



Photographs
New York, 3 October 2017

PHILLIPS





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Photographs

New York, 3 October 2017

Auction & Viewing Location

450 Park Avenue New York 10022

Auctions

3 October, 10am

The Odyssey of Collecting:

Photographs from Joy of Giving

Something Foundation (lots 1–180)

3 October, 2pm

The Odyssey of Collecting

(lots 181–229)

Photographs (lots 230–363)

Viewing

25 September – 2 October

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY040417 or Photographs.

Absentee and Telephone Bids

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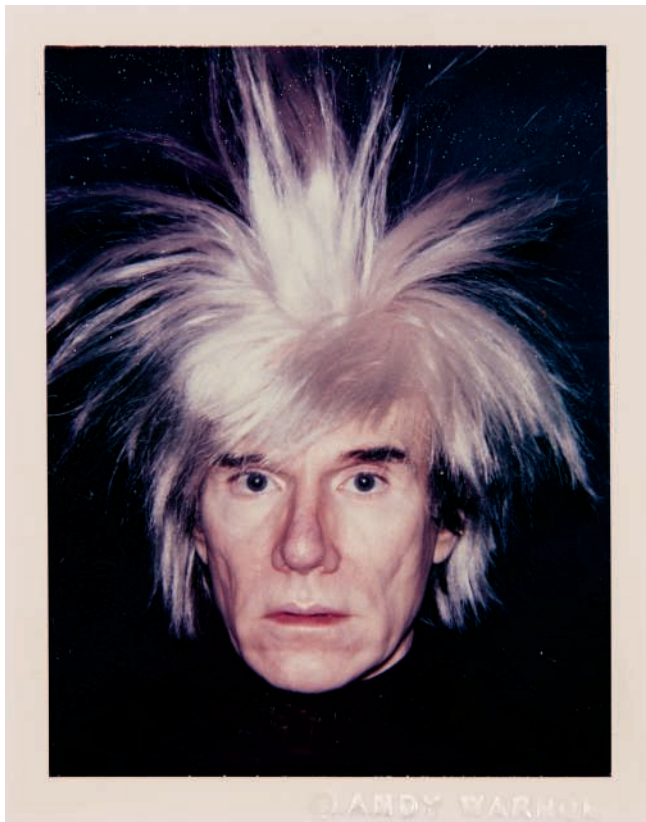
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Clare Milliken

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Photographs.

**Compelling.
Experimental.
Dynamic.**



Actual size

230. Andy Warhol 1928-1987

Self-Portrait with Fright Wig, 1986

Unique Polaroid print.

3¾ x 2⅞ in. (9.5 x 7.3 cm)

Copyright credit blindstamp in the margin; Foundation Authorization and Estate stamps on the verso.

Estimate

\$15,000-25,000

Provenance

PaceWildensteinMacGill, Los Angeles

Private Collection, New York

Literature

Clemente, *Andy Warhol Polaroids: Celebrities and*

Self-Portraits, pl. 23, variant

Stemmle, *Andy Warhol Photography*, p. 222, variant

**“A picture means I know where
I was every minute. That’s why I
take pictures. It’s a visual diary.”**

Andy Warhol



Actual size

231. Richard Pettibone b. 1938

Helmut Newton, 'Giant and Nude', Paris, 1974, 1979
Unique Polaroid print with acrylic paint.
3½ x 4½ in. (8.9 x 11.4 cm)
Signed, titled and dated in pencil on the overmat.

Estimate
\$15,000-25,000

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

In 1965, Richard Pettibone met Andy Warhol at The Factory and shared with him the small scale miniature paintings he created of Warhol's work, most notably his iconic Campbell's Soup cans. Delighted, Warhol made a quick introduction to his own dealer, Ivan Karp of the famed Castelli Gallery in New York. From that introduction, Pettibone's career as master of miniaturization, with a skilled, highly technical appropriation of renowned artists and their modern masterpieces, was established.

The Polaroids on offer (lots 231-232), *Helmut Newton, 'Giant and Nude', Paris, 1974, 1979* and *Helmut Newton, 'Le temps des joyaux, French Vogue', 1979, 1980*, are a continuation of the appropriation that started with Pettibone's interest in Warhol's paintings and continued to develop through appropriation of other artists and mediums. To create each work, Pettibone photographed illustrations of Helmut Newton's work from one of the photographer's monographs. To add his own signature, Pettibone then hand-painted vibrant, geometric lines on each surface, further distinguishing the already unique prints as individual works of art. Through this complex exchange of transmediation, Pettibone creates a layered, visual effect that is quintessential to his work.



Actual size

232. Richard Pettibone b. 1938

Helmut Newton, 'Le temps des bijoux, French Vogue', 1979, 1980

Unique 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

\$15,000-25,000

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



233. Helmut Newton 1920-2004

SUMO

Monte Carlo: Taschen, 1999. Oversized photography book with original metal stand designed by Philippe Starck.

