



PHILLIPS

**Photographs**  
*New York, 1 October 2019*















# Photographs

*New York, 1 October 2019*

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## **Auction & Viewing Location**

450 Park Avenue, New York 10022

## **Auctions**

1 October, 11am & 3pm  
Morning session, lots 1-118  
Afternoon session, lots 119-250

## **Viewing**

26 - 30 September  
Monday - Saturday 10am - 6pm  
Sunday 12pm - 6pm

## **Sale Designation**

When sending in written bids or making enquiries please refer to this sale as NY040319 or Photographs.

## **Absentee and Telephone Bids**

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## 1. Berenice Abbott 1898-1991

*Hot Dog Stand, West Street and North Moore Streets, Manhattan, 1936*

Gelatin silver print.

9½ x 7½ in. (24.1 x 19.1 cm)

Federal Art Project 'Changing New York' credit stamp and Museum of the City of New York reproduction rights label with typed credit and title on the verso.

### Estimate

\$7,000-9,000

### Provenance

Collection of The Museum of the City of New York  
Sotheby's, New York, *Berenice Abbott's New York: Photographs from The Museum of the City of New York*, 23 October 2002, lot 13

### Literature

Abbott, *New York in the Thirties*, pl. 24  
Yochelson, *Berenice Abbott: Changing New York*, Lower West Side, pl. 10



## 2. Berenice Abbott 1898-1991

*El Station 6th and 9th Avenue Lines: Downtown Side: 72nd Street and Columbus Avenue, Manhattan, 1936*

Gelatin silver print.

7½ x 9½ in. (19.4 x 24.4 cm)

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

### Estimate

\$8,000-12,000

### Literature

Abbott, *New York in the Thirties*, pl. 76  
Yochelson, *Berenice Abbott: Changing New York*, North of 59th, pl. 6  
O'Neal, *Berenice Abbott: American Photographer*, p. 140



In the 1930s, New York City was changing rapidly, with older vestiges of the city quickly disappearing behind newer and ever-taller structures. Berenice Abbott's genius was that she saw it all: from the quaint rope shop's interior which likely hadn't changed since the previous century, to the powerful modern structure of the Manhattan Bridge, to the stately sun-bathed homes on lower Fifth Avenue, and more. In Abbott's photographs, old and new are treated with equal weight and an intelligent and inclusive objectivity.

Abbott took her New York City images with an 8-by-10-inch camera, allowing her to make contact prints such as those offered in this catalogue as lots 1, 2, 3, 10, 11, 12, and 104. These early photographs deliver a level of detail and tonal nuance not present in prints made in subsequent decades. This selection of Abbott's photographs gives us the opportunity to see her work in its original form and to appreciate the vision and craft that went into its making.

### 3. Berenice Abbott 1898-1991

*Fifth Avenue Houses, Nos. 4, 6, 8, Manhattan, 1936*  
Gelatin silver print.  
7½ x 9½ in. (19.1 x 24.1 cm)  
Signed in pencil on the mount.

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

**Literature**  
Abbott, *New York in the Thirties*, pl. 48  
Yochelson, *Berenice Abbott: Changing New York, Lower East Side*, pl. 42  
O'Neal, *Berenice Abbott: American Photographer*, p. 108





#### 4. Walker Evans 1903-1975

*Movie Poster near Moundville, Alabama, 1936*  
Gelatin silver print.  
6½ x 4 in. (15.6 x 10.2 cm)  
Lunn Gallery stamp numbered 'III' and '239v' in  
an unidentified hand in pencil on the reverse of  
the mount.

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

**Literature**  
Da Capo Press, *Walker Evans: Photographs for the*  
*Farm Security Administration, 1935-1938*, pl. 239



Property of a Private Collection, California

#### 5. Walker Evans 1903-1975

*Girl in Fulton Street, New York, 1929*  
Gelatin silver print.  
8¼ x 5½ in. (21 x 14 cm)  
Lunn Gallery stamp numbered 'I' and '42' in an  
unidentified hand in pencil on the verso.

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

**Provenance**  
Graphics International, Washington, D.C.  
Collection of Paul F. Walter, New York, 1975  
Sotheby's, New York, 3 October 2001, lot 126

**Literature**  
Evans, *American Photographs*, Part One, pl. 17  
Hambourg, Rosenheim, Eklund and Fineman,  
*Walker Evans*, pl. 14  
Harper & Row, *Walker Evans at Work*, p. 45  
Harper & Row, *Walker Evans: First and Last*, p. 13  
Keller, *Walker Evans: The Getty Museum Collection*,  
pl. 96, variant

## 6. Walker Evans 1903-1975

*Movie Poster, New York City, 1930*  
Gelatin silver print  
9¼ x 6½ in. (23.5 x 15.6 cm)  
Light Gallery inventory number 'L 59' in an  
unidentified hand in pencil on the verso.

### Estimate

\$20,000-30,000

### Provenance

The photographer to James Agee  
By descent to Mia Agee  
LIGHT Gallery, New York  
Tennyson Schad, New York

This photograph, made in 1930, combines the rigorous Modernist composition of Walker Evans's 1920s images of New York City with his growing interest in popular culture, advertising, and mass media. The poster advertises three top movies of 1930: *This Mad World* (starring Basil Rathbone and Kay Johnson), *True to the Navy* (with Clara Bow), and the George Bancroft vehicle, *Ladies Love Brutes*. The negative for this image, and a variant view, is in the Walker Evans Archive at the Metropolitan Museum of Art, New York (1994.253.10).



## 7. Helen Levitt 1913-2009

*New York (girls with bubbles), circa 1940*  
Gelatin silver print, printed later.  
7 x 10¾ in. (17.8 x 26.4 cm)  
Signed, titled 'N.Y.C.' and dated '1940' in  
pencil on the verso.

### Estimate

\$4,000-6,000

### Provenance

Directly from the artist

### Literature

powerHouse Books, *Helen Levitt: Crosstown*, p. 53  
San Francisco Museum of Modern Art,  
*Helen Levitt*, p. 48







## 8. Walker Evans 1903-1975

*Window Display, Bethlehem, Pennsylvania, 1935*

Gelatin silver print, printed later.

11<sup>3</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>4</sub> in. (28.9 x 21 cm)

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

## Estimate

\$7,000-9,000

## Provenance

Charles Isaacs Photographs, Malvern,  
Pennsylvania, 1980s

## Literature

Keller, *Walker Evans: The Getty Museum Collection*, fig. 440

Mora and Hill, *Walker Evans: The Hungry Eye*,  
pl. 78, there titled and dated *Household Supply  
Store Window, Bethlehem, Pennsylvania, 1936*



## 9. Walker Evans 1903-1975

*General Store, Mississippi, 1936*

Gelatin silver print.

7¼ x 9¼ in. (18.4 x 23.5 cm)

Resettlement Administration number 'RA8008A'  
twice in unidentified hands in pencil on the verso.

## Estimate

\$4,000-6,000

## Provenance

Photo-West Gallery, San Diego, 1990

## Literature

Da Capo Press, *Walker Evans: Photographs for the Farm Security Administration 1935-1938*, pl. 113

Rizzoli, *Walker Evans: America*, pl. 66



**10. Berenice Abbott** 1898-1991

*Gunsmith and Police Department, 6 Centre Market Place, Manhattan, 1937*

Gelatin silver print.

7⅝ x 9⅝ in. (19.4 x 24.4 cm)

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

**Estimate**

\$7,000-9,000

**Literature**

Abbott, *New York in the Thirties*, pl. 26

Yochelson, *Berenice Abbott: Changing  
New York*, Lower East Side, pl. 30

O'Neal, *Berenice Abbott: American  
Photographer*, p. 106



**11. Berenice Abbott** 1898-1991

*Rope Store, South Street and James Slip,  
Manhattan, 1936*

Gelatin silver print.

7½ x 9½ in. (19.1 x 24.1 cm)

'50 Commerce Street' and Federal Art Project  
information stamps, the latter with notations  
in an unidentified hand in pencil on the verso.

**Estimate**

\$7,000-9,000

**Literature**

Abbott, *New York in the Thirties*, pl. 11

Yochelson, *Berenice Abbott: Changing  
New York*, Lower East Side, pl. 3







## 12. Berenice Abbott 1898-1991

*Manhattan Bridge: Looking up from Bowery and Canal Street, 1936*

Gelatin silver print.

9½ x 7⅞ in. (24.1 x 19.4 cm)

'50 Commerce Street' and Federal Art Project  
'Changing New York' credit stamps, and titled, dated  
in an unidentified hand in pencil on the verso.

### Estimate

\$7,000-9,000

### Literature

Abbott, *New York in the Thirties*, pl. 10

Yochelson, *Berenice Abbott: Changing New York*,  
Lower East Side, pl. 21



## 13. Weegee (Arthur Fellig) 1899-1968

*Man climbs 85-foot ladder to secure torch on  
the plastic Statue of Liberty erected at Times  
Square for the Sixth War Loan Drive, New York,  
November 30, 1944*

Gelatin silver print.

13⅝ x 10½ in. (34 x 26.7 cm)

'Photo-Representatives' credit, circular credit and  
'Arthur Fellig 5 Center Market Place, New York' stamps  
on the verso.

### Estimate

\$5,000-7,000

### Provenance

Sotheby's, New York, 6 October 1999, lot 312

### Literature

*PM*, 1 December 1944, p. 32, variant



**14. Weegee (Arthur Fellig) 1899-1968**

*Anthony Esposito, Accused 'Cop Killer,' January 16, 1941*  
Gelatin silver print, printed circa 1950.  
13¼ x 10¾ in. (33.7 x 26.4 cm)  
'Photo-Representatives' credit and circular credit stamps on the verso.

**Estimate**  
\$20,000-25,000

**Provenance**  
Sotheby's, New York, 6 October 1999, lot 317

**Literature**

Barth, *Weegee's World*, pp. 80-81  
Stettner, *Weegee*, p. 77, there titled and dated  
*Booked on suspicion of killing a policeman*, 1939  
Weegee, *Naked City*, p. 162  
Weegee, *Weegee's New York*, p. 91  
Zuckriegel, *Weegee's Story - From the Berinson Collection*, p. 59  
The Hallmark Photographic Collection, *An American Century of Photography: From Dry-Plate to Digital*, p. 340





15.



17.



16.

**15. Lewis Wickes Hine** 1874-1940

*Steelworker on Empire State Building*, 1931  
Gelatin silver print.  
4½ x 3½ in. (11.4 x 8.9 cm)  
‘Lewis W. Hine, Interpretive Photography,  
Hastings-On-Hudson, New York’ stamp on  
the verso.

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

**Literature**  
Admira Edizioni, *Lewis Hine: Construire una  
nazione: geografia umana e ideale*, p. 104

**16. Lewis Wickes Hine** 1874-1940

*Top of mooring-mast on Empire State  
Building*, 1931  
Gelatin silver print.  
3½ x 4½ in. (7.9 x 11.4 cm)  
‘Lewis W. Hine, Interpretive Photography,  
Hastings-On-Hudson, New York’ stamp on  
the reverse of the mount; typed credit and  
caption label affixed to the mount.

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

**Literature**  
Aperture, *America and Lewis Hine:  
Photographs 1904-1940*, p. 113

**17. Lewis Wickes Hine** 1874-1940

*Empire State Building*, circa 1931  
Gelatin silver print.  
9¾ x 6¾ in. (23.8 x 17.5 cm)  
‘Lewis W. Hine, Interpretive Photography,  
Hastings-On-Hudson, New York’ credit  
stamp and a publication stamp in German  
and Cyrillic on the verso.

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

**18. Lewis Wickes Hine** 1874-1940

*Spinner*, 1908

Gelatin silver print, probably printed after 1917.

10½ x 13½ in. (26.7 x 34.3 cm)

'Lewis W. Hine, Interpretive Photography, Hastings-On-Hudson, New York' stamp on the verso; *Charities and The Commons*, 30 January 1909, 'Child Labor in the Carolinas' clipping affixed to the verso.

**Estimate**

\$8,000-12,000

**Literature**

Goldberg, *Lewis W. Hine: Children at Work*, p. 63



**19. Ben Shahn** 1898-1969

*Untitled (New York City)*, 1932-1935

Gelatin silver print.

6¾ x 9 in. (16.2 x 22.9 cm)

Annotated 'N.Y. - probably mid-30s' in an unidentified hand in ink and Fogg Art Museum, Harvard University 'Deaccessioned' stamp on the verso; acquisition notations in an unidentified hand in pencil on the backing board.

**Estimate**

\$5,000-7,000

**Provenance**

Gift of Bernarda B. Shahn, the photographer's wife, to Fogg Art Museum, Harvard University, 1970  
Estate of the artist  
ClampArt, New York

**Literature**

Kao, *Ben Shahn's New York: The Photography of Modern Times*, p. 47

Ben Shahn explored the socio-political climate of the Depression extensively, both as a photographer and painter, often using his photographs as the source material for his paintings. This image of two men seated on the streets of New York City with a newspaper resting between them served as the basis for his painting *Democracies Fear New Peace Offensive (Spring 1940)*, in which he subtly alters the paper's headline. This painting is held in the collection of the Museum of Contemporary Art, Chicago.







**20. Paul Outerbridge, Jr. 1896-1958**

*Tenement View*, circa 1923

Gelatin silver print.

9 $\frac{5}{8}$  x 6 $\frac{3}{4}$  in. (24.4 x 17.1 cm)

Estate credit stamp on the verso.

**Estimate**

\$10,000-15,000

**Literature**

Taschen, *Paul Outerbridge: 1896-1958*, p. 85



**21. Paul Outerbridge, Jr. 1896-1958**

*Riding Crop with Spurs and Jacket*, 1924

Platinum print.

4 $\frac{5}{8}$  x 6 in. (11.7 x 15.2 cm)

Signed and dated in pencil on the mount; annotated 'Christmas gifts, Dec 1924,' in pencil on the reverse of the mount; Laguna Beach Museum of Art collection labels and The Smithsonian Institution exhibition label affixed to the reverse of the mount and attached overmat.

**Estimate**

\$6,000-8,000

**Provenance**

Collection of the artist

Gift of Lois Outerbridge, the photographer's wife, to the Laguna Beach Museum of Art, 1968

Christie's, New York, 3 October 1996, lot 292

**Exhibited**

*Paul Outerbridge, Jr.*, The Smithsonian Institution, Washington, D.C., March-April 1959

**Literature**

Taschen, *Paul Outerbridge: 1896-1958*, p. 39

**A Constant Pursuit: Photographs from the Collection  
of Ed Cohen & Victoria Shaw**

**22. Édouard Baldus** 1813-1889

*Au Louvre, Pavillon Richelieu, Paris, 1856*

Albumenized salt print.

17¾ x 13½ in. (45.1 x 34.3 cm)

Signed in the negative; signature stamp and titled in  
ink on the mount.

**Estimate**

\$8,000-12,000

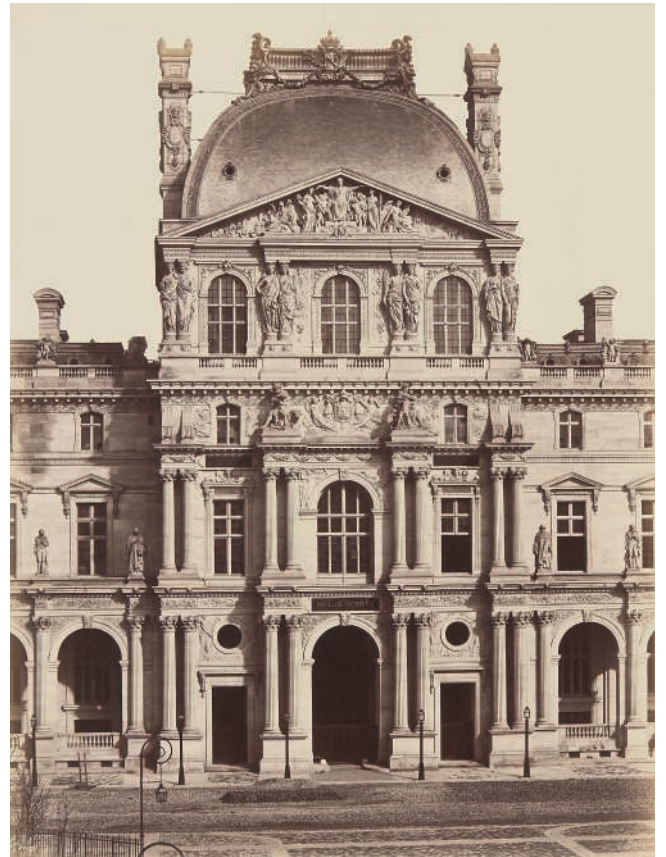
**Provenance**

The Collection of Alex Novak, Chalfont, Pennsylvania  
Phillips de Pury & Company, New York, *A Century of  
Fine Photographs: 1840s-1940s*, 23 April 2004, lot 130

**Literature**

Réunion des Musées Nationaux, *Le photographe et  
l'architecte: Édouard Baldus, Hector-Martin Lefuel, et  
le chantier du Nouveau Louvre de Napoléon III*, p. 55,  
there dated 1857

Weaver, *The Art of Photography, 1839-1989*, pl. 77



**23. Emil Otto Hoppé** 1878-1972

*Berlin, 1925*

Gelatin silver print.

9¾ x 7½ in. (24.8 x 19.1 cm)

Titled, dated, annotated in pencil and ink, Hoppé  
copyright credit, 'The Mansell Collection' reproduction  
limitation and 'Dorien Leigh Ltd' stamps on the verso.

**Estimate**

\$4,000-6,000

**Provenance**

Howard Greenberg Gallery, New York







## 24. Captain Linnaeus Tripe 1822-1902

*Photographs of the Elliot Marbles: and Other Subjects; in the Central Museum, Madras*  
Varying dimensions from 6¾ x 2¾ in. (17.1 x 6 cm) to 13½ x 10¼ in. (34.3 x 26 cm) or the reverse. Madras, India, 1858. An album containing 75 albumenized salt prints mounted to 51 pages, all but one page with Tripe's 'Photographer to Government' blindstamp, and captions and page numbers in an unidentified hand in ink on the pages. Oblong folio, black-lettered boards; housed in a modern clamshell box with gilt-lettered title label. Accompanied by 8 anonymous albumen prints of sculpture at Mahabalipuram, India.

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

**Provenance**  
Swann Galleries, New York, 24 March 2011, lot 9  
Private Collection, England

**Literature**  
Dewan, *The Photographs of Linnaeus Tripe: A Catalogue Raisonné*, pp. 607-675

Captain Linnaeus Tripe's images of the Elliot Marbles, featured in the album offered here, transcend their documentary purpose, attaining a degree of aesthetic achievement on-par with the best of his work. In 1858, Tripe received a government commission to photograph the collection of ancient limestone sculpture then housed in the Central Museum, Madras. These works, some dating as early as 200 BCE, document the life of the Buddha. They were excavated by Walter Elliot from the Amaravati Stupa in Southern India in 1845 and later transferred to Madras, where they were catalogued and dubbed the Elliot Marbles. They are now known as the Amaravati Marbles, and are currently housed in the British Museum.

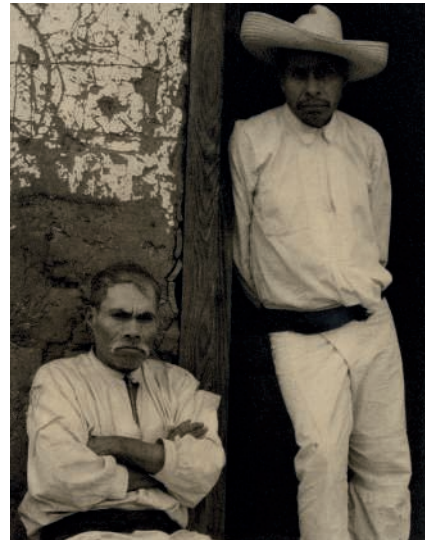
Photographing these sculptures and reliefs in the poorly lit museum rooms at Madras posed a technical challenge for Tripe. The photographic materials available to him in the second decade of the medium's

existence were primitive, and the heat of the subcontinent made their performance unpredictable. But Tripe had honed his skills in difficult conditions and applied his considerable experience to the task of recording this important ancient artwork. Tripe made expert use of available light to coax out the lively grace of the Marbles, and their divine, human, and animal forms are beautifully defined in this album's finely rendered prints.

Janet Dewan, in her authoritative volume, *The Photographs of Linnaeus Tripe: A Catalogue Raisonné*, lists 13 examples of this album in institutional collections, among them the British Museum and the Victoria and Albert Museum, London, and the Harry Ransom Humanities Research Center, Austin. The present album is one of a scant handful of examples of this seminal work to have appeared at auction.







## 25. Paul Strand 1890-1976

### *Photographs of Mexico*

New York: Virginia Stevens, 1940.

Twenty hand-coated photogravures.

Varying dimensions from 5 x 6 $\frac{3}{8}$  in. (12.7 x 16.2 cm) to 10 $\frac{3}{8}$  x 8 $\frac{1}{2}$  in. (26.4 x 21.6 cm) or the reverse.

Signed in ink on the colophon. Each plate numbered sequentially in ink on the verso. Printed introduction by Leo Hurwitz, acknowledgements by Strand and plate list. Enclosed within a tan, linen folding slipcase with black printed title. One from an edition of 250.

### **Estimate**

\$8,000-12,000

### **Provenance**

The Halsted Gallery, Birmingham, Michigan

### **Literature**

Krippner, *Paul Strand in Mexico*, frontispiece, pp. 34, 46-47, 101, 105-131

### Titles include:

*Near Saltillo; Church – Coapixtla; Virgin – San Felipe – Oaxaca; Women of Santa Anna – Michoacan; Men of Santa Anna – Michoacan; Women – Patzcuaro; Boy – Uruapan; Cristo – Oaxaca; Woman and Boy – Tenancingo; Plaza – State of Puebla; Man with a Hoe – Los Remedios; Calvario – Patzcuaro; Cristo – Tlacochoaya – Oaxaca; Boy – Hidalgo; Woman and Baby – Hidalgo; Girl and Child – Toluca; Cristo with Thorns – Huexotla; Man – Tenancingo; Young Woman and Boy – Toluca; Gateway – Hidalgo (for all, 1933)*



**26. Paul Strand** 1890-1976

*Bread Ovens, Basses-Pyrenees*, 1951  
Gelatin silver print, flush-mounted.  
9½ x 7½ in. (24.1 x 19.1 cm)

**Estimate**

\$10,000-15,000

**Provenance**

Acquired directly from the artist  
By descent to the present owner

**Literature**

Aperture, *La France de Profil*, p. 48

According to Paul Strand authority Anthony Montoya, the photograph offered here is one of only three extant prints of the image. The other two prints are in the collections of The Philadelphia Museum of Art (signed) and the National Gallery of Canada, Ottawa (unsigned).



**27. August Sander** 1876-1964

*Konditor (Pastry Chef), Cologne*, 1928  
Gelatin silver print, printed 1993.  
10½ x 6¾ in. (25.7 x 17.1 cm)  
'Köln Lindenthal' credit blindstamp on the recto;  
signed, numbered 12/12 by Gerd Sander, the artist's  
grandson, in pencil, 'Archiv' copyright credit stamp  
on the verso; 'Archiv' copyright credit stamp and  
'Menschen Des Zwanzigsten Jahrhunderts' label on  
the reverse of the mount.

**Estimate**

\$5,000-7,000

**Provenance**

The Halsted Gallery, Birmingham, Michigan

**Literature**

Abrams, *August Sander: People of the 20th Century*,  
*Volume II: The Skilled Tradesmen*, back cover of  
slipcase, pl. II/8/19  
Aperture, *August Sander*, p. 51





## 28. Henri Cartier-Bresson 1908-2004

*Alexander Calder*, 1970

Gelatin silver print, printed later.

14 x 9¼ in. (35.6 x 23.5 cm)

Signed in ink and copyright credit blindstamp in the margin.

### Estimate

\$5,000-7,000

### Provenance

Galerie Beyeler, Basel

### Literature

Gombrich, *Tête à Tête: Portraits by Henri Cartier-Bresson*, pl. 13

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 40, there dated 1971



## 29. Henri Cartier-Bresson 1908-2004

*Hyères, France*, 1932

Gelatin silver print, printed later.

9½ x 14 in. (24.1 x 35.6 cm)

Signed in ink and copyright credit blindstamp in the margin.

### Estimate

\$10,000-15,000

### Provenance

The Halsted Gallery, Birmingham, Michigan

### Literature

Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 22

Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 62

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

Clair, *Henri Cartier-Bresson: Europeans*, p. 22

Galassi, *Henri Cartier-Bresson: The Early Work*, p. 100

Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 89

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 77

Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 76

A Constant Pursuit: Photographs from the  
Collection of Ed Cohen & Victoria Shaw

**30. André Kertész** 1894-1985

*Behind Notre Dame, Paris, 1925*

Gelatin silver print, probably printed in the  
1950s or 1960s.

7⅞ x 9⅞ 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**

\$12,000-18,000

**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



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

*Alberto Giacometti, rue d'Alésia, Paris, 1961*

Gelatin silver print, printed later.

14 x 9½ in. (35.6 x 24.1 cm)

Signed in ink and copyright credit blindstamp in  
the margin.

**Estimate**

\$8,000-12,000

**Provenance**

Galerie Beyeler, Basel

**Literature**

Cartier-Bresson, *The World of Henri*

*Cartier-Bresson*, pl. 114

Cartier-Bresson, *Henri Cartier-Bresson:*

*À Propos de Paris*, pl. 104

Chéroux, *Henri Cartier-Bresson: Here and*

*Now*, pl. 289

Galassi, *Henri Cartier-Bresson: The Modern*

*Century*, p. 54

Thames & Hudson, *Henri Cartier-Bresson:*

*The Image and The World*, pl. 212

Thames & Hudson, *Henri Cartier-Bresson:*

*Photographer*, pl. 10







Property of a Private Collection, California

### 32. **Henri Cartier-Bresson**

1908-2004

*Rue Mouffetard, Paris, 1952*

Gelatin silver print, printed later.

14 x 9<sup>3</sup>/<sub>8</sub> in. (35.6 x 23.8 cm)

Signed in ink and copyright credit blindstamp in the margin.

#### **Estimate**

\$15,000-25,000

#### **Literature**

Cartier-Bresson, *The Europeans*, pl. 114

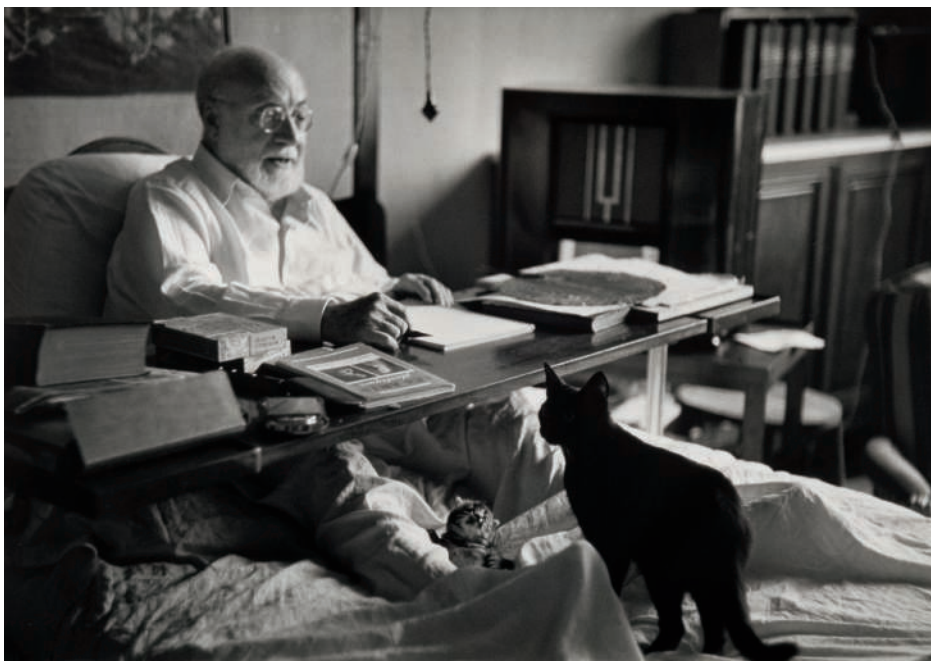
Cartier-Bresson, *Paris à vue d'oeil*, pl. 16

Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 55

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 150

Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 65

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



### 33. **Robert Capa** 1913-1954

*Henri Matisse at Cimiez (Nice), 1949*

Gelatin silver print, printed later.

16<sup>1</sup>/<sub>4</sub> x 22<sup>3</sup>/<sub>4</sub> in. (41.3 x 57.8 cm)

Signed, titled, dated and reproduction limitation notations by Cornell Capa, the artist's brother, in ink on a copyright credit label affixed to the verso.

#### **Estimate**

\$3,000-5,000

### 34. Henri Cartier-Bresson

1908-2004

*Near Juvisy-sur-Orge, France, 1955*  
Gelatin silver print, printed later.  
11½ x 17¼ in. (29.2 x 43.8 cm)  
Signed in ink and copyright credit  
blindstamp in the margin.

#### Estimate

\$10,000-15,000

#### Literature

Galassi, *Henri Cartier-Bresson: The Modern Century*, pp. 1, 156  
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 250



Property of a Private Collection,  
California

### 35. Henri Cartier-Bresson

1908-2004

*Swan Lake, Bolshoi Theatre, Moscow, USSR, 1954*  
Gelatin silver print, printed later.  
11¾ x 17½ in. (29.8 x 44.5 cm)  
Signed in ink and copyright credit  
blindstamp in the margin.

#### Estimate

\$12,000-18,000

#### Literature

Clair, *Henri Cartier-Bresson: Europeans*, p. 192  
Simon & Schuster, *The People of Moscow*, pl. 133







Property of a Private Collection, California

### 36. Josef Sudek 1896-1976

*The Magic Garden*, 1954-1959

Gelatin silver print.

3⅜ x 11⅞ in. (8.6 x 28.3 cm)

Signed and dated in pencil in the margin;  
annotated in pencil on the verso.

#### Estimate

\$5,000-7,000

Property of a Private Collection, California

### 37. Henri Cartier-Bresson

1908-2004

*Gardens of the Palais Royal, Paris*, 1959

Gelatin silver print, printed later.

17⅞ x 11¼ in. (44.8 x 29.8 cm)

Signed in ink and copyright credit blindstamp  
in the margin.

#### Estimate

\$8,000-12,000

#### Literature

Cartier-Bresson, *Paris à vue d'oeil*, pl. 34

Cartier-Bresson, *The World of Henri*

Cartier-Bresson, pl. 32

Bibliothèque nationale de France, *De qui s'agit-il?*, p. 59

Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 66

Clair, *Henri Cartier-Bresson: Europeans*, p. 47

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 95

Thames & Hudson, *Henri Cartier-Bresson:*

*The Image and The World*, pl. 46

Thames & Hudson, *Henri Cartier-Bresson:*  
*Photographer*, pl. 41





**38. Graciela Iturbide** b. 1942

*Mujer ángel, Desierto de Sonora, México (Angel Woman, Sonora Desert, Mexico), 1979*  
Photogravure, printed later.  
16½ x 24 in. (41.9 x 61 cm)  
Signed, titled 'Mujer angel' and numbered 3/30 in pencil in the margin.

**Estimate**

\$6,000-8,000

**Literature**

MFA Publications, *Graciela Iturbide's Mexico*, p. 14  
Phaidon, *Graciela Iturbide*, pp. 18-19



Property of a Private Collection, California

**39. Henri Cartier-Bresson**

1908-2004

*Calle Cuauhtemoczin, Mexico City, Mexico, 1934*  
Gelatin silver print, printed 1950s, mounted.  
9¾ x 13¾ in. (23.8 x 34.9 cm)  
Magnum stamps on the verso.

**Estimate**

\$6,000-8,000

**Provenance**

Private Collection  
Phillips de Pury & Company, New York,  
14 October 2004, lot 142

**Literature**

Galassi, *Henri Cartier-Bresson: The Early Work*, cover, p. 130  
Cartier-Bresson, *The Decisive Moment*, pl. 22  
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 4  
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 87  
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 99  
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 13  
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 112







#### 40. Henri Cartier-Bresson

1908-2004

*Île de la Cité, Paris, 1951*

Gelatin silver print, printed later.

11⅝ x 17½ in. (29.5 x 44.5 cm)

Signed in ink and copyright credit  
blindstamp in the margin.

##### Estimate

\$7,000-9,000

##### Provenance

Howard Greenberg Gallery, New York

##### Literature

Cartier-Bresson, *Paris à vue d'oeil*, pl. 94

Cartier-Bresson, *The World of Henri*

Cartier-Bresson, pl. 49

Bibliothèque nationale de France, *De qui s'agit-il?*, p. 58

Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 62

Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 69

Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 44

Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 8

Property of a Private Collection, California

#### 41. Henri Cartier-Bresson

1908-2004

*Hôtel des Invalides, Paris, 1969*

Gelatin silver print, printed later.

17½ x 11⅝ in. (44.5 x 29.5 cm)

Signed in ink and copyright credit  
blindstamp in the margin.

##### Estimate

\$7,000-9,000



**42. Robert Frank** b. 1924

*Paris, circa 1950*  
Gelatin silver print, printed early 1980s.  
16½ x 10¾ in. (41.9 x 27.3 cm)  
Signed, titled and dated in ink in the margin.

**Estimate**

\$10,000-15,000

**Literature**

Frank, *The Lines of My Hand* (Japanese edition), p. 29



Property of a Private Collection, California

**43. Henri Cartier-Bresson**

1908-2004

*Sunday on the banks of the Seine, 1938*  
Gelatin silver print, printed later.  
11⅞ x 17½ in. (29.5 x 44.5 cm)  
Signed in ink and copyright credit  
blindstamp in the margin.

**Estimate**

\$8,000-12,000

**Literature**

Galassi, *Henri Cartier-Bresson: The Modern Century*, back cover, p. 150  
Cartier-Bresson, *The Europeans*, pl. 3  
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 128  
Clair, *Henri Cartier-Bresson: Europeans*, p. 37  
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 42  
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 36  
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 69







#### 44. Irving Penn 1917-2009

*Spencer Tracy, New York, March 23, 1948*

Gelatin silver print.

9½ x 7⅞ in. (24.1 x 19.4 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.

##### Estimate

\$15,000-25,000

##### Provenance

Houk/Friedman Gallery, Chicago

##### Literature

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

Hambourg and Rosenheim, *Irving Penn: Centennial*, pl. 28



#### 45. Irving Penn 1917-2009

*Salvador Dali, New York, February 20, 1947*

Gelatin silver print.

9⅝ x 7⅞ in. (24.4 x 19.4 cm)

Signed, initialed, titled, dated, annotated 'Print made near to date of photographic sitting' in ink, copyright credit (courtesy of Vogue) reproduction limitation, credit and edition stamps on the verso. One from an edition of 31.

##### Estimate

\$15,000-25,000

##### Provenance

Houk/Friedman Gallery, Chicago

##### Literature

Penn, *Passage: A Work Record*, p. 40

Hambourg and Rosenheim, *Irving Penn: Centennial*, pl. 18



**46. Richard Avedon** 1923-2004

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

Gelatin silver print, printed 1997.

16 $\frac{5}{8}$  x 23 $\frac{1}{4}$  in. (42.2 x 59.1 cm)

Signed, numbered 24/25 in pencil, title, date and copyright credit reproduction limitation stamps on the verso.

**Estimate**

\$40,000-60,000

**Provenance**

Fraenkel Gallery, San Francisco

**Literature**

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

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

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

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





#### 47. **Robert Mapplethorpe** 1946-1989

*Brice Marden*, 1986

Gelatin silver print.

19½ x 19½ in. (48.6 x 48.6 cm)

Signed, dated and numbered 1/10 in ink in the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount.

##### **Estimate**

\$7,000-9,000

##### **Provenance**

The Robert Mapplethorpe Foundation and Sean Kelly Gallery, New York  
TWO x TWO for AIDS and Art, Dallas Benefit Auction, 20 October 2012

##### **Literature**

Random House, *Mapplethorpe*, p. 217

**Property of a Private Collection, California**

#### 48. **Arnold Newman** 1918-2006

*Igor Stravinsky, New York City*, 1946

Gelatin silver print, printed later.

