and flash equipment, Salomon made effective use of smaller cameras and worked only with available light, allowing him to photograph unobtrusively and thus capture moments previously hidden from public view. His ability to penetrate the public personas of the great and powerful put Salomon's images in high demand and they were widely published in the European, British, and American picture press. His fluid and immersive style established a wholly new direction in photojournalism, and he is widely regarded as the father of modern photojournalism.



Titles include:

The author Upton Sinclair on the terrace of his house in Hollywood, 1930

The banker Otto H. Kahn and his wife in their New York mansion, 1932

Committee at the Reichstag, circa 1930

William Randolph Hearst with guests at a luncheon on his ranch, La Cuesta Encantada, San Simeon, California, 1930

Winston Churchill at the Austrian Legation in London in 1937 on the occasion of the coronation of King George VI, 1937

French premier, Pierre Laval, then French premier, in the home of Senator William Borah, Chairman of the Senate Foreign Affairs Committee, 1931

League of Nations, Geneva – two listeners in the press box during a boring speech given by Wodermas, the president of Lithuania, 1928

In Washington, 1932, Dr. Benvenuto Hauptmann, the son of the poet Gerhart Hauptmann, in conversation with Miss Mary White, 1932

The Hein murder trial, 1928

Ladies of the American Society. A breakfast at the home of Mrs. Vincent Astor in New York, from the left, Mrs. Fell, Mrs. Vincent Astor, Mrs. Louis Morris, Mrs. H.G. Gray, 1932

Soirée, circa 1930

Benjamino Giglio in the Amsterdam Concertgebouw, 1932

Harvard University, Common Room, circa 1930

The main deck of the Bremen at night during embarkment in Cherbourg, circa 1930

The honorary loge of the Berlin Opera House, circa 1930



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

Paul Outerbridge, Jr.

47. Paul Outerbridge, Jr. 1896-1958

Eggs and Bowl, 1922

Platinum print.

3 $\frac{5}{8}$ x 3 in. (9.2 x 7.6 cm)

Signed and dated in pencil on the mount.

Estimate

\$70,000-90,000

Provenance

The Estate of Paul Outerbridge, Jr.

Collection of the Laguna Art Museum

Christie's, New York, 23 April 1996, lot 277

Fraenkel Gallery, San Francisco, 1999

Exhibited

Paul Outerbridge: A Singular Aesthetic,

Photographs and Drawings, 1921-1941, Laguna

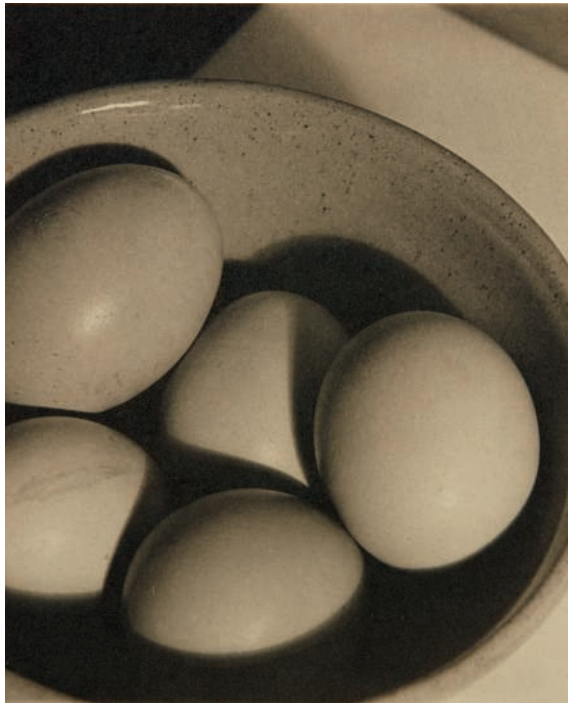
Beach Museum of Art, November 1981- January

1982, and traveling to ten other venues

Literature

Dines and Howe, *Paul Outerbridge: A Singular Aesthetic*, pl. 4

Taschen, *Paul Outerbridge: 1896-1958*, p. 30



Actual size



Soichi Sunami, *Installation view of Joseph Cornell works in the exhibition 'Fantastic Art, Dada, Surrealism' at MoMA, 1936-1937*

48. Lee Miller and other photographers

1907-1977

Selected Images of Joseph Cornell and his work, 1933-1943
Six gelatin silver prints.

Varying dimensions from 4 $\frac{3}{8}$ x 6 $\frac{1}{8}$ in. (11.1 x 15.6 cm) to 9 $\frac{5}{8}$ x 7 $\frac{3}{8}$ in. (24.4 x 18.7 cm) or the reverse

One with Lee Miller credit stamp, one with Soichi Sunami and Museum of Modern Art copyright limitation stamps, three titled in pencil in an unidentified hand on the verso; each with affixed typed caption labels. Accompanied by a typed manuscript entitled *Joseph Cornell: or Twelve Needles Dancing on the Point of an Angel* signed by Julien Levy in pencil.

Estimate

\$30,000-50,000

Provenance

Estate of Joseph Cornell

By descent

Christie's, New York, 13 October 2000, lot 219

Literature

Calvocoressi, *Lee Miller: Portraits from a Life*, n.p.

MoMA, *Joseph Cornell*, pp. 14 and 90

Hartigan, *Joseph Cornell: Navigating the Imagination*, p. 2, variant, and pp. 67 and 167

Royal Academy of Arts, *Joseph Cornell: Wanderlust*, p. 18, variant

Waldman, *Joseph Cornell*, pp. 15 and 20, variant

This remarkable group includes Lee Miller's iconic portrait of American Surrealist Joseph Cornell, another of him by Eric Pollitzer (1925-2005), and images of Cornell's artwork by Soichi Sunami (1885-1971), James Ogle (dates unknown), and others. The photographs are unified by the accompanying manuscript, a surreal treatise on Cornell by pioneering New York gallerist Julien Levy. Each photograph bears a caption pulled from Levy's text.