Book: 27½ x 20½ x 3 in. (70.8 x 51.1 x 7.6 cm)

Stand: 30 x 22 x 22 in. (76.2 x 55.9 x 55.9 cm)

Signed in blue crayon and stamp numbered 09819 of 10,000 on the title page; the stand embossed 'STARCK' and 'HELMUT NEWTON.'

Estimate

\$4,000-6,000



234. Helmut Newton 1920-2004

Saddle I, Paris, 1976

Gelatin silver print.

11¾ x 17¼ in. (29.8 x 43.8 cm)

Signed, annotated 'Paris', dated in ink and copyright credit reproduction limitation stamp on the verso.

Estimate

\$50,000-70,000

Provenance

Stephen Wirtz Gallery, San Francisco

Literature

Vogue Hommes, 1976

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

Newton, *Private Property*, pl. 24

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



235. Henri Cartier-Bresson 1908-2004

Hyères, France, 1932

Gelatin silver print, printed later.

11 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (30.2 x 44.8 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate

\$10,000-15,000

Provenance

A Gallery for Fine Photography, New Orleans

Literature

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

Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, pl. 76

Thames & Hudson, *Henri Cartier-Bresson: Europeans*, p. 22

Greenough, *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, p. 237



236. Alfred Eisenstaedt 1898-1995

La Scala, Milan, 1933

Gelatin silver print, printed 1994.

17 $\frac{3}{8}$ x 12 $\frac{3}{4}$ in. (44.1 x 32.4 cm)

Signed and numbered 113/250 in ink in the margin; credited, titled, dated and copyright Time Inc. reproduction limitation in an unidentified hand in pencil on the verso.

Estimate

\$5,000-7,000

Provenance

Christie's, Los Angeles, 17 January 2001, lot 133

Literature

Abbeville Press, *Eisenstaedt on Eisenstaedt: A Self Portrait*, p. 39

Eisenstaedt, *Eisenstaedt: Remembrances*, p. 13, there titled and dated *The Gala of Rimsky-Korsakov's Opera*, 1934

Viking Press, *Alfred Eisenstaedt: Witness to Our Time*, p. 21



237. Lillian Bassman 1917-2012

*Across the Restaurant, Barbara Mullen, dress by
Jacques Fath, Le Grand Véfour, Paris, 1949*
Gelatin silver print, printed later.
33¾ x 29 in. (85.7 x 73.7 cm)
Signed and numbered 15/25 in pencil on the verso.

Estimate
\$25,000-35,000

Provenance
Peter Fetterman Gallery, Santa Monica

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



Property from a Private Collection, Miami

238. Manuel Álvarez Bravo 1902-2002

El Ensueño (The Daydream), Mexico, 1931

Gelatin silver print, printed later.

9½ x 7¾ in. (24.1 x 18.7 cm)

Initialed in pencil on the verso.

Estimate

\$6,000-8,000

Provenance

ROSEGALLERY, Santa Monica

Literature

The J. Paul Getty Museum, *Manuel Álvarez Bravo*, pl. 7

Kismaric, *Manuel Álvarez Bravo*, p. 77

The Museum of Photographic Arts, *Revelaciones: The Art of Manuel Álvarez Bravo*, p. 52

Szarkowski, *Photography Until Now*, p. 230

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

239. Henri Cartier-Bresson 1908-2004

Hyde Park, London, 1937

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

\$5,000-7,000

Provenance

Sotheby's, New York, 6 October 1999, lot 263

Literature

Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 40

Thames & Hudson, *Photofile: Henri Cartier-Bresson*, pl. 23





240. Henri Cartier-Bresson 1908-2004

Rue Mouffetard, Paris, 1954

Gelatin silver print, printed later.

17½ x 11¾ in. (44.5 x 29.8 cm)

Signed in ink and copyright credit blindstamp in the margin.

Estimate

\$15,000-25,000

Provenance

A Gallery for Fine Photography, New Orleans

Literature

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

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

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

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

“A good photograph is one that communicates a fact, touches the heart, leaves the viewer a changed person for having seen it. It is, in a word, effective.”

Irving Penn

241. Irving Penn 1917-2009

Butchers, Paris, 1950

Platinum palladium print, printed 1976.

16¼ x 12½ in. (41.3 x 31.8 cm)

Signed, titled 'Bouchers', dated, initialed, numbered 15/33 and annotated in pencil, Condé Nast copyright credit and edition stamps on the verso.