9½ x 18¾ in. (24.1 x 46.7 cm)

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

##### **Estimate**

\$3,000-5,000

##### **Literature**

Sobieszek, *The Great Photographers: Arnold Newman*, cover, p. 15

Brookman, *Arnold Newman*, pp. 104-105

LIGHT Gallery, *LIGHT*, p. 67

High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 180



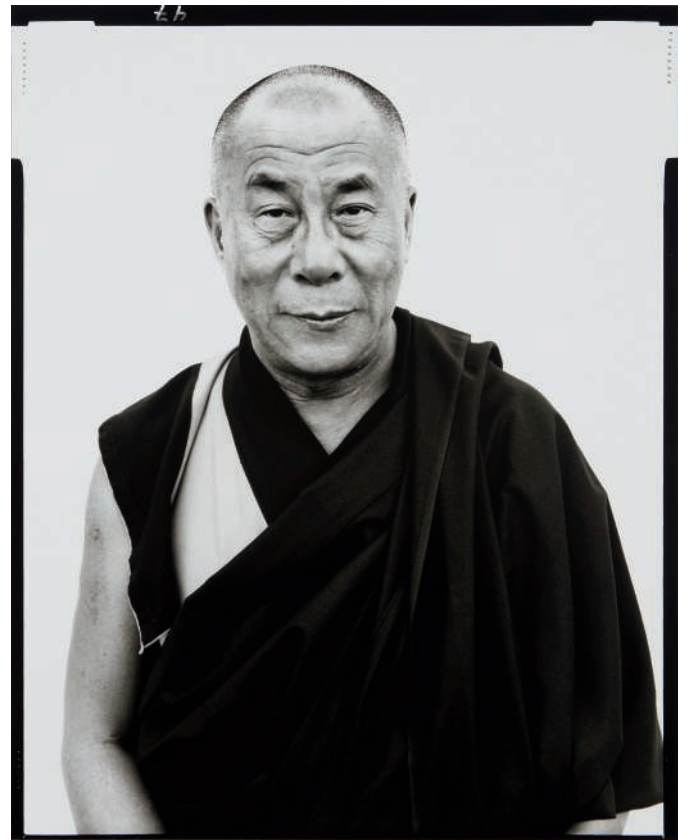
A Constant Pursuit: Photographs from the  
Collection of Ed Cohen & Victoria Shaw

**49. Richard Avedon** 1923-2004

*His Holiness The Dalai Lama, Kamataka,  
India, January, 1998*  
Gelatin silver print.  
17⅜ x 13½ in. (44.1 x 34.3 cm)  
Signed, numbered 3/35 in pencil, title, date  
and copyright credit reproduction limitation  
stamps on the verso.

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

**Provenance**  
Fraenkel Gallery, San Francisco, 1999



A Constant Pursuit: Photographs from the  
Collection of Ed Cohen & Victoria Shaw

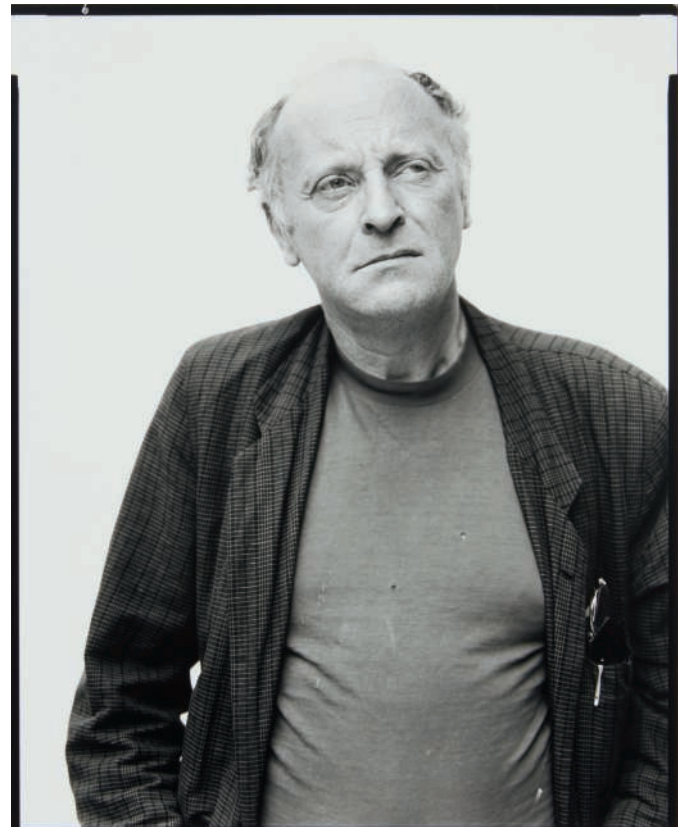
**50. Richard Avedon** 1923-2004

*Joseph Brodsky, New York City,  
June 16, 1991*  
Gelatin silver print, printed 2001.  
9⅝ x 7⅝ in. (24.4 x 19.4 cm)  
Signed, numbered 2/4 in pencil, title, date  
and copyright credit reproduction limitation  
stamps on the verso.

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

**Provenance**  
Fraenkel Gallery, San Francisco

**Literature**  
Random House, *Richard Avedon: Evidence*  
1944-1994, p. 166, variant





**51. Peter Hujar** 1934-1987

*Robert Wilson - Vestry Street (I)*, 1975

Gelatin silver print.

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

Signed in ink and titled in pencil on the verso.

**Estimate**

\$10,000-15,000

**Literature**

Hujar, *Portraits in Life and Death*, pl. 2

Scalo, *Peter Hujar: A Retrospective*, p. 87

**“He had this incredible intimacy in his pictures. An interiority about them. But also an ability to just make pictures. The word that I would use for Hujar is ‘tenderness.’ That’s the feeling that I get from Hujar over and over again.”**

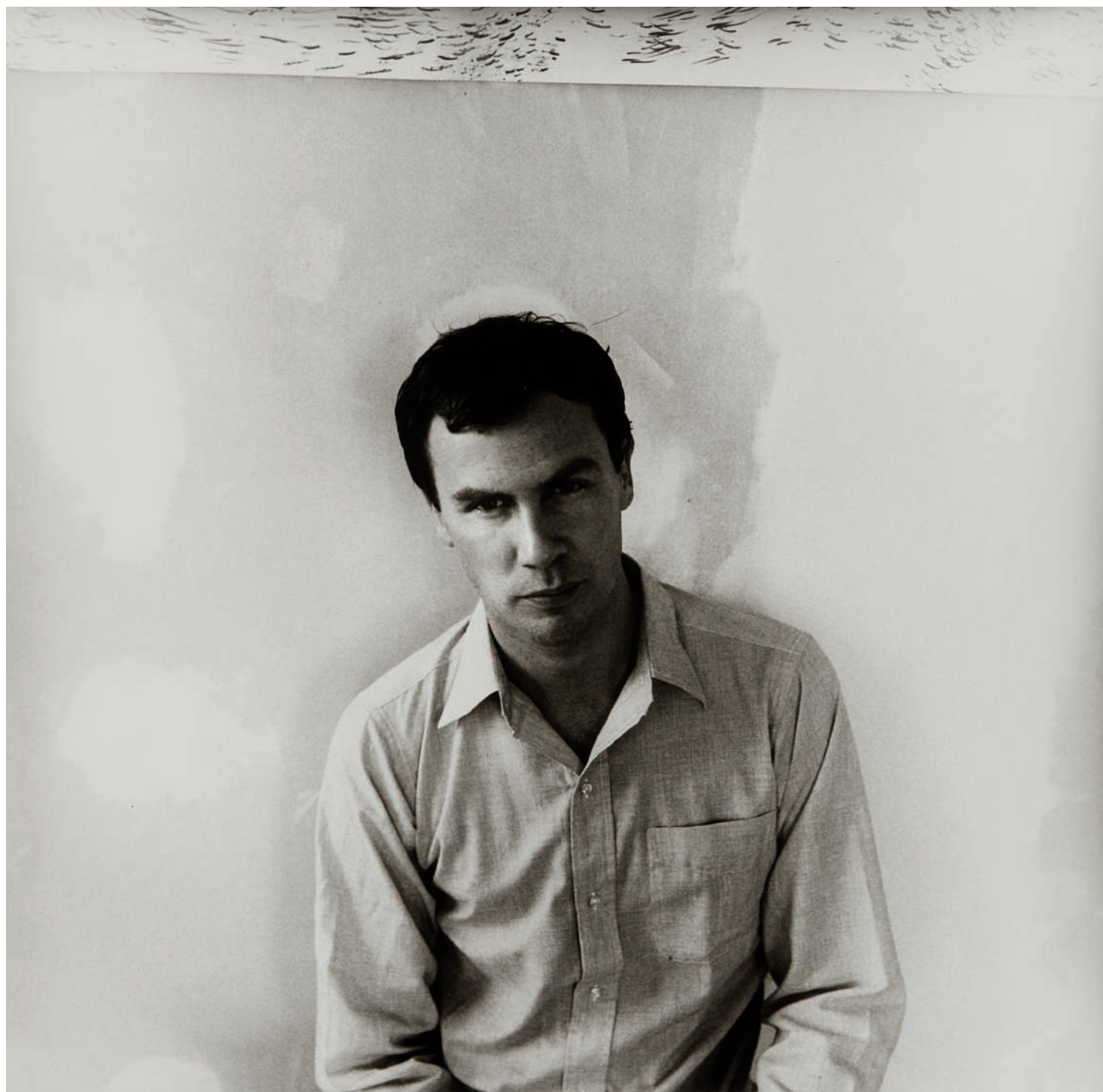
**Alec Soth**

Peter Hujar created images that are irrevocably tied to their time and place but have never lost their immediacy or their relevance in the intervening years. Working primarily in Manhattan, and within the overlapping circles of the city’s vibrant artistic and gay and transgender communities, Hujar’s work comprises a collective portrait which includes those, like Hujar himself, whose promise was cut short by AIDS-related illness, and those who survived to create lasting and continuing contributions to the culture. Falling into this latter category is the director, actor, designer, and artist Robert Wilson, shown here in 1975 in his Vestry Street apartment in lower Manhattan.

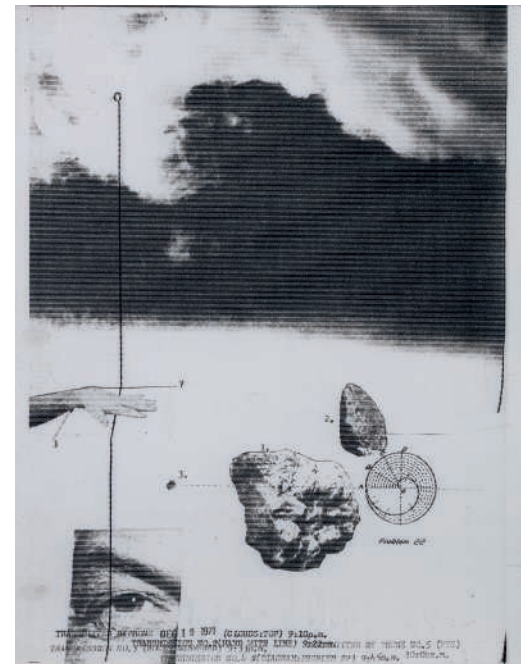
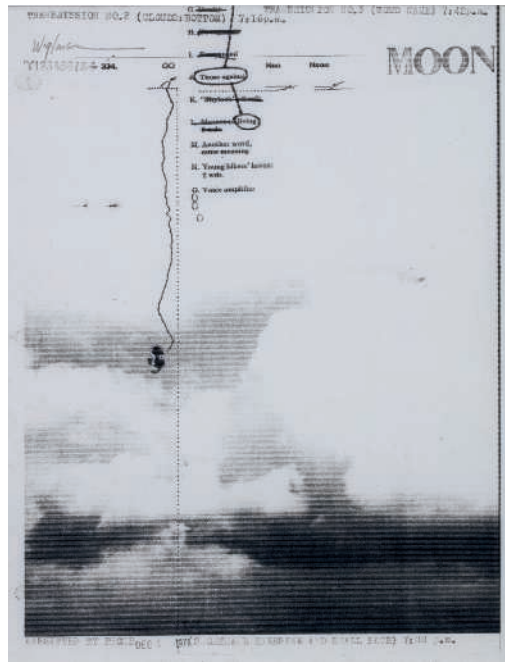
In 1975, Wilson had already achieved a degree of fame. He had won the first of his two Guggenheim Fellowships, and had earned acclaim and a Drama

Desk Award for his wordless play, *Deafman Glance*. In the year Hujar’s photograph was taken, Wilson was collaborating with composer Philip Glass on the genre-defying operatic production *Einstein on the Beach*, which premiered in 1976. Since that time, few people have continued to have as significant an impact as Wilson upon the modern theatrical experience.

Hujar included his image of Wilson as one of 29 portraits in his seminal, and now scarce, book *Portraits in Life and Death* published in 1976. The book reproduced portraits of sitters who, as Joel Smith observes, ‘toiled somewhere between underground fame and mainstream obscurity,’ adding ‘to recognize everyone in the book was to feel like an insider’ (*Peter Hujar: Speed of Life*, p. 25). The book remains the definitive artistic statement of Hujar’s lifetime.







## 52. William Larson 1942-2019

*Selected Images from the Fireflies series, 1971*  
Three unique electro-carbon prints.  
Each 11 x 8½ in. (27.9 x 21.6 cm)  
Two prints signed in pencil; two prints dated in the image.

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

**Provenance**  
Acquired directly from the artist, early 1970s

**Literature**  
*Afterimage: A Publication of the Visual Studies Workshop*, October 1972, Vol. 1, No. 3, cover, p. 3, variants

In the late 1960s photographer William Larson began experimenting with an entirely new way of creating images using the Graphic Sciences DEX 1 Teleprinter, a sophisticated precursor to the fax machine. Initially intended for use by industry, the media, and law enforcement, the DEX 1 Teleprinter first scanned and then transformed image and text into sound, transmitting these tones via telephone to be received and translated by another DEX 1, which then burned a facsimile of the original onto carbon-based paper with a stylus. After seeing a demonstration of this new technology, Larson was inspired to explore its creative potential. A graduate of Chicago's Institute of Design who had fully absorbed the curriculum of innovation set by its founder

László Moholy-Nagy, Larson acquired two DEX 1 machines and began experimenting with the variables. Larson found that external sounds added to a transmission would be visually rendered in the finished print. Manipulating the speed of the drum scanner, and varying the intensity of the voltage powering the machine, created other visual effects. Each resulting image was unique, created by the dual transformation of image into sound and sound into image, and printed by a sparking stylus; Larson called them *Fireflies*. Made in an era when the conventional trend in photography was toward the perfection of a lens-based vision, Larson's *Fireflies* series was a notable early appropriation of electronic technology for artistic purposes.



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

*Gumball*, 1966

Composite of five gelatin silver prints, flush-mounted together on board, mounted on secondary board, printed and assembled 1990.

7¼ x 7¾ in. (18.4 x 18.7 cm)

Secondary mount 13½ x 13¼ in. (34.3 x 33.7 cm)

Signed and numbered 4/10 in pencil on the secondary mount.

**Estimate**

\$18,000-22,000

**Provenance**

Laurence Miller Contemporary Photographs,  
New York

**Literature**

Laurence Miller Contemporary Photographs,  
*Ray K. Metzker: Composites*, cover  
Prestel, *Ray K. Metzker: City Stills*, pl. 43



## 54. Robert Frank b. 1924

*Parade, Hoboken, New Jersey*, 1955  
Gelatin silver print, probably printed 1960s.  
6½ x 9¾ in. (15.6 x 23.8 cm)  
Signed in ink in the margin; 'Robert Frank Archive'  
stamp on the verso.

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

**Provenance**  
Onview, New York, 2001

**Literature**  
*The Americans*, no. 1  
Greenough, *Looking In: Robert Frank's The Americans*,  
pp. 211, 460, Contact no. 1  
Frank, *The Lines of My Hand*, n.p.  
Frank, *Storylines*, frontispiece 3  
Aperture, *Robert Frank*, cover  
Galassi, *Robert Frank: In America*, p. 107  
Greenough and Brookman, *Robert Frank: Moving Out*,  
pp. 111, 175  
Galassi, *Walker Evans & Company*, pl. 316  
Szarkowski, *Photography Until Now*, p. 258  
Company, *The Open Road: Photography & The  
American Road*, p. 45  
Szarkowski, *The Photographer's Eye*, p. 155

Robert Frank's *Parade, Hoboken, New Jersey*, is one of the seminal photographs from his book *The Americans*, and one that is immediately identified with its maker. The American flag is one of several central motifs running through *The Americans*; its ubiquity was a source of deep interest to Frank, who noted, 'I liked the visual, graphic image of that flag, I think it's a very good flag.' Indeed, the stars-and-stripes appears throughout the book in several signature images, suspended in mid-air at a Fourth of July picnic, emerging from the bell of a tuba at a Chicago political rally, hanging between presidential portraits on the wall of a Detroit bar, and elsewhere. In Frank's handling, this highly-charged national symbol appears as opaque or translucent, as a statement of national pride or simply as an accessory to the pageantry of American politics.

*Parade, Hoboken, New Jersey*, was taken in March 1955 on the occasion of the city's centennial. In it, the faces of the two figures are obscured, one by shadow and the other by the flag itself. Of all of Frank's flag images, *Parade* is the most reflective of the decade that saw the intensification of the Cold War and the McCarthy hearings. Frank's dual status as an outsider—as an artist, and as a European—gave him a unique vantage point from which to penetrate American culture and create an image now regarded as one of the signature photographs of America made in the 20th century.







**55. Diane Arbus** 1923-1971

*Two female impersonators backstage, N.Y.C., 1961*  
Gelatin silver print, printed 1962-1965.  
9¼ x 6¼ in. (23.5 x 15.9 cm)  
Stamped 'a diane arbus print,' signed by Doon  
Arbus, Executor, in ink, estate copyright credit and  
reproduction limitation stamps on the verso.

**Estimate**

\$20,000-30,000

**Provenance**

Fraenkel Gallery, San Francisco, 2005

**Literature**

Arbus, Sussman, Phillips, Selkirk and Rosenheim,  
*Diane Arbus: Revelations*, p. 58  
Aperture, *Diane Arbus Magazine Work*, p. 154,  
there titled *Two female impersonators, backstage*  
*at New York's Club 82*



**56. Diane Arbus** 1923-1971

*Retired man and his wife at home in a nudist camp one morning, N.J., 1963*

Gelatin silver print, printed 1966-1970.

15 x 14¾ in. (38.1 x 37.5 cm)

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

**Estimate**

\$60,000-80,000

**Provenance**

Fraenkel Gallery, San Francisco, 2002

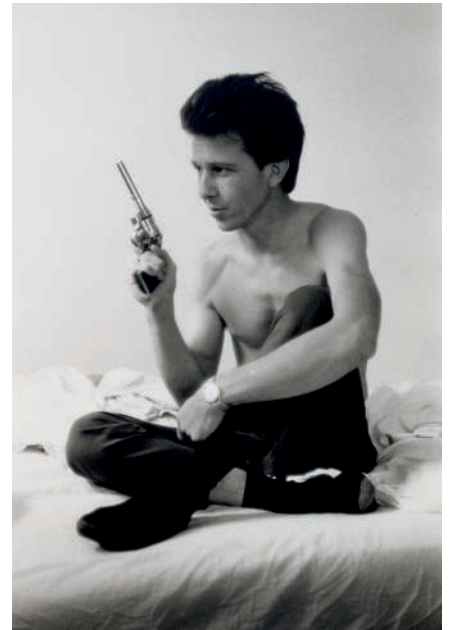
**Literature**

*Aperture*, Diane Arbus, n.p.

Arbus, Sussman, Phillips, Selkirk and Rosenheim,

*Diane Arbus: Revelations*, p. 253





## 57. Larry Clark b. 1943

### *Tulsa*

New York: Luhring Augustine Gallery, 1972.

Ten gelatin silver prints.

Each 8½ x 5¾ in. (21.6 x 14.6 cm) or the reverse.

Each signed in ink in the margin; each numbered

15/50 in pencil on the verso. Numbered 15/50 in

ink on the colophon. Enclosed in a linen slipcase

with embossed title.

### Estimate

\$20,000-30,000

### Provenance

Luhring Augustine Gallery, New York

### Literature

Clark, *Tulsa*, n.p., for all

Janus, *Veronica's Revenge: Contemporary Perspectives in Photography*, pp. 37, 58, 248

Kismaric and Respini, *Fashioning Fiction since 1990*, p. 28

Moore and Cox, *Real to Real*, pls. 31-33

Phillips, *The American Century Art & Culture*, p. 298, no. 491



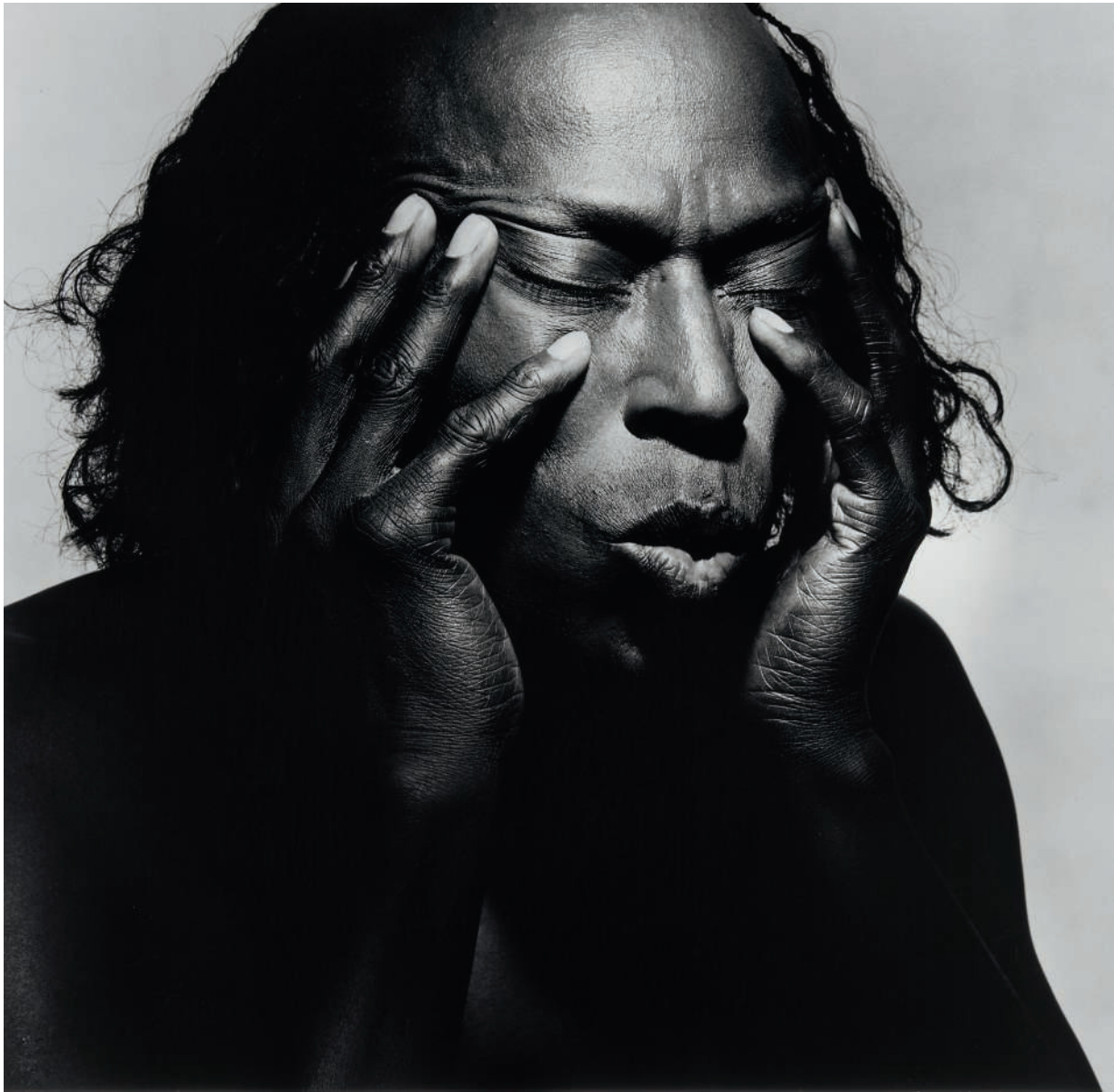
**58. Brian Duffy** 1933-2010

*David Bowie*, 1973  
Chromogenic print, printed later.  
19¼ x 19 in. (48.9 x 48.3 cm)  
Signed in ink in the margin; artist's website  
stamp on the verso.

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

**Literature**  
David Bowie, *Aladdin Sane* (RCA, 1973), cover  
V&A Publishing, *David Bowie is*, n.p.





**59. Irving Penn** 1917-2009

*Miles Davis, New York*, 1986  
Selenium toned gelatin silver print, printed 1991.  
14½ x 14⅞ in. (36.8 x 37.8 cm)  
Signed, initialed twice, titled, dated in ink, credit,  
copyright credit (Courtesy of Warner Brothers)  
and edition stamps on the reverse of the mount.

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

**Provenance**  
Fraenkel Gallery, San Francisco

**60. Robert Frank** b. 1924

*NYC (Exile on Main Street)*, 1950s  
Gelatin silver print, printed later.  
13¼ x 10¼ in. (33.7 x 26 cm)  
Signed, titled and dated in ink on the recto;  
a circular label annotated 'P/K A-143' in ink  
on the verso.

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

**Literature**

*The Rolling Stones, Exile on Main Street*  
(Musidor, 1972), cover  
Scalo, *Robert Frank: HOLD STILL\_keep going*,  
p. 84, variant there titled *Record Cover:*  
*Rolling Stones Exile on Main St.*, 1972

This photograph was used as the front cover illustration for The Rolling Stones' 1972 double album *Exile on Main Street*. Frank designed the album's sleeve art, and collaged his images on the front and rear covers, the interior gatefold, and the pictorial record sleeves. He included images from *The Americans* and others he had made during that time, as well as stills from his documentary on the Stones which was completed in the same year as the album.

The image was almost certainly taken at Hubert's Museum, the legendary 42nd Street sideshow. Several of Hubert's acts are visible in the advertisements within this photograph, including Joe Allen, the Human Corkscrew; The Girl That Cheats the Electric Chair; and Heckler's Flea Circus. Hubert's was also visited by Diane Arbus, who made an extensive series of photographs there in the late 1950s and developed friendships with the management and several of the acts. One of Arbus' images appears in Frank's photograph: her image of Hezekiah Trambles, 'The Jungle Creep,' in the center of the third row of pictures.







## 61. Irving Penn 1917-2009

*Hippie Family F (San Francisco)*, 1967  
Palladium print, printed 1976.  
20½ x 19¼ in. (52.1 x 48.9 cm)  
Signed, titled, dated, numbered 19/48, annotated  
in pencil, credit, copyright credit and edition  
stamps on the verso.

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

**Provenance**  
Gift from the artist to the present owner, 1999

**Literature**  
*Look*, 9 January 1968, p. 58  
Penn, *Passage: A Work Record*, p. 166

## 62. Irving Penn 1917-2009

*Rock Groups, San Francisco (Big Brother and the  
Holding Company and The Grateful Dead)*, 1967  
Platinum palladium print, printed 1980.  
19 x 19½ in. (48.3 x 49.8 cm)  
Signed, titled, dated, numbered 7/50, annotated  
in pencil, credit, copyright credit reproduction  
limitation and edition stamps on the reverse of the  
aluminum flush-mount.

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

**Provenance**  
Pace/MacGill Gallery, New York

**Literature**  
*Look*, 9 January 1968, p. 52-53  
Penn, *Passage: A Work Record*, p. 169  
Penn, *Worlds in a Small Room*, p. 57



In 1967, Irving Penn persuaded *Look* magazine to send him to San Francisco to document its burgeoning counter-culture. He later wrote, 'In 1967 there was word coming out of San Francisco of something stirring—new ways of living that were exotic even for California. People spoke of a new kind of young people called hippies. . . . They seemed to have found a satisfying new life for themselves in leaving the society they were born to and in making their own . . . . It grew on me that I would like to look into the faces of these new San Francisco people through the camera in a daylight studio, against a simple background, away from their own daily circumstances. I suggested to the editors of *Look* magazine that they might care to have such a report. They said yes—hurry.'

Penn rented a building in Sausalito and constructed the same type of neutral studio environment he had used for his portraiture in Peru, New Guinea, Africa, Spain, and Portugal in previous decades. A selection of Penn's resulting San Francisco images was published in the 9 January 1968 issue of *Look* under the title *The Incredibles*, and included *Rock Groups, San Francisco*, as well as Penn's studies of the Hells Angels, and the Hippie Families, all of which captured the spirit of the time and place. Penn also included *Rock Groups* and other San Francisco images in his classic 1974 book *Worlds in a Small Room* alongside his ethnographic studies, all of which share his clear-eyed, highly descriptive approach and present their subjects as members of the same fascinating and diverse human tribe.

*Rock Groups, San Francisco*, shows two of the most successful bands working in the Bay Area in 1967, Big Brother and the Holding Company, fronted by Janis Joplin, and the Grateful Dead. Both groups were at the cutting edge of the music of the day, putting their own psychedelic stamp on traditional blues forms and incorporating non-western musical elements to create an entirely new and experimental form of rock. Penn's classic image gains new resonance in 2019, the 50th anniversary of the Woodstock Music and Art Fair, at which Joplin and the Dead performed sets that have become legendary in the annals of modern music.





### 63. Harry Callahan 1912-1999

*Detroit*, 1941  
Gelatin silver print.  
6½ x 9 in. (16.5 x 22.9 cm)  
Signed in pencil on the mount.

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

**Provenance**  
Harry Callahan, Detroit  
Private Collection  
Mack Lee Photographs, Winchester,  
Massachusetts

**Literature**  
Greenough, *Harry Callahan*, p. 21, there dated 1942  
Szarkowski, *Callahan*, p. 33



### 64. Aaron Siskind 1903-1991

*Los Angeles*, 1949  
Gelatin silver print.  
19¼ x 13¼ in. (48.9 x 33.7 cm)  
Credited and dated in red crayon on the reverse  
of the Masonite flush-mount.

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

**Provenance**  
Shashi Caudill, Chicago, 2011

**Literature**  
powerHouse Books, *Aaron Siskind 100*, n. p.



**65. Robert Frank** b. 1924

*Chicago-Political Rally, 1956*

Gelatin silver print, printed circa 1986.

9 x 6 in. (22.9 x 15.2 cm)

Signed, titled and dated in ink in the margin.

**Estimate**

\$30,000-50,000

**Provenance**

Gift from the artist to the present owner, 1989

**Literature**

*The Americans*, no. 58

Greenough, *Looking In: Robert Frank's The Americans*, pp. 281, 476, Contact no. 58

Akron Art Museum, *Robert Frank and American Politics*, p. 18

Aperture, *Robert Frank*, frontispiece

Greenough and Brookman, *Robert Frank:*

*Moving Out*, pp. 129, 180

Tucker and Brookman, *Robert Frank: New York to Nova Scotia*, p. 33

Gee, *Photography of the Fifties*, cover, p. 156

Green, *American Photography, A Critical History, 1945 to the Present*, p. 79

Kislaric, *American Politicians: Photographs from 1843 to 1993*, p. 151

Newhall, *The History of Photography: From 1839 to the Present Day*, p. 200

Szarkowski, *Looking at Photographs*, pp. 176-177

Szarkowski, *The Photographer's Eye*, p. 152



**“My photographs are not planned or composed in advance, and I do not anticipate that the onlooker will share my viewpoint. However, I feel that if my photograph leaves an image on his mind, something has been accomplished.”**

Robert Frank





## 66. Henry Wessel, Jr. 1942-2018

*Santa Barbara, 1977*

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

11 x 16½ in. (27.9 x 42.2 cm)

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

### Estimate

\$2,000-3,000

### Provenance

Acquired directly from the artist

### Literature

Steidl, *Henry Wessel*, pl. 111



## 67. Henry Wessel, Jr. 1942-2018

*Tucson, Arizona, 1974*

Gelatin silver print from *American Roads*, printed 1981.

10 x 15 in. (25.4 x 38.1 cm)

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

### Estimate

\$2,000-3,000

### Provenance

Acquired directly from the artist

### Literature

Steidl, *Henry Wessel*, pl. 32



Photographs from a Private Collection, New York

**68. Robert Frank** b. 1924

*Trolley, New Orleans, 1955*  
Gelatin silver print, printed circa 1986.  
6 x 9¼ in. (15.2 x 23.5 cm)  
Signed, titled and dated in ink in the margin.

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

**Provenance**  
Gift from the artist to the present owner, 1989

**Literature**

*The Americans*, cover, no. 18  
Greenough, *Looking In: Robert Frank's The Americans*, pp. 6-7, 232, 466, Contact no. 18  
Frank, *Robert Frank*, pl. 34  
Greenough and Brookman, *Robert Frank: Moving Out*, pp. 172 (contact sheet), 196  
Aperture, *The Open Road: Photography & The American Road Trip*, p. 43  
Dexter and Weski, *Cruel and Tender: The Real in the 20th Century Photograph*, p. 109  
Galassi, *Walker Evans & Company*, pl. 137  
Greenough, Snyder, Travis and Westerbeck, *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, p. 357  
High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 89  
Papageorge, *Walker Evans and Robert Frank, An Essay on Influence*, p. 41  
*U. S. Camera*, 1958, pp. 106-107  
'Robert Frank,' *Aperture*, 1961, p. 9





**69. Bruce Davidson** b. 1933

*Brooklyn Gang, Coney Island, New York, 1959*  
Gelatin silver print, printed 1960s.  
6½ x 10 in. (16.5 x 25.4 cm)  
Davidson/Magnum copyright credit, 'The Gallery of Modern Art, Including the Huntington Hartford Collection' stamps and annotated 'Gang Series' in an unidentified hand in ink on the verso.

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

**Provenance**  
Laurence Miller Gallery, New York  
Christie's, New York, *Selections from the Baio Collection of Photography*, 15 April 2010, lot 149

**Literature**  
Agrinde, *Bruce Davidson: Photographs*, cover  
Harry Ransom Center, *Reading Magnum: A Visual Archive of the Modern World*, cover, p. 246  
Barbican, *Another Kind of Life: Photography on the Margins*, pp. 43, 268  
Photo Poche, *Bruce Davidson*, p. 7  
Harrison, *Appearances: Fashion Photography Since 1945*, p. 127  
Tang/DelMonico Books/Prestel, *Borrowed Light: Selections from the Jack Shear Collection*, p. 334

Property from a New York Collection



**70. Malick Sidibé** 1936-2016

*Nuit de Noël (Happy-Club), 1963*  
Gelatin silver print, printed 2013.  
17½ x 17½ in. (44.8 x 44.8 cm)  
Signed, initialed, titled and dated in ink in the margin; dated, annotated 'Paris' by Philippe Salaün, printer, in pencil and printer's stamp on the verso.

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

**Provenance**  
Yossi Milo Gallery, Inc., New York

**Literature**  
Hasselblad Center, *Malick Sidibé: Photographs*, p. 82  
Magnin, *Malick Sidibé*, p. 173



**71. Diane Arbus** 1923-1971

*The Junior Interstate Ballroom Dance Champions, Yonkers, NY, 1962*

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 31/75 by Doon Arbus, Executor, in ink, estate copyright credit and reproduction limitation stamps on the verso.

**Estimate**

\$15,000-25,000

**Provenance**

A Gallery for Fine Photography, New Orleans

**Literature**

Arbus, Sussman, Phillips, Selkirk and Rosenheim,  
*Diane Arbus: Revelations*, p. 40  
Aperture, *Diane Arbus*, n.p.





## 72. Roy DeCarava 1919-2009

*Hallway, New York, 1953*

Gelatin silver print, printed later.

12 $\frac{7}{8}$  x 8 $\frac{1}{2}$  in. (32.7 x 21.6 cm)

Signed, dated '1982' and copyright notation in pencil in the margin.

### Estimate

\$10,000-15,000

### Literature

The Museum of Modern Art, *Roy DeCarava: A Retrospective*, p. 105

Davis, *An American Century of Photography*, p. 346

## 73. Robert Frank b. 1924

*Detroit, 1955*

Gelatin silver print, printed 1971.

7 $\frac{1}{2}$  x 11 $\frac{1}{4}$  in. (19.1 x 28.6 cm)

Signed in ink in the margin.