In 1922, Lee Miller parted with her lover and mentor Man Ray and left Paris for New York City where she established her own photography studio on West 48th Street. A former model, Miller had contacts in the photography world who helped jumpstart her new career, and she was soon busy with fashion and portrait work. Miller, who had been at the center of the Surrealist scene in Paris, maintained close ties with the New York art world, specifically to Levy. Levy's gallery was one of the few venues for photography at the time, and he included Miller's work in several exhibitions. It was Levy who staged the first exhibition of Surrealist art in America in 1932, a show that debuted the eccentric self-taught artist Joseph Cornell. Levy not only discovered Cornell, but was in many ways an early collaborator, supplying him with imagery for his collages and collaged objects.

Levy introduced Miller to Cornell, and she took a series of portraits of him with one of his constructions, a miniature sailboat topped by a butterfly and a mane of hair. Miller's image of the reclusive young artist fuses him with his work, so it is difficult to see the dividing line between the artist and his art. Cornell returned the favor by creating a collaged double portrait of Miller surrounded by gold leaf.



Lee Miller, *Portrait of Joseph Cornell*, 1933



49. Constant Alexandre Famin 1827-1888

Fontainebleau, circa 1864

Albumen print, mounted.

10 $\frac{1}{8}$ x 7 $\frac{3}{8}$ in. (25.7 x 18.7 cm)

Initialed and annotated '75' in the negative.

Estimate

\$7,000-9,000

Provenance

Matthew Marks Gallery, New York, 2002



50. Eugène Atget 1857-1927

St. Cloud, 1926
Matte albumen print.
8¾ x 6⅞ in. (22.2 x 17.5 cm)
Titled, annotated '1241' in pencil, 'Rue Campagne-Première' stamp annotated '17 bis' in pencil, and Museum of Modern Art deaccession notations in unidentified hands in pencil on the verso.

Estimate
\$20,000-30,000

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

The fine selection of Eugène Atget photographs in the collection of Ed Cohen and Victoria Shaw all share the same direct provenance. They come from the group of prints acquired just after Atget's death in 1927 by photographer Berenice Abbott and pioneering gallerist Julien Levy. Abbott had been introduced to Atget by Man Ray, for whom she worked as a darkroom assistant. Abbott befriended Atget, and the portraits she made of him are some of the few images we have of the enigmatic photographer. After Atget's death, the survival of his life's work was in serious jeopardy. Abbott and Levy purchased the thousands of photographs and glass negatives left in his apartment, saving the work from likely destruction. In 1968, Abbott and Levy sold their collection to The Museum of Modern Art, New York. In 2002, MoMA began a program of deaccessioning duplicates from this vast collection.



51. Eugène Atget 1857-1927

Place St. Sulpice, 1910
 Printing-out-paper print.
 7 x 9¼ in. (17.8 x 23.5 cm)
 Numbered '6651' in the negative;
 titled, annotated '6651' in pencil, 'Rue
 Campagne-Première' stamp annotated
 '17 bis' in pencil, and Museum of Modern
 Art deaccession notations in unidentified
 hands in pencil on the verso.

Estimate
 \$5,000-7,000

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



52. Eugène Atget 1857-1927

Notre Dame, 1925
 Printing-out-paper print.
 7 x 8¾ in. (17.8 x 22.2 cm)
 Numbered '6543' in the negative;
 titled, annotated '6543' in pencil, 'Rue
 Campagne-Première' stamp annotated '17
 bis' in pencil, and Museum of Modern Art
 deaccession notations in an unidentified
 hand in pencil on the verso.

Estimate
 \$5,000-7,000

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



“There was a sudden shock of recognition—the shock of realism unadorned. The subjects were not sensational, but nevertheless shocking in their very familiarity.”

Berenice Abbott

53. Eugène Atget 1857-1927

Provins, Ramparts, 1923

Albumen print.

7 x 8½ in. (17.8 x 21.6 cm)

Numbered '7046' in the negative; titled, annotated '7046' in pencil, Museum of Modern Art deaccession notations and annotations in unidentified hands in pencil on the verso.

Estimate

\$10,000-15,000

Provenance

Acquired after the artist's death by Berenice Abbott and Julien Levy, 1927

The Museum of Modern Art, New York, 1968

Acquired from the above, 2002

Literature

Szarkowski, *The Work of Atget: Volume I, Old France*, pl. 62

54. Man Ray 1890-1976

Lee Miller, Paris, 1929

Gelatin silver print.

9 x 6¾ in. (22.9 x 17.1 cm)

Signed and titled in pencil on the verso; signed, annotated 'Paris' and dated in pencil on the mount; '31 bis, Rue Campagne-Première, Paris Littré 76-57' (Manford M4) credit stamp and annotations in pencil on the reverse of the mount.