### Estimate

\$8,000-12,000

### Literature

Frank, *Lines of My Hand* (Japanese edition), p. 68

Greenough, *Looking In: Robert Frank's The Americans*, Contact no. 73



**74. Robert Frank** b. 1924

*Gas Station, Chicago*, 1956

Gelatin silver print, printed circa 1960.

12 $\frac{7}{8}$  x 8 $\frac{3}{8}$  in. (32.7 x 21.3 cm)

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

**Estimate**

\$25,000-35,000

**Provenance**

Collection of the artist

Lunn Gallery, Washington, D.C.

Robert Freidus Gallery, New York

Acquired from the above, 1989

**Literature**

Greenough, *Looking In: Robert Frank's The Americans*, p. 173

This evocative study of a Chicago gas station at dusk was made by Robert Frank in May 1956. It appears on Contact Sheet #737 in the collection of the National Gallery of Art, Washington, D.C., which includes images he made from Iowa City to Chicago. The National Gallery also holds another Frank image of the gas station, made at the same time, in a horizontal format (1990.28.1082).

In the years leading up to the 1959 publication of *The Americans*, Frank engaged in a cycle of travel, photographing, printing, and editing that was financed by two successive Guggenheim Fellowships and whatever commercial work he could fit into his peripatetic schedule. In summer of that year, Frank developed 767 rolls of film exposed on the road and began making prints which he stapled to the walls of his apartment for his review. The image offered here was in that group and can be seen in the photograph of Frank's 1956 work prints reproduced in *Looking In: Robert Frank's 'The Americans'* (p. 173). As of this writing it is believed that a print of this image has never before appeared at auction.





**75. Robert Adams** b. 1937

*Newly occupied tract houses, Colorado Springs, Colorado*, 1968

Gelatin silver print, printed 1970-1971.

5¾ x 6 in. (14.6 x 15.2 cm)

Signed, initialed, titled 'Colorado Springs,' dated in pencil and/or ink and '3845 Dudley St.' credit stamp on the reverse of the mount.

**Estimate**

\$15,000-25,000

**Literature**

Adams, *To Make it Home*, p. 30

Adams, *What Can We Believe Where? Photographs of the American West*, p. 28

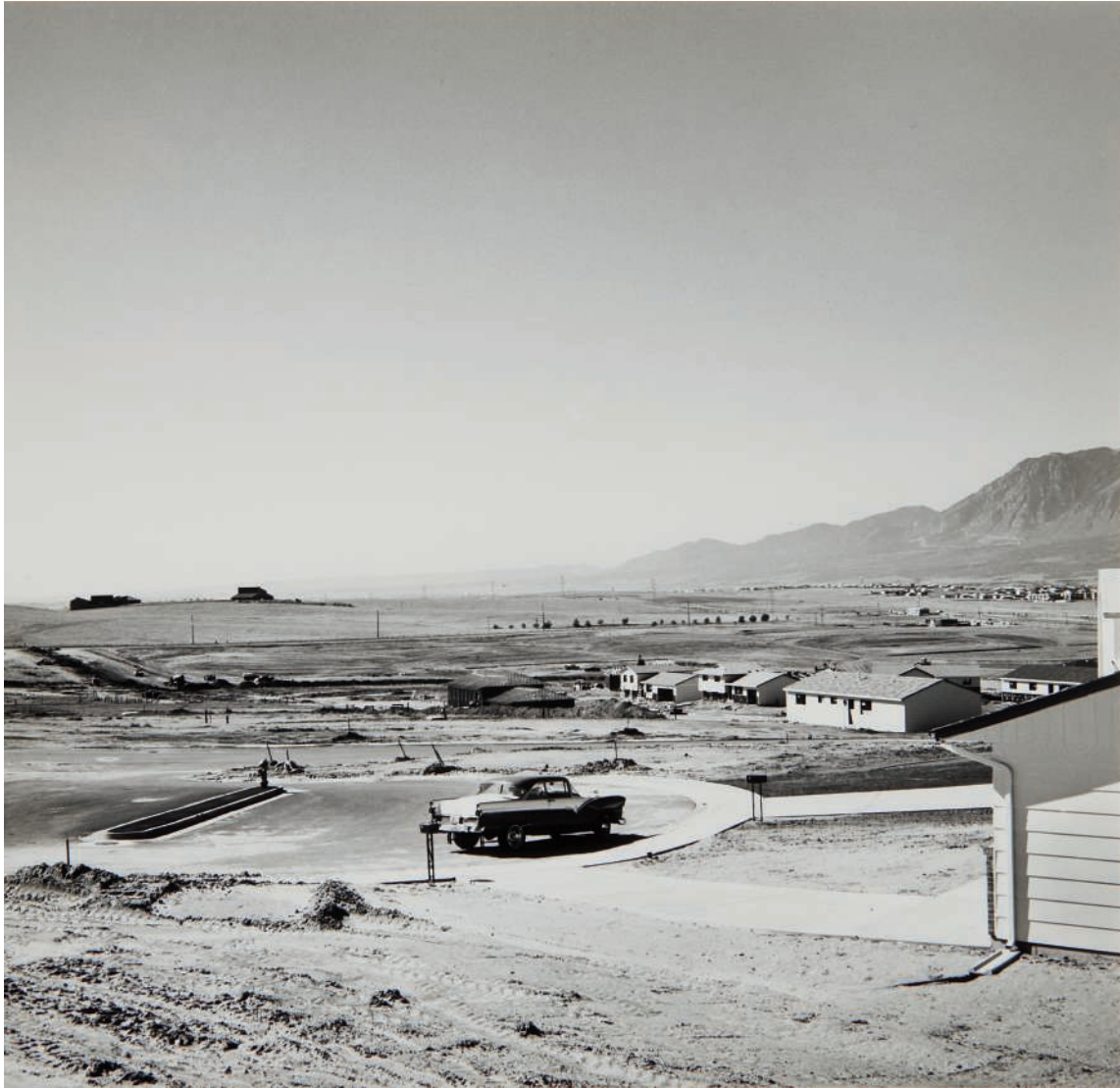
Aperture, *The New West*, p. 31

Steidl, *The New West*, p. 42

Steidl, *The Place We Live - Volume I*, p. 60

**“What we hope for from the artist is help in discovering the significance of a place. In this sense we would in most respects choose thirty minutes with Edward Hopper’s painting *Sunday Morning* to thirty minutes on the street that was his subject; with Hopper’s vision we see more.”**

Robert Adams



Actual size





**A Constant Pursuit: Photographs from the  
Collection of Ed Cohen & Victoria Shaw**

**76. Diane Arbus 1923-1971**

*People on a park bench, N.Y.C., 1956*  
Gelatin silver print, printed later by Neil Selkirk.  
14½ x 13¾ in. (36.8 x 34.9 cm)  
Stamped 'A Diane Arbus photograph,' signed,  
titled, dated, numbered 16/75 by Doon Arbus,  
Executor, in ink, estate copyright credit and  
reproduction limitation stamps on the verso.

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

**Provenance**  
Robert Miller Gallery, New York, 2006

**Literature**  
Arbus, Sussman, Phillips, Selkirk and Rosenheim,  
*Diane Arbus: Revelations*, pp. 32-33



**A Constant Pursuit: Photographs from the  
Collection of Ed Cohen & Victoria Shaw**

**77. Diane Arbus 1923-1971**

*Couple in bed under paper lantern, N.Y.C., 1966*  
Gelatin silver print, printed later by Neil Selkirk.  
14½ x 14⅞ in. (36.8 x 35.9 cm)  
Stamped 'A Diane Arbus photograph,' signed,  
titled, dated, numbered 16/75 by Doon Arbus,  
Executor, in ink, estate copyright credit and  
reproduction limitation stamps on the verso.

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

**Provenance**  
Robert Miller Gallery, New York, 2006

**Literature**  
Arbus, Sussman, Phillips, Selkirk and  
Rosenheim, *Diane Arbus: Revelations*, p. 112

**A Constant Pursuit: Photographs from the  
Collection of Ed Cohen & Victoria Shaw**

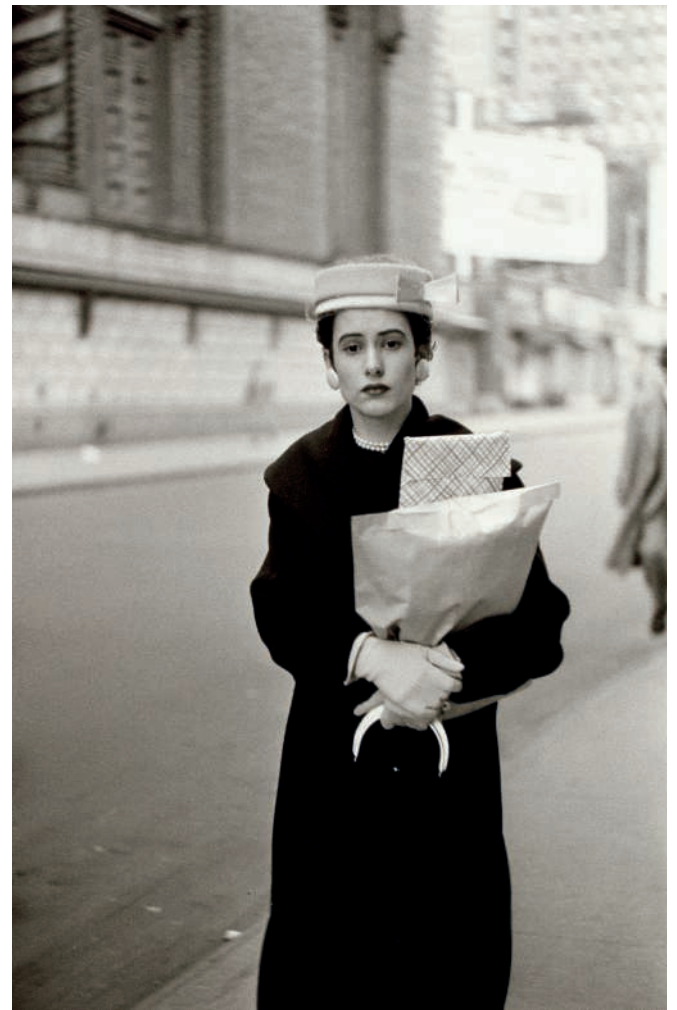
**78. Diane Arbus 1923-1971**

*Woman with parcels, N.Y.C., 1956*  
Gelatin silver print, printed later by Neil Selkirk.  
9 x 5 $\frac{7}{8}$  in. (22.9 x 14.9 cm)  
Stamped 'A Diane Arbus photograph,' signed,  
titled, dated, numbered 16/75, annotated by Doon  
Arbus, Executor, in ink, estate copyright credit and  
reproduction limitation stamps on the verso.

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

**Provenance**  
Robert Miller Gallery, New York, 2006

**Literature**  
Arbus, Sussman, Phillips, Selkirk and Rosenheim,  
*Diane Arbus: Revelations*, p. 262  
Rosenheim, *diane arbus: in the beginning*, p. 209



**A Constant Pursuit: Photographs from the  
Collection of Ed Cohen & Victoria Shaw**

**79. Diane Arbus 1923-1971**

*Woman carrying a child in Central Park, N.Y.C., 1956*  
Gelatin silver print, printed later by Neil Selkirk.  
6 $\frac{1}{2}$  x 9 $\frac{3}{4}$  in. (16.5 x 24.8 cm)  
Stamped 'A Diane Arbus photograph,' signed,  
titled, dated, numbered 4/75 by Doon Arbus,  
Executor, in ink, estate copyright credit and  
reproduction limitation stamps on the verso.

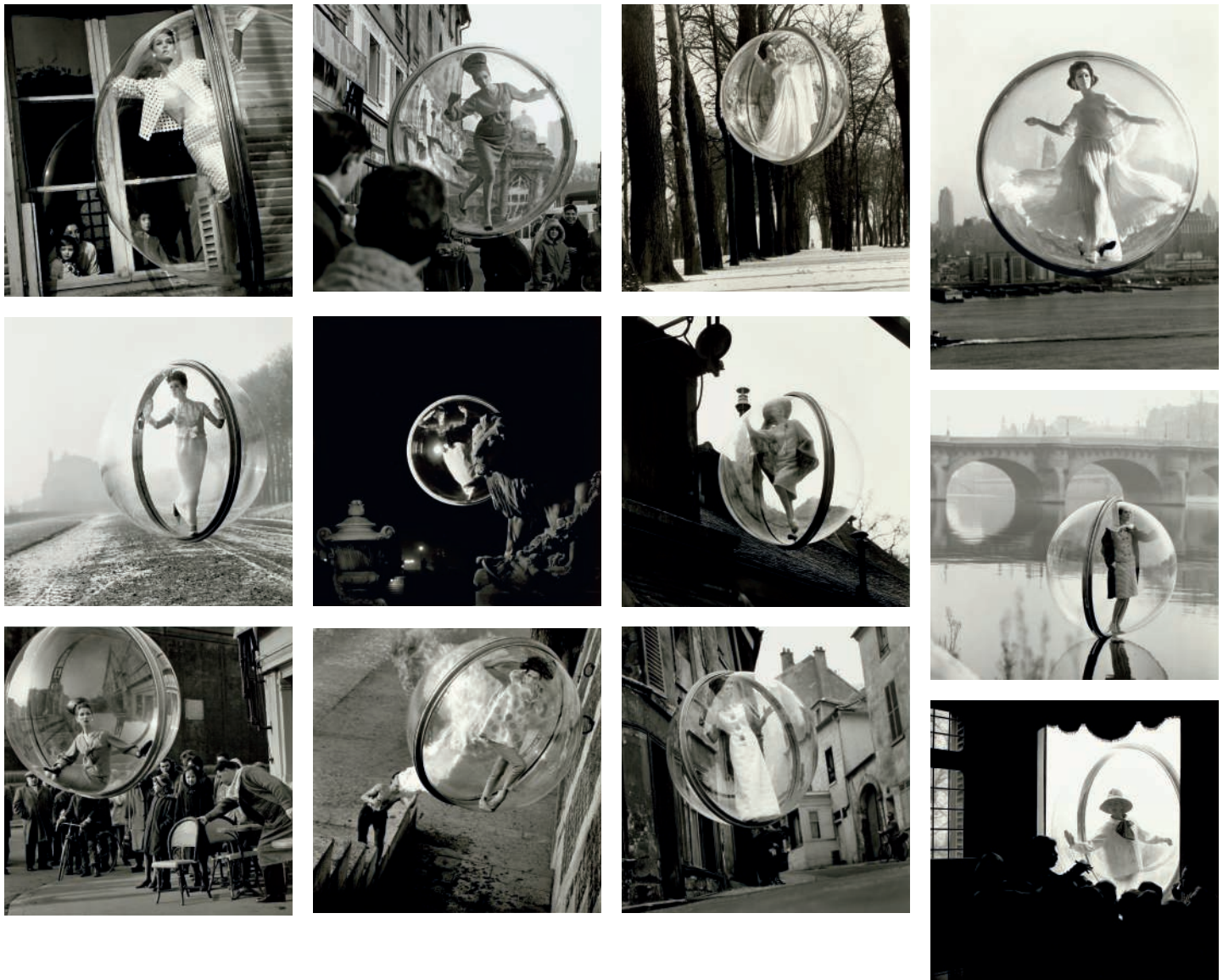
**Estimate**  
\$6,000-8,000

**Provenance**  
Fraenkel Gallery, San Francisco

**Literature**  
Arbus, Sussman, Phillips, Selkirk and  
Rosenheim, *Diane Arbus: Revelations*, p. 230  
Rosenheim, *diane arbus: in the beginning*, p. 37







## 80. Melvin Sokolsky b. 1933

*Paris 1963*

Los Angeles: Leafcar Editions, 1996. Twelve gelatin silver prints.

Varying dimensions from 8½ x 8½ in. (21.6 x 21.6 cm) to 12¾ x 9¾ in. (31.4 x 24.8 cm)

Each signed, titled, dated and numbered 4/25 in pencil on the verso. Signed, numbered 4/25 in pencil on the introduction page and colophon; printed copyright, credit and date on the colophon. Introduction by Melvin Sokolsky, plate list and colophon bound together with black string. Contained within a black linen folio with debossed credit and title. One from an edition of 25 plus 5 artist's proofs.

### Estimate

\$30,000-50,000

### Provenance

Acquired directly from the artist

### Literature

*Harper's Bazaar*, March 1963

Titles include:

*Bubble Over New York, Wee Hawken, New Jersey, January 14, 1963; On the Seine, Paris, January 28, 1963; With Le Dragon, Fire-eater from Place Pigalle, January 28, 1963; Faces in Window, Unsuspecting family, February 4, 1963; On the Roof, Paris Suburb, January 29, 1963; School Window, School in Paris suburb, January 30, 1963; Du Taxi, Unsuspecting passerby, January 31, 1963; On Saint Germain Street, Townspeople going about their chores, February 1, 1963; After Delvaux, Bois de Boulogne, February 2, 1963; In the Trees, Bois de Boulogne, February 2, 1963; With Chair, Playful passersby, January 31, 1963; Pont Alexandre III, At Night, February 3, 1963*

**81. Irving Penn** 1917-2009

*Three Tulips (Red Shine, Black Parrot, Gudoshnik), New York, 1967*  
Dye transfer print, printed 1987.  
21¾ x 18 in. (55.2 x 45.7 cm)  
Signed, credited, titled, dated, edition information and Condé Nast copyright credit reproduction limitation notation, all in pencil on the verso. One from an edition of 17.

**Estimate**

\$60,000-80,000

**Provenance**

Private Collection, New York

**Literature**

Penn, *Flowers*, p. 27

Penn, *Passage: A Work Record*, p. 163

Hamiltons Gallery, *Irving Penn:*

*Flowers*, pl. XIII

Szarkowski, *Irving Penn*, pl. 132



**“I can claim no special knowledge of horticulture. . . it has left me free to react with simple pleasure just to form and color, without being diverted by consideration of rarity or tied to the convention that a flower must be photographed at its moment of unblemished, nubile perfection.”**

Irving Penn





**82. Ormond Gigli** b. 1925

*Woman in the Steam Shovel*, 1965  
Archival pigment print, printed later.  
20 x 20 in. (50.8 x 50.8 cm)  
Signed, titled, dated and numbered 1/1 in  
ink in the margin.

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

This image of the model standing atop a steam shovel highlights Gigli's interest in photographing his models within unexpected surroundings that contrast with the elegance of his subjects.

**83. Elliott Erwitt** b. 1928

*Paris*, 1989  
Gelatin silver print, printed later.  
12 x 17¾ in. (30.5 x 45.1 cm)  
Signed in ink in the margin; signed, titled and  
dated in pencil on the verso.

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

**Literature**  
teNeues, *Elliott Erwitt: Personal Best*,  
pp. 184-185



**84. Ormond Gigli** b. 1925

*Girls in the Windows, New York City*, 1960  
Archival pigment print, printed later.  
39 x 39 in. (99.1 x 99.1 cm)  
Signed, titled 'New York City,' dated and numbered 'AP 1/3' in ink in the margin. One from an edition of 30 plus 3 artist's proofs.

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

**Literature**

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

**85. Elliott Erwitt** b. 1928

*California Kiss, Santa Monica*, 1955  
Gelatin silver print, printed later.  
11⅞ x 17½ in. (29.5 x 44.5 cm)  
Signed in ink in the margin; signed, titled 'California' and dated in pencil on the verso.

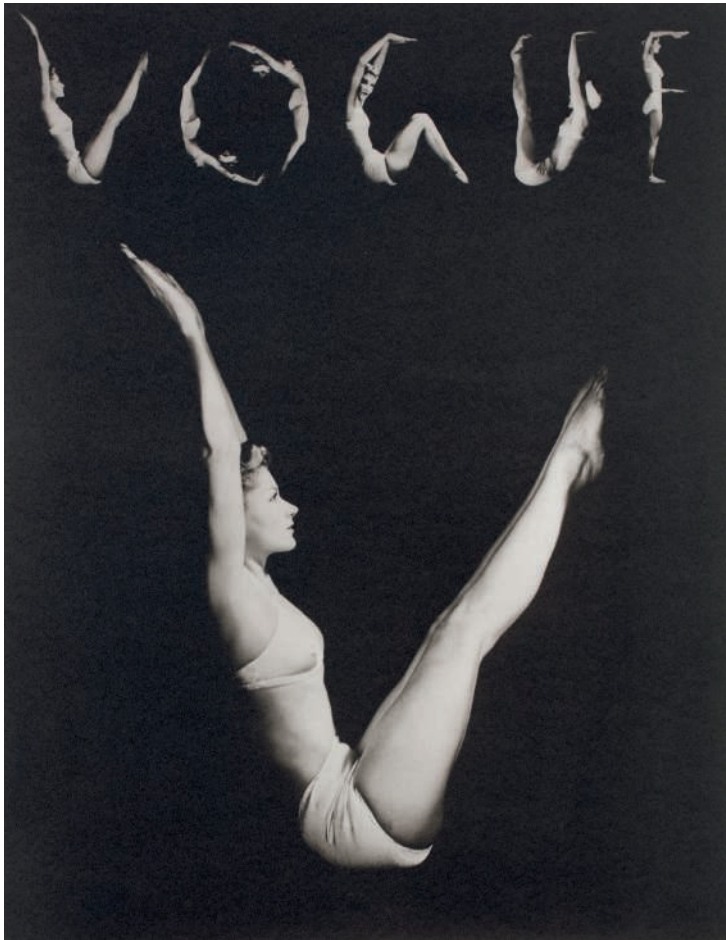
**Estimate**  
\$4,000-6,000

**Literature**

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







## 86. Horst P. Horst 1906-1999

*V.O.G.U.E. (Lisa Fonssagrives-Penn), NY, 1940*  
Platinum palladium print, printed later.  
17¾ x 13¾ in. (45.1 x 34.9 cm)  
Signed, titled, dated, numbered 9/10 in pencil and credit stamp on the verso; signature blindstamp in the margin.

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

**Literature**  
*Vogue*, 1 June 1940, cover, variant  
Kazmaier, *Horst: Sixty Years of Photography*, p. 17  
National Portrait Gallery, *Horst Portraits: 60 years of style*, pl. 64  
Vendome Press, *Lisa Fonssagrives: Three Decades of Classic Fashion Photography*, pp. 14, 56

## 87. Horst P. Horst 1906-1999

*Lisa, Black Hat & Gloves, 1951*  
Platinum palladium print, printed later.  
19½ x 15½ in. (49.5 x 39.4 cm)  
Signed in pencil in the margin; signed, titled, dated, numbered 13/25 by the artist, exhibition annotations in unidentified hands, all in pencil and credit stamp on the verso.

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

**Literature**  
Kazmaier, *Horst: Sixty Years of Photography*, pl. 121, there titled *Lisa Fonssagrives, fashion shot, New York*  
National Portrait Gallery, *Horst Portraits: 60 Years of Style*, pl. 91, there titled *Lisa Fonssagrives*



**88. Irving Penn** 1917-2009

*Woman in Dior Hat with Martini (Lisa Fonssagrives-Penn),*  
New York, 1952

Selenium toned gelatin silver print, printed 1984.

15¾ x 14⅞ in. (40 x 37.8 cm)

Signed, initialed, dated, credit, copyright credit Condé Nast  
reproduction limitation and edition stamps on the verso.  
One from an edition of 10.

**Estimate**

\$30,000-50,000

**Literature**

Penn, *Passage: A Work Record*, p. 118

Szarkowski, *Irving Penn*, pl. 53

Westerbeck, *Irving Penn: A Career in Photography*, pl. 40





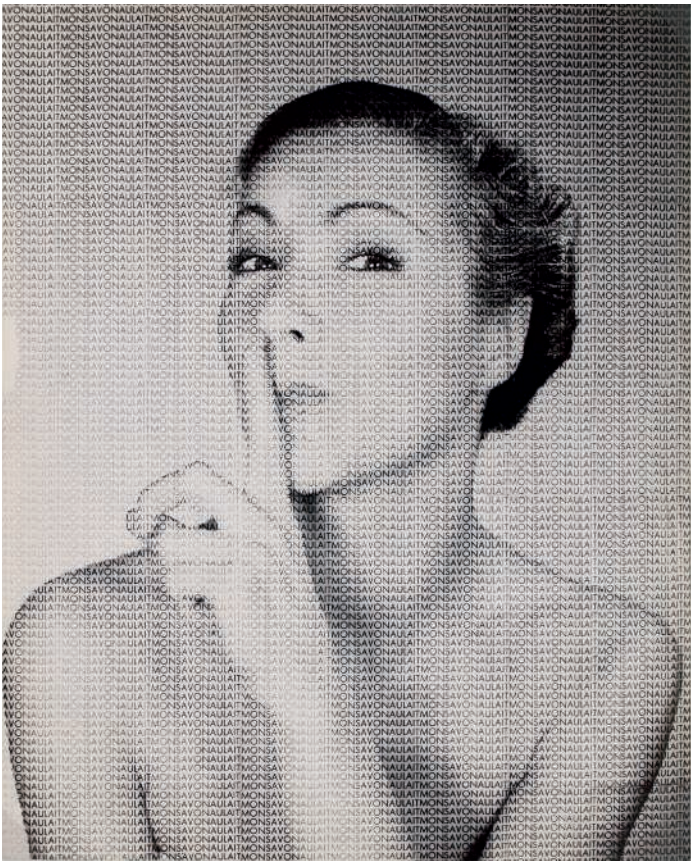
**89. Bill Brandt** 1904-1983

*Campden Hill, London (nude with plant)*, 1978  
Gelatin silver print.  
9 x 7¾ in. (22.9 x 19.7 cm)  
Signed and dated in ink on the verso.

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

**Provenance**  
Jedermann Collection, Inc., Princeton, New Jersey  
Acquired from the above, 2002

**Literature**  
Brandt, *Nudes 1945-1980*, p. 81



**90. Erwin Blumenfeld** 1897-1969

*Untitled (Monsavon au Lait)*, 1936  
Gelatin silver print.  
11½ x 9¼ in. (29.2 x 23.5 cm)

Three copyright credit stamps and reduction notations in unidentified hands in pencil and crayon on the verso.

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

**Provenance**  
Weinstein Gallery, Minneapolis

Erwin Blumenfeld's *oeuvre* included commercial advertising in addition to his extensive fashion work. His first advertising commission was with the French soap company Monsavon, and the image offered here was made for one of the company's ad campaigns. Although not ultimately used, this image showcases Blumenfeld's inventive approach to all aspects of his photography.

**91. Paul Outerbridge, Jr.** 1896-1958

*Nude*, circa 1936  
Color carbro print.  
16 x 12 in. (40.6 x 30.5 cm)  
Estate credit stamp on the reverse of the mount.

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

**Literature**  
Taschen, *Paul Outerbridge 1896-1958*, p. 151



**92. Paul Outerbridge, Jr.** 1896-1958

*Paula in Wig*, 1923  
Platinum print.  
8½ x 5½ in. (20.6 x 14.9 cm)  
Signed and dated in pencil on the mount; estate credit stamp on the reverse of the mount.

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

**Provenance**  
The Estate of Paul Outerbridge, Jr.  
Robert Miller Gallery, New York  
Christie's, New York, 17 April 1997, lot 233

**Literature**  
Dines, *Paul Outerbridge: A Singular Aesthetic*, pl. 29







**93. Brassai (Gyula Halász) 1899-1984**

*Femme-Fruit (Transmutation)*, 1935  
Gelatin silver print, printed circa 1960, mounted.  
15 $\frac{3}{8}$  x 11 $\frac{1}{2}$  in. (39.1 x 29.2 cm)  
Signed, dated and numbered 2/6 in wax pencil  
on the recto.

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

**Provenance**  
Private Collection, New York

**Literature**  
Bulfinch, *Brassai: The Monograph*, p. 216  
Réunion des Musées nationaux, *Brassai/Picasso:*  
*Conversations avec la lumière*, pl. 52, variant

**94. Hans Bellmer 1902-1975**

*Selected doll studies* from 'La Poupée', 1936  
Two gelatin silver prints, mounted.  
Each 4 $\frac{1}{2}$  x 3 in. (11.4 x 7.6 cm)

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

**Provenance**  
Christie's, New York, 26 June 1997, lot 24

**Literature**  
*Obliques*, Bellmer, p. 69  
Taylor, *Hans Bellmer: The Anatomy of*  
*Anxiety*, pls. 3.1, 3.2



**95. Pierre Dubreuil** 1872-1944

*Douces Amies*, circa 1929

Oil print.

9½ x 7¾ in. (24.4 x 19.7 cm)

Artist's monogram in the negative; signed, titled in pencil, annotated '31. Best friends' in ink and stamped 'DB69' on the reverse of the mount; titled in pencil on the mount.

**Estimate**

\$20,000-30,000

**Provenance**

Collection of Tom Jacobson, Tucson

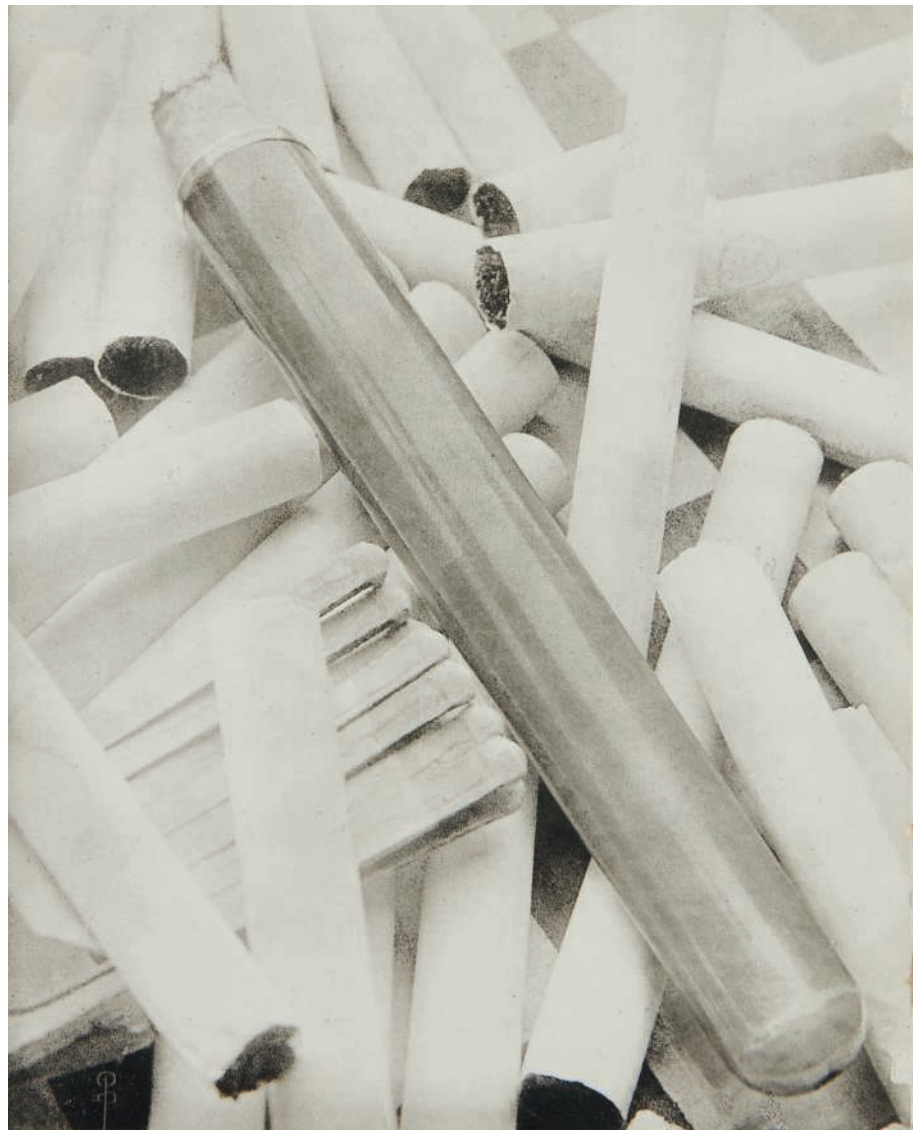
**Exhibited**

*Pierre Dubreuil Retrospective*, Royal Photographic Society, London, 1935

*Pierre Dubreuil, Photographs 1896-1935*, Musée d'Art Moderne, Centre Georges Pompidou, Paris, 1987

*Pierre Dubreuil Rediscovered*, The Museum of Photographic Arts, San Diego, 1988; and traveling to Alliance Française, New York, 1989; and The Detroit Institute of Arts, 1990

Nothing is left to chance in Pierre Dubreuil's sophisticated composition of cigarettes, matches, and a cigarette holder artfully arrayed against a chess board. Dubreuil marshals this seemingly chaotic jumble of elements into a well-ordered and cohesive whole, celebrating two gentlemanly pursuits of the 1920s: smoking and chess. Dubreuil, who owned a tobacconist shop in Brussels in the 1920s, not only had a professional interest in smoking accessories but was sensitive as well to their aesthetic potential, and cigarettes, pipes, and even smoke worked their way into some of his most adventurous compositions. In this image, the cigarettes and matches seem to hold the cylinder like a cigar, an illusion enhanced by the pristine cone of ash at the tip. Dubreuil printed this image in the notoriously challenging Rawlins Oil process, of which he was master, carefully maintaining detail in the white cigarettes and rendering them with striking three-dimensionality.



This print of *Douces Amies* was shown in Dubreuil's 1935 exhibition at London's Royal Photographic Society, as well as in the key posthumous retrospectives of his work. While Dubreuil's photographs were widely published and exhibited in his day, extant prints are scarce. Fearing for the safety of his work at the outset of World War II, Dubreuil sold his negatives and many of his photographs to the Agfa Gevaert factory in Belgium. When the factory was bombed, nearly all Dubreuil's *oeuvre* was destroyed. A print of *Douces Amies* has never before appeared at auction.





Property of a Private Collection, California

**96. Johan Hagemeyer** 1884-1962

*Sinews of Industry*, 1924

Gelatin silver print, tipped to black paper.

9 $\frac{3}{8}$  x 7 $\frac{1}{8}$  in. (23.8 x 18.1 cm)

Signed, titled and dated in pencil on the secondary mount.

**Estimate**

\$10,000-15,000

**“I am interested in everything contemporary and believe that we should live in our own time—seeing the beauty of today instead of worshipping that of the past. Modern factories and buildings are as beautiful as old castles. They are the castles of today.”**

Johan Hagemeyer

Property of a Private Collection, California

**97. Johan Hagemeyer** 1884-1962

*Sky-lines*, 1923

Gelatin silver print, mounted to black paper.

9 $\frac{5}{8}$  x 7 $\frac{1}{4}$  in. (24.4 x 18.4 cm)

Signed, titled and dated in pencil on the secondary mount.

**Estimate**

\$5,000-7,000

Property of a Private Collection, California

**98. Johan Hagemeyer** 1884-1962

*View of Telegraph Hill from San Francisco*

*Hotel Room*, 1939

Gelatin silver print, tipped to black paper.

3 $\frac{1}{2}$  x 4 $\frac{1}{2}$  in. (8.9 x 11.4 cm)

Signed and dated in pencil on the secondary mount; credit stamp on the verso.

**Estimate**

\$5,000-7,000

**Provenance**

Bonhams and Butterfields, New York,  
25 October 2006, lot 490



Actual size





Actual size

Property of a Private Collection, California

99. **Johan Hagemeyer** 1884-1962

*Cypresses on Telegraph Hill*, 1925  
Gelatin silver print, tipped to black paper, printed circa 1948.  
3 $\frac{7}{8}$  x 2 $\frac{7}{8}$  in. (9.8 x 7.3 cm)  
Filbert Street, San Francisco credit stamp on the verso; signed, dated in pencil on the secondary mount; signed, annotated “‘Pines’ Carmel’ and dated 1939 in pencil on the reverse of the secondary mount.

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

**Provenance**  
Collection of Leonard and Charlotte Loeb, Berkeley, California  
Christie’s, New York, 12 October 2005, lot 151



100. **Imogen Cunningham** 1883-1976

*Magnolia Blossom*, 1925  
Gelatin silver print, printed later.  
10 $\frac{5}{8}$  x 13 $\frac{1}{2}$  in. (27 x 34.3 cm)  
Signed and dated in pencil on the mount; typed title and date on an Imogen Cunningham Trust label with signature facsimile affixed to the reverse of the mount.