Estimate

\$80,000-120,000

Provenance

Antony Penrose, son of Lee Miller
Hamiltons Gallery, London, 2000

Literature

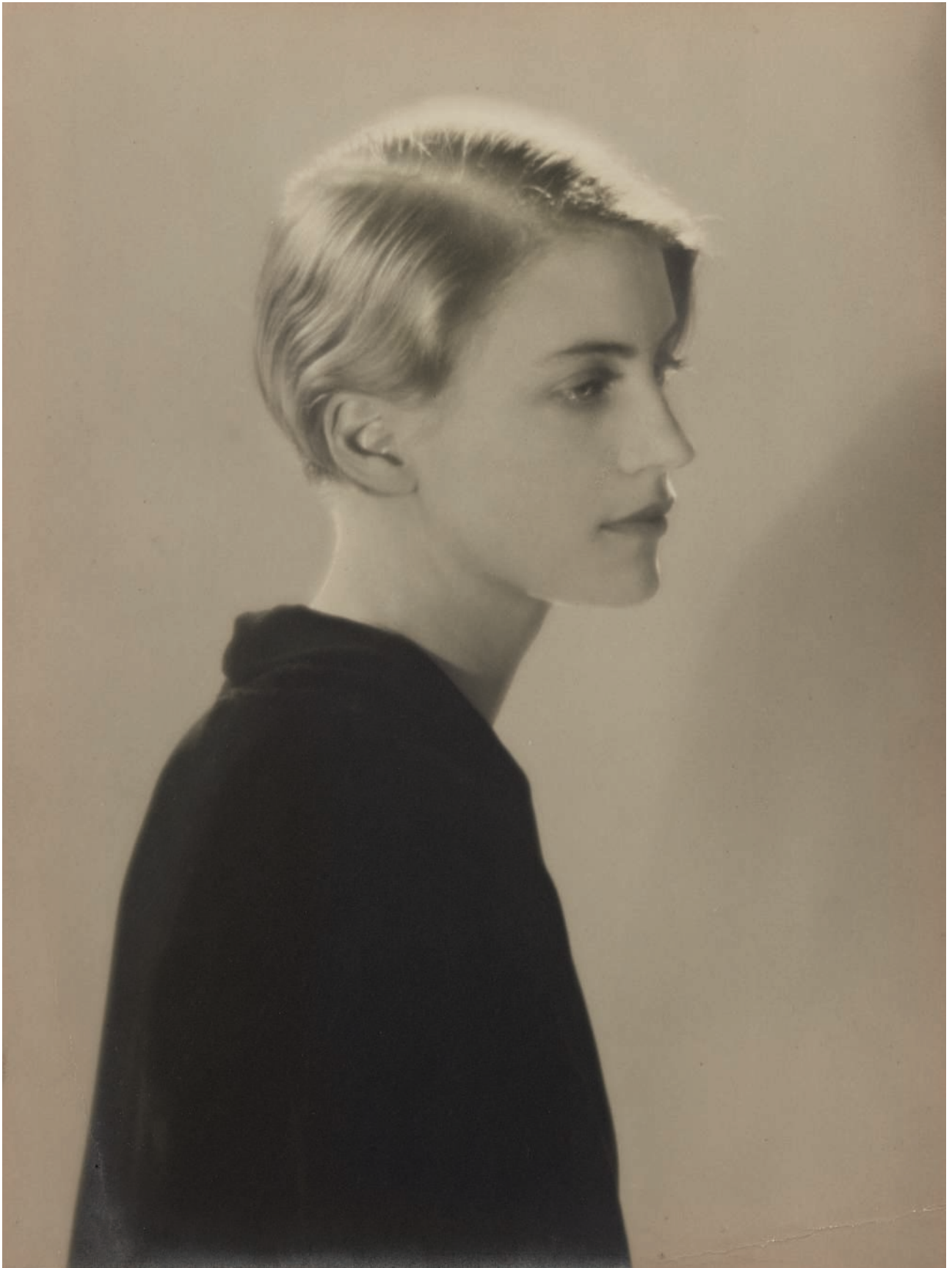
Calvocoressi, *Lee Miller: Portraits from a Life*, p. 16

Van de Velde, *Man Ray: 1890-1976*, p. 111, variant

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

**“The creator dealing in human values
allows the subconscious forces to
filter through him, colored by his own
selectivity, which is universal desire.”**

Man Ray



Actual size



55. Trude Fleischmann 1895-1990

Nude Dancer, 1925
Gelatin silver print.
8¾ x 3⅞ in. (22.2 x 9.8 cm)
Credit blindstamp on the recto; credit, reproduction rights and 'Wiener Foto-Kurier' agency stamps, annotations in unidentified hands in pencil, pen and china marker, all on the verso.

Estimate
\$5,000-7,000

Provenance
Sotheby's, London, 7 May 1998, lot 198



56. Berenice Abbott 1898-1991

Djuna Barnes, 1925
Gelatin silver print, printed 1930s.
9¾ x 8 in. (24.8 x 20.3 cm)
Signed in pencil, '50 Commerce Street' credit stamp, titled and annotated 'vintage, 1930s' in an unidentified hand in pencil on the verso.

Estimate
\$2,000-3,000

Provenance
Matthew Marks Gallery, New York, 2001

Literature
O'Neal, *Berenice Abbott: American Photographer*, p. 46, variant



57. Josef Sudek 1896-1976

Panoramas of Prague, 1962

Three gelatin silver prints.

Each 3 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in. (8.6 x 28.3 cm)

One print signed, titled and dated in pencil on the verso.

Estimate

\$6,000-8,000

Provenance

Collection of Dr. Joseph V. Brumlik

Sotheby's, New York, 12 October 2000, lot 223

This trio of Josef Sudek panoramas comes originally from the collection of Dr. Joseph V. Brumlik, a close friend of the photographer. The two met in Prague between the world wars and shared an intense interest in music. Brumlik fled the German occupation of Prague, ultimately settling in New York City in 1946. He maintained an active correspondence with Sudek, who pressed him to send record company catalogues of the latest classical releases. In turn, Sudek included photographs in his letters to Brumlik creating, over the years, a remarkable correspondence.