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

**Literature**  
Dater, *Imogen Cunningham: A Portrait*, pl. 11  
The Imogen Cunningham Trust, *Imogen Cunningham, Frontiers: Photographs 1906-1976*, table 4, image C, pl. 34  
Lorenz, *Imogen Cunningham: Flora*, pl. 11  
Mann, *Imogen Cunningham: Photographs*, pl. 11



**101. Ansel Adams** 1902-1984

*Mount McKinley and Wonder Lake, Mount McKinley National Park, Alaska, 1947*

Gelatin silver print, printed 1973-1977.

15 $\frac{5}{8}$  x 19 $\frac{1}{4}$  in. (39.7 x 48.9 cm)

Signed in pencil on the mount; Carmel credit stamp (BMFA 11) with title and date in an unidentified hand in ink on the reverse of the mount.

**Estimate**

\$25,000-35,000

**Provenance**

Douglas Kenyon Inc., Chicago

Phillips, London, 8 May 2014, lot 134

**Literature**

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 54

Little, Brown, *Ansel Adams, Examples: The Making of 40 Photographs*, p. 74  
Szarkowski, *Ansel Adams at 100*, pl. 110



# The Feminist

Photographs from the  
Collection of Helen Kornblum

# Thread

*The Feminist Thread: Photographs from the Collection of Helen Kornblum* contains classic images by luminaries in the history of photography such as Berenice Abbott, Diane Arbus and Lisette Model as well as pioneering works by critically acclaimed contemporary artists including Nan Goldin, Annette Messager, Catherine Opie, Cindy Sherman, and Hannah Wilke. That they are primarily by women is no coincidence.

Over forty years ago, when Helen Kornblum first conceived this collection, these artists were not necessarily internationally known nor critically discussed. In fact, despite women actively participating in the medium since its inception in the mid-19th Century, their work was not widely recognized nor celebrated within the canon. It was with this in mind that Kornblum embarked on her collecting journey with a conscious effort to shift the public's attention to what had been heretofore ignored.

Kornblum's investigation as a collector culminated in the groundbreaking 1997 exhibition and publication with The Saint Louis Art Museum, *Defining Eye: Women Photographers of the 20th Century, Selections from the Helen Kornblum Collection*. Thanks to the devoted efforts of Kornblum, curators, museums, gallerists and writers, including Dr. Naomi Rosenblum whose 1994 book, *A History of Women Photographers*, was the first publication focused solely on women's contributions to photography, there is today a growing awareness of the cultural and institutional blind spots that limit us from the full spectrum of who creates art. Phillips is proud to present *The Feminist Thread*, a selection of works in which the voices of a wide variety of women photographers brightly resound.

The Feminist Thread: Photographs from the  
Collection of Helen Kornblum

**102. Eliot Porter** 1901-1990

*Georgia O'Keeffe and Head of O'Keeffe by Mary  
Callery, Ghost Ranch, New Mexico, 1945*  
Gelatin silver print, printed later.  
9½ x 7½ in. (24.1 x 19.1 cm)  
Signed in pencil on the mount; credit stamp on the  
reverse of the mount.

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

**Literature**  
Lynes, *Georgia O'Keeffe: Museum Collections*, pl. 328



The Feminist Thread: Photographs from the  
Collection of Helen Kornblum

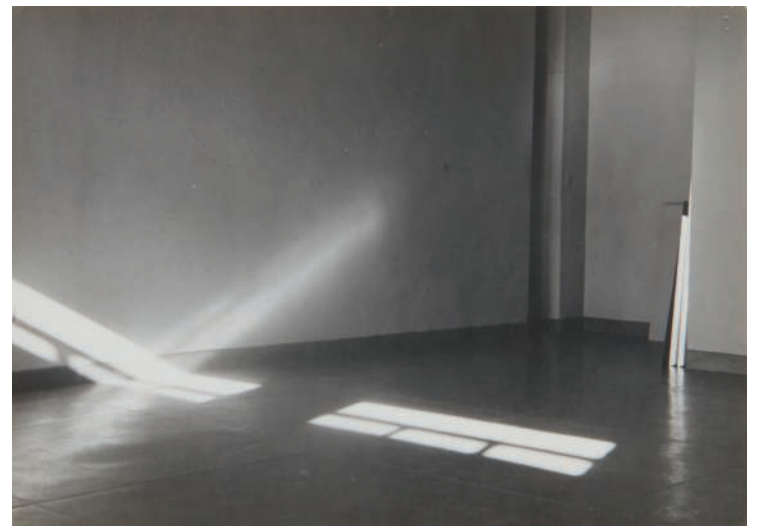
**103. Dorothy Norman** 1905-1997

*Walls - An American Place, 1940s*  
Gelatin silver print, flush-mounted.  
2¾ x 3¾ in. (7 x 9.5 cm)  
Signed in ink, titled, dated in pencil and credit  
stamp on the reverse of the secondary mount.

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

**Exhibited**  
*Defining Eye: Women Photographers of the  
20th Century, Selections from the Helen Kornblum  
Collection*, Saint Louis Art Museum, 23 September  
1997-11 January 1998

**Literature**  
D.A.P./Distributed Art Publishers, *Defining  
Eye: Women Photographers of the 20th  
Century, Selections from the Helen Kornblum  
Collection*, pl. 41, this print  
Norman, *Encounters: A Memoir*, n.p.



Actual size





The Feminist Thread: Photographs from the  
Collection of Helen Kornblum

**104. Berenice Abbott** 1898-1991

*Snuff Shop, 113 Division Street at Orchard Street, 1938*  
Gelatin silver print.  
9½ x 7½ in. (24.1 x 19.1 cm)  
Signed in pencil and credit stamp on the verso.

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

**Exhibited**  
*Defining Eye: Women Photographers of the 20th Century, Selections from the Helen Kornblum Collection*, Saint Louis Art Museum, 23 September 1997–11 January 1998

**Literature**  
D.A.P./Distributed Art Publishers, *Defining Eye: Women Photographers of the 20th Century, Selections from the Helen Kornblum Collection*, pl. 40, this print  
Abbott, *New York in the Thirties*, pl. 28  
Yochelson, *Berenice Abbott: Changing New York*, Lower East Side, pl. 7  
O'Neal, *Berenice Abbott: American Photographer*, p. 144



The Feminist Thread: Photographs from the  
Collection of Helen Kornblum

**105. Lewis Wickes Hine** 1874-1940

*A Tenement Madonna, Ellis Island, circa 1905*  
Gelatin silver print.  
6¾ x 4¾ in. (17.1 x 11.7 cm)  
'Lewis W. Hine, Charities and The Commons' credit stamp and annotated in an unidentified hand in pencil on the verso.

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

**Provenance**  
Edwynn Houk Gallery, New York, 1986

**Literature**  
Gutman, *Lewis W. Hine, 1874-1940: Two Perspectives*, p. 12

106. **Debbie Fleming Caffery** b. 1948

*Praying*, 1976

Gelatin silver print.

18 $\frac{7}{8}$  x 18 $\frac{7}{8}$  in. (47.9 x 47.9 cm)

Signed and titled in pencil on the verso.

**Estimate**

\$1,200-1,800

**Provenance**

Acquired directly from the artist, 1987

**Exhibited**

*Defining Eye: Women Photographers of the 20th Century, Selections from the Helen Kornblum Collection*, Saint Louis Art Museum, 23 September 1997–11 January 1998

**Literature**

D.A.P./Distributed Art Publishers, *Defining Eye: Women Photographers of the 20th Century, Selections from the Helen Kornblum Collection*, pl. 29, this print  
Smithsonian, *Carry Me Home: Louisiana Sugar Country Photography by Debbie Flemming Caffery*, n.p.



107. **Diane Arbus** 1923-1971

*Loser at a Diaper Derby, N.J.*, 1967

Gelatin silver print, printed later by Neil Selkirk.

14 $\frac{1}{2}$  x 14 $\frac{1}{2}$  in. (37.1 x 37.8 cm)

Stamped 'A Diane Arbus photograph,' signed, titled, dated by Doon Arbus, Executor, in ink and reproduction limitation stamp on the verso. One from an edition of 75.

**Estimate**

\$5,000-7,000

**Provenance**

Robert Mann Gallery, New York

**Exhibited**

*Defining Eye: Women Photographers of the 20th Century, Selections from the Helen Kornblum Collection*, Saint Louis Art Museum, 23 September 1997–11 January 1998

**Literature**

D.A.P./Distributed Art Publishers, *Defining Eye: Women Photographers of the 20th Century, Selections from the Helen Kornblum Collection*, pl. 11, this print  
Arbus, Sussman, Phillips, Selkirk and Rosenheim, *Diane Arbus: Revelations*, p. 117  
Aperture, *Diane Arbus*, n.p.







The Feminist Thread: Photographs from the  
Collection of Helen Kornblum

**108. Roger Mayne** 1929-2014

*'Hey Mister, Take my Picture,' Southam Street  
(North Kensington), 1956*

Gelatin silver print, printed 1986.

10 x 13½ in. (25.4 x 33.3 cm)

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

**Estimate**

\$3,000-5,000

**Literature**

Cape, *Roger Mayne: Photographs*, n.p.



The Feminist Thread: Photographs from the  
Collection of Helen Kornblum

**109. Flor Garduño** b. 1957

*La Mujer, México, 1987*

Gelatin silver print.

9 x 12¾ in. (22.9 x 31.4 cm)

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

**Estimate**

\$3,000-5,000

**Exhibited**

*Defining Eye: Women Photographers of the  
20th Century, Selections from the Helen  
Kornblum Collection*, Saint Louis Art Museum,  
23 September 1997-11 January 1998

**Literature**

D.A.P./Distributed Art Publishers, *Defining  
Eye: Women Photographers of the 20th  
Century, Selections from the Helen Kornblum  
Collection*, pl. 19, this print

U. Bär Verlag, *Flor Garduño: Bestiarium*, p. 27

110. **Lisette Model** 1901-1983

*Famous Gambler, French Riviera, 1934*  
Gelatin silver print, printed later.  
13¾ x 10⅝ in. (34.9 x 27 cm)  
Signed in ink and estate copyright credit  
stamp on the verso.

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

**Exhibited**  
*Defining Eye: Women Photographers of the  
20th Century, Selections from the Helen  
Kornblum Collection*, Saint Louis Art Museum,  
23 September 1997-11 January 1998

**Literature**  
D.A.P./Distributed Art Publishers, *Defining  
Eye: Women Photographers of the 20th  
Century, Selections from the Helen Kornblum  
Collection*, pl. 10, this print  
Steeves, *Lisette Model: A Performance in  
Photography*, p. 4





### III. Hannah Wilke 1940-1993

*S.O.S. Starification Object Series (Performatist Self-Portrait with Les Wollam)*, 1974  
Gelatin silver print.  
40 x 26 $\frac{3}{8}$  in. (101.6 x 67 cm)  
Signed, dated and numbered 'AP 1/2' in pencil on the reverse of the flush-mount.

**Despite this print being numbered 'AP 1/2' by the artist, no formal edition of this print was ever produced, and these large-scale works remain incredibly rare to the market. In addition to the print on offer, it is believed that only one other print of the image exists in this format. That print is in the collection of the Whitney Museum of American Art, New York.**

**Estimate**  
\$180,000-280,000

**Provenance**  
Feldman Gallery, New York

**Exhibited**  
*Defining Eye: Women Photographers of the 20th Century, Selections from the Helen Kornblum Collection*, Saint Louis Art Museum, 23 September 1997–11 January 1998

**Literature**  
D.A.P./Distributed Art Publishers, *Defining Eye: Women Photographers of the 20th Century, Selections from the Helen Kornblum Collection*, back cover, pl. 67, this print  
Prestel, *Hannah Wilke*, p. 49  
Wilke, *Hannah Wilke: A Retrospective*, n.p.  
The Museum of Modern Art, *Cindy Sherman*, fig. 5

Hannah Wilke once explained, 'As an American girl born with the [surname] Butter. . . I was often confused when I heard what it was like to be used, to be spread, to feel soft, to melt in your mouth.' While the artist assumed her then-husband's name in 1960, this early identifier and fascination with transmutation and malleability of form persisted, and influenced the bold work which followed. Together with her contemporaries Judy Chicago, Annette Messager and Cindy Sherman, Wilke's approach helped to usher in the crucial first wave of feminist art in the 1960s and 1970s. Her pioneering work is widely recognized today for its vast exploration of sexuality, feminism, consumption and desire, of which the present lot is among the finest examples.

In her renowned 'performalist self-portraits,' *S.O.S. Starification Object Series*, Wilke applied pieces of chewing gum molded and folded into vaginal forms onto her semi-nude body. *S.O.S.* began in 1974 as an initial group of 28 images, including the present lot, before expanding to approximately 50 images at the series' conclusion in 1982. Across *S.O.S.*, Wilke poses against a white background and presents herself within the visual language of fashion photography, assuming both the look and attitude of high fashion models. Here, pairing a suggestive, over-the-shoulder gaze with hair curlers, Wilke begins to subvert conventional western depictions of beauty and the objectification of the female body. This subversion is fully realized by the addition of the chewing gum which she positions across her face and, in other works from the series, across her body. These forms become physical aberrations, simultaneously resembling jewels, blemishes, scars, stigmata, and vestigial vulvas. Further, these visual disruptions have also been regarded as a reference to the numeric tattoos given to Holocaust victims, causing the 'Star' in *Starification* to take on weighted significance.

Wilke's experimentation with these anthropomorphic shapes began as early as 1959 when she was a student at Temple University and continued in an array of media—sculpture, performance, and photography—throughout her career. Though initially created from molded grey erasers, she found that the material qualities of chewing gum, with its softer texture and flesh-like pink tones, better aligned with the corporal nature of the *S.O.S.* series. And the choice was also a sociopolitical one: 'I chose gum because it's the perfect metaphor for the American woman,' Wilke wrote, 'chew her up, get what you want out of her, throw her out and pop in a new piece.' Indeed, if the initial choice of erasers was a play on the idea of 'erasing her,' as Wilke alludes to in her letter in *Art: A Woman's Sensibility*, the substitution of chewed gum was its own play on the evolution of the idea: don't erase her; instead, use her for your own enjoyment and discard her. It is this blunt confrontation with the objectification of women that makes Wilke's *S.O.S.* series just as powerful today as it was at the time of its making.

Referenced in the title of this print is Les Wollam who worked with Wilke and took the photographs of her performance.







**The Feminist Thread: Photographs from the  
Collection of Helen Kornblum**

## **112. Annette Messenger** b. 1943

*Mes Ouvrages (Possession)*, 1998  
Gelatin silver print mounted on fabric  
with embroidery.  
4 $\frac{3}{8}$  x 3 in. (11.1 x 7.6 cm)  
Overall 18 x 17 $\frac{5}{8}$  in. (45.7 x 44.8 cm)  
Extensively embroidered 'possession' in thread  
on the fabric mount.

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

**Provenance**  
Galerie Chantal Crousel, Paris

**Exhibited**  
*Defining Eye: Women Photographers of the 20th  
Century, Selections from the Helen Kornblum  
Collection*, Saint Louis Art Museum, 23 September  
1997–11 January 1998

**Literature**  
D.A.P./Distributed Art Publishers, *Defining Eye:  
Women Photographers of the 20th Century,  
Selections from the Helen Kornblum Collection*,  
pl. 38, this print

**The Feminist Thread: Photographs from the  
Collection of Helen Kornblum**

**113. Ruth Thorne-Thomsen** b. 1943

*Geometric Lady, California* from *Expeditions*, 1982  
and *Señora Flora, New Mexico* from *View from the  
Shoreline*, 1987

Two gelatin silver prints.

Each approximately 4½ x 3½ in. (11.4 x 8.9 cm)

Each print signed, titled and dated in pencil on the  
verso. Each from an edition of 25.

**Estimate**

\$1,000-1,500

**Exhibited**

*Defining Eye: Women Photographers of the  
20th Century, Selections from the Helen Kornblum  
Collection*, Saint Louis Art Museum, 23 September  
1997–11 January 1998 (*Señora Flora*)

**Literature**

D.A.P./Distributed Art Publishers, *Defining Eye:  
Women Photographers of the 20th Century, Selections  
from the Helen Kornblum Collection*, pl. 81 (*Señora  
Flora*), this print  
Aperture, *Within this Garden: Photographs by Ruth  
Thorne-Thomsen*, pls. 29, 68

**The Feminist Thread: Photographs from the  
Collection of Helen Kornblum**



**114. Anne Brigman** 1869-1950

*The Heart of the Storm*, 1910

Gelatin silver print.

9¾ x 7⅞ in. (24.8 x 20 cm)

Overall 17 x 13¾ in. (43.2 x 34.9 cm)

Signed and dated in ink on the recto; signed in pencil  
on the paper mount; titled and annotated with excerpt  
from Edward Carpenter's 'Towards Democracy' in pencil  
on the reverse of the secondary mount.

**Estimate**

\$6,000-8,000

**Provenance**

Sotheby's, New York, 23 April 1994, lot 46

**Exhibited**

*Defining Eye: Women Photographers of the 20th Century,  
Selections from the Helen Kornblum Collection*, Saint  
Louis Art Museum, 23 September 1997–11 January 1998

**Literature**

D.A.P./Distributed Art Publishers, *Defining Eye: Women  
Photographers of the 20th Century, Selections from the  
Helen Kornblum Collection*, pl. 79, this print  
Ehrens, *A Poetic Vision: The Photographs of Anne  
Brigman*, p. 55







**The Feminist Thread: Photographs from the Collection of Helen Kornblum**

## 115. **Nan Goldin** b. 1953

*Gina at Bruce's dinner party NYC, 1991*

Dye destruction print.

26½ x 39 in. (67.3 x 99.1 cm)

Signed, titled, dated and numbered 20/25 in ink on the verso.

### **Estimate**

\$15,000-25,000

### **Provenance**

Jane Corkin Gallery, Toronto

### **Exhibited**

*Defining Eye: Women Photographers of the 20th Century, Selections from the Helen Kornblum Collection*, Saint Louis Art Museum, 23 September 1997–11 January 1998

### **Literature**

D.A.P./Distributed Art Publishers, *Defining Eye: Women Photographers of the 20th Century, Selections from the Helen Kornblum Collection*, pl. 31, this print  
Armstrong, *A Double Life: Nan Goldin*, pp. 134-135  
Korinsha Press, *Nan Goldin: Couples and Loneliness*, pp. 66-67  
Scalo, *Nan Goldin: I'll Be Your Mirror*, pp. 300-301  
Steidl, *Nan Goldin: The Beautiful Smile*, n.p.

**The Feminist Thread: Photographs from the Collection of Helen Kornblum**

## 116. **Lauren Greenfield** b. 1966

*Phoebe, 3, at the VIP opening of Barney's Department Store, Beverly Hills, 1994*

Dye destruction print.

12¾ x 19¼ in. (32.1 x 48.9 cm)

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

### **Estimate**

\$3,000-4,000

### **Provenance**

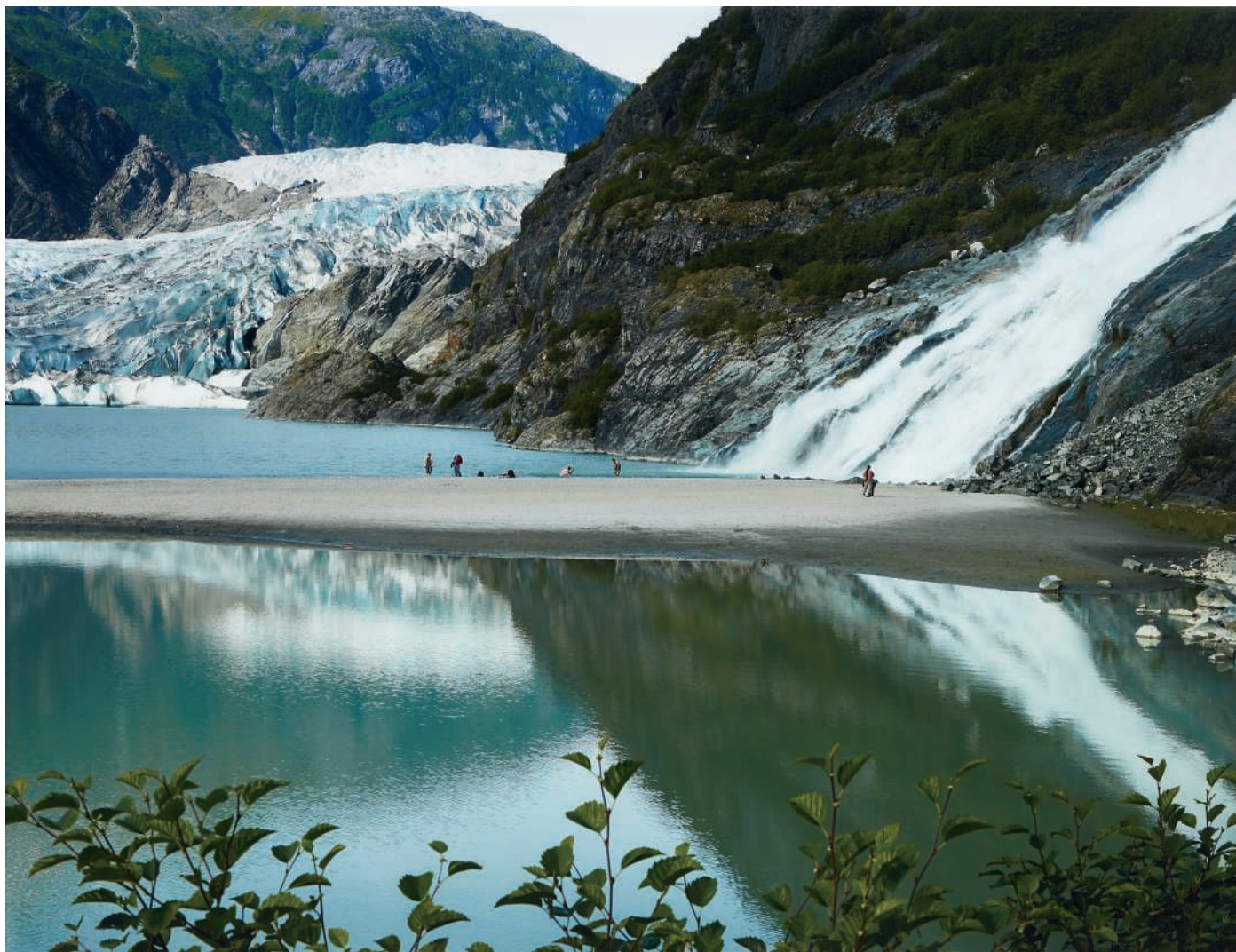
Acquired directly from the artist

### **Literature**

Greenfield, *Fast Forward: Growing Up in the Shadow of Hollywood*, p. 20  
Phaidon, *Lauren Greenfield: Generation Wealth*, p. 17



For over twenty-five years, Lauren Greenfield's photographs have explored the global fascination with wealth and all its external indicators, from sprawling mansions to luxury cars and designer clothes. In *Phoebe 3*, Greenfield captures an image of a child at an exclusive VIP store opening, highlighting the extent to which the epidemic of materialism may be passed from one generation to the next.



**The Feminist Thread: Photographs from  
the Collection of Helen Kornblum**

## 117. **Catherine Opie** b. 1961

*Mendenhall Glacier and Waterfall, 2007*  
Chromogenic print, flush-mounted.  
47½ x 63¾ in. (120.7 x 161.6 cm)  
Signed on the verso. Number 1 from an  
edition of 5.

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

**Provenance**  
Gladstone Gallery, New York

From the time she emerged onto the art scene in the 1990s, Catherine Opie's photographs have explored myriad concepts of identity and community throughout the country. While her landscape images may at first appear a stark departure from this theme, they are, in fact, a critical part of the conversation—the backdrop against which both identity and community are formed.

*Mendenhall Glacier and Waterfall*, made in Alaska in 2007, reflects upon the long tradition of American landscape photography by Ansel Adams, Brett Weston (who created

his own classic image of the glacier in 1973), and others. Opie updates the form for the 21st Century, presenting this image in her signature large color format. Opie has commented that her *Alaska* series is a reference to the passage of time and the perilous effects of global warming on the natural world. With a body of work that so poignantly weaves between portraiture and landscape, what becomes increasingly apparent is their interconnectivity and the notion that the health of the land depends on the community and the health of the community depends on the land.



## 118. Cindy Sherman b. 1954

*Untitled #197*, 1989  
Chromogenic print.  
30¾ x 20⅞ in. (78.1 x 53 cm)  
Signed, dated and numbered 3/6 in ink on the  
reverse of the flush-mount.

**Estimate**  
\$150,000-250,000

**Provenance**  
Metro Pictures, New York

**Exhibited**  
*Defining Eye: Women Photographers of the  
20th Century, Selections from the Helen Kornblum  
Collection*, Saint Louis Art Museum, 23 September  
1997–11 January 1998

**Literature**  
D.A.P./Distributed Art Publishers, *Defining Eye:  
Women Photographers of the 20th Century,  
Selections from the Helen Kornblum Collection*,  
pl. 69, this print  
Flammarion, *Cindy Sherman*, n.p.  
Schirmer/Mosel, *Cindy Sherman: History  
Portraits*, pl. 32  
The Museum of Modern Art, *Cindy Sherman*, pl. 119

By the time Cindy Sherman embarked on her *History Portraits* in 1988, she had long perfected the art of shape-shifting; transforming and re-presenting herself as an array of characters alluding to female archetypes as seen in film and magazines. With this series, Sherman expanded her cultural touchpoints to include art history.

The genesis of the series was an invitation to produce a set of porcelain objects using the original 18th century designs produced for Madame de Pompadour, King Louis XV's mistress. For the imagery that adorned the dinnerware and tea service, Sherman posed as Madame de Pompadour, thus beginning her exploration into Old Masters portraits.

*Untitled #197* from 1989 is one of the earliest images from *History Portraits* and was inspired by the bicentennial of the French revolution. In it, Sherman dons a makeshift period costume, not unlike the central figure in Eugene Delacroix's famous painting of the revolution, *Liberty Leading the People*, with her wig, the blue patterned fabric background and classical three-quarter seated pose completing the tableau.

In visualizing and creating the series, Sherman notes, 'Even when I was doing those history pictures, I was living in Rome but never went to the churches and museums there. I worked out of books, with reproductions. It's an aspect of photography I appreciate: the idea that images can be reproduced and seen anytime, anywhere, by anyone.' This practice of recreating the reproduction provides a separation that Sherman takes even further with her use of prosthetics, noticeably seen here in her augmented nose. The resulting photographs, with their playful idiosyncrasies, possess a levity that stands in contrast to the staid respectability of Old Masters portraits. While some photographs from the series reference specific paintings, *Untitled #197* does not; instead alluding to a more generic tradition within art history and thus perfectly illustrating Sherman's masterful ability to engage with an artistic or cultural genre while simultaneously subverting it.

Wholly committed to maintaining the aesthetic feel of the reference, Sherman presents the series in the same size as original Old Masters portraits and places them within the type of museum-style frames seen encasing classical portraits in museums throughout the world.

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





# World View

PROPERTY FROM A PRIVATE COLLECTION

*World View: Property from a Private Collection* documents the remarkable range of photography in the 20th and 21st centuries. From New York City to Long Beach, Paris to Bangkok, this collection brings together dynamic images from across the globe.

Assembled over the last twenty years, *World View* is full of visual and cultural juxtapositions that address universal themes and experiences. Danny Lyon's photograph of the Chicago Outlaws Motorcycle Club and Larry's Clark narrative of suburban drug use in Tulsa both investigate the counterculture of the 1960s and 1970s. Nan Goldin's photographs from Bangkok explore contemporary trans communities while harkening back to Brassai's observations of the risqué world of Parisian

nightclubs in the 1930s. Helmut Newton's overtly sexualized depiction of nude models contrasts starkly with Diane Arbus' matter-of-fact depiction of a topless waitress, and both illustrate differing approaches to the female form in photography. Robert Frank's covered car, is the antithesis of André Kertész's bustling New York street scenes, and yet is equally symbolic of American culture in the mid-20th century. Dave Heath's early work illustrates photography's capability to achieve visual poetry, while Edward Burtynsky's images call for greater awareness of human impact upon the planet.

*World View: Property from a Private Collection* brings together an eclectic group of photographs unified by a sense of humanity and the medium's expressive power.



**World View: Property from a Private Collection**

## 119. Paul Strand 1890-1976

*Wall Street, New York, 1915*  
Photogravure from *Camera Work*.  
5 x 6¼ in. (12.7 x 15.9 cm)

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

**Provenance**  
Pende Fine Arts, Toronto

**Literature**  
*Camera Work*, Number 48, October 1916  
Hambourg, *Paul Strand: Circa 1916*, front cover, p. 159  
Aperture, *Paul Strand: A Retrospective Monograph Volume I: The Years 1915-1946*, p. 16  
Greenough, *Paul Strand*, pl. 12  
Galerie Zur Stockeregg, *Paul Strand*, pl. 10  
Galerie Zur Stockeregg, *Paul Strand, Volume II*, pl. 6  
Margolis, *Camera Work: A Pictorial Guide*, p. 134

*Beginning of afternoon session, 3pm*



World View: Property from a Private Collection

**120. Robert Polidori** b. 1951

*Grand Central, New York*, 1998

Fujicolor Crystal Archival print.

40 x 52 in. (101.6 x 132.1 cm)

Overall 51 $\frac{7}{8}$  x 61 $\frac{3}{4}$  in. (131.8 x 156.8 cm)

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

**Estimate**

\$15,000-25,000

**Provenance**

European Collection

Christie's, New York, 26 April 2005, lot 116







World View: Property from a Private Collection

**121. Lisette Model** 1901-1983

*Newspaperman, Paris*, 1933-1938  
Gelatin silver print, printed later.  
19½ x 15½ in. (49.5 x 39.4 cm)  
Estate copyright credit stamp on the verso.

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

**Provenance**  
Christie's, London, 31 May 2007, lot 10

**Literature**  
Aperture, *Lisette Model*, pp. 30-31  
Thomas, *Lisette Model*, pl. 37, there titled *Man with Pamphlets*  
Thomas and Stourdzé, *Lisette Model*, p. 34

World View: Property from a Private Collection

**122. Lisette Model** 1901-1983

*San Francisco, Woman with veil*, 1949  
Gelatin silver print, printed later.  
19½ x 15 in. (49.5 x 38.1 cm)  
Estate copyright credit stamp on the verso.

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

**Provenance**  
Christie's, New York, 11 April 2008, lot 423

**Literature**  
Aperture, *Lisette Model*, p. 48  
Thomas, *Lisette Model*, pl. 10  
Thomas and Stourdzé, *Lisette Model*, p. 163

World View: Property from a Private Collection

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

*Foley's Department Store*, circa 1950  
Gelatin silver print.  
6½ x 9⅞ in. (16.5 x 25.1 cm)  
Magnum credit and 'abc press' agency copyright stamps, and typed caption label on the verso.

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

**Provenance**  
ABC Press, Amsterdam  
Stephen Daiter Gallery, Chicago  
Charles A. Hartman Fine Art, Portland  
Stephen Bulger Gallery, Toronto

World View: Property from a Private Collection

**124. Brassai (Gyula Halász)** 1899-1984

*The Lovers' Tiff, Rue Saint-Denis*, circa 1931  
Gelatin silver print, probably printed in the 1950s.  
9½ x 6¾ in. (23.2 x 17.1 cm)  
Signed in pencil, titled 'Couple' in ink and three  
different '81, Rue du Faubourg St-Jacques' credit  
stamps on the verso.

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

**Provenance**  
Collection of Eleanor Barefoot  
Pende Fine Arts, Toronto

**Literature**  
Bulfinch, *Brassai: The Monograph*, p. 86  
Thames & Hudson, *Brassai: No Ordinary  
Eyes*, p. 86  
Thames & Hudson, *Brassai: The Secret Paris  
of the 30's*, n.p.

World View: Property from a Private Collection

**125. Lisette Model** 1901-1983

*Fashion Show, Hotel Pierre, NYC*, circa 1946  
Gelatin silver print, printed later.  
15½ x 19¾ in. (39.7 x 49.2 cm)  
Estate copyright credit stamp on the verso.

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

**Provenance**  
Christie's, New York, 11 April 2008, lot 370

**Literature**  
Aperture, *Lisette Model*, pp. 2-3  
Thomas, *Lisette Model*, pl. 122  
Thomas and Stourdzé, *Lisette Model*, p. 153







World View: Property from a Private Collection

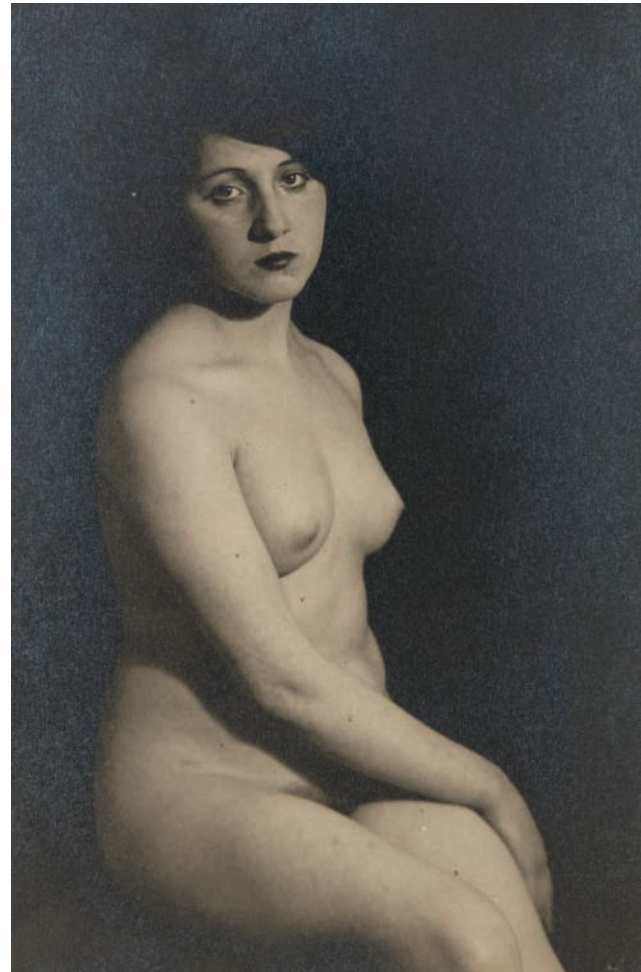
## 126. Edward Steichen 1879-1973

*Joan Crawford*, 1932  
Gelatin silver print.  
10¼ x 8¼ in. (26 x 21.1 cm)  
Condé Nast copyright credit in the negative; titled in  
an unidentified hand in red crayon on the verso.

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

**Provenance**  
Collection of Joanna Steichen  
Christie's, New York, 15 October 2004, lot 182

**Literature**  
Joanna Steichen, *Steichen's Legacy*, pl. 223



World View: Property from a Private Collection

## 127. Man Ray 1890-1976

*Nude*, 1920s-1930s  
Gelatin silver print on carte postale.  
5¾ x 3½ in. (13.7 x 8.9 cm)  
'Rue Campagne-Première' credit (Manford M28)  
and 'Collection Marc Allegret, Photographies'  
stamps on the verso.

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

**Provenance**  
Originally in the collection of Marc Allegret, Paris  
Christie's, New York, 27 April 2004, lot 50

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

**128. Man Ray** 1890-1976

*Portrait of a Woman*, 1942  
Solarized gelatin silver print.  
9 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (25.3 x 20.3 cm)  
'Photograph by Man Ray' credit stamp  
(Manford M22) and dated in an unidentified  
hand in pencil on the verso.