58. Eugène Atget 1857-1927

Palais de Justice, 1898-1900

Printing-out-paper print.

7 x 9 in. (17.8 x 22.9 cm)

Numbered '6690' in the negative; titled, annotated '6690' in pencil, 'Rue Campagne-Première' stamp with annotations in pencil, 'Photo E. Atget, Collection Berenice Abbott, 1 W. 67th St., Copyright' stamp, and Museum of Modern Art deaccession notations in an unidentified hand in pencil on the verso.

Estimate

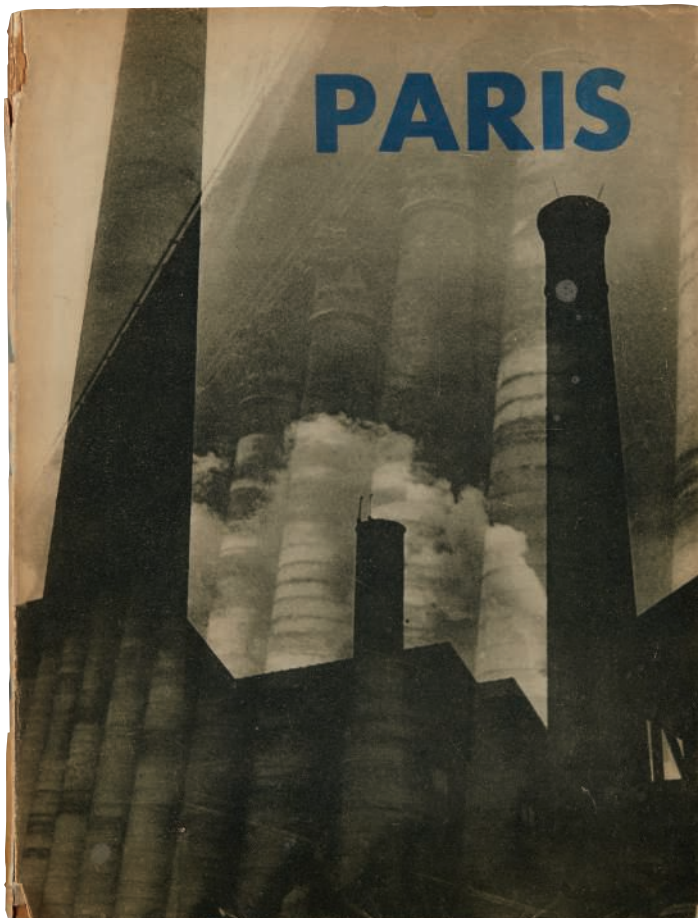
\$10,000-15,000

Provenance

Acquired after the artist's death by Berenice Abbott and Julien Levy, 1927

The Museum of Modern Art, New York, 1968

Acquired from the above, 2002



59. Moi Ver (Moshé Raviv-Vorobeichic)

1904-1995

Paris: 80 Photographies

Paris: Éditions Jeanne Walter, 1931. Book illustrated with 80 reproductions of photographs by Moi Ver; introduction by Fernand Léger; First Edition. Photo-pictorially wrapped boards. Number 227 from an edition of 1,000.

11½ x 8¾ x ½ in. (29.5 x 22.2 x 1.3 cm)

Estimate

\$6,000-8,000

Provenance

Sotheby's, New York, 26 April 2001, lot 150

Literature

Aletti, Benson, Fraenkel, et al., *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century*, pp. 70-73



60. André Kertész 1894-1985

Behind Notre Dame, Paris, 1925

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

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

Signed, titled 'Quai de Bercy', dated in ink, annotated in china marker and credit stamp on the verso.

Estimate

\$20,000-30,000

Provenance

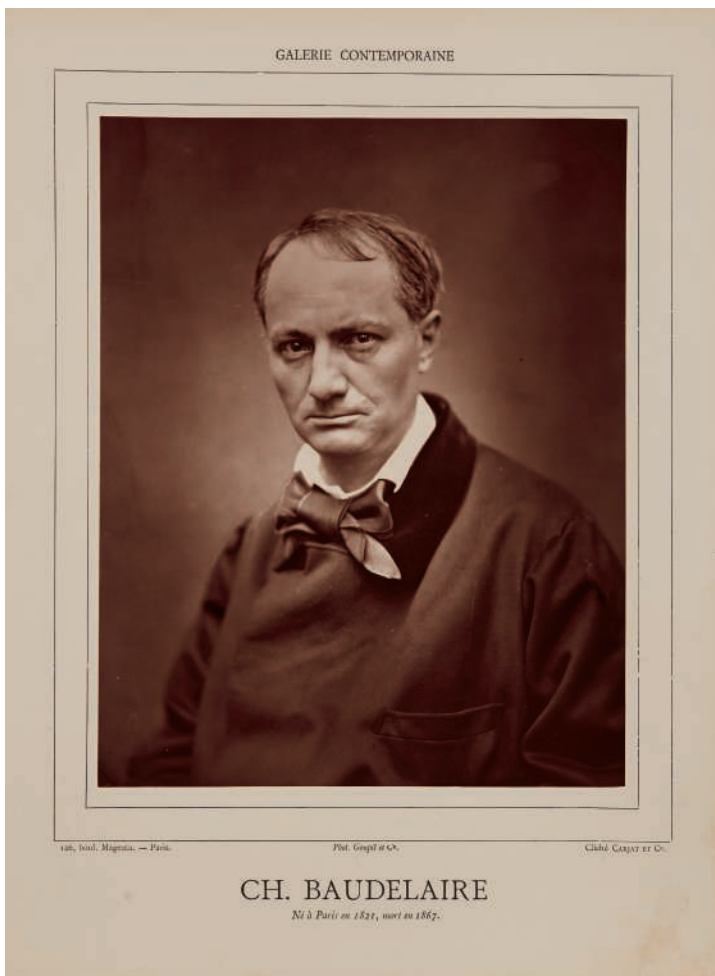
Sotheby's, New York, 7 October 1998, lot 263

Literature

Greenough, *André Kertész*, pl. 34

Borhan, *André Kertész: His Life and Work*, p. 99

Penguin Books, *André Kertész: Sixty Years of Photography*, pl. 7



61. Dornac (Paul François Arnold Cardon) 1859-1941

Paul Verlaine, 1892

Albumen print.