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

**Provenance**  
Christie's, Los Angeles, 26 June 1997, lot 111

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

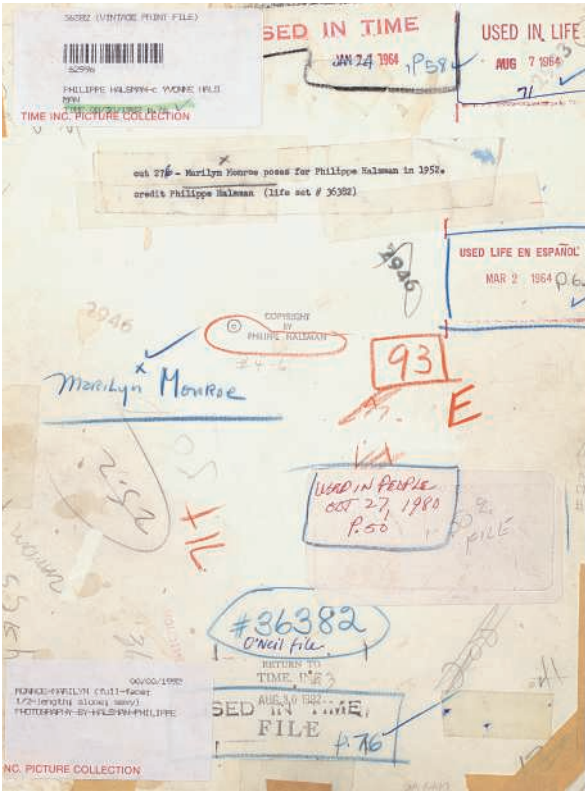


In Man Ray's hands, solarization was the ideal tool with which to create an entirely new kind of Surreal portraiture. A portrait was not always first-and-foremost about verisimilitude for Man Ray, and he employed a variety of techniques—both in front of the camera and in the darkroom—to heighten the intensity of his images. In this portrait of a woman, Man Ray made expert use of the darkroom technique of solarization,

also known as the Sabattier effect, in which the tones of an image are reversed when light is introduced during the development process. Beginning in the late 1920s, Man Ray employed this technique in his nudes, portraits, and still lifes to create images that were representational yet detached from reality. The portrait offered here is prime example of Man Ray's ever-innovative approach to photography.







verso

World View: Property from a Private Collection

# 129. Phillippe Halsman 1906-1979

*Marilyn Monroe*, 1952  
Gelatin silver print.  
12¾ x 9½ in. (32.4 x 24.1 cm)  
Copyright credit stamp, extensively annotated with publication usage information in unidentified hands in ink, crayon and pencil, with typed caption label and various *Time* and *LIFE* stamps and labels, all on the verso.

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

**Provenance**  
The Collection of The Halsman Estate  
Christie's, New York, 24 April 2006, lot 32

**Literature**  
*Time*, 24 January 1964, p. 58  
*LIFE*, 7 August 1964, p. 71  
*People*, 27 October 1980, p. 50  
*Time*, 30 August 1982, p. 76  
*LIFE*, 7 April 1952, cover, variant  
Bulfinch, *Philippe Halsman: A Retrospective, Photographs From the Halsman Family Collection*, p. 130, contact sheet variants

This photograph of Marilyn Monroe was taken by Philippe Halsman during a photoshoot for the cover of *LIFE* magazine in 1952. While a slight variant would ultimately be selected for the cover of the 7 April 1952 issue, this image nonetheless has its own extensive publication history. As indicated by the numerous stamps and notations on the print verso, the print on offer was used for reproductions in *LIFE*, *LIFE en Español*, *Time* and *People* magazine between 1964 and 1982.



World View: Property from a Private Collection

**130. Garry Winogrand** 1928-1984

*Los Angeles, California, 1964*

Gelatin silver print.

13 $\frac{7}{8}$  x 9 $\frac{5}{8}$  in. (35.3 x 24.4 cm)

Signed in ink on the verso.

**Estimate**

\$20,000-30,000

**Provenance**

Christie's, New York, 15 October 2004, lot 333



World View: Property from a Private Collection

**131. Phillippe Halsman** 1906-1979

*Marilyn Monroe, 1952*

Gelatin silver print.

9 $\frac{3}{4}$  x 7 $\frac{1}{2}$  in. (24.8 x 19.1 cm)

Copyright credit, '33 West 67th Street,' 'Elsevier' use stamps, annotated and reduction notations in unidentified hands in pencil and ink on the verso.

**Estimate**

\$7,000-9,000

**Provenance**

Van Ham Kunstauktionen, Cologne, 8 June 2009, lot 628





World View: Property from a Private Collection

132. **Robert Frank** b. 1924

*Covered Car—Long Beach, California*, 1955-1956  
Gelatin silver print, printed circa 1977.  
9¼ x 13⅞ in. (23.5 x 35.2 cm)  
Signed in ink in the margin; The Metropolitan  
Museum of Art collection stamp on the verso.

**Estimate**

\$70,000-90,000

**Provenance**

Pace/MacGill Gallery, New York  
The Metropolitan Museum of Art, New York, 1986  
Sotheby's, New York, *Important Photographs  
from The Metropolitan Museum of Art, including  
Works from the Gilman Paper Company Collection*,  
15 February 2006, lot 100

**Literature**

*The Americans*, no. 77  
Greenough, *Looking In: Robert Frank's The  
Americans*, p. 250  
Greenough, *Robert Frank: Moving Out*, p. 187  
Bayer, et al., *Concerning Photography: Some  
Thoughts About Reading Photographs*, p. 52  
Galassi, *Walker Evans & Company*, pl. 102  
Green, *American Photography: A Critical History  
1945-Present*, p. 169  
Hinson, *The Cleveland Museum of Art: Catalogue of  
Photography*, p. 167  
Papageorge, *Walker Evans and Robert Frank:  
An Essay on Influence*, p. 45  
Szarkowski, *The Photographer's Eye*, p. 26

The American automobile was a source of fascination for Robert Frank, and cars—specifically the gleaming boxy models that were Detroit's pride during the post-World War II years—appear as a repeating motif throughout Robert Frank's seminal book, *The Americans*, and more broadly in the other work he created during that time (see lots 73 and 74). *Covered Car—Long Beach, California*, is perhaps Frank's most iconic car image, albeit one in which the car is hidden by its protective cover. The tonal values of this photograph, ranging from the shimmering white of the cover's fabric to the absolute black of the shadows, give the image an otherworldly, almost Surreal, quality. Within the sequential context of *The Americans*, this composition foreshadows the illustration which comes directly after, of the covered subject of *Car Accident—U.S. 66, Between Winslow and Flagstaff, Arizona*.

Car culture was a novelty to Frank whose Swiss upbringing did not prepare him for the love and attention Americans lavished upon the automobile. Many Californians had arrived in the state in the broken-down cars so memorably depicted in the photographs of Dorothea Lange. Two decades later, in 1950s California, Frank discovered that the automobile had undergone a remarkable transformation from a frequently unreliable jalopy into a fetish object. Jack Kerouac, in his freewheeling introduction to *The Americans*, comments on the irony so aptly captured by Frank in this photograph: 'Car shrouded in fancy expensive designed tarpolian to keep soots of no-soot Malibu from falling on new simonize job as owner who is two-dollar-an-hour carpenter snoozes in house with wife, and TV, all under palm trees for nothing, in the cemeterial California night.'









World View: Property from a Private Collection

**133. André Kertész** 1894-1985

*Birds in Flight and Cityscape, 1971*

Gelatin silver print.

7 x 9¾ in. (17.8 x 24.8 cm)

Dated, annotated 'No. 24' in ink and copyright credit stamp (Phillips #7) on the verso.

**Estimate**

\$10,000-15,000

**Provenance**

Estate of André Kertész

Stephen Bulger Gallery, Toronto

**Literature**

Ducrot, *André Kertész: Sixty Years of Photography, 1912-1972*, p. 169



**World View: Property from a Private Collection**

**134. Robert Frank** b. 1924

NYC, 1948

Gelatin silver print, probably printed before 1960.

9 7/8 x 13 1/2 in. (25.1 x 34.3 cm)

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

**Estimate**

\$30,000-50,000

**Provenance**

Lunn Galleries, Washington, D.C.

John C. Waddell, New York

Gift of Ford Motor Company and John C. Waddell to The Metropolitan Museum of Art, 1987

Sotheby's, New York, *Important Photographs from The Metropolitan Museum of Art, including Works from the Gilman Paper Company Collection*, 15 February 2006, lot 105

**Exhibited**

*Robert Frank: New York to Nova Scotia*, The Museum of Fine Arts, Houston, February-April 1986; Cleveland Museum of Art, July-August 1986; The Minneapolis Institute of Art, April-June 1987; The Los Angeles County Museum of Art, July-September 1987; Berkeley University Art Museum, October-December 1987

*Photographs from the 1940s and 1950s: Selections from the Collection*, The Metropolitan Museum of Art, New York, December 1990-March 1991

*Selections from the Collection (IX)*, The Metropolitan Museum of Art, New York, June-August 1995







#### World View: Property from a Private Collection

### 135. **André Kertész** 1894-1985

*The 1974 André Kertész Guggenheim Set, 1930s*  
A unique set of ten gelatin silver prints.  
Each approximately 3½ x 4½ in. (8.9 x 11.4 cm) or the reverse.

A suite of ten photographs, one signed in pencil, '67 West 44th St' (Phillips #2) and credit (Phillips #4) stamps on two different prints, and occasional notations by the artist and others in pencil, all on the versos; each matted, the mats bound within a presentation volume. Folio, gilt-lettered leather-backed boards, a printed chapter on André Kertész excerpted from Brendan Gill's *A New York Life* inserted in the rear pastedown; all housed in a custom clamshell box with black lettered spine.

#### Estimate

\$40,000-60,000

#### Provenance

Estate of André Kertész  
Stephen Bulger Gallery, Toronto

#### Literature

Borhan, *André Kertész: His Life and Work*, p. 240

The ten photographs offered here were originally submitted by André Kertész with his 1973 application for the prestigious John Simon Guggenheim Foundation Fellowship. These images all date from the late 1930s and were taken shortly after his 1936 arrival in New York from Paris. Although neglected at the time of their making, Kertész's early New York images show him absorbing his new surroundings and performing the photographic alchemy that was uniquely his.

By 1973, Kertész had retired from commercial work and was slowly beginning to achieve the broader recognition for his photography that had eluded him since he left Paris. He was encouraged by his friend Brendan Gill, the *New Yorker* magazine writer, to apply for the Guggenheim Fellowship, which would provide needed funds to continue his work. In addition to Gill, Kertész's application listed an impressive roster of references: MoMA photography curator John Szarkowski; *New York Times* art critic Hilton Kramer; and editor and publisher Nicolas Ducrot.

In Kertész's application statement he wrote that one use of Fellowship funds would be 'to complete the printing of my negatives on N. Y. C., since 1936.' The selection of images that Kertész sent with his application—scenes of the city's street life, images of children at play, and the ever bustling sidewalks of his new home—clearly demonstrated to the Guggenheim Foundation that this work deserved further attention. On the strength of the images in this lot, and the recommendations of his references, Kertész was awarded the sum of \$15,000 in 1974.









Actual size

World View: Property from a Private Collection

### 136. Diane Arbus 1923-1971

*Waitress, Nudist Camp N.J.*, 1963  
Gelatin silver print, printed circa 1967.  
2¾ x 2¾ in. (7 x 7 cm)  
Signed, titled and extensively inscribed in ink  
on the verso.

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

**Provenance**  
Originally given by the artist to Valentina  
Litvinoff, circa 1967  
Sotheby's, New York, 4 May 1988, lot 55  
Christie's, New York, 27 April 2004, lot 232

**Literature**  
Arbus, Sussman, Philips, Selkirk and  
Rosenheim, *Diane Arbus: Revelations*, p. 72  
'Diane Arbus,' *Camera*, vol. 51, no. 11,  
November 1972, p. 12

Diane Arbus sent this photograph  
to her friend, the dance instructor  
Valentina Litvinoff, encouraging her to  
see her photographs at The Museum  
Modern Art's seminal *New Documents*  
exhibition. Her inscription reads, 'Dear  
Valentina, that was such a nice note you  
sent me once and I would really like you  
to see the show (Museum of Modern  
Art Main Floor West Wing) called "New  
Documents" a third of which is mine.  
Please do go.'



World View: Property from a Private Collection

### 137. Nicholas Nixon b. 1947

*Selected Images of the Brown Sisters*, 1975,  
1976 and 1994  
Three gelatin silver prints.  
Each 7½ x 9½ in. (19.4 x 24.4 cm)  
Each signed, titled, dated and numbered in  
pencil on the verso. Each from an edition of 50.

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

**Literature**  
The Museum of Modern Art, New York, *Nicholas  
Nixon: Pictures of People*, pp. 93-94  
The Museum of Modern Art, *Nicholas Nixon,  
The Brown Sisters*, n.p.  
The Museum of Modern Art, *Nicholas Nixon,  
The Brown Sisters: Forty Years*, n.p.



World View: Property from a Private Collection

**138. Ralph Eugene Meatyard** 1925-1972

*Untitled (Flag, derelict interior with Christopher)*, 1960  
Gelatin silver print.

7¾ x 7⅞ in. (19.7 x 20 cm)

Signed by Madeline O. Meatyard, the photographer's wife, in ink and dated in an unidentified hand in pencil on the verso.

**Estimate**

\$20,000-30,000

**Provenance**

Stephen Daiter Gallery, Chicago

The Hyman Collection, London

Christie's, New York, *Modernist Photographs from a European Collection*, 23 April 2007, lot 124

**Literature**

Keller, *Ralph Eugene Meatyard*, p. 57, variant







#### World View: Property from a Private Collection

### 139. Dave Heath 1931-2016

*Maquette for Contemporary Photographer*, 1963  
Twenty-one gelatin silver prints on twelve mounts, printed no later than 1964.

Varying dimensions from approximately 3½ x 5¾ in. (9 x 13.5 cm) to 7½ x 8¾ in. (19 x 22 cm) or the reverse.

Each mount: 10¼ x 20¼ in. (25.8 x 51 cm)  
'483 Columbus Avenue' credit stamp on the reverse of each mount; numbered consecutively in pencil on the mounts; manuscript note by Heath in ink and printed 'From "The Human Condition," A Guggenheim Fellowship Project' label on the first mount; printed James Agee quote on the final mount; accompanied by Heath's hand drawn layout guide and an issue of *Contemporary Photographer*, Winter, 1964, Vol. V, No. 1. Enclosed within a custom blue linen clamshell portfolio case with gilt title.

#### Estimate

\$50,000-70,000

#### Provenance

Stephen Bulger Gallery, Toronto

#### Literature

*Contemporary Photographer*, Winter 1964, Volume V, No. 1, pp. 12-35, for all Heath, *A Dialogue with Solitude*, front cover, frontispiece

Davis, *Multitude, Solitude: The Photographs of Dave Heath*, p. 125

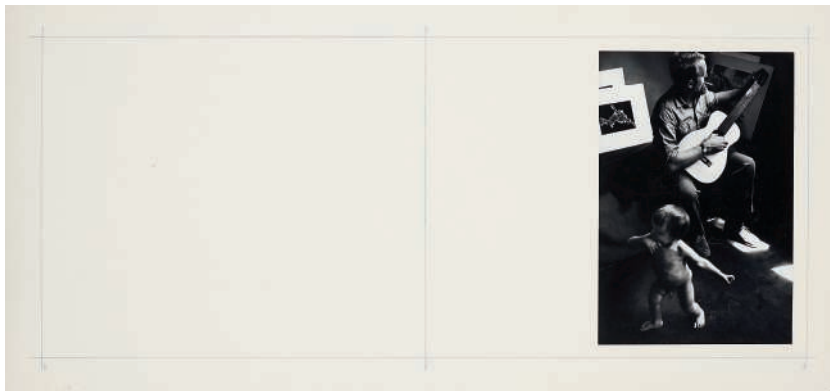
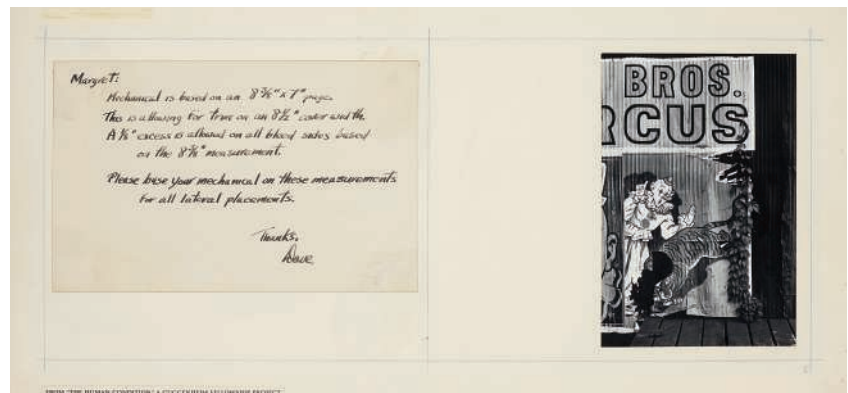
The twenty-one mounted photographs in this lot comprise a unique maquette provided by Dave Heath to *Contemporary Photographer* magazine in which they were published, exactly as prescribed by Heath, in the Winter 1964 issue. Heath's layout of the photographs on twelve mounts is meticulous, as is his sequencing. He indicated full bleeds (illustrations extending to the edges of a page) for four images, and partial bleeds for several others; he intentionally inserted blank pages into the sequence; and the size and position of each image on a spread was precisely calibrated. While the maquette was designed for reproduction, the original objects give insight into Heath's talents, not only as a photographer and printer, but as an editor and designer.

In 1963, Heath received a Guggenheim Fellowship—another would follow in 1964—which freed him to pursue his photographic work. This maquette of images all made in 1963 is a direct result of this, as indicated by the printed label on the first spread of the layout which reads, *From 'The Human Condition,' A*

*Guggenheim Fellowship Project*. This was also the title of a limited edition portfolio Heath produced during this period which includes a nearly identical selection of images.

Editing and sequencing had been Heath's practice since his earliest involvement with photography in the 1950s. Inspired by the layouts he saw in *LIFE* and other picture magazines of the day, Heath produced several sophisticated maquettes in book form. In the suite offered here, he creates a poetic non-linear photographic narrative including a number of his well-known images as well as his portrait of teacher and mentor W. Eugene Smith. The photograph on the maquette's final spread is paired with a printed quote by James Agee. This maquette, and its appearance in *Contemporary Photographer*, predates Heath's seminal first book, *A Dialogue With Solitude*, published in 1965.

*Contemporary Photographer* magazine, published in Oberlin, Ohio, from 1960 to 1970, showcased the work of photographers as varied



as Robert Capa, Ray K. Metzker, Ralph Eugene Meatyard, Duane Michals, Carl Chiarenza, and Jerry Uelsmann, among many others. That the magazine would surrender layout control to a young and relatively unknown photographer such as Heath is remarkable. Heath's note to the magazine's art director, Margaret Powell, outlines his precise instructions: 'Margaret: Mechanical is based on an 8 3/8" by 7" page. This is allowing for trim on an 8 1/2" cover width. A 1/8" excess is allowed on all bleed sides based on the 8 3/8" measurement. Please base your mechanical on these measurements for all lateral placements. Thanks, Dave.' The magazine's published layout adheres precisely to these details, preserving all the nuance, rhythm, and poetry of Heath's conception.



*Continues...*







By some chance, here they are, all on this earth,  
and who shall ever tell the sense of being on this earth, lying on quilts,  
on the grass, in a summer evening, among the sounds of the night.

James Joyce







World View: Property from a Private Collection

#### 140. **Danny Lyon** b. 1942

*Selected Images*, 1966-1968

Three gelatin silver prints, printed 1995.

Each approximately 8½ x 12¾ in. (21.6 x 32.1 cm)

Each signed, titled, dated in pencil and 'Bleak Beauty' stamp on the verso.

#### **Estimate**

\$10,000-15,000

#### **Provenance**

Stephen Bulger Gallery, Toronto  
Pende Fine Arts, Toronto

#### **Literature**

Lyon, *The Bikeriders*, p. 40

Phaidon, *The Seventh Dog*, pp. 118, 167

Titles include:

*Crossing the Ohio River*, 1966; *The Walls*,

*Texas*, 1967; *The Cotton Pickers*, Texas, 1968

World View: Property from a Private Collection

#### 141. **Weegee (Arthur Fellig)** 1899-1968

*Drunk Tank*, 1950s

Gelatin silver print.

5⅞ x 7⅞ in. (14.9 x 19.4 cm)

'Photo-Representatives' credit stamp on the verso.

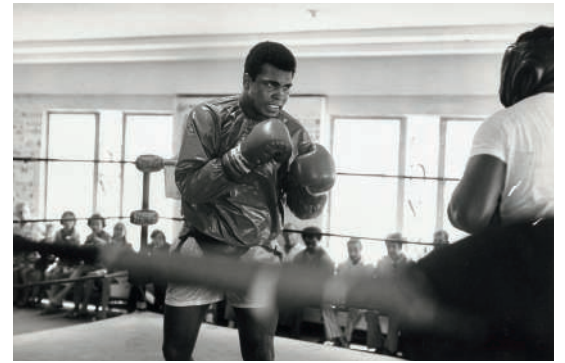
#### **Estimate**

\$3,000-5,000

#### **Provenance**

Christie's, New York, 27 April 2004, lot 209





World View: Property from a Private Collection

**142. Danny Lyon** b. 1942

*Selected Images of Muhammad Ali, 1970*

Three gelatin silver prints.

Each approximately 6¼ x 9¾ in. (15.9 x 23.8 cm)

Each with 'Danny Lyon/ 1970 Magnum Photos' copyright credit stamp and annotations in unidentified hands in ink and/or pencil on the verso; each with Magnum copyright credit and reproduction limitation labels affixed to the verso.

**Estimate**

\$6,000-8,000

**Provenance**

Magnum Archive

Stephen Bulger Gallery, Toronto



World View: Property from a Private Collection

**143. Lee Friedlander** b. 1934

*Salinas, California, 1972*

Gelatin silver print.

11½ x 7¾ in. (28.3 x 18.7 cm)

Signed in pencil and credit reproduction limitation stamp on the verso.

**Estimate**

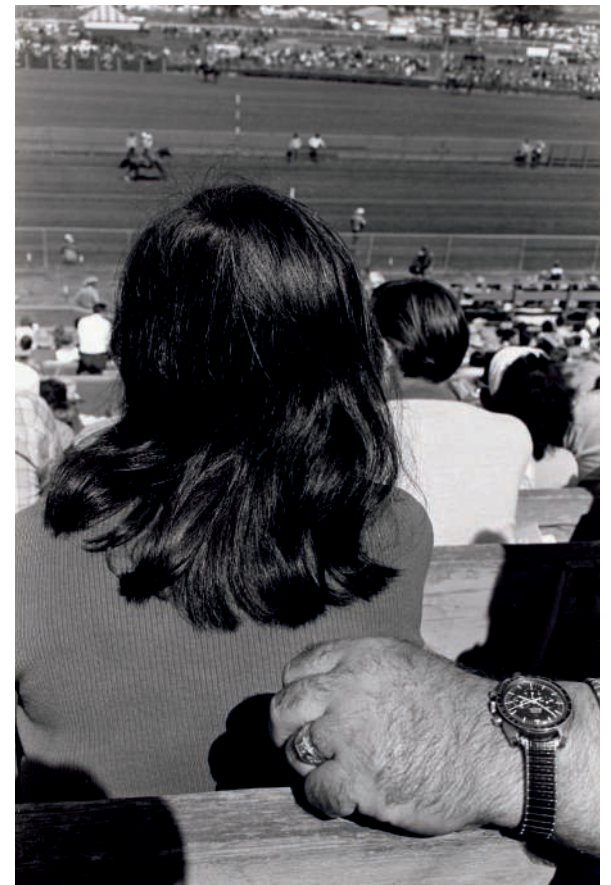
\$3,000-5,000

**Provenance**

Stephen Bulger Gallery, Toronto

**Literature**

Galassi, *Friedlander*, pl. 121







Actual size

World View: Property from a Private Collection

#### 144. Helmut Newton 1920-2004

*The Naked Truth*, 1997

Unique Polaroid print.

3¾ x 2⅞ in. (9.5 x 7.3 cm)

Signed in pencil on the verso.

##### Estimate

\$20,000-30,000

##### Provenance

Acquired directly from the artist

Collection of Gert Elfering

Christie's, New York, *Photographs from the Collection of Gert Elfering*, 10 April 2008, lot 66

##### Literature

*Vogue*, May 1997, pp. 284-285, variant

Scalo, *Helmut Newton: Pages from the Glossies: Facsimiles 1956-1998*, pp. 504-505, variant

Taschen, *Helmut Newton: Work*, p. 45, variant



Actual size

World View: Property from a Private Collection

#### 145. Helmut Newton 1920-2004

*Untitled* (from *Self-Portrait with Wife and Models, Paris shoot*), 1981

Unique Polaroid print.

3¾ x 2⅞ in. (9.5 x 7.3 cm)

Signed in ink on the verso.

##### Estimate

\$8,000-12,000

##### Provenance

Acquired directly from the artist

Collection of Gert Elfering

Howard Greenberg Gallery, New York

The Constantiner Collection

Christie's, New York, *Icons of Glamour and Style: The Constantiner Collection*, 16 December 2009, lot 72

##### Literature

Newton, *Pola Woman*, p. 15



Actual size

World View: Property from a Private Collection

# 146. Helmut Newton 1920-2004

*Central Park West, N.Y.*, 1976

Unique Polaroid print.

3¾ x 2⅞ in. (9.5 x 7.3 cm)

Signed in ink, dated and annotated 'N.Y.' in blue crayon on the verso.

## Estimate

\$20,000-30,000

## Provenance

Acquired directly from the artist

Collection of Gert Elfering

Christie's, New York, *Photographs from the*

*Collection of Gert Elfering*, 10 April 2008, lot 25

## Literature

Newton, *Sleepless Nights*, p. 53, variant

Newton, *Pola Woman*, p. 69

Schirmer Art Books, *Helmut Newton Aus Dem*

*Photographischen*, pl. 79, variant







World View: Property from a Private Collection

**147. Nan Goldin** b. 1953

*Yogo in the Mirror, Bangkok, 1992*

Dye destruction print.

26½ x 39¼ in. (67.3 x 99.7 cm)

Signed, titled, dated and numbered 6/25 in ink on the reverse of the mount.

**Estimate**

\$6,000-8,000

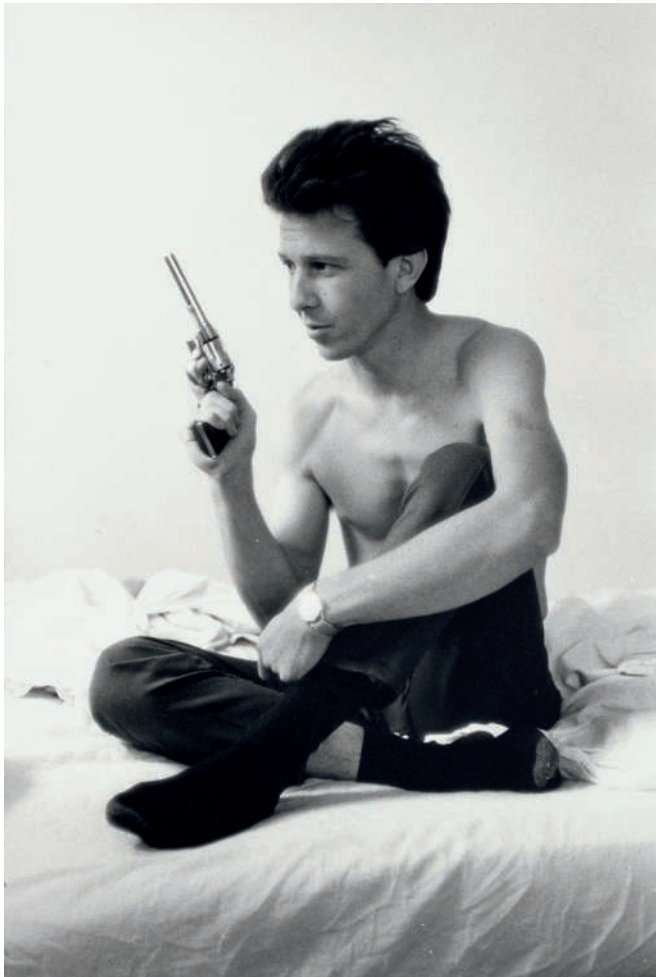
**Provenance**

Christie's, New York, 15 October 2004, lot 64

**Literature**

Goldin, *The Other Side*, p. 103

Sussman and Armstrong, *Nan Goldin: I'll Be Your Mirror*, p. 343



World View: Property from a Private Collection

**148. Larry Clark** b. 1943

*Billy Mann and Other Images from Tulsa, 1963-1971*

Five gelatin silver prints, *Billy Mann* printed no later than 1972, the others printed circa 1975.

Varying dimensions from 11⅞ x 7½ in.

(28.3 x 19.1 cm) to 11⅞ x 8 in. (30.2 x 20.3 cm) or the reverse.

Each signed in pencil on the verso; *Billy Mann* additionally titled and dated in pencil on the verso.

**Estimate**

\$7,000-9,000

**Literature**

Clark, *Tulsa*, cover, n.p. for all

The early print of Larry Clark's iconic portrait of his friend Billy Mann was given by Clark to photographer and curator Thomas Barrow in 1971 or 1972. Clarke chose this image as the cover illustration for his seminal first book, *Tulsa*, published by Ralph Gibson's Lustrum Press in 1971. Within the book, the photograph appears as the sole image on a page spread across from a quote by Mann himself: 'death is more perfect than life.' The photograph offered here is in a larger format than the print included in the *Tulsa* portfolio.



World View: Property from a Private Collection

**149. Nan Goldin** b. 1953

*Toon, Cee and So at Bar, Bangkok, 1992*

Dye destruction print.

27 x 39½ in. (68.6 x 100.3 cm)

Signed, titled, dated and numbered 13/25 in ink on the reverse of the mount.

**Estimate**

\$15,000-25,000

**Provenance**

PH Exhibition, New York

Matthew Marks Gallery, New York

Christie's, New York, 26 April 2005, lot 294

**Literature**

Goldin, *Nan Goldin: Ten Years After*, pp. 118-119

Goldin, *The Other Side*, pp. 108-109

Sussman and Armstrong, *Nan Goldin: I'll Be Your Mirror*, pp. 344-345

Taschen, *Emotions & Relations*, pp. 64-65







World View: Property from a Private Collection

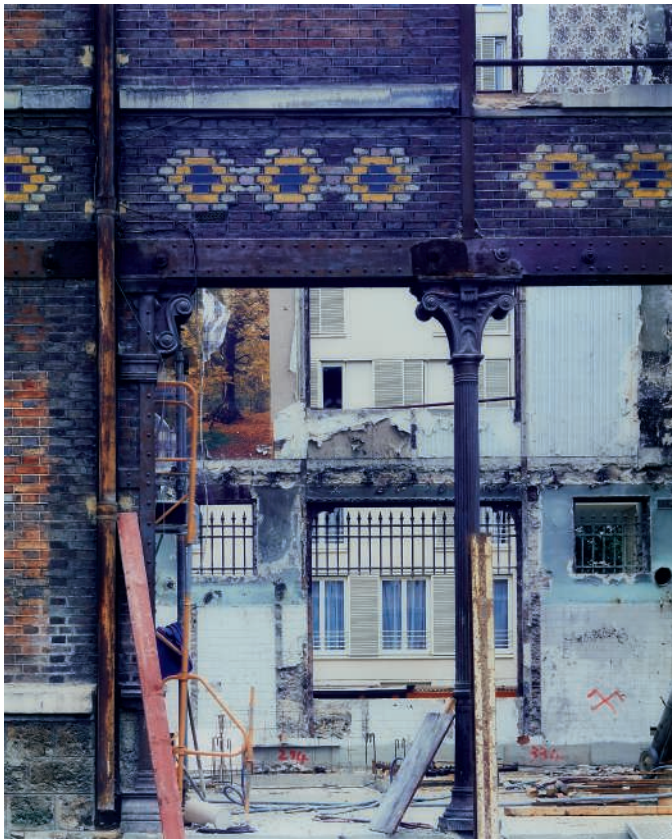
**150. Robert Polidori** b. 1951

*Cabinet de Beautés, Château de Versailles, 1985*  
 Chromogenic print.  
 42½ x 34¼ in. (108 x 87 cm)  
 Signed in ink, printed title, date and number 8/10  
 on a gallery label affixed to the reverse of the  
 flush-mount.

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

**Provenance**  
 Nicholas Metivier Gallery, Toronto

**Literature**  
 Steidl, *Robert Polidori: Parcours Museologique*  
*Revisite, Volume I, Transitional States*, p. 143



World View: Property from a Private Collection

**151. Stéphane Couturier** b. 1957

*Boulevard Morland, Paris 4, 2001*  
 Chromogenic print, face-mounted to Plexiglas.  
 42¼ x 33¾ in. (107.3 x 85.7 cm)  
 Signed, titled, dated and numbered 1/8 in ink on a  
 label affixed to the reverse of the flush-mount.

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

**Provenance**  
 Van Ham Kunstauktionen, Cologne, 20 June  
 2012, lot 46

**Literature**  
 Poirier, *Stéphane Couturier: Photographies*, p. 60

**152. Robert Polidori** b. 1951

*Anne Louise Bénédicte de Bourbon, Duchesse du Maine, Attributed to Francois de Troy, Salle Les Princesses Royales (86) and ANR.02.004, Salles du XVII, Aile du Nord, 1er Etage, Versailles, 1984*

Fujicolor Crystal Archive print.  
52 x 40¾ in. (132.1 x 103.5 cm)  
Signed in ink, printed title, date and number  
AP 3 on a gallery label affixed to the reverse of the flush-mount. One from an edition of 10 plus artist's proofs.

**Estimate**

\$20,000-30,000

**Provenance**

Edwynn Houk Gallery, New York

**Literature**

Editions Place des Victoires, *Versailles*, p. 319  
Steidl, *Robert Polidori: Parcours Museologique Revisite, Volume I, Transitional States*, p. 141



**153. Stéphane Couturier** b. 1957

*Ilot Edouard VII - Paris 9, Photo n°10, 1998*  
Chromogenic print, face-mounted to Plexiglas.  
42 x 32 in. (106.7 x 81.3 cm)  
Signed, titled, dated and numbered 2/8 in ink  
on a label accompanying the work.

**Estimate**

\$5,000-7,000

**Provenance**

Van Ham Kunstauktionen, Cologne, 10 June  
2011, lot 1051







World View: Property from a Private Collection

**154. William Eggleston** b. 1939

*Untitled from Louisiana Project*, 1980s

Dye transfer print.

6½ x 10 in. (16.5 x 25.4 cm)

Signed in ink on the verso; annotated “\*2” in red crayon in the margin.

**Estimate**

\$10,000-15,000

**Provenance**

Private Collection, California

Christie’s, New York, 26 April 2005, lot 89



World View: Property from a Private Collection

**155. Joel Meyerowitz** b. 1938

*Bay/Sky, Provincetown*, 1977

Chromogenic print, printed 1996, mounted.

27½ x 34⅝ in. (69.9 x 87.9 cm)

Overall 38⅝ x 45⅝ in. (98.1 x 115.9 cm)

Signed in ink on a label affixed to the reverse of the frame. Number 4 from an edition of 5.

**Estimate**

\$4,000-6,000

**Provenance**

Galerie Thomas Zander, Cologne

Private Collection

Van Ham Kunstauktionen, Cologne, 20 June 2012, lot 139

**Literature**

Meyerowitz, *At the Water’s Edge*, p. 21

Meyerowitz, *Creating a Sense of Place*, p. 31

Meyerowitz, *Taking My Time*, pp. 244-245



World View: Property from a Private Collection

**156. Edward Burtynsky** b. 1955

*Shipyard #1, Qili Port, Zhejiang Province,  
China, 2004*

Chromogenic print.

40¾ x 79½ in. (103.5 x 201.9 cm)

Signed in ink, printed title, date and number 3/6 on  
a label affixed to the reverse of the flush-mount.

**Estimate**

\$25,000-35,000

**Provenance**

Nicholas Metivier Gallery, Toronto

**Literature**

Steidl, *China: The Photographs of Edward  
Burtynsky*, p. 65







World View: Property from a Private Collection

**157. Edward Burtynsky** b. 1955

*Wushan #1, Yangtze River, China, 2002*

Chromogenic print.

25 x 60 in. (63.5 x 152.4 cm)

Overall 38¼ x 72¼ in. (97.2 x 183.5 cm)

Signed in ink, printed title, date and number 4/5 on a label affixed to the reverse of the mount.

**Estimate**

\$15,000-25,000

**Provenance**

Nicholas Metivier Gallery, Toronto

World View: Property from a Private Collection

**158. Hiroshi Sugimoto** b. 1948

*Hall of Thirty-Three Bays, 1995*

Gelatin silver print.

16½ x 21¼ in. (42.2 x 54 cm)

Signed in pencil on the mount; blindstamp number '3/25, 021' in the margin.