4 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in. (12.4 x 17.5 cm)

Printed credit, 'Nos Contemporains Chex Eux' and 'Reproduction interdite' on the mount; printed studio information and annotated 'Paul Verlaine' in an unidentified hand in ink on the reverse of the mount.

Estimate

\$5,000-7,000

Provenance

Christie's, New York, 22 October 2002, lot 12

62. Étienne Carjat and others 1828-1906

Album de la Galerie Contemporaine

Paris: n.d., circa 1865. Book illustrated with 12 carbon prints by Carjat, Nadar, Antoine Samuel Adam-Salomon, and others. Gilt-lettered cloth binding.

Each print approximately 9 x 7 in. (22.9 x 17.8 cm)

Book 13 $\frac{3}{4}$ x 11 $\frac{3}{4}$ x 1 in. (34.9 x 29.8 x 2.5 cm)

Estimate

\$5,000-7,000

Provenance

Sotheby's, London, 7 May 1998, lot 134

63. Attributed to John A. Whipple

1822-1891

Three Sisters, one wearing a Star of David at her neck, circa 1855

Daguerreotype, with gilt detail and hand coloring, modern seal, cased. Sixth-plate.

Estimate

\$3,000-5,000

Provenance

Fraenkel Gallery, San Francisco, 2004



64. Christopher S. German 1814-1896

Portrait of Lincoln, 1861

Oval albumen print, printed no later than 1865.

8 x 6 in. (20.3 x 15.2 cm)

'Photographed by C.S. German, National Gallery, West Side Square, Springfield, Ill.' printed on the gilt-ruled mount; credit and date stamp and tax revenue stamp affixed to the reverse of the mount.

Estimate

\$6,000-8,000

Provenance

Sotheby's, New York, 28 April 1999, lot 16

The photograph offered here is a rare early Lincoln portrait made at the request of sculptor Thomas D. Jones as reference for a sculpted bust of the newly-elected president. It is distinguished by the fact that it is on Christopher German's original printed mount and bears a Civil War-era tax revenue stamp on the reverse. German's stamp is dated 23 April 1865, nine days after Lincoln's assassination. A period portrait of Lincoln with such full documentation is exceptional. At the time of its purchase in 1999, Lincoln expert Lloyd Ostendorf knew of no other example of this image with the photographer's imprint and a tax revenue stamp.





65. Julia Margaret Cameron 1815-1879

Selected Images of Two Brothers, 1860s
Three albumen prints, mounted.
Each approximately 10½ x 8⅞ in. (26.7 x 20.6 cm)
'Collection A. Jammes' label affixed to the reverse
of the mount of one print.

Estimate
\$5,000-7,000

Provenance
E. P. Goldschmidt, London
Collection of André Jammes, Paris
Sotheby's, London, *La Photographie*.
Collection Marie-Thérèse et André Jammes,
27 October 1999, lot 167

Exhibited

Niépce to Atget, The First Century of Photography
from the Collection of André Jammes, The Art
Institute of Chicago, 1977-1978, one print

Literature

Jammes, *Niépce to Atget, The First Century of*
Photography from the Collection of André Jammes,
p. 58, one print



**“I longed to arrest all beauty
that came before me, and
at length the longing has
been satisfied.”**

Julia Margaret Cameron

66. Julia Margaret Cameron 1815-1879

Portrait of Julia Jackson, 1867
Albumen print, mounted to board.
13³/₈ x 9³/₄ in. (34 x 24.8 cm)

Estimate
\$30,000-50,000

Literature
Cox and Ford, *Julia Margaret Cameron: The Complete Photographs*, no. 31, oval cropping



67. Eugène Atget 1857-1927

Versailles - Le Parc, 1906

Albumen print.

8 $\frac{5}{8}$ x 7 in. (21.9 x 17.8 cm)

Titled, annotated '6618' in pencil, and Museum of Modern Art deaccession notations in an unidentified hand in pencil on the verso.

Estimate

\$10,000-15,000

Provenance

Acquired after the artist's death by Berenice Abbott and Julien Levy, 1927

The Museum of Modern Art, New York, 1968

Acquired from the above, 2002

68. Eugène Atget 1857-1927

Goussainville, 1921

Albumen print.

7 x 8 $\frac{3}{4}$ in. (17.8 x 22.2 cm)

Titled, annotated '6972' in pencil, 'Rue Campagne-Première' stamp annotated '17 bis' in pencil, and Museum of Modern Art deaccession notations in an unidentified hand in pencil on the verso.

Estimate

\$7,000-9,000

Provenance

Acquired after the artist's death by Berenice Abbott and Julien Levy, 1927

The Museum of Modern Art, New York, 1968

Acquired from the above, 2002





69. Édouard Baldus 1813-1889

Le Puy, 1854
Salt print.
13⅜ x 17½ in. (34 x 44.5 cm)
Signed in pencil on the mount.