**Estimate**

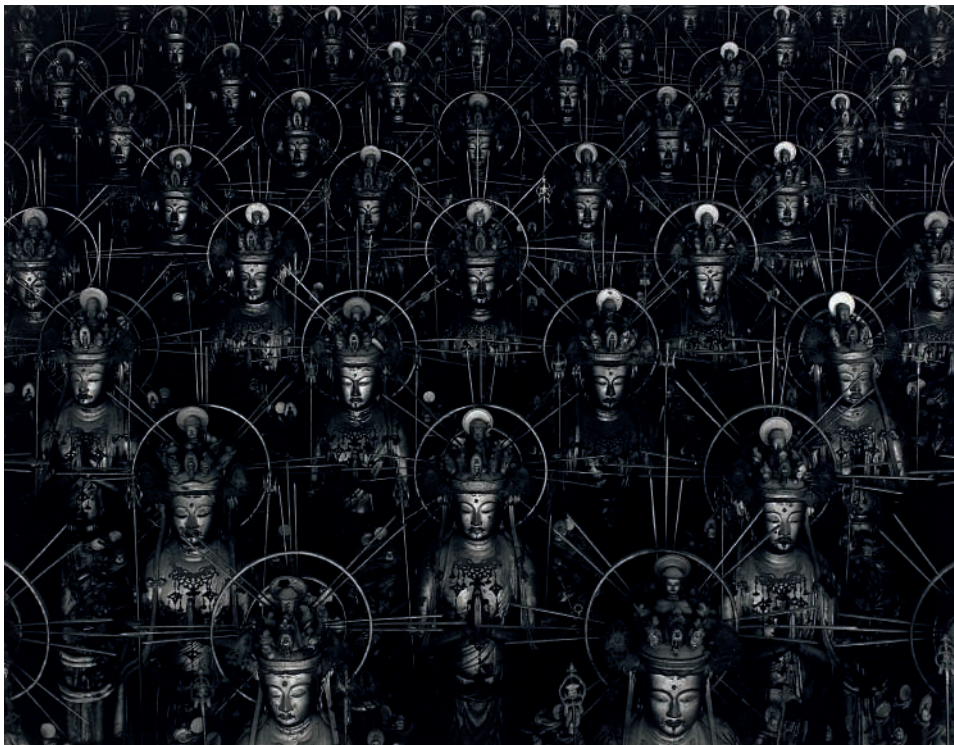
\$10,000-15,000

**Provenance**

Albion Gallery, London

**Literature**

Contemporary Arts Museum Houston, *Sugimoto*, pp. 53-60, variants from this series







World View: Property from a Private Collection

**159. Edward Burtynsky** b. 1955

*Old Factories #1, Fushun Aluminum Smelter,  
Fushun City, Liaoning Province, China, 2005*

Chromogenic print, mounted.

38 $\frac{7}{8}$  x 49 in. (98.7 x 124.5 cm)

Overall 49 $\frac{7}{8}$  x 60 in. (126.7 x 152.4 cm)

Signed in ink, printed title, date and number 8/9  
on an artist's label accompanying the work.

**Estimate**

\$15,000-25,000

**Provenance**

Nicholas Metivier Gallery, Toronto

**Literature**

Steidl, *China: The Photographs of Edward  
Burtynsky*, p. 49







**160. Mitch Epstein** b. 1952

*Apartment 304, 398 Main Street, 2001*  
 Chromogenic print.  
 59 $\frac{3}{8}$  x 75 in. (150.8 x 190.5 cm)  
 Signed, titled, dated and numbered 1/3 in ink  
 on the reverse of the flush-mount.

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

**Provenance**  
 Yancey Richardson Gallery, New York

**Literature**  
 Steidl, *Mitch Epstein: Family Business*, p. 158



**161. Andrew Moore** b. 1957

*Fuel Oil Corp, Detroit, 2008*  
 Chromogenic print.  
 44 $\frac{3}{4}$  x 56 $\frac{3}{4}$  in. (113.7 x 144.1 cm)  
 Overall 56 $\frac{1}{2}$  x 68 in. (143.5 x 172.7 cm)  
 Signed, titled, dated and numbered 1/5 in  
 ink on the reverse of the flush-mount.

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

**Provenance**  
 Jackson Fine Art, Atlanta

**Literature**  
 Damiani/Akron Art Museum, *Detroit*  
*Disassembled: Photographs by*  
*Andrew Moore*, p. 35





## 162. Edward Burtynsky b. 1955

*Manufacturing #17, Deda Chicken Processing Plant, Dehui City, Jilin Province, China, 2005*  
 Fujicolor Crystal Archive print.  
 47¼ x 72¾ in. (120 x 183.8 cm)  
 Overall 50 x 74½ in. (127 x 189.2 cm)  
 Signed in ink, printed title, date and number 2/6 on a label affixed to the reverse of the flush-mount.

### Estimate

\$30,000-50,000

### Provenance

Charles Cowles Gallery, New York  
 Phillips, New York, *Innovators of Photography: A Private East Coast Collection*, 8 October 2015, lot 28

### Exhibited

*Manufactured Landscapes: The Photographs of Edward Burtynsky*, Brooklyn Museum, New York, 7 October 2005 - 15 January 2006

### Literature

Steidl, *Burtynsky: China*, p. 97

Edward Burtynsky has devoted his career to documenting human impact upon the planet. His work in China, begun in the early 2000s, has yielded some of the most dramatic photographs in an oeuvre replete with vivid imagery. Burtynsky approaches his subjects armed with in-depth research and then exploits photography's unique ability to capture extreme detail so that no aspect of his subject goes unrecorded. A master technician, Burtynsky produces large format prints that contain more information than the human eye can process at once. In this carefully ordered photograph of the Deda Chicken Processing Plant, one of China's largest such facilities, humanity and industry unite on a stunning scale, underscoring their connectivity. His extensive work documenting the Anthropocene epoch has led him to comment, 'I no longer see my world as delineated by countries, with borders, or languages, but as 6.5 billion humans living off a precariously balanced, finite planet.'





**163. Edward Burtynsky** b. 1955

*Manufacturing #10a & #10b, Cankun Factory,  
Xiamen City, China, 2005*  
Chromogenic print diptych.  
Each 39½ x 49½ in. (100.3 x 125.7 cm)  
Overall 42 x 104 in. (106.7 x 264.2 cm)  
Each signed in ink, printed title, date and  
number 4/9 on a label affixed to the reverse  
of each flush-mount.

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

**Provenance**  
Charles Cowles Gallery, New York

**Literature**  
Steidl, *Burtynsky: China*, pp. 100-101

**164. Andrew Moore** b. 1957

*Salon Verde, Havana, Cuba, 1998*

Chromogenic print.

45 $\frac{5}{8}$  x 36 $\frac{3}{8}$  in. (115.9 x 92.4 cm)

Overall 55 $\frac{1}{4}$  x 44 $\frac{3}{4}$  in. (140.3 x 113.7 cm)

Signed in ink, printed title, date and number 4/5 on a gallery label accompanying the work.

**Estimate**

\$5,000-7,000

**Provenance**

Yancey Richardson Gallery, New York



**165. William Eggleston** b. 1939

*Main Street, Greeneville, Tennessee, circa 1983-1986*

Chromogenic print.

17 $\frac{7}{8}$  x 17 $\frac{7}{8}$  in. (30.2 x 45.4 cm)

Signed in ink on the verso.

**Estimate**

\$7,000-9,000

**Provenance**

Acquired directly from the artist

**Literature**

Eggleston, *The Democratic Forest*, p. 47







**166. William Eggleston** b. 1939

*Tallahatchie County, Mississippi*, circa 1972

Dye transfer print, printed 1986.

11¼ x 17 in. (28.6 x 43.2 cm)

Signed in ink in the margin; signed in ink, 'William Eggleston's Guide' credit and 'AP' stamps on the verso. Number AP 1 from an edition of 9 plus artist's proofs.

**Estimate**

\$15,000-25,000

**Provenance**

Acquired directly from the artist

**Literature**

Szarkowski, *William Eggleston's Guide*, p. 29

**167. William Eggleston** b. 1939

*Oxford, Mississippi*, circa 1983-1986  
Chromogenic print.  
11 $\frac{7}{8}$  x 18 in. (30.2 x 45.7 cm)  
Signed and annotated 'Democratic Forest,  
p. 51' in ink in the margin.

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

**Provenance**  
Acquired directly from the artist

**Literature**  
Eggleston, *The Democratic Forest*, p. 51



**168. William Eggleston** b. 1939

*Memphis*, circa 1983-1986  
Chromogenic print.  
19 x 12 $\frac{5}{8}$  in. (48.3 x 32.1 cm)  
Signed and numbered 3/3 in ink on the verso.

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

**Provenance**  
Acquired directly from the artist

**Literature**  
Eggleston, *The Democratic Forest*, p. 55







**169. William Eggleston** b. 1939

*Untitled*, 1971

Dye transfer print from *10 D.70.V2*, printed 1996.  
13 x 17¾ in. (33 x 45.1 cm)

Signed in ink in the margin; signed by William J. Eggleston III, in ink, titled and numbered 5/15 in an unidentified hand in pencil, all within the Eggleston Artistic Trust copyright credit reproduction limitation stamp on the verso.

**Estimate**

\$8,000-12,000

**Provenance**

Collection of Bruce and Nancy Berman, Los Angeles  
Christie's, New York, *Photographs by William Eggleston from the Collection of Bruce and Nancy Berman*, 13 October 2008, lot 151

**170. David Hockney** b. 1937

*Selected Images*, 1976

Six chromogenic prints from *Twenty Photographic Pictures*.

Each 7 x 9½ in. (17.8 x 23.8 cm) or the reverse.

Each initialed and numbered 5/80 in ink in the margin.

**Estimate**

\$5,000-7,000

**Provenance**

LA Louver Gallery, Venice, California

Titles include:

*Pretty Tulips*, February, 1970; *Still Life with Hats*, August, 1973; *Sur Le Motif*, May, 1974; *Tidied Up Beach*, Viareggio, August, 1973; *Tennis Court*, Berkeley, November, 1971; *Herrenhausen*, Hannover, May, 1970





**171. William Eggleston** b. 1939

*Tallahatchie County, Mississippi, January, 1970*

Dye transfer print, printed 1986.

11½ x 16¾ in. (28.3 x 42.5 cm)

Signed in ink, 'William Eggleston's Guide' credit and 'AP' stamps on the verso. Number AP2.

**Estimate**

\$12,000-18,000

**Provenance**

Acquired directly from the artist

**Literature**

Szarkowski, *William Eggleston's Guide*, p. 21





**172. Ernst Haas** 1921-1986

*Lights of New York City, NY, 1970*

Chromogenic print, printed later, flush-mounted.  
22¾ x 33⅞ in. (57.8 x 86 cm)

Overall 31 x 41 in. (78.7 x 104.1 cm)

Signed, titled, dated and numbered 9/30 by Alexander Haas, the artist's son, in ink on a studio label accompanying the work; titled, dated, numbered 9/30 and annotated 'Estate of Ernst Haas' in ink on the verso.

**Estimate**

\$4,000-6,000

**Provenance**

The Estate of Ernst Haas



**173. Helen Levitt** 1913-2009

*N.Y., 1980*

Chromogenic print, printed 1998.

9½ x 14⅞ in. (24.1 x 35.9 cm)

Signed, titled and dated in ink on the verso.

**Estimate**

\$5,000-7,000

**Literature**

powerHouse Books, *Helen Levitt: Crosstown*, p. 131

powerHouse Books, *Slide Show: The Color Photographs of Helen Levitt*, p. 87

San Francisco Museum of Modern Art, *Helen Levitt*, pl. 64

Fundació Foto Colectania, *Private Eyes (Ojos Privados): The Collection of Laurence Miller*, p. 113

Moore, *Starburst: Color Photography in America 1970-1980*, p. 21



**174. Nicholas Nixon** b. 1947

*View of First National City Bank Building  
from Battery Plaza and View Towards  
Midtown from Wall Street, 1975*

Two gelatin silver prints.

Each 7 $\frac{7}{8}$  x 9 $\frac{3}{4}$  in. (20 x 24.8 cm)

Each signed, titled and dated in pencil  
on the verso.

**Estimate**

\$5,000-7,000

**Provenance**

Seagram Collection, New York

Phillips de Pury & Luxembourg, New York,

*The Seagram Collection of Photographs,*

26 April 2003, lot 184

**175. Ruth Orkin** 1921-1985

*Sunlit streets in the Sixties, N.Y.C., 1977*

Chromogenic print, printed later.

12 $\frac{1}{8}$  x 18 $\frac{3}{8}$  in. (30.8 x 46.7 cm)

Signed, titled and dated in ink in the margin;

signed, titled, dated and copyright notation

in ink on the verso.

**Estimate**

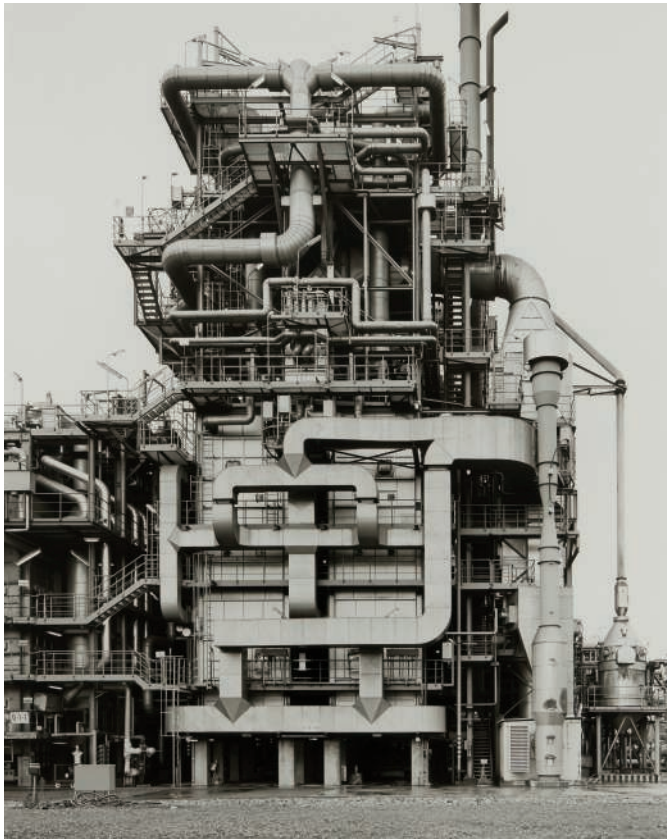
\$2,000-3,000

**Provenance**

The Estate of Ruth Orkin







## 176. Bernd and Hilla Becher

1931-2007 and 1934-2015

*Chemische Fabrik, Wesseling Bei Köln*, 1998

Gelatin silver print.

23 $\frac{7}{8}$  x 19 in. (60.6 x 48.3 cm)

Signed by both artists, titled, dated and numbered '2' in pencil on the verso. One from an edition of 5.

### Estimate

\$10,000-15,000

### Provenance

Christie's, New York, 8 April 2011, lot 497



## 177. Frank Thiel b. 1966

*Stadt 10/01 (Berlin)*, 1997

Chromogenic print, printed 2018,  
face-mounted to Plexiglas.

41 x 33 $\frac{3}{4}$  in. (104.1 x 85.7 cm)

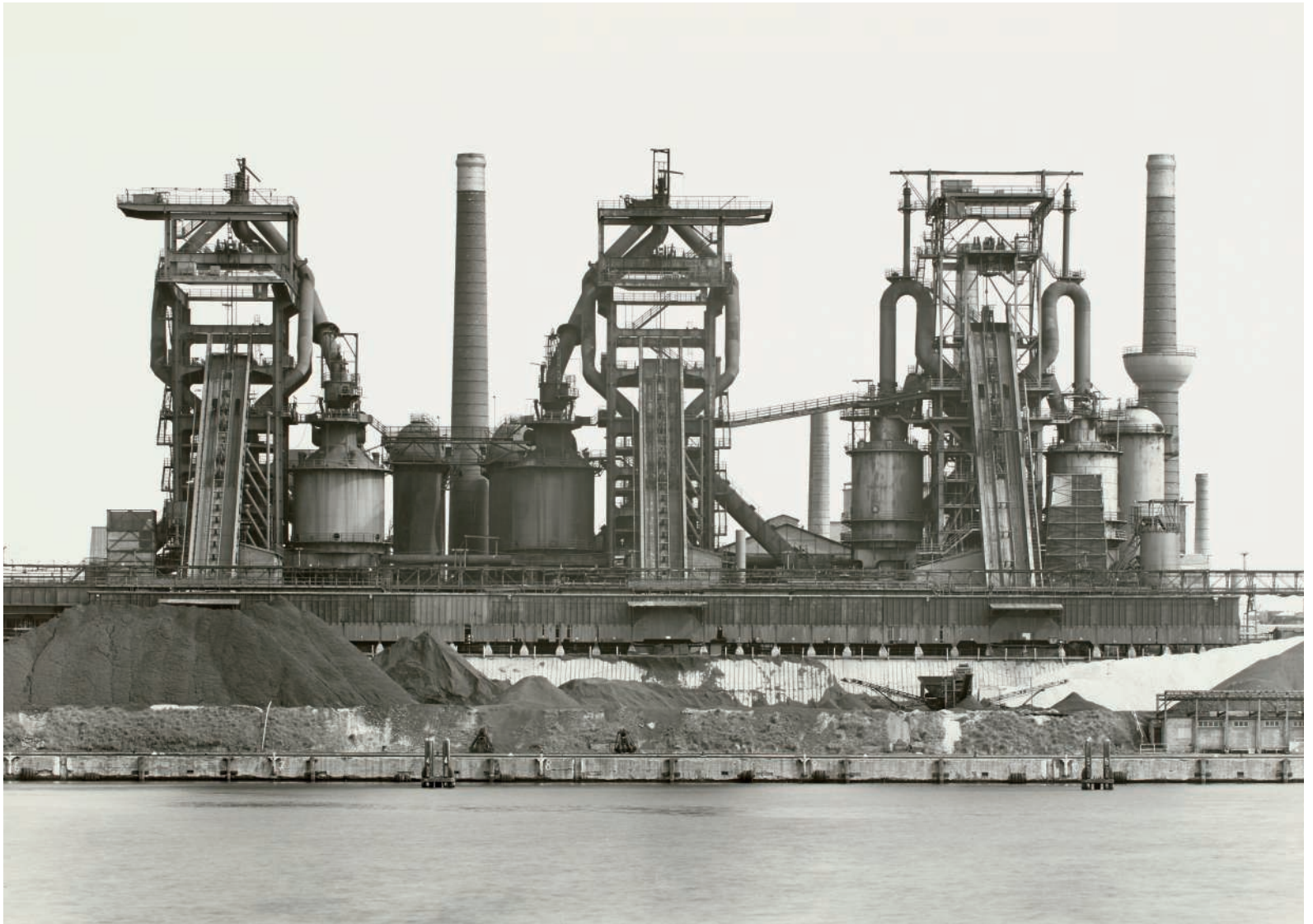
Thrice signed, titled, dated and numbered  
3/3 in ink and/or pencil on the verso, backing  
board and frame.

### Estimate

\$10,000-15,000

### Provenance

Sean Kelly Gallery, New York



**178. Bernd and Hilla Becher**

1931-2007 and 1934-2015

*Blast Furnace Plant, Lübeck-Herrenwyk, Germany, 1983*

Gelatin silver print.

16¼ x 24¼ in. (41.3 x 61.6 cm)

Signed by both artists, titled, dated and numbered 1/5 in pencil on the verso.

**Estimate**

\$12,000-18,000

**Provenance**

Ehlers Caudill Gallery, Chicago, 1993





179.



180.

**179. Josef Koudelka** b. 1938

*Greece, 1994*  
Gelatin silver print, mounted.  
13½ x 41½ in. (34.3 x 105.4 cm)  
Signed in ink in the margin.

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

**Provenance**  
Robert Koch Gallery, San Francisco, 2000

**Literature**  
*Aperture, Koudelka*, cover, pl. 156

**180. Josef Koudelka** b. 1938

*Nord-Pas-de-Calais, France, 1988*  
Gelatin silver print.  
13½ x 41½ in. (34.3 x 105.4 cm)  
Signed in ink in the margin.

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

**Literature**  
*Aperture, Koudelka*, pl. 158

**181. Lynn Davis** b. 1944

*Old Faithful, Yellowstone National Park, Wyoming, 1990*  
Gelatin silver print.  
44½ x 44½ in. (113 x 113 cm)  
Overall 60 x 59 in. (152.4 x 149.9 cm)  
Signed, dated, numbered 7/7 in ink and reproduction limitation stamp on the reverse of the flush-mount.

**Estimate**

\$6,000-8,000

**Literature**

Arena Editions, *Lynn Davis: Monument*, n.p.



**182. Sebastião Salgado** b. 1944

*Iceberg between the Paulet Island and the South Shetland Islands, Antarctica, 2005*  
Gelatin silver print, printed later.  
47½ x 65¼ in. (120.7 x 165.7 cm)  
Signed, titled 'Antartica,' dated in pencil on the verso.

**Estimate**

\$25,000-35,000

**Provenance**

Peter Fetterman Gallery, Santa Monica

**Literature**

Taschen, *Sebastião Salgado: Genesis*, pp. 20-21





**183. Hiroshi Sugimoto** b. 1948

*Baltic Sea, Rügen*, 1996  
Gelatin silver print triptych.  
Each 16⅝ x 21¼ in. (42.2 x 54 cm)  
Installation 26½ x 97 in. (67.3 x 246.4 cm)  
Each signed in pencil on the mount; each with  
blindstamp title, date, number 15/25 and sequential  
numbers '450-452' in the margin.

**Estimate**  
\$80,000-120,000

**Provenance**  
Galerie Simonne Stern, New Orleans  
Private Collection, 2001  
Acquired directly from the above, 2011

**Literature**  
Brougher and Elliott, *Hiroshi Sugimoto*, p. 140  
for center image





**“Mystery of mysteries, water and air are right there before us in the sea. Every time I view the sea, I feel a calming sense of security, as if visiting my ancestral home; I embark on a voyage of seeing.”**

Hiroshi Sugimoto





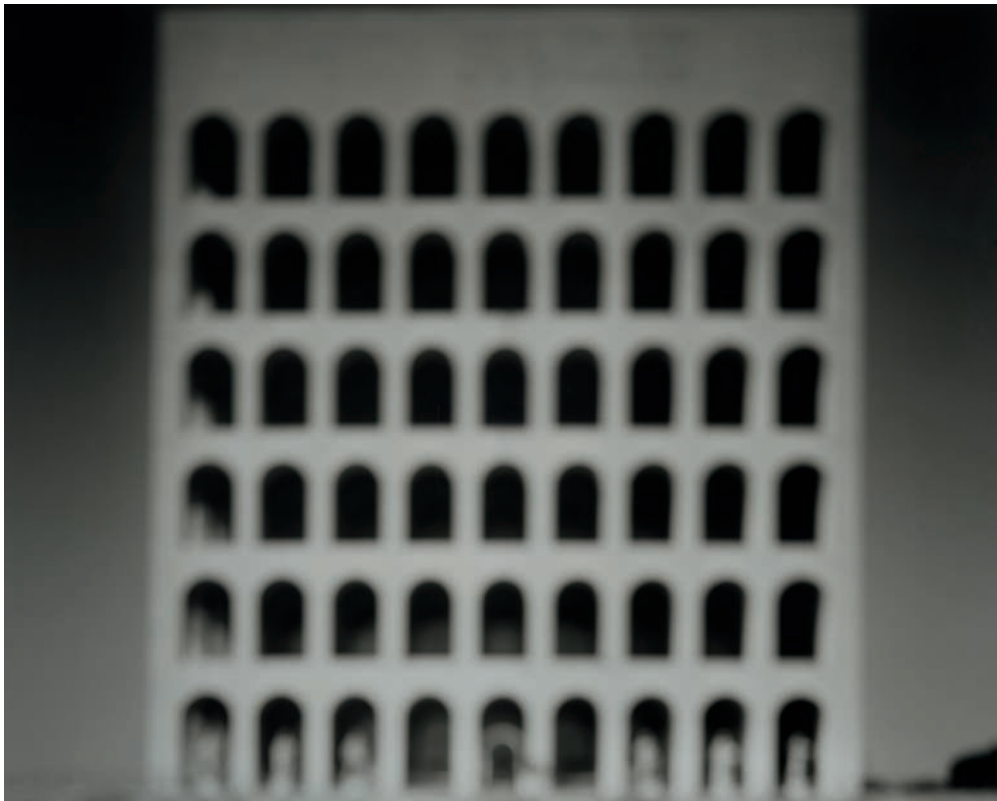
Property of a Private Collection, California

**184. Hiroshi Sugimoto** b. 1948

*English Channel, Weston Cliff*, 1994  
Gelatin silver print.  
16½ x 21¼ in. (41.9 x 54 cm)  
Signed in pencil on the mount;  
blindstamp title, date and number '19/25,  
418' in the margin.

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

**Literature**  
Contemporary Arts Museum Houston,  
*Sugimoto*, p. 31



Property of a Private Collection, California

**185. Hiroshi Sugimoto** b. 1948

*E.U.R. Palazzo della Civiltà Romana*, 1997  
Gelatin silver print.  
18½ x 22⅞ in. (47 x 58.1 cm)  
Signed in pencil on the mount; blindstamp  
number '3/25, 914' in the margin.

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

From an Important Chicago Collection

**186. Hiroshi Sugimoto** b. 1948

*Lake Superior, Eagle River, 2003*

Gelatin silver print.

16½ x 21¼ in. (41.9 x 54 cm)

Signed in pencil on the mount;  
blindstamp title, date and number '14/25,  
517' in the margin.

**Estimate**

\$25,000-35,000

**Provenance**

Pace Gallery, New York



From an Important Chicago Collection

**187. Hiroshi Sugimoto** b. 1948

*Lake Superior, Jacobs Creek Falls, 2003*

Gelatin silver print.

16⅝ x 21⅜ in. (42.2 x 54.3 cm)

Signed in pencil on the mount;  
blindstamp title, date and number '7/25,  
565' in the margin.

**Estimate**

\$20,000-30,000

**Provenance**

Pace Gallery, New York







**188. Sally Mann** b. 1951

*Shiva at Whistle Creek*, 1992

Gelatin silver print.

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

Signed, titled, dated, numbered  
4/25, copyright notation and edition  
information in pencil on the verso.

**Estimate**

\$7,000-9,000

**Provenance**

Edwynn Houk Gallery, New York



**189. Sally Mann** b. 1951

*Punctus*, 1992

Gelatin silver print.

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

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

**Estimate**

\$7,000-9,000

**Provenance**

Edwynn Houk Gallery, New York

**Literature**

Ewing, *The Body: Photographs of the  
Human Form*, p. 154

**190. Sally Mann** b. 1951

*Luncheon in the Grass*, 1991

Gelatin silver print.

7⅝ x 9¾ in. (19.4 x 24.8 cm)

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

**Estimate**

\$7,000-9,000

**Provenance**

Edwynn Houk Gallery, New York



**191. Sally Mann** b. 1951

*Jessie at 7*, 1988

Gelatin silver print.

7⅝ x 9⅝ in. (19.4 x 24.4 cm)

Signed, titled, dated, numbered  
4/25, copyright notation and edition  
information in pencil on the verso.

**Estimate**

\$7,000-9,000

**Provenance**

Edwynn Houk Gallery, New York







Actual size

## 192. Andy Warhol 1928-1987

*Joseph Beuys*, 1980  
Unique Polaroid print.  
3¾ x 2⅞ in. (9.5 x 7.3 cm)  
Copyright credit blindstamp in the margin;  
numbered 'FA05.00069' in an unidentified  
hand in pencil on the verso.

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

**Provenance**  
Pace/MacGill Gallery, New York

**Literature**  
*Jablonka Galerie/Starmach Gallery, Andy Warhol Polaroids: Celebrities and Self-Portraits*, pl. 47, variant

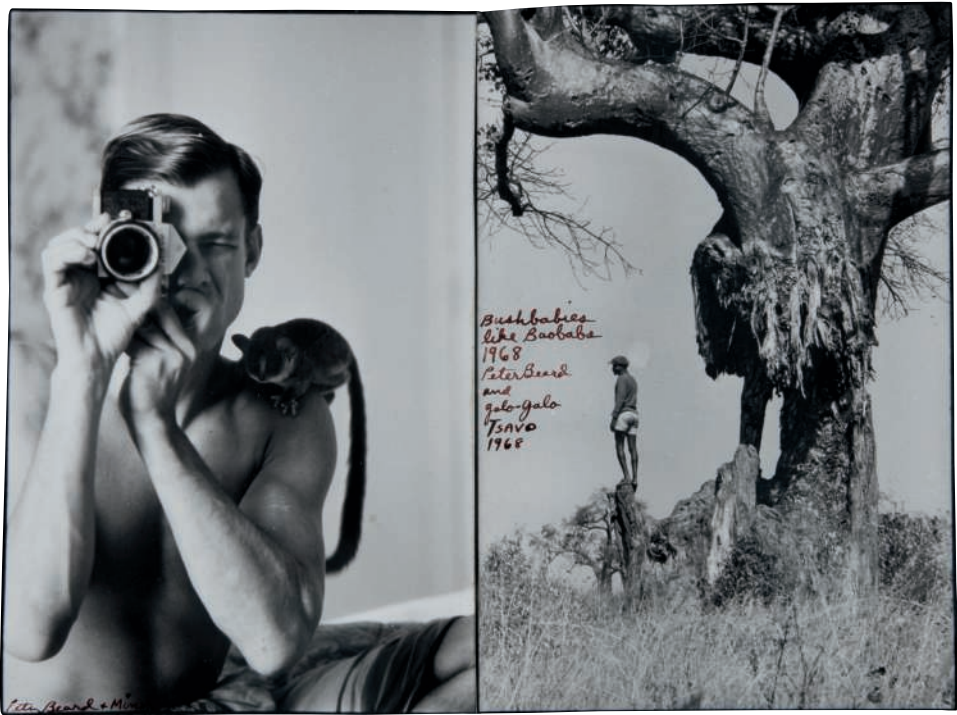
## 193. Peter Beard b. 1938

*Bushbabies like Baobabs, Tsavo*, 1968  
Two gelatin silver prints with applied ink,  
executed later.  
6¼ x 8½ in. (15.9 x 21.6 cm)  
Signed, titled, dated and annotated in ink  
on the recto.

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

**Provenance**  
Michael Hoppen Gallery LTD, London

**Literature**  
*Bowermaster, The Adventures and Misadventures of Peter Beard in Africa*, p. 152,  
left panel variant  
*Taschen, Peter Beard*, pl. 92, left panel variant  
there titled and dated "But Past Who Can Recall,  
or Done Undo," *Diary Page*, April 26, 1974



**194. Peter Beard** b. 1938

*Andy Warhol at the Factory* from *Living Sculpture*, October, 1979

Gelatin silver print with ink, paint and affixed feather, executed later.

19½ x 14½ in. (49.5 x 36.8 cm)

Signed, titled, dated and annotated 'NYC' in ink on the recto; signed, titled and dated in ink within a Peter Beard Studio copyright credit reproduction limitation stamp on the verso.

**Estimate**

\$15,000-20,000

**Provenance**

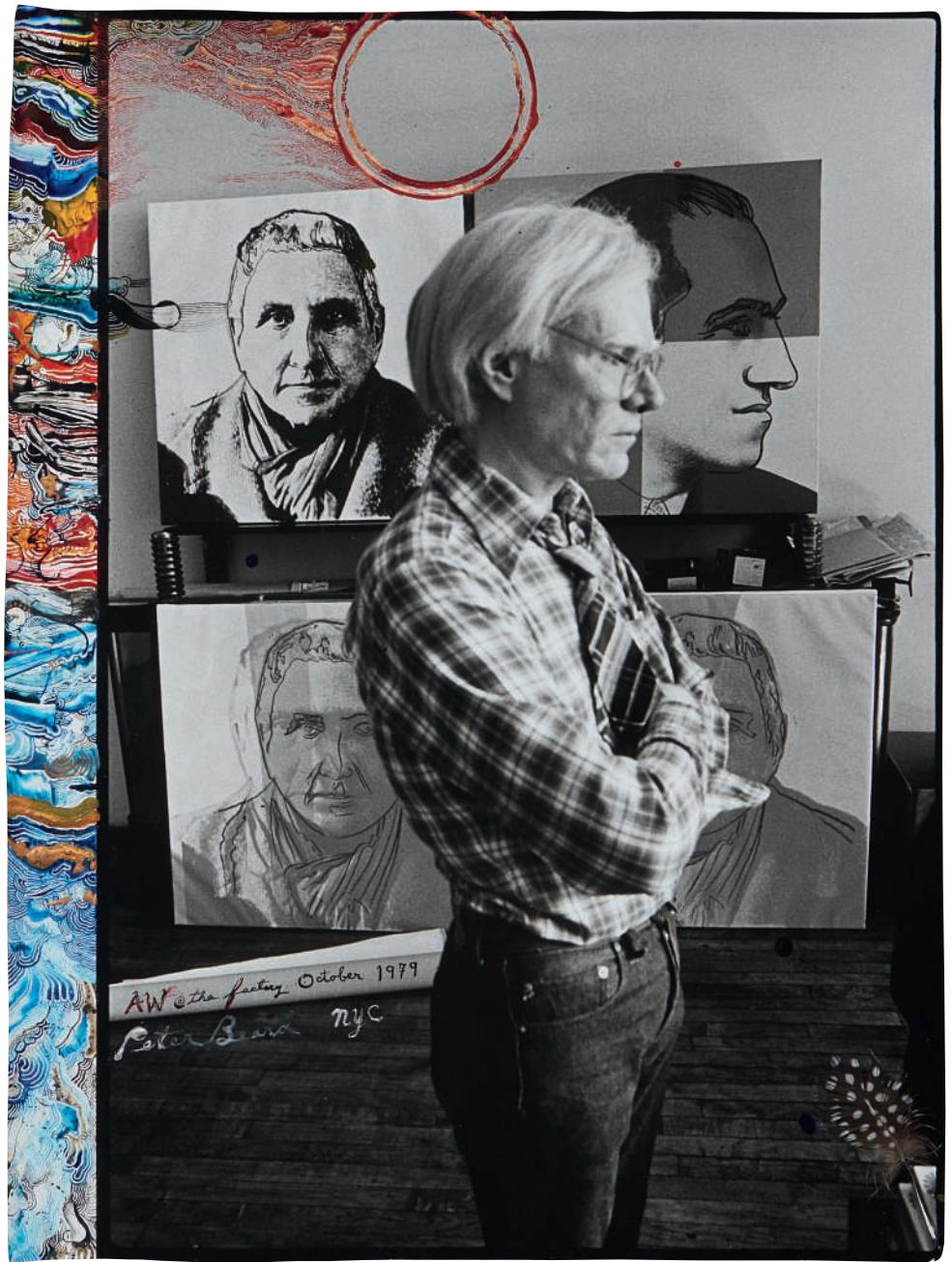
Galerie Kamel Mennour, Paris

Phillips de Pury & Company, London,

17 May 2008, lot 320

**Literature**

Taschen, *Peter Beard*, Volume II, p. 27 there titled and dated *Warhol at the Factory*, with *Gertrude Stein and George Gershwin*, 1972







**195. Peter Beard** b. 1938

*Fréjus*, 1964

Gelatin silver print with applied ink, mixed media collage and watercolor drawings by the Hog Ranch Art Department, executed later.

26¾ x 20½ in. (67.9 x 52.1 cm)

Overall 47½ x 38 in. (120.7 x 96.5 cm)

Signed, titled and dated in ink on the recto; 'The Time is Always Now' copyright credit reproduction limitation stamp, label and 'Carnets Africains' exhibition label on the reverse of the frame.

**Estimate**

\$60,000-80,000

**Provenance**

The Time is Always Now, New York  
Private Collection

**Literature**

Taschen, *Peter Beard*, pl. 325, variant there titled *El Cordobés, Bullfight Contact Sheet with Picasso in Attendance, Fréjus. B. du R.*





**196. Peter Beard** b. 1938

*Maureen Gallagher and a Late Night Feeder, 2:00am, Hog Ranch, 1987*

Gelatin silver print with applied ink, affixed gelatin silver prints and watercolor drawings by the Hog Ranch Art Department, executed 2002.