Estimate
\$10,000-15,000

Provenance
Fraenkel Gallery, San Francisco, 2004

Literature
Malcolm, *The Photographs of Édouard Baldus*, pl. 21

70. Eugène Atget 1857-1927

Selected Images of Sculpture, early 1900s
Four prints consisting of two matte albumen prints, one printing-out-paper print, and one albumen print.
Each approximately 8¾ x 7 in. (22.2 x 17.8 cm) or the reverse
Each numbered in pencil, three with the 'Rue Campagne-Première' stamp annotated '17 bis' in pencil, all with Museum of Modern Art deaccession notations in an unidentified hand in pencil on the verso.

Estimate
\$10,000-15,000

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





71. Eugène Atget 1857-1927

Hôtel Lambert (Île St. Louis), 1898

Albumen print.

7 x 8½ in. (17.8 x 21.6 cm)

Numbered '6271' in the negative; titled, annotated '6271' in pencil, and Museum of Modern Art deaccession notations in an unidentified hand in pencil on the verso.

Estimate

\$15,000-25,000

Provenance

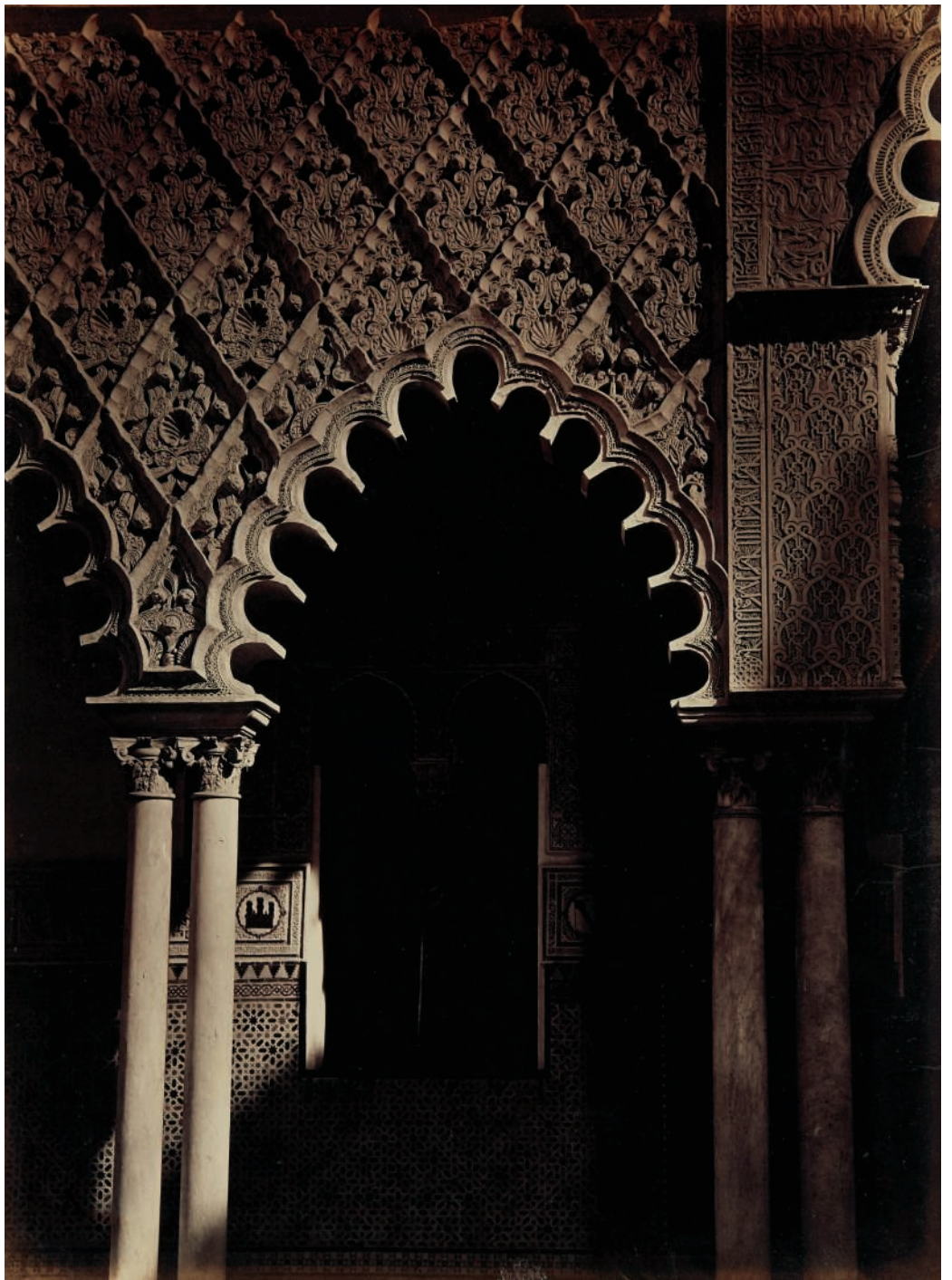
Acquired after the artist's death by Berenice Abbott and Julien Levy, 1927

The Museum of Modern Art, New York, 1968

Acquired from the above, 2002

“He told me he was simply preserving carefully the vanishing world that he loved, and keeping an archive of important classified documents. He was a remarkably simple man, extremely modest. . . he was making a new statement with every picture, transcending the document and creating poetry that outlived his Paris and will outlive us all.”

Julien Levy



72. Charles Clifford 1819-1863

Sevilla, El Alcazar, 1858

Albumen print.

16 $\frac{5}{8}$ x 12 $\frac{1}{8}$ in. (42.2 x 30.8 cm)

Credit blindstamp on the recto and mount; titled,
annotated in pencil and ink on the mount.