14½ x 21¾ in. (36.8 x 55.2 cm)

Sheet 18¾ x 23¾ in. (47.6 x 60.3 cm)

Signed, titled, dated and annotated in ink on the recto; signed, titled and dated in ink within a Peter Beard Studio copyright credit reproduction limitation stamp on the verso.

**Estimate**

\$50,000-70,000

**Provenance**

Peter Beard Studio, New York

**Literature**

Taschen, *Peter Beard*, n.p., variant

Thames & Hudson, *Peter Beard*, p. 30, variant





Actual size

## 197. Richard Pettibone b. 1938

*Helmut Newton, 'Le temps des bijoux, French Vogue', 1979, 1980*  
Polaroid print with acrylic paint.  
3½ x 4½ in. (8.9 x 11.4 cm)  
Signed, titled, dated and annotated 'AP1' in pencil  
on the overmat.

### Estimate

\$12,000-18,000

### Provenance

Leo Castelli Gallery, New York

### Exhibited

*Polaroids: Diana Kingsley, Richard Pettibone, Mike and Doug Starn*, Castelli Gallery, New York,  
12 September–24 October 2009

## 198. Helmut Newton 1920–2004

*Sie Kommen, Paris*, 1981  
Gelatin silver print.  
16½ x 14½ in. (41.9 x 35.9 cm)  
Signed, titled, dated, annotated in pencil and copyright  
credit reproduction limitation stamp on the verso.

### Estimate

\$50,000-70,000

### Provenance

Collection of Dodie Rosekrans, San Francisco  
Sotheby's, New York, *Property from the Collection of Dodie Rosekrans*, 8 December 2011, lot 272

### Literature

*French Vogue*, November 1981, p. 164  
Scalo, *Helmut Newton: Pages from the Glossies, Facsimiles 1956-1998*, p. 430  
Schirmer/Mosel, *Helmut Newton: Aus dem Photographischen Werk*, pp. 31-32  
Schirmer/Mosel, *Helmut Newton: World Without Men*, p. 72  
Taschen, *Helmut Newton: Work*, p. 189  
Taschen, *Helmut Newton (SUMO)*, n.p.  
Thames and Hudson, *Helmut Newton: 47 Nudes*, p. 47  
Harrison, *Appearances: Fashion Photography Since 1945*, p. 241  
Koetzle, *Photo Icons: Vol. 2*, pp. 146, 151





**199. Robert Mapplethorpe** 1946-1989

*Lily*, 1987  
Unique composition of one platinum print on  
linen canvas, with fabric panel, all within the artist  
designed frame.  
Platinum print 19¾ x 19¾ in. (50.2 x 50.2 cm)  
Overall 40 x 40 in. (101.6 x 101.6 cm)  
Framed 45 x 45 in. (114.3 x 114.3 cm)

**Estimate**  
\$200,000-300,000

**Provenance**  
Robert Miller Gallery, New York  
Texas Gallery, Houston

**Literature**  
Mapplethorpe and Smith, *Robert Mapplethorpe*,  
pl. 7, this print

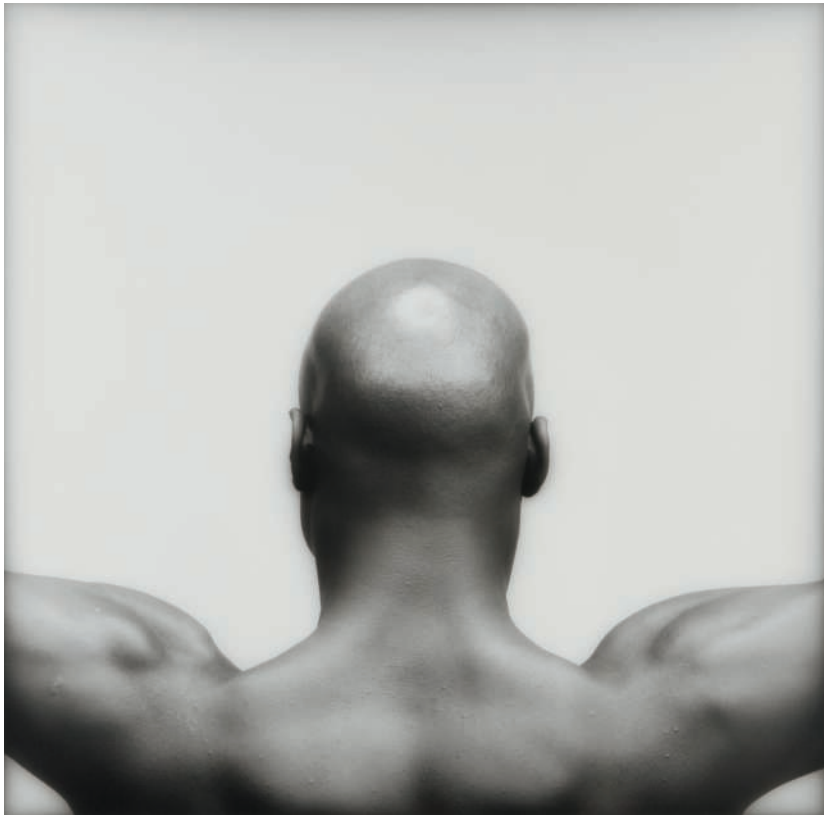
In the 1980s, Robert Mapplethorpe expanded his repertoire of photographic media to include platinum, a process that delivered a wider tonal range than silver and was especially well-suited to the nuanced gradations of his flower studies. In an effort to move further beyond the limits of conventional photography, he began platinum-printing on linen, producing work that had a distinctive tactile quality in-keeping with his desire to make an image ‘no longer a photograph first, but firstly a statement that happens to be a photograph.’

Mapplethorpe’s preoccupation with the object quality of his work extends to the very beginning of his career. His early collages and sculptural work, encased within custom frames, show the level of care he took in the presentation of his work, its appearance on the wall, and the experience it would create for the viewer. This sensitivity to presentation persisted throughout his career, and flowered more fully in his later years with the production of his platinum prints on linen. In the photograph offered here, Mapplethorpe has placed his flower study within the upper left quadrant of a square black field of stretched fabric. The photograph’s alternating light and dark bands are echoed by the ribbed texture of the fabric, carefully selected by Mapplethorpe to subtly reinforce the rhythm and pattern of light and shadow throughout the work. He has enclosed the whole within a handsome black frame. *Lily* showcases Mapplethorpe’s skill as a photographer and his ability to present his images as elegant and immersive physical objects.

The technical challenges of making images in this hybrid medium were considerable, and this, combined with Mapplethorpe’s high standards for print quality, assured that a comparatively small number of these works were ultimately released. *Lily* is a prime example from this period, and is unique.







**200. Robert Mapplethorpe 1946-1989**

*Ken Moody*, 1984

Gelatin silver print.

15 x 15¼ in. (38.1 x 38.7 cm)

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

**Estimate**

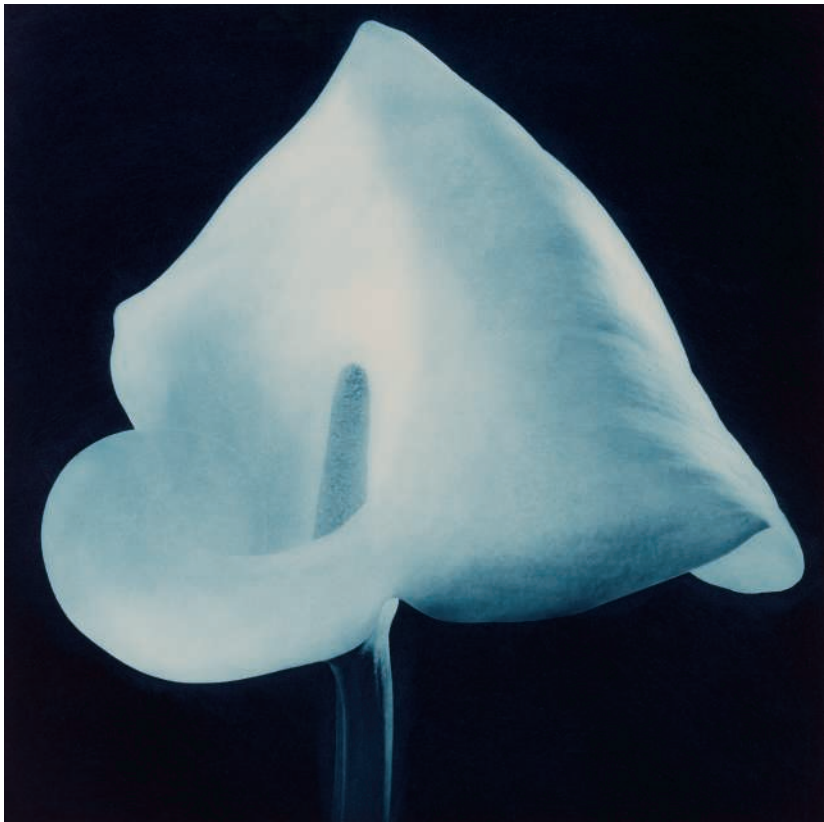
\$10,000-15,000

**Provenance**

Marc Selwyn, Los Angeles

**Literature**

Schirmer/Mosel, *Robert Mapplethorpe: The Black Book*, p. 86



**201. Robert Mapplethorpe 1946-1989**

*Blue Calla Lily*, 1988

Color photogravure.

19½ x 19½ in. (48.6 x 48.6 cm)

Overall 42½ x 32 in. (108.9 x 81.3 cm)

Signed, dated and numbered 22/25 in pencil in the margin.

**Estimate**

\$8,000-12,000

**Provenance**

Van Ham Kunstauktionen, Cologne,  
28 November 2013, lot 340

**Literature**

Mapplethorpe, *Pistils*, p. 153



**“My job as a portrait photographer is to seduce, amuse and entertain.”**

Helmut Newton

**202. Helmut Newton** 1920-2004

*Saddle I, Paris*, 1976

Gelatin silver print.

11¾ x 17¼ in. (29.8 x 43.8 cm)

Signed, annotated 'Paris' and dated in ink in the margin; signed and titled in ink on the verso.

**Estimate**

\$50,000-70,000

**Provenance**

G. Ray Hawkins Gallery, Los Angeles, 1981

**Literature**

*Vogue Hommes*, 1976

Heiting, *Helmut Newton: Work*, pp. 210-211

Newton, *Private Property*, pl. 24

Simon & Schuster, *Helmut Newton: Sleepless Nights*, p. 64



**“I was mostly going for the look of European as opposed to Hollywood types. . . It was in European film stills that I’d find women who were more neutral, and maybe the films were harder to figure out as well. I found that more mysterious. I looked for it consciously; I didn’t want to ham it up, and I know that if I acted too happy, or too sad, or scared—if the emotional quotient was too high—the photograph would seem campy.”**

Cindy Sherman

**203. Cindy Sherman** b. 1954

*Untitled Film Still #61*, 1979

Gelatin silver print.

9½ x 6¾ in. (24.1 x 16.2 cm)

Signed, dated and numbered 5/10 in pencil on the verso.

**Estimate**

\$70,000–90,000

**Provenance**

Acquired directly from the artist

Private Collection

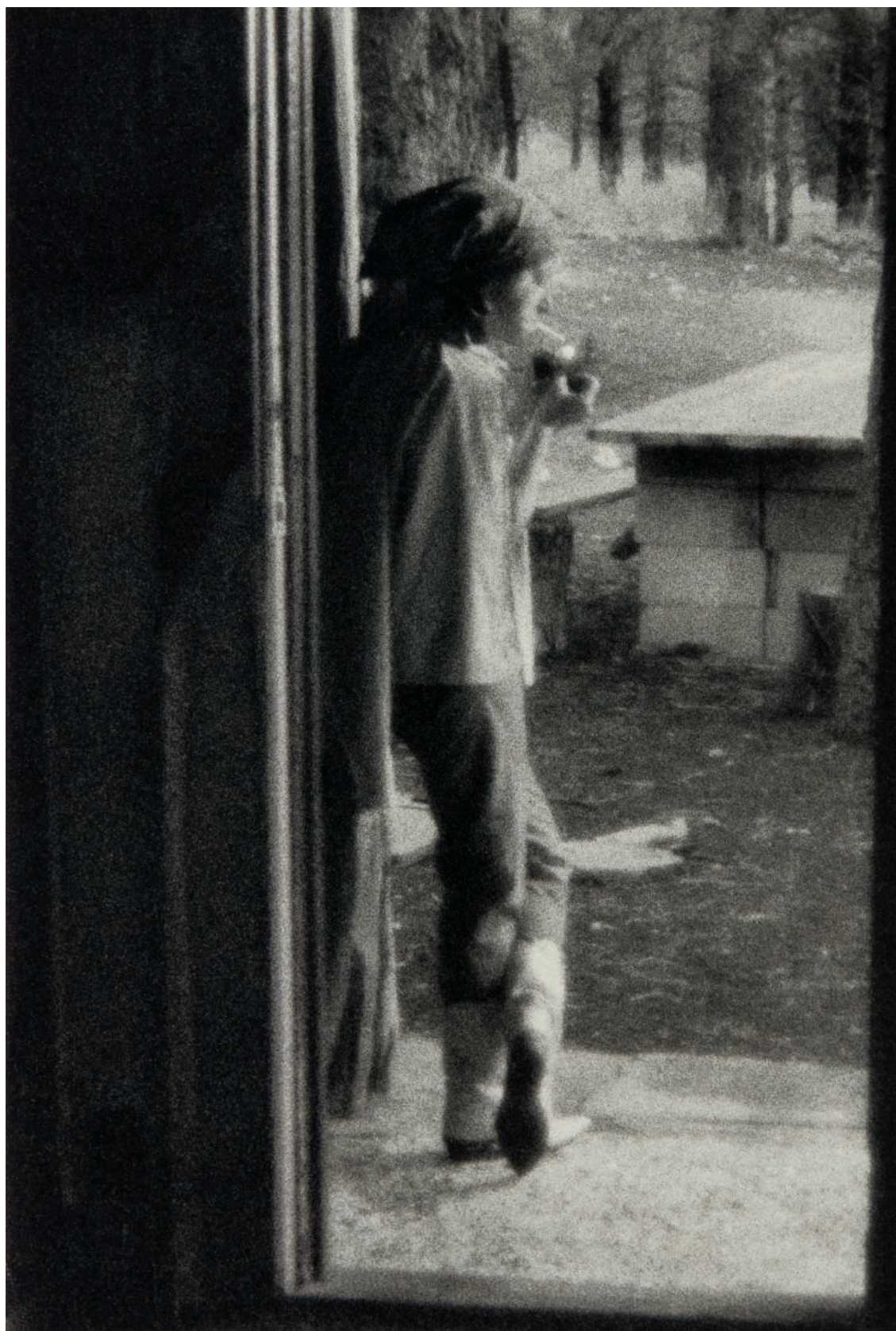
Acquired from the above by the present owner

**Literature**

Frankel, *Cindy Sherman: The Complete*

*Untitled Film Stills*, p. 71

Respini, *Cindy Sherman*, pl. 47





## 204. Marina Abramović b. 1946

*Cleaning the Floor*, 2004

Chromogenic print, flush-mounted.

51¼ x 39⅞ in. (130.2 x 99.4 cm)

Overall 68⅞ x 56⅜ in. (173 x 143.2 cm)

Signed and dated in ink, printed title, date and

number 2/5 on a Certificate of Authenticity

accompanying the work.

### Estimate

\$60,000-80,000

### Provenance

Lia Rumma Gallery, Naples, 2007

### Literature

*ARTnews*, December 2009, cover, p. 95

*PaperCity*, December 2017, pp. 77, 81 (installation

images, this print)

For over four decades, the self-proclaimed ‘Grandmother of performance art,’ Marina Abramović, has vigorously devoted her life to executing commanding performances; each one manifested with a bespoke depth of tone and feeling—and many reflective of pivotal personal moments from Abramović’s life.

The photograph on offer is a still from her 2004 performance, *Cleaning the Floor*, and eloquently eternalizes a palpable moment long after the performance’s conclusion. *Cleaning the Floor* embodies the exploration of femininity and domesticity that became more visible in her later work. Abramović noted that early in her career she felt the need to prove herself and to substantiate the work. In *Lovers: The Great Wall Walk* performance in 1988, Abramović and fellow performance artist and collaborator Ulay, began on opposite ends of the Great Wall of China and walked towards each other for 90 days, the performance culminating with them meeting in the middle and ending their twelve-year relationship. Following that project, the closure and independence she felt marked a turning point in her career where she was emboldened to entwine and explore femininity in her work, ‘After I finish this Chinese Wall I didn’t need to

**“The moment I first stood in front of the public. . . I understood that was the only thing I want to do in life.”**

**Marina Abramović**

prove to anybody anything anymore. That was a really turning point for me. . .’ Indeed, if *Lovers* marked the end of one chapter of her career, *Cleaning the Floor* marks the apex of yet another; a performance that speaks to the inherent contradictions in what is expected of women. They must look the part of the screen siren while performing the chores of the domestic servant.

Abramović’s ever-evolving work continues to be at the forefront of the art world. This image from *Cleaning the Floor* was featured on the cover of *ARTnews* ‘The Feminist Evolution’ December 2009 issue in celebration of her highly anticipated performance *The Artist is Present* which debuted alongside a retrospective of her work at the Museum of Modern Art, New York in 2010. Another retrospective opened in 2018 at the Bundeskunsthalle Museum in Germany. Images and videos of Abramović’s work are held in private and public institutions worldwide. She has been awarded the Golden Lion for Best Artist at the Venice Biennale among many honors. This work has been privately held since it was purchased in 2005 and it is the first time this image is appearing at auction.







Property from a New York Collection

**205. Larry Sultan** 1946-2009

*Woman in Curlers* from *The Valley*, 2002  
Chromogenic print.  
23 x 18 $\frac{1}{8}$  in. (58.4 x 46 cm)  
Signed in ink, printed title, date and number  
2/10 on a label accompanying the work.

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

**Provenance**  
Yossi Milo Gallery, Inc., New York

**Literature**  
Scalo, *Larry Sultan: The Valley*, p. 78  
König, *Click Doubleclick: The Documentary Factor*, p. 101  
Thames & Hudson, *Face: The New Photographic Portrait*, p. 95



**206. Larry Sultan** 1946-2009

*Tasha's Third Film* from *The Valley*, 1998  
Chromogenic print.  
38 $\frac{1}{4}$  x 47 $\frac{7}{8}$  in. (97.2 x 121.6 cm)  
Signed in ink on the recto. One from an  
edition of 10.

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

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

**Literature**  
Scalo, *Larry Sultan: The Valley*, p. 31  
Aperture, *Art Photography Now*, p. 163



**207. Alec Soth** b. 1969

*A-1 Motel*, 2005

Chromogenic print.

24 x 30 in. (61 x 76.2 cm)

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

**Estimate**

\$15,000-20,000

**Provenance**

Weinstein Gallery, Minneapolis

**Literature**

Soth, *Niagara*, n.p.





Property from a New York Collection

**208. Pieter Hugo** b. 1976

*Mummy Ahmadu and Mallam Mantari Lamal with Mainasara, Abuja, Nigeria from The Hyena and Other Men, 2005*

Chromogenic print.

60 x 60 in. (152.4 x 152.4 cm)

Overall 70¼ x 70¼ in. (178.4 x 178.4 cm)

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

**Estimate**

\$30,000-50,000

**Provenance**

Yossi Milo Gallery, Inc., New York

**Literature**

Prestel, *Pieter Hugo: This Must Be The Place*, p. 135





**209. Richard Mosse** b. 1980

*Remain in Light*, 2015

Chromogenic print.

40 x 50 in. (101.6 x 127 cm)

Overall 41½ x 51½ in. (105.4 x 130.8 cm)

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

One from an edition of 5 plus 2 artist's proofs.

**Estimate**

\$20,000-30,000

**Provenance**

Jack Shainman Gallery, New York

In 2012 photographer and filmmaker Richard Mosse began photographing in the Democratic Republic of Congo, embedding himself with rebel and military groups to document the toll of the country's seemingly endless cycle of warfare. For this project, titled *Infra*, he chose to use Aerochrome, a film originally produced for the military and sensitive to the infrared portion of the spectrum which is otherwise invisible to the human eye. The film was designed to aid in the detection of camouflaged encampments in forested areas by rendering vegetation in intense red and pink hues. Mosse's use of a

film designed to reveal the unseen was an inspired choice to document a humanitarian crisis that was, and still is, largely invisible to the world at large.

*Remain in Light* is an exemplary image from this series and explores the tension between the violence that has torn the country asunder and the extreme beauty of the verdant landscape that has been the theater for the conflict. Mosse's work maintains a unique position between reportage and art, employing aspects of both to deliver a hybrid and highly effective visual experience.





## 210. Pieter Hugo b. 1976

*Naasra Yeti, Agboghloshie Market, Accra, Ghana* from *Permanent Error*, 2009

Chromogenic print.

60 x 60 in. (152.4 x 152.4 cm)

Overall 70¼ x 70¼ in. (178.4 x 178.4 cm)

Signed, titled, dated and numbered 3/3 in ink on a label affixed to the reverse of the flush-mount.

### Estimate

\$20,000-30,000

### Provenance

Yossi Milo Gallery, Inc., New York

### Literature

Hugo, *Permanent Error*, p. 71



## 211. Pieter Hugo b. 1976

*Obechukwu Nwoye, Enugu, Nigeria* from *Nollywood*, 2008

Chromogenic print.

40 x 40 in. (101.6 x 101.6 cm)

Overall 45¼ x 45¼ in. (114.9 x 114.9 cm)

Signed, titled, dated and numbered 8/9 in ink on a label affixed to the reverse of the flush-mount.

### Estimate

\$8,000-12,000

### Provenance

Yossi Milo Gallery, Inc., New York

### Literature

Hugo, *Nollywood*, n.p.

Prestel, Pieter Hugo: *This Must Be The Place*, p. 117



Property from a New York Collection

**212. Pieter Hugo** b. 1976

*Dayaba Usman with the monkey Clear, Nigeria*  
from *The Hyena and Other Men*, 2005  
Chromogenic print.  
60 x 60 in. (152.4 x 152.4 cm)  
Overall 70¼ x 70¼ in. (178.4 x 178.4 cm)  
Signed, titled, dated and numbered 7/7 in ink on a  
label affixed to the reverse of the flush-mount.

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

**Provenance**  
Yossi Milo Gallery, Inc., New York

**Literature**  
Prestel, *Pieter Hugo: This Must Be The Place*, p. 137





**213. Philip-Lorca diCorcia** b. 1951

*New York, 1997*  
 Chromogenic print.  
 25 x 37<sup>3</sup>/<sub>8</sub> in. (63.5 x 94.9 cm)  
 Signed in pencil on the reverse of the mount.  
 One from an edition of 15.

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

**Provenance**  
 PaceWildenstein/MacGill, New York

213.



214.





215.

**214. Gregory Crewdson** b. 1962

*Untitled (Sewer Mystery)*, 1994  
Pigment print, printed later.  
47¼ x 59¾ in. (120 x 150.8 cm)  
Signed in ink, printed title, date and  
number 5/10 on a gallery label affixed to  
the reverse of the flush-mount.

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

**Provenance**  
Gagosian Gallery, New York

**Literature**  
*Moody, Twilight: Photographs by Gregory  
Crewdson*, pl. 3

**215. Gregory Crewdson** b. 1962

*Untitled (17)*, 2009  
Pigment print, mounted.  
21⅞ x 28⅞ in. (53.7 x 71.4 cm)  
Signed, dated and numbered 4/6 in ink  
in the margin.

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

**Provenance**  
Gagosian Gallery, New York

**Literature**  
*Crewdson, Sanctuary*, cover, pl. 17



## 216. **Thomas Ruff** b. 1958

*ch.phg.06*, 2014

Chromogenic print, face-mounted to Plexiglas.

64½ x 107½ in. (163.8 x 272.1 cm)

Overall 72½ x 115 in. (184.2 x 292.1 cm)

Signed, titled, dated and numbered 3/4 in pencil on the reverse of the backing board.

### **Estimate**

\$40,000-60,000

### **Provenance**

David Zwirner Gallery, New York, 2015

### **Literature**

*Thomas Ruff: Editions*, pl. 203, variant

Over his four-decade career Thomas Ruff has created one of the most diverse bodies of work of any of the Düsseldorf-trained photographers. Steeped in the documentary style of his mentors Bernd and Hilla Becher, Ruff first explored the limits of the lens' objectivity and then became a pioneer in investigating the potential of digital photography, frequently improving existing technology or innovating entirely new tools to help him achieve his vision. In a recent interview Ruff stated, 'if the technique does not exist, you have to invent it.'

This approach is borne out by his photogram series. Inspired by a photogram in his own collection—a large-format work by Arthur Siegel made in the 1940s—Ruff began to contemplate how he could create the next generation of photograms which, in his view, should be larger than their 20th-century forbears, incorporate color, and not be tied to the physical limits of placing objects onto photo-sensitive material. Working digitally, Ruff began creating virtual objects of varying shapes, translucence, and reflectivity using 3-D modeling software. Over the course of two years, Ruff programmed a virtual darkroom in which he could compose his images, digitally controlling every variable, including the quality and direction of the virtual light and its interaction with the objects. The resulting files were so large and full of visual information that Ruff's conventional computer could not render them, necessitating the custom formulation of a suite of six computers that would take one week to process each image. The resulting large-scale photograms are remarkably rich and immersive and show Ruff's ability to take inspiration from photography's history to build its future.









**217. James Welling** b. 1951

7690, 2015

Inkjet print on rag paper, flush-mounted.

41½ x 62⅝ in. (105.4 x 159.1 cm)

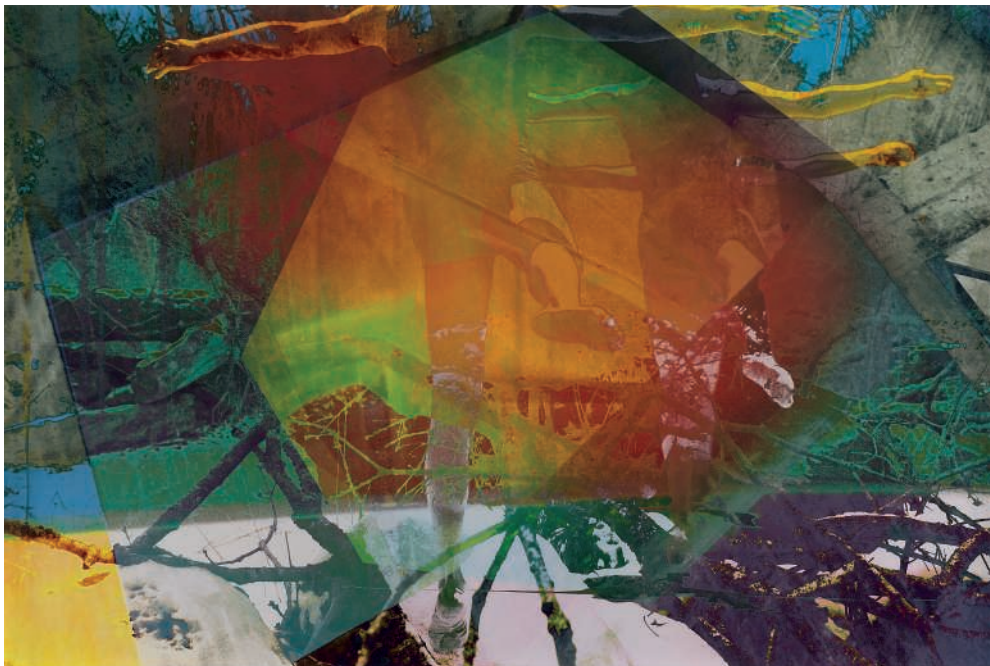
Signed on the verso. Number 2 from an edition of 5.

**Estimate**

\$12,000-18,000

**Provenance**

Regen Projects, Los Angeles



**218. James Welling** b. 1951

9910, 2015

Inkjet print on rag paper, flush-mounted.

41½ x 62⅝ in. (105.4 x 159.1 cm)

Signed on the verso. Number 3 from an edition of 5.

**Estimate**

\$12,000-18,000

**Provenance**

Regen Projects, Los Angeles

**219. Laurie Simmons** b. 1949

*The Instant Decorator: Pink and Green Bedroom (Slumber Party)*, 2003

Flex print.

47½ x 62 in. (120.7 x 157.5 cm)

Signed in ink, printed title, date and number  
4/5 on an artist's label affixed to the reverse  
of the flush-mount.

**Estimate**

\$18,000-22,000

**Provenance**

Baldwin Gallery, Aspen

Sahlman Fine Art, LLC, New York



**220. Cindy Sherman** b. 1954

*Untitled (Self-Portrait with Sun Tan)*, 2003

Chromogenic print.

25¾ x 15¾ in. (65.4 x 40 cm)

Signed, dated and numbered 196/350 in ink  
on the verso.

**Estimate**

\$4,000-6,000

**Provenance**

The Serpentine Gallery, London, 2003

This work was published by The Serpentine  
Gallery, London, on the occasion of the  
2003 Cindy Sherman retrospective.







221.

John Chiara and Matthew Brandt are two innovative contemporary artists whose work both experiments with and expands upon traditional photographic processes. Their unique photographs echo some of the earliest 19th century techniques from a 21st century vantage point. Like other contemporaries such as Thomas Ruff (lot 216) and Richard Mosse (lot 209) who are pushing the boundaries of photography, both Chiara and Brandt reach beyond the traditional analogue and digital processes to create various bodies of unique work.

Chiara's practice involves the production of his own large format cameras, some of which measure as large as 50 by 80 inches. He places a sheet of color photographic paper into the custom camera, controlling the exposure, dodging and burning with his hands—then developing the works in a spinning drum. The process results in each print carrying its own distinctive characteristics.

Brandt is a chameleon of pairing process with conceptual aims. In his *Waterfalls* series, he digitally splices his photographs and prints them as separate duraclear transparencies: cyan, magenta and yellow. He then places each in the water source that is the subject of the project—here, the Potem Falls—for varying lengths of time to alter the chemistry of the prints. Lastly, Brandt assembles and illuminates the transparencies within a lightbox, creating self-referential and visually dynamic works that fundamentally expand the concept of what a photograph can be.



222.

Property from a New York Collection

**221. John Chiara** b. 1971

*Greenwich at Jay*, 2015  
Unique dye destruction print.  
34 x 27¼ in. (86.4 x 69.2 cm)  
Signed and dated in ink on the verso.

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

**Provenance**  
Yossi Milo Gallery, Inc., New York

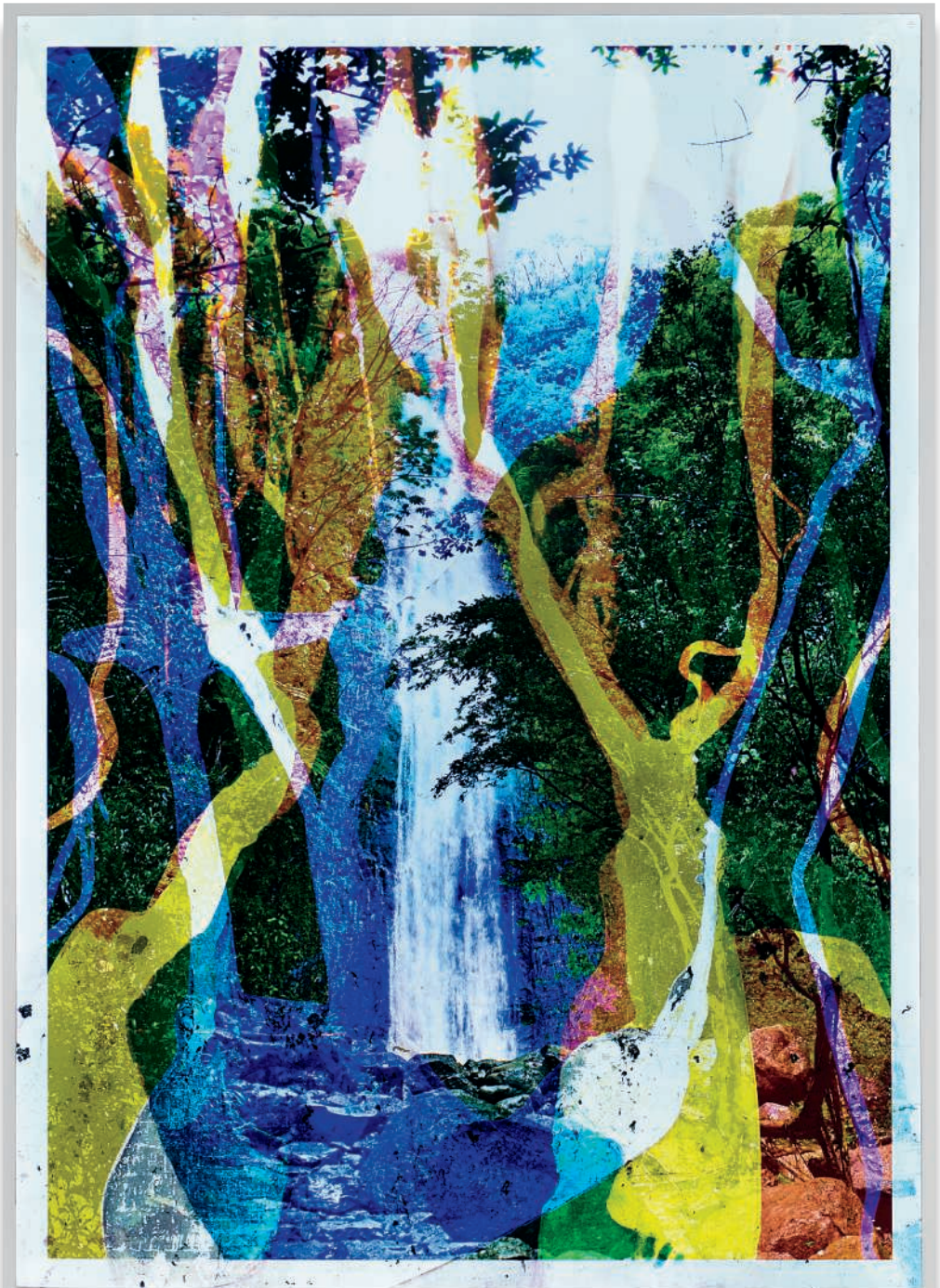
Property from a New York Collection

**222. John Chiara** b. 1971

*Wolcott at Craig House*, 2015  
Unique dye destruction print.  
33¼ x 27¼ in. (84.5 x 69.2 cm)  
Signed, titled and dated in pencil on the verso.

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

**Provenance**  
Yossi Milo Gallery, Inc., New York



Property from a New York Collection

**223. Matthew Brandt** b. 1982

*Potem Falls C6M5Y3* from *Waterfalls*, 2015  
Unique multi-layered Duraclear prints  
processed with Potem Falls water, in LED  
lightbox frame.

62 $\frac{7}{8}$  x 43 $\frac{3}{4}$  in. (159.7 x 110.3 cm)

Overall 64 $\frac{1}{4}$  x 45 $\frac{1}{4}$  x 2 $\frac{1}{2}$  in. (163.2 x  
114.9 x 6.4 cm)

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

**Estimate**

\$15,000-25,000

**Provenance**

Yossi Milo Gallery, Inc., New York





**224. Candida Höfer** b. 1944

*Museum für Völkerkunde Dresden I*, 1999  
 Chromogenic print.  
 46½ x 46½ in. (118.1 x 118.1 cm)  
 Overall 61 x 61 in. (154.9 x 154.9 cm)  
 Signed in ink, printed title, date and number 'A.P. II'  
 on a label affixed to the reverse of the flush-mount.  
 One from an edition of 6 plus artist's proofs.