Estimate

\$50,000-70,000

Provenance

Phillips de Pury & Company, New York, *A Century of Fine*

Photographs: 1840s-1940s, 22-23 April 2004, lot 17

73. Carleton Watkins 1829-1916

Virginia City From Water Flume, 1878

Glass positive.

13¾ x 17¾ in. (34.9 x 45.1 cm)

Credited, titled and annotated '424' in the glass margin.

Estimate

\$20,000-30,000

Provenance

Purchased in Nevada, early 1980s

Sotheby's, New York, 12 October 2000, lot 38

Literature

Naef and Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, no. 1165

During his long career chronicling the American West, Carleton Watkins produced only a few glass positives, such as the masterful view of Virginia City, Nevada, offered here. Positives were made-to-order for clients, and were typically lit from behind to create a dynamic viewing experience. Very few of Watkins' glass positives survive. Watkins scholar Peter Palmquist identified a set of six glass views of Yosemite made for California Governor George C. Pardee. A folding screen made up of Watkins Yosemite views is in the collection of the California Museum of Photography at the University of California, Riverside.

Much rarer is this single view made in Nevada, far from Watkins's home territory of Yosemite. As of this writing, no other glass positives of Nevada are known. Weston Naef, compiler of the Watkins catalogue raisonné, locates only two albumen prints of the image, and notes that it is the central image in a three-part panorama of Virginia City.

“Watkins’s visual genius was in knowing exactly where to position his camera to maximize the potential of each subject. His viewpoints were consistently so perfect they set the example for all future representations by those who walked in his footsteps...”

Weston Naef





**“I’m really
interested in
showing people
what they’re
not seeing.”**

Stephen Shore

74. Stephen Shore b. 1947

Horseshoe Bend Motel, Lovell, Wyoming, 1973
Fujicolor Crystal Archive print, printed 2003.
17⅞ x 21¼ in. (44.1 x 55.2 cm)
Signed, titled and numbered 6/8 in ink on the verso.

Estimate

\$20,000-30,000

Provenance

303 Gallery, New York, 2003

Literature

Aperture, *Stephen Shore: Uncommon Places*, p. 23





75. Richard Learoyd b. 1966

Long Black, 2010

Unique dye destruction print, flush-mounted.

Image 57 $\frac{5}{8}$ x 47 $\frac{7}{8}$ in. (146.4 x 121.6 cm)

Overall 70 $\frac{1}{2}$ x 60 in. (179.1 x 152.4 cm)

Signed in ink on the reverse of the frame.

Estimate

\$30,000-50,000

Provenance

Fraenkel Gallery, San Francisco

“I often muse over what might have come about if Fox Talbot had not invented the means to reproduce photographic images as multiples; maybe a completely different way of seeing would have emerged, leaving photography as a more singular viewing experience, where the value of the photographic object was maintained.”

Richard Learoyd



“I’m interested in the relationship between an individual’s existence and the community of larger social entities. I make impulsive, intuitive decisions, but strangely, when I look back at my work it has to do with existential questions about our restless existence.”

Thomas Struth

76. Thomas Struth b. 1954

Gerhard Richter 1, Köln, 1993

Chromogenic print, face-mounted to Plexiglas.

31¼ x 22⅞ in. (79.4 x 58.1 cm)

Signed in pencil, printed credit, title, date and number

7/10 on a label affixed to the reverse of the frame;

numbered 7/10 in pencil on the reverse of the frame.

Estimate

\$50,000-70,000

Provenance

Marian Goodman Gallery, New York, 1998





77. Rineke Dijkstra b. 1959

Thomas Struth, Düsseldorf, Germany,

March 24, 2002

Chromogenic print.

14¾ x 11 in. (37.5 x 27.9 cm)

Signed, dated in ink, printed title, date and number 3/10 on a label affixed to the reverse of the frame.

Estimate

\$10,000-15,000

Provenance

Marian Goodman Gallery, New York, 2002



78. Rineke Dijkstra b. 1959

Nida, Lithuania, July 30, 2000

Chromogenic print.

Image 46 x 37 in. (116.8 x 94 cm)

Overall 59¾ x 50¼ in. (151.8 x 127.6 cm)

Signed twice, variously dated, numbered 6/10 in ink, printed credit, title, date and number on labels affixed to the reverse of the frame.

Estimate

\$12,000-18,000

Provenance

Marian Goodman Gallery, New York, 2005

**“I am looking for a kind of
purity, something essential
from human beings. . .
I believe in a sort of magic.”**

Rineke Dijkstra



79. Nan Goldin b. 1953

Skyline from my window, NY, 1999

Dye destruction print.

26 x 38³/₈ in. (66 x 97.5 cm)

Signed, titled, dated and numbered 7/15 in ink
on the reverse of the flush-mount.

Estimate

\$15,000-25,000

Provenance

Fraenkel Gallery, San Francisco, 2004



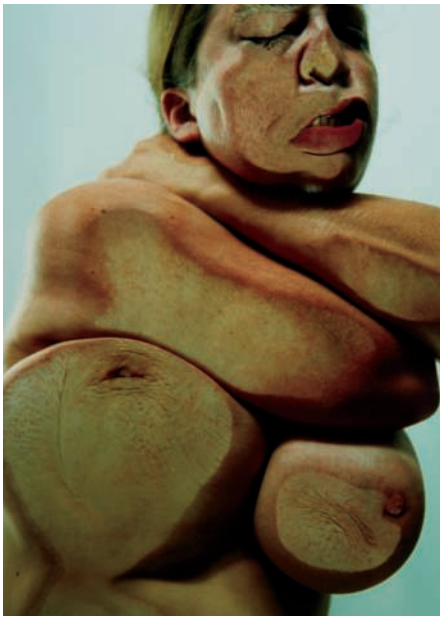
80. Annie Leibovitz b. 1949

John Lennon and Yoko Ono, The Dakota, New York, December 8, 1980
Dye destruction print.
13½ x 13½ in. (34.3 x 34.3 cm)
Signed, titled, dated and numbered AP13 in ink in the margin. One from an edition of 40 plus artist's proofs.

Estimate
\$20,000-30,000

Literature

Harper Collins, *Annie Leibovitz: Photographs 1970-1990*, front cover, p. 114-115
Leibovitz, *Master Set*, pl. 41
Pantheon, *Annie Leibovitz: Photographs*, n.p.
Random House, *Annie Leibovitz at Work*, p. 47



81. **Jenny Saville and Glen Luchford**

b. 1970 and b. 1968

Closed Contact A-D, 2002

Four chromogenic prints, flush-mounted to board.

Each 15½ x 11½ in. (39.4 x 28.3 cm)

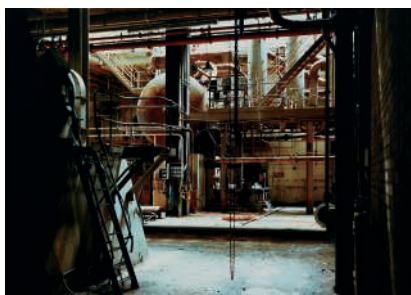
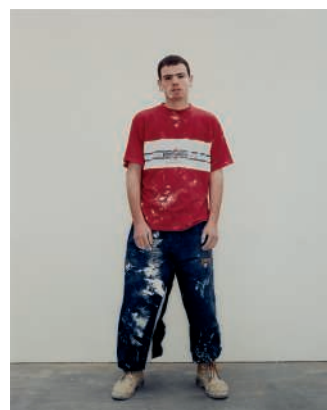
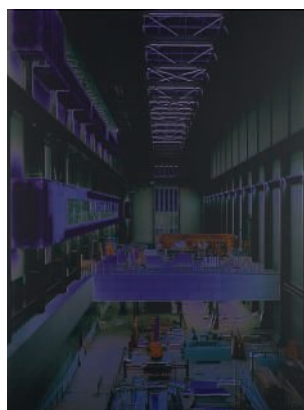
Each signed by both artists, numbered 10/25 and sequentially annotated 'A-D' in ink on the reverse of the flush-mount. Each print accompanied by the book *Closed Contact: Jenny Saville and Glen Luchford* (Gagosian Gallery, 2002) enclosed within the acrylic box frame.

Estimate

\$8,000-12,000

Provenance

Gagosian Gallery, Beverly Hills, 2002



82. Various Artists

Tate Modern: Ten Artists, Ten Images Portfolio
 London: Tate Modern, 2000. Ten works consisting of seven chromogenic prints, one laserchrome print, one gelatin silver print and one photographic transparency. Varying dimensions from 12¾ x 18 in. (32.4 x 45.7 cm) to 19⅞ x 29⅞ in. (50.5 x 75.9 cm) or the reverse. Nine prints numbered 6/50 and variously signed, initialed, dated in ink or pencil on the verso; photographic transparency accompanied by printed installation instructions with credit, title and date. Colophon. Plate list. Enclosed in a gray linen clamshell portfolio case with blue letters and title.

Estimate
 \$5,000-7,000

Provenance
 Tate Modern, London

Artists and titles include: Thomas Struth, *Bankside 5 London*, 1995; Hannah Collins, *True Stories 8*, 2000; Sam Taylor-Wood, *Red*, 2000; Jeff Wall, *A Sapling Held by a Post*, 2000; Rineke Dijkstra, *James. Tate Modern, London. 10 December*, 1999; Craigie Horsfield, *Bankside Power Station, London. December*, 1994; Thomas Ruff, *Tate01*, 2000; Uta Barth, *Untitled*, 2000; Richard Billingham, *Arrow*, 2000; Catherine Yass, *Bankside: Cherrypicker*, 2000



83. **Mark Klett** b. 1952

*Around Toroweap Point, just before and after
sundown, beginning and ending with views used by
J.K. Hillers over 100 years ago, Grand Canyon, 1986*

Gelatin silver print polyptych, framed.

Each 19¾ x 15⅞ in. (50.2 x 40.3 cm)

Overall 22¾ x 84¾ in. (57.8 x 215.3 cm)

Signed on the verso; each print titled and one print
dated in ink on the recto.

Estimate

\$7,000-9,000

Provenance

Pace/MacGill Gallery, New York

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Some lots are sold under special conditions. Phillips uses the following symbols to designate these lots:

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 via 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 purchase price. 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

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Items made of or incorporating certain designated plant or animal material, including but not limited to 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 recommend that prospective bidders check with their own local restrictions regarding such 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.

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Sale Information

Auction & Viewing Location

450 Park Avenue New York 10022

Auctions

4 October, 11am (lots 1-83)

followed by *Photographs*

4 October, 3pm, *Photographs*

Viewing

28 September – 3 October

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY040318 or Pursuit.

Absentee and Telephone Bids

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fax +1 212 924 1749

bidsnewyork@phillips.com

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Front cover Man Ray, *Lee Miller*, Paris, 1929, lot 54 (detail)

Back cover Francesca Woodman, *Providence, Rhode Island from Space²*, 1976, lot 9

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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):

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Sale Title		Sale Number	Sale Date
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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

Signature _____ Date _____

☐ By checking this box, you confirm your registration/bid(s) as above and accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

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