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

**Provenance**  
 Sonnabend Gallery, New York

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



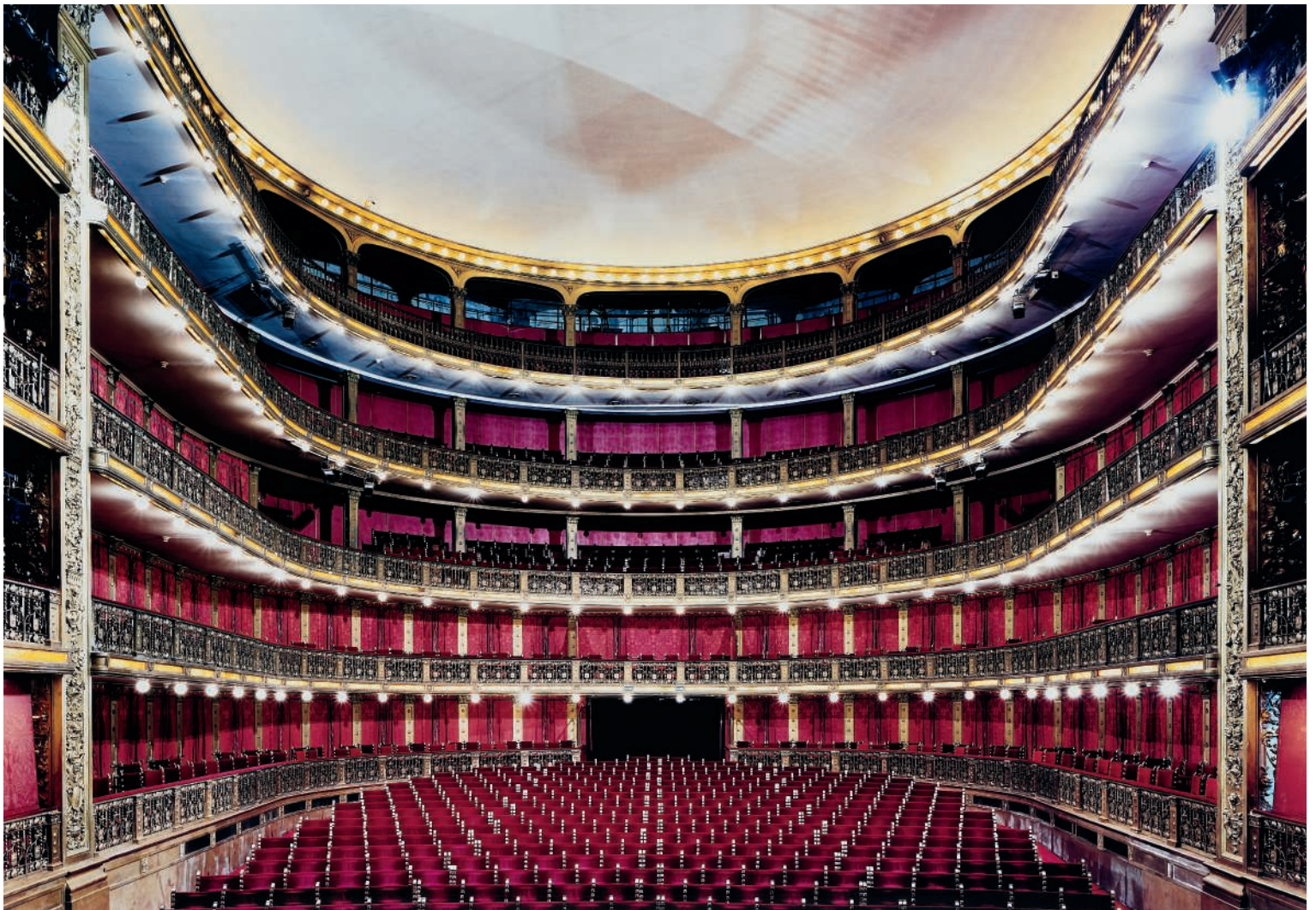
**225. Wolfgang Tillmans** b. 1968

*himmelblau*, 2005  
 Chromogenic print.  
 24 x 16 in. (61 x 40.6 cm)  
 Signed, titled, numbered, inscribed and dated  
 'Wolfgang Tillmans, himmelblau, 1/3 + 1, photo  
 2005, print WT 04/2006' on the reverse.  
 Photographed in 2005 and printed in 2006, this  
 work is number one from an edition of three  
 plus one artist proof.

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

**Provenance**  
 Andrea Rosen Gallery, New York

**Literature**  
 Yale University Press, *Wolfgang Tillmans*, back  
 cover, p. 143  
 Hatje/Cantz, *Wolfgang Tillmans*, p. 292  
 Hatje/Cantz, *Wolfgang Tillmans: Lighter*, p. 175,  
 installation view



**226. Candida Höfer** b. 1944

*Teatro Cervantes Buenos Aires I*, 2006

Chromogenic print.

70 $\frac{7}{8}$  x 101 $\frac{5}{8}$  in. (180 x 258.1 cm)

Overall 80 $\frac{7}{8}$  x 111 $\frac{1}{4}$  in. (204.8 x 282.6 cm)

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

**Estimate**

\$40,000-60,000

**Provenance**

Directly from the artist





**227. Ahmet Ertug** b. 1949

*Girolamini Library, Naples, 2019*

Chromogenic print, flush-mounted.

70 $\frac{7}{8}$  x 89 $\frac{3}{8}$  in. (180 x 227 cm)

Overall 75 $\frac{3}{8}$  x 93 $\frac{15}{16}$  in. (191.5 x 238.6 cm)

Signed in ink, printed title, date and number 1/3  
on an artist's label accompanying the work.

**Estimate**

\$30,000-50,000

**Provenance**

Directly from the artist





There was a bad storm, a big ship, and all kinds of people on the ship. I remember some of them got sick, they were kind of throwing up or something. I don't remember the colors. That's all I can say ♦ There's a big storm at sea and the ship is tossing and turning, and it looks like it's the end. I visualize Jesus as being there too, and he's going to save them. There's no danger, just hold on and pray, everything's going to be all right, there's no problem ♦ It was a biblical piece. It told the tale of the apostles with Jesus. But, I was very upset because there were fourteen in the boat and not thirteen, as in the Bible, since Rembrandt had put himself in the picture. Why was he there? What was he doing? It was so arrogant of him ♦ I find it very appealing that he included himself in this moment of revelation, looking scared to death. I thought it was a rather humble thing to do ♦ It was my favorite because he put himself in the boat. I swear that's where Hitchcock got the idea to put himself in his movies. But, of course, Rembrandt was the best looking one when all the others looked old and sick. We used to call him Robert Redford ♦ This painting faced an earlier Rembrandt self-portrait, so the two Rembrandts looked at each other across the centuries ♦ Some of the apostles are looking panicky, some are trying to wake up Christ, and Rembrandt himself is holding onto his little cap against the wind and looking out at his audience. Rembrandt's looking at you ♦ That was a very aggressive painting. Very dark. A lot of movement and a lot of terror. A look of terror on people's faces. Everybody was frenzied, hanging on for dear life, except Christ and Rembrandt. Everyone else was just a wreck ♦ It was busy, very busy. The flow, the sense of movement is mostly what I remember. Torn sails and water everywhere. Sailors who looked at it disliked it because they said that Rembrandt knew nothing about a ship. They always claimed that the boat would have never sailed because the mast was too thick and its proportions wouldn't allow for flotation. So, I remember being distracted by those details not being correct ♦ The ship was below the center, turning up towards the left-hand corner of the painting, triangular shaped with the mast jutting diagonally across the canvas. One of the ropes had snapped and was going wild in the air. Half of the painting was in darkness because of those who didn't believe in Christ. Jesus was at the back of the ship very calmly looking towards the light, suggesting that the turbulence might be about to end. What strikes me is how comfortable He was in the midst of all that danger. Everyone is working to save his neck and He's the only one that isn't working at all. That's how you know He's God ♦ I don't remember Jesus at all in the painting, I don't remember seeing Christ... It was Rembrandt's only seascape, a very luscious painting that always enlivened me. It just felt like your adrenaline picked up when you looked at the picture. The tumultuousness and the chaos were very contagious. I don't remember this painting as color. Action, not color ♦ It's a very green picture, but it's also very gold. I can't remember why in the middle of this big storm, it's so gold. The painting is just sort of suffused with this golden light ♦ The light on the people was amazing. It lifted them out of the darkness of the storm. There was this blinding concentration of light towards the point of danger with yellows, greens and blues in the center of the agitation. The frame was gigantic, late 19th century oiled gilded frame, very thick, very carved ♦ The colors were actually quite bright on the ship, purples, reds, whites. They kind of stood out from the black background. The waves might have had white tips to induce the stormy feeling. I loved the delicacy of the foam which was whitish and yellow and how he approached that with small strokes ♦ When I was a youngster, one Christmas, a dear family friend gave me a five-pound box of candy in a tin box. And on the lid was *The Storm in the Sea of Galilee*. It was the first time I'd ever seen it. It was my prized possession. I loved it, absolutely loved it.

## 228. Sophie Calle b. 1953

*Last Seen... (Rembrandt, The Storm in the Sea of Galilee)*, 1991  
Ektachrome print with silkscreened text panel.  
Photograph 94½ x 59¾ in. (240 x 151.8 cm)  
Silkscreen 63¼ x 50¾ in. (160.7 x 128.9 cm)  
One from an edition of 2.

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

### Provenance

Luhning Augustine, New York  
Donald Young Gallery, Chicago  
Paula Cooper Gallery, New York  
Private Collection, Paris  
Sotheby's, Paris, Contemporary Art, 5 December 2012, lot 191  
Barbara Krakow Gallery, Boston  
Private Collection, California

### Exhibited

*Sophie Calle M'as tu vue*, Centre Pompidou, Paris, 19 November 2003-14 March 2014

### Literature

Centre Pompidou, *Sophie Calle M'as tu vue*, pp. 406-407





**229. Vik Muniz** b. 1961

*Townscape Madrid, after Gerhardt Richter from  
Pictures of Pigment, 2007*

Chromogenic print, flush-mounted.

68 x 73 in. (172.7 x 185.4 cm)

Signed, dated in ink, printed title, date and  
number 3/6 on an artist's label affixed to the  
reverse of the frame.

**Estimate**

\$30,000-50,000

**Literature**

Capivara, *Vik Muniz: Obra Completa*  
1987-2009, p. 575





**230. Vik Muniz** b. 1961

*New York Movie, after Edward Hopper from  
Pictures of Pigment, 2006*

Chromogenic print, flush-mounted.

70¼ x 87¾ in. (178.4 x 222.9 cm)

Signed, dated in ink, printed title, date and number  
'AP 3/4' on an artist's label accompanying the  
work. One from an edition of 6 plus 4 artist's proofs.

**Estimate**

\$45,000-55,000

**Provenance**

Galeria Fortes Vilaça, São Paulo

**Literature**

Capivara, *Vik Muniz: Obra Completa*  
1987-2009, p. 594





Property from a New York Collection

**231. Simen Johan** b. 1973

*Untitled #163 from Until the Kingdom Comes*, 2011

Chromogenic print.

50⅞ x 42 in. (129.2 x 106.7 cm)

Overall 60 x 51⅞ in. (152.4 x 129.9 cm)

Signed, titled, dated and numbered 4/5 in ink on a label affixed to the reverse of the flush-mount.

**Estimate**

\$15,000-20,000

**Provenance**

Yossi Milo Gallery, Inc., New York

**232. Richard Misrach** b. 1949

*Battleground Point #7 and #21*, 1995-1997

Two chromogenic prints, printed 2002.

Each 18⅞ x 23⅞ in. (46 x 58.7 cm)

Each signed, titled, dated and numbered 5/25 and 6/25, respectively, in ink in the margin.

**Estimate**

\$5,000-7,000

**Provenance**

Fraenkel Gallery, San Francisco





**233. Richard Misrach** b. 1949

*Untitled #802-02, 2002*

Pigment print, printed 2013, flush-mounted.

47¾ x 99½ in. (121.3 x 252.7 cm)

Overall 57½ x 103¼ in. (146.1 x 262.3 cm)

Signed, titled, dated, numbered 2/5 and annotated 'P.P.' in ink on a label affixed to the reverse of the frame.

**Estimate**

\$45,000-65,000

**Provenance**

Pace/MacGill Gallery, New York





**234. Massimo Vitali** b. 1944

*Madima Wave #2232, 2005*  
Chromogenic print, printed later,  
face-mounted to Plexiglas.  
74½ x 59⅛ in. (189.2 x 150.2 cm)  
Overall 86⅛ x 71 in. (218.8 x 180.3 cm)  
Signed, titled, dated and numbered  
2/6 in ink on an artist's label  
accompanying the work.

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

**Provenance**  
Brancolini Grimaldi, London

**235. Kourtney Roy** b. 1981

*California 4*, 2015  
Chromogenic print.  
39 $\frac{3}{8}$  x 58 $\frac{7}{8}$  in. (100 x 149.5 cm)  
Overall 49 $\frac{7}{8}$  x 59 $\frac{1}{2}$  in. (126.7 x 151.1 cm)  
Signed and numbered on a label.  
Number AP 2/2 from an edition of 5 plus  
2 artist's proofs.

**Estimate**

\$12,000-18,000

**Literature**

Roy, *California: Kourtney Roy*, n.p., there  
titled *Barstow*



**236. Massimo Vitali** b. 1944

*Cagliari Blue Rectangle #0012*, 1995  
Chromogenic print, printed later,  
face-mounted to Plexiglas.  
70 $\frac{1}{2}$  x 89 $\frac{1}{2}$  in. (179.1 x 227.3 cm)  
Signed, titled, dated and numbered  
6/9 in ink on an artist's label  
accompanying the work.

**Estimate**

\$20,000-30,000

**Provenance**

Marianne Boesky Gallery, New York  
Private Collection, Germany  
Sotheby's, London, Contemporary Art Day  
Sale, 2 February 2005, lot 332

**Literature**

Steidl, *Beach & Disco: Massimo Vitali*, pp. 62-63  
Steidl, *Massimo Vitali: Landscape with  
Figures*, p. 19







**237. Philip-Lorca diCorcia** b. 1951

*W, September, no. 2 from Stranger in Paradise, 2000*

Fujicolor Crystal Archive print.

47¼ x 59 in. (120 x 149.9 cm)

Signature in ink affixed to the reverse of the flush-mount. One from an edition of 15.

**Estimate**

\$15,000-20,000

**Provenance**

Phillips, New York, 3 April 2013, lot 279



**238. Albert Watson** b. 1942

*Breanna in Cat Mask, Las Vegas Hilton, 2001*

Archival pigment print, printed later.

42¼ x 34 in. (107.3 x 86.4 cm)

Overall 58⅞ x 44⅞ in. (149.5 x 114 cm)

Signed, titled, dated and numbered 8/10 in ink on the reverse of the flush-mount.

**Estimate**

\$7,000-9,000

**Provenance**

Private Collection, New York

Phillips de Pury & Company, New York, 14 November 2009, lot 147

**Literature**

Rotonda di Via Besana, *Frozen: A*

*Retrospective by Albert Watson*, pl. 67

Schirmer/Mosel, *Albert Watson: The Vienna Album*, n.p.

**239. Steven Klein** b. 1965

*Kate in Red*, 2003  
Chromogenic print.  
59½ x 43½ in. (151.1 x 110.5 cm)  
Signed in ink, printed title, date and number  
1/5 on a Certificate of Authenticity affixed to  
the reverse of the frame.

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

**Provenance**  
Phillips de Pury & Company, Exposure I:  
Photographs, London, 22 June 2007, lot 43



**240. Mario Testino** b. 1954

*Kate Moss, London*, 2006  
Chromogenic print, printed 2012.  
16½ x 23 in. (41.9 x 58.4 cm)  
Signed, numbered '77' in ink, printed title,  
date, number and copyright credit reproduction  
limitation on a label affixed to the verso.  
Number 77 from an edition of 175. Enclosed in a  
portfolio box with stamped copyright credit.

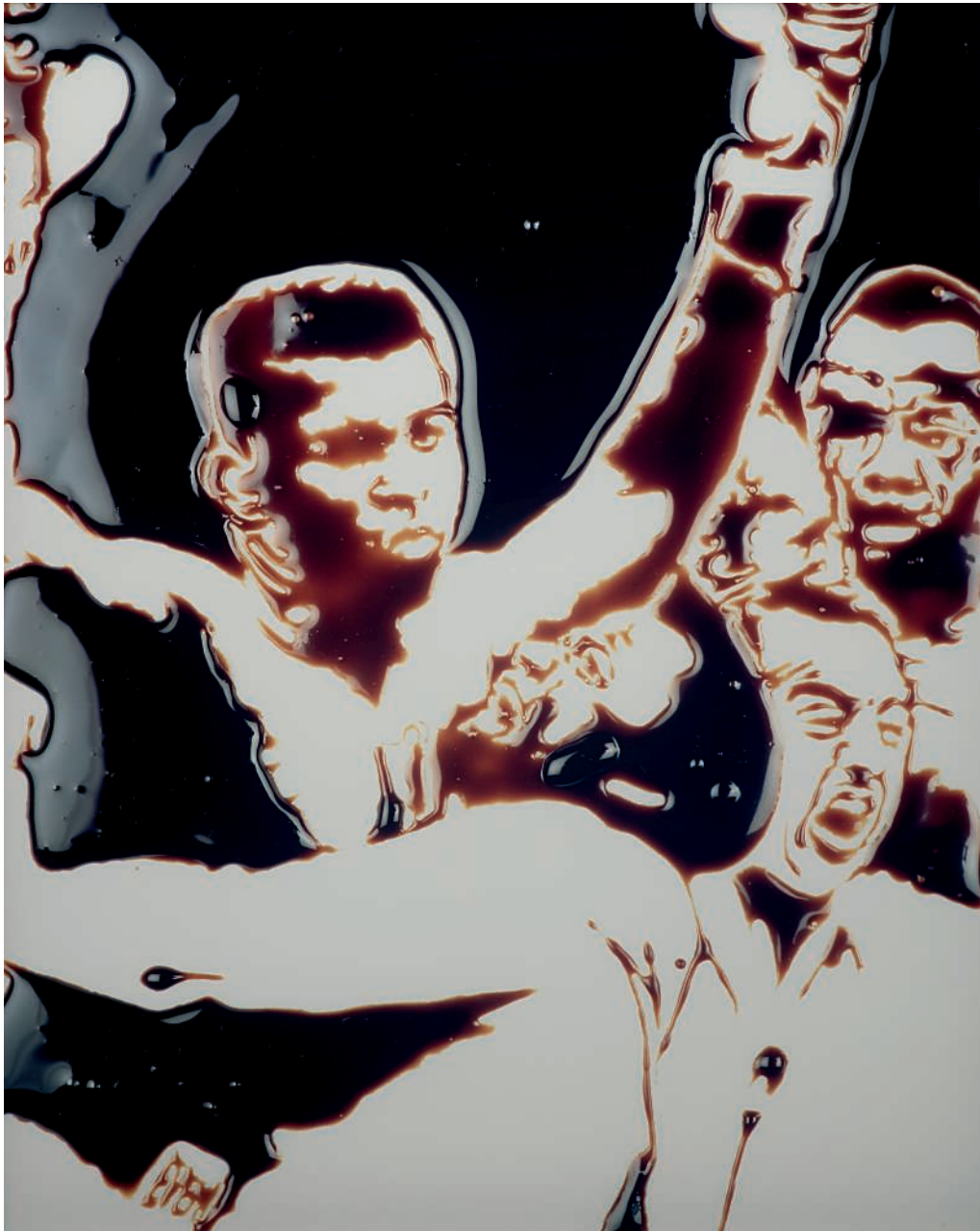
**Estimate**  
\$4,000-6,000

**Provenance**  
Museum of Fine Arts, Boston, 2012

This work was published by  
Counter Editions, London, to  
celebrate Mario Testino's major  
retrospective at the Museum of  
Fine Arts, Boston in 2012.







**241. Vik Muniz** b. 1961

*Muhammad Ali (Cassius)* from *Pictures of Chocolate*, 2001

Dye destruction print.

37½ x 29½ in. (95.3 x 74.9 cm)

Signed, dated in ink, printed title, date and number 'AP 1/3' on a gallery label affixed to the reverse of the flush-mount. One from an edition of 3 plus 3 artist's proofs.

**Estimate**

\$30,000-40,000

**Provenance**

Brent Sikkema Gallery, New York

**Literature**

Capivara, *Vik Muniz: Obra Completa* 1987-2009, p. 273

**242. Abelardo Morell** b. 1948

*Camera Obscura: View of Volta del Canal in Palazzo Room Painted with Jungle Motif, Venice, Italy, 2008*

Chromogenic print.

48 x 61 $\frac{3}{8}$  in. (121.9 x 155.9 cm)

Overall 59 x 72 $\frac{1}{2}$  in. (149.9 x 184.2 cm)

Signed, titled, dated and numbered 3/6 in ink on the reverse of the flush-mount.

**Estimate**

\$12,000-18,000

**Provenance**

Bonni Benrubi Gallery, New York



**243. Dinh Q. Lê** b. 1968

*Untitled (Villagers), 2007*

Cut and woven chromogenic prints and linen tape.

70 $\frac{1}{2}$  x 47 $\frac{3}{4}$  in. (179.1 x 121.3 cm)

Overall 76 x 53 in. (193 x 134.6 cm)

Printed title and date on a gallery label

affixed to the reverse of the frame.

Accompanied by a Certificate of Authenticity signed by an artist representative.

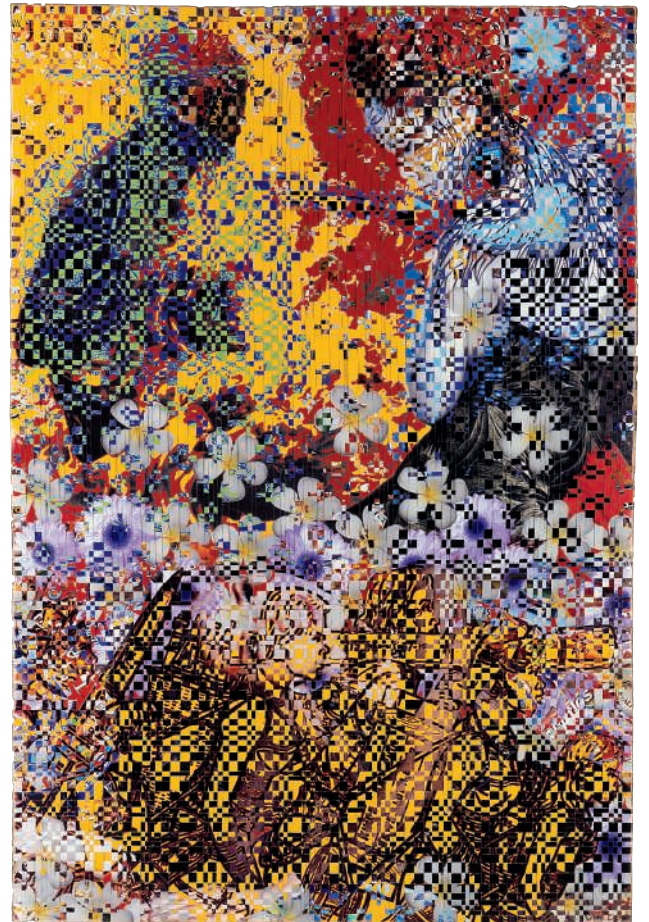
**Estimate**

\$12,000-18,000

**Provenance**

Elizabeth Leach Gallery, Portland

Private Collection, Chicago, 2007







**244. Sandy Skoglund** b. 1946

*Fox Games*, 1989

Archival pigment print, printed later.

28 x 37¾ in. (71.1 x 95.9 cm)

Overall 36½ x 46¼ in. (92.7 x 117.5 cm)

Signed, titled, dated, inscribed in ink and signature blindstamp on the recto; signed, titled, dated and inscribed in ink on a label affixed to the reverse of the flush-mount.

**Estimate**

\$10,000-15,000

**Provenance**

Gift from the artist, 1989

**Literature**

Paci Contemporary, *Sandy Skoglund: Magic Time*, back cover, p. 31

Abrams, *Sandy Skoglund: Reality Under Siege: A Retrospective*, p. 15

Celant, *Sandy Skoglund*, p. 167

Edition Stemmler, *Constructed Realities, The Art of Staged Photography*, pl. 71



**245. Sandy Skoglund** b. 1946

*The Wedding*, 1994

Archival pigment print, printed 2008.

38½ x 48¾ in. (97.8 x 123.8 cm)

Overall 42½ x 52¾ in. (108 x 134 cm)

Signed, titled, dated, and numbered 17/30 in ink on a label affixed to the reverse of the flush-mount.

**Estimate**

\$7,000-9,000

**Provenance**

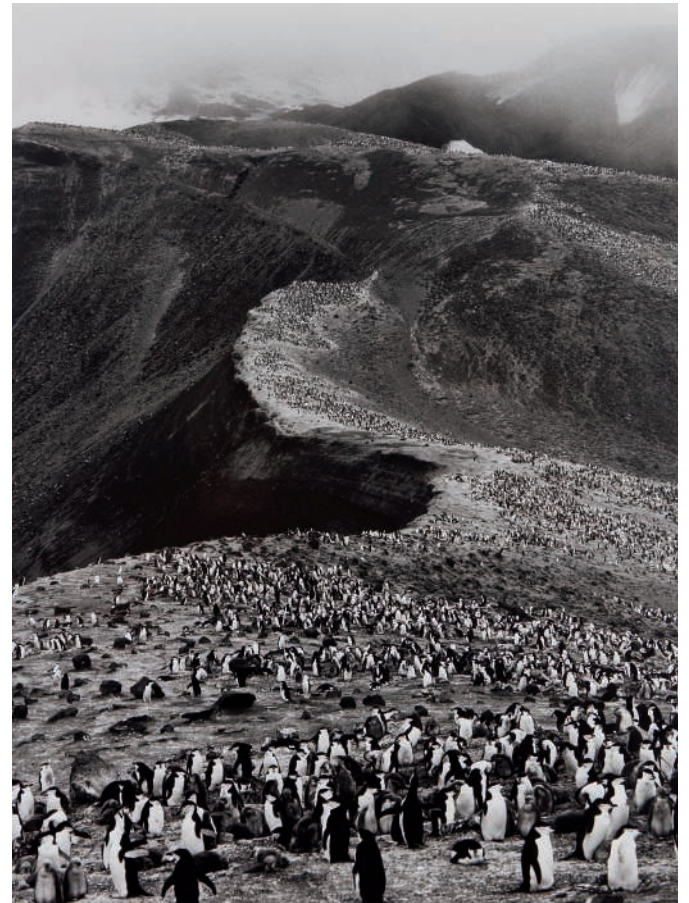
B&D Gallery, Milan

**Literature**

Abrams, *Sandy Skoglund: Reality Under Siege: A Retrospective*, p. 2

Celant, *Sandy Skoglund*, pp. 26, 221





## 246. Robert ParkeHarrison and Shana ParkeHarrison

b. 1968 and b. 1964

*Selected Images*, 2002-2005

Four photogravures.

Varying dimensions from approximately 19 x 22½ in. (48.3 x 57.2 cm) to 22¾ x 18½ in. (57.8 x 47 cm)

Each initialed by both artists, titled, dated and variously numbered in pencil in the margin.  
Each from an edition of 40.

### Estimate

\$5,000-7,000

### Provenance

Bonni Benrubi Gallery, New York

Titles include:

*Passage*, 2002; *The Clearing*, 2002; *The Source*, 2005; *Turning to Spring*, 2002

## 247. Sebastião Salgado b. 1944

*Chinstrap Penguins (Pygoscelis Antarctica)*,

*Deception Island, Antarctica*, 2005

Gelatin silver print.

20⅞ x 14⅞ in. (51.1 x 37.8 cm)

Signed, titled 'Antartica' and dated in pencil on the verso; copyright credit blindstamp in the margin.

### Estimate

\$7,000-9,000

### Provenance

Acquired directly from the artist, 2006

### Literature

Taschen, *Sebastião Salgado: Genesis*, p. 86





**248. Sebastião Salgado** b. 1944

*Churchgate Station, Western Railroad Line, Bombay, India, 1995*  
Gelatin silver print.  
14 x 20¾ in. (35.6 x 52.7 cm)  
Signed, titled 'India' and dated in pencil on the verso; copyright credit blindstamp in the margin.

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

**Provenance**  
Acquired directly from the artist, 1998

**Literature**  
*Aperture, Sebastião Salgado: Migrations: Humanity in Transition*, p. 419



**249. Sebastião Salgado** b. 1944

*Serra Pelada, Gold Mine, Brazil (Cast of Thousands), 1986*  
Gelatin silver print.  
11¾ x 17¼ in. (29.8 x 43.8 cm)  
Signed, titled 'Brasil' and dated in pencil on the verso; copyright credit blindstamp in the margin.

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

**Provenance**  
Acquired directly from the artist, 1990

**Literature**  
*Aperture, Sebastião Salgado: An Uncertain Grace*, pp. 24-25  
*Aperture, Sebastião Salgado: Workers*, pp. 300-301





**250. Sebastião Salgado** b. 1944

*Sahara, South of Djanet, Algeria, 2009*

Gelatin silver print.

48 x 65 in. (121.9 x 165.1 cm)

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

**Estimate**

\$30,000-40,000

**Provenance**

Acquired directly from the artist  
Peter Fetterman Gallery, Santa Monica

**Literature**

Taschen, *Genesis: Sebastião Salgado*,  
pp. 244-245



# NY Guide for Prospective Buyers

Each Phillips auction is governed by the applicable Conditions of Sale and Authorship Warranty. All prospective bidders should read these sections carefully. They govern the purchasing agreement under which you buy at auction from Phillips. They may be also amended by saleroom addendum or auctioneer’s announcement during the auction. The complete Conditions of Sale and Authorship Warranty applicable to this auction (Version October 18, 2018) are found online at phillips.com, along with detailed information on each lot.

## Pre-Sale Estimates

Pre-sale estimates are intended as a guide for prospective Buyers and are based upon the condition, rarity, quality, provenance of the lot, and on prices recently paid at auction for similar property. 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.

## All Lots are Subject to ‘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 \$400,000, 20% of the portion of the hammer price above \$400,000 up to and including \$4,000,000 and 13.5% of the portion of the hammer price above \$4,000,000.

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Phillips does not warrant or guarantee condition on any lot. Solely as a convenience to clients, Phillips may provide condition reports on many lots, which are also available online on the lot detail pages. If there is not a condition report available, that is not a representation that a lot is in perfect condition. 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 all lots at our pre-sale exhibitions, and contact our staff with any questions.

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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.

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The auctioneer may, at his or her own option, bid on behalf of the seller up to, but not including the lot’s reserve or above the reserve, either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these bids made on behalf of the seller. You may bid in the auction in person, online, on the phone, or by placing an absentee bid. The easiest way to arrange

or register to bid at auction is to set up a client account online. Go to our homepage, phillips.com and fill out the account form. When you want to register for an auction, click **Register** on sale pages or lot detail pages, and you’ll confirm your account details, be asked for a credit card number for identification purposes and our Bids Department will process your request. We recommend registering at least 24 hours prior to sale to ensure that you can bid. Good luck!

## 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.

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

## O Guaranteed Property

Lots designated with the symbol [O] are the subject of a minimum price guarantee. In such cases Phillips has guaranteed to the seller of the lot that regardless of the outcome of the sale the seller shall receive no less than a minimum sum. This guarantee may be provided solely by Phillips or jointly with a third party.

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Where Phillips has agreed to a minimum price guarantee it assumes the financial risk of a lot failing to sell or selling for less than the minimum price guarantee. Because the sums involved can be significant Phillips may choose to share the burden of that financial risk with a third party. The third party shares the risk by committing in advance of the sale, usually by way of a written bid, to buy the lot for an agreed amount whether or not there are competing bidders for the lot. If there are competing bidders third party guarantors may also bid above any written bid. In this way the third party guarantor assumes the risk of the bidding not reaching the amount of the minimum price guarantee.

In return for underwriting or sharing this risk Phillips will usually compensate the third party. The compensation may be in the form of a fixed fee or an amount calculated by reference to the hammer price of the lot. If the third party guarantor is the successful bidder they will be required to pay the full hammer price and buyer’s premium and will not be otherwise compensated.

## Disclosure of financial interest by third parties

Phillips requires third party guarantors to disclose their financial interest in the lot to anyone whom they are advising. If you are contemplating bidding on a lot which is the subject of a third party guarantee and you are being

advised by someone or if you have asked someone to bid on your behalf you should always ask them to confirm whether or not they have a financial interest in the lot.

## 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 will not exceed the low pre-sale estimate.

## Σ Regulated Species

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

1 October, 11am & 3pm  
Morning session, lots 1–118  
Afternoon session, lots 119–250

## Viewing

26 – 30 September  
Monday – Saturday 10am – 6pm  
Sunday 12pm – 6pm

## Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY040319 or Photographs.

## Absentee and Telephone Bids

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fax +1 212 924 1749  
bidsnewyork@phillips.com

## Auction License

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**Inside front cover** Robert Frank, *Covered Car—Long Beach, California*, 1955–1956, lot 132 (detail)  
**Inside back cover** Edward Burtynsky, *Manufacturing #17, Deda Chicken Processing Plant, Dehui City, Jilin Province, China*, 2005, lot 162 (detail)



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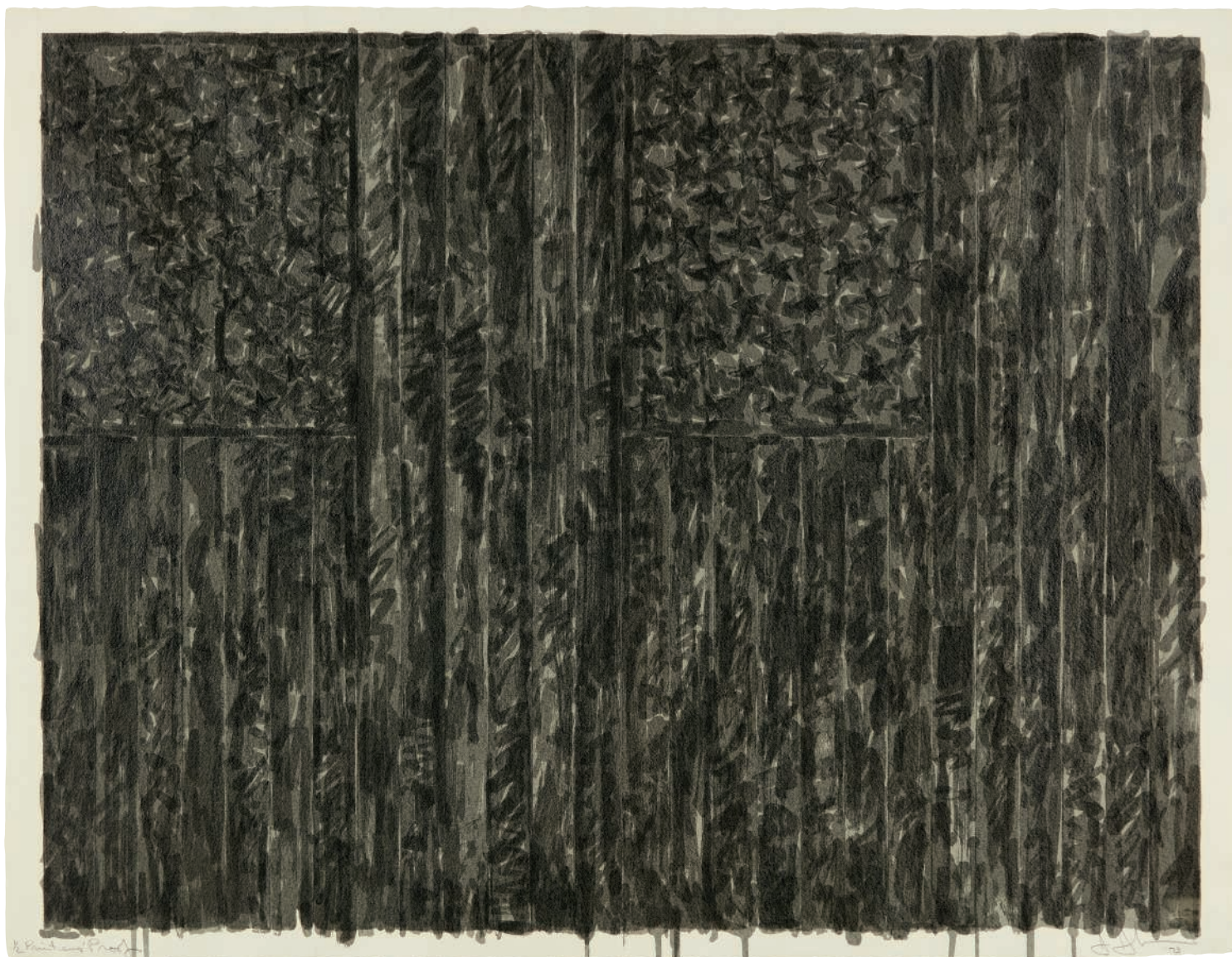
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