Estimate

\$40,000-60,000

Provenance

Private Collection, Chicago

Literature

'Visages et métiers de Paris,' *French Vogue*, June 1951

Heckert and Lacoste, *Irving Penn: Small Trades*, pl. 167

Penn, *Moments Preserved*, p. 175

Penn, *Passage: A Work Record*, p. 89

Szarkowski, *Irving Penn*, pl. 88

A true legend, Irving Penn transformed twentieth-century studio photography. Working across numerous photographic processes, diverse cultures, and distinctive subjects, each and every photograph by Penn is rendered with elegant simplicity and supreme beauty. We are delighted this season to offer an exciting selection of works by Irving Penn that pay homage to his brilliance, range, and unwavering vision. Featuring *Small Trades*, *Vogue* editorials, still-lives, and arresting portraits, this selection spans just over 50 years of Penn's career and includes photographs taken in New York, Paris, Cannes, Morocco, and New Guinea. Masterfully employing several photographic mediums throughout his lifetime, Penn was an exquisite printmaker, a fact reflected in the diversity of mediums on offer here, including; platinum palladium, gelatin silver, dye destruction, and Fujicolor Crystal Archive.

The present lot, *Butchers, Paris*, 1950 comes from Penn's iconic *Small Trades* series, a collection of striking studio portraits taken in Paris, London, and New York featuring tradespeople in their working clothes. According to Penn, Alexander Liberman, the art director at *Vogue* who first hired Penn in 1943, "inspired me with the idea of doing a series of pictures of the small trades in the tradition of the 'Petits Métiers' of Paris past... A steady stream of workmen, street vendors, and fringe Parisians climbed the six flights to the studio, where they waited their turn to pose between pictures of couture and portrait sittings of the distinguished." Through his sensitive eye and exquisite execution, Penn's socially and economically disparate subjects are rendered as aesthetic equals in front of the artist's signature backdrop.

For additional works by Irving Penn, see lots 298, 311-314, 317, 350, and 351.





242. Lillian Bassman 1917-2012

Anne Saint-Marie, New York, Chanel Advertising, 1958
Gelatin silver print, printed later.
27½ x 34½ in. (69.9 x 87.6 cm)
Signed and numbered 6/25 in pencil on the verso.

Estimate
\$12,000-18,000

Provenance
Peter Fetterman Gallery, Santa Monica

Literature
Solomon, *Lillian Bassman: Women*, cover (detail),
pp. 102-103
Bulfinch, *Lillian Bassman*, pl. 38

243. Lillian Bassman 1917-2012

Barbara Mullen, New York, Harper's Bazaar, circa 1958
Gelatin silver print, printed later.
33¾ x 26¾ in. (85.7 x 67 cm)
Signed and numbered 4/25 in pencil on the verso.

Estimate
\$12,000-18,000

Provenance
Peter Fetterman Gallery, Santa Monica

Literature
Solomon, *Lillian Bassman: Women*, back cover, p. 4
Bulfinch, *Lillian Bassman*, pl. 50

244. Horst P. Horst 1906-1999

Black Corset, 1948

Platinum palladium print, printed later.

18 $\frac{5}{8}$ x 14 $\frac{5}{8}$ in. (47.3 x 37.1 cm)

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

Estimate

\$18,000-22,000

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

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



245. Horst P. Horst 1906-1999

Mainbocher Corset, Paris, 1939

Gelatin silver print, printed later.

17 $\frac{3}{4}$ x 13 $\frac{1}{2}$ in. (45.1 x 34.3 cm)

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

Estimate

\$12,000-18,000

Provenance

Fay Gold Gallery, Atlanta

Literature

American *Vogue*, 15 September 1939

French *Vogue*, December 1939

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

High Museum of Art, *Chorus of Light: Photographs*

From The Sir Elton John Collection, p. 192

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

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



246. **Helmut Newton** 1920-2004

Big Nude VII, Nancy La Scala, Monte-Carlo, 1990

Gelatin silver print.

78¼ x 46⅝ in. (198.8 x 118.4 cm)

Signed, titled, dated, numbered 2/3 and annotated

'Certificate of Authenticity' in ink on an artist's label affixed to the reverse of the flush-mount.

Estimate

\$200,000-300,000

Provenance

Galerie Andrea Caratsch, Zurich

Hamiltons Gallery, London

Beginning in the 1970s, Helmut Newton's distinctive, provocative, and daring photographs of women marked a seismic shift in the representation of the female form in twentieth-century fashion photography. Born from an era that saw the birth of feminism and the sexual revolution, his work pushed forward the image of the modern woman: powerful, independent and free from all social conventions and restrictions. Even clothes. Indeed, Newton's most celebrated—and perhaps most controversial—photographs remain his monumental nudes.

As detailed in *Helmut Newton: Work*, Newton's *Big Nudes* were inspired by the life-size portraits of terrorists—including the Baader-Meinhof gang—that hung in the offices of the German special police squad tasked with their capture. For images that appear more 'centerfold' than 'criminal', it's a curious connection but one that highlights Newton's interest in subverting gender stereotypes; here casting the female nude in the prototypical male role of the suspect. We should come to expect no less from Newton. His photographs are always infused with a deeper sub context; layered with an alternate reality or fantasy that he invites viewers to play out in their subconscious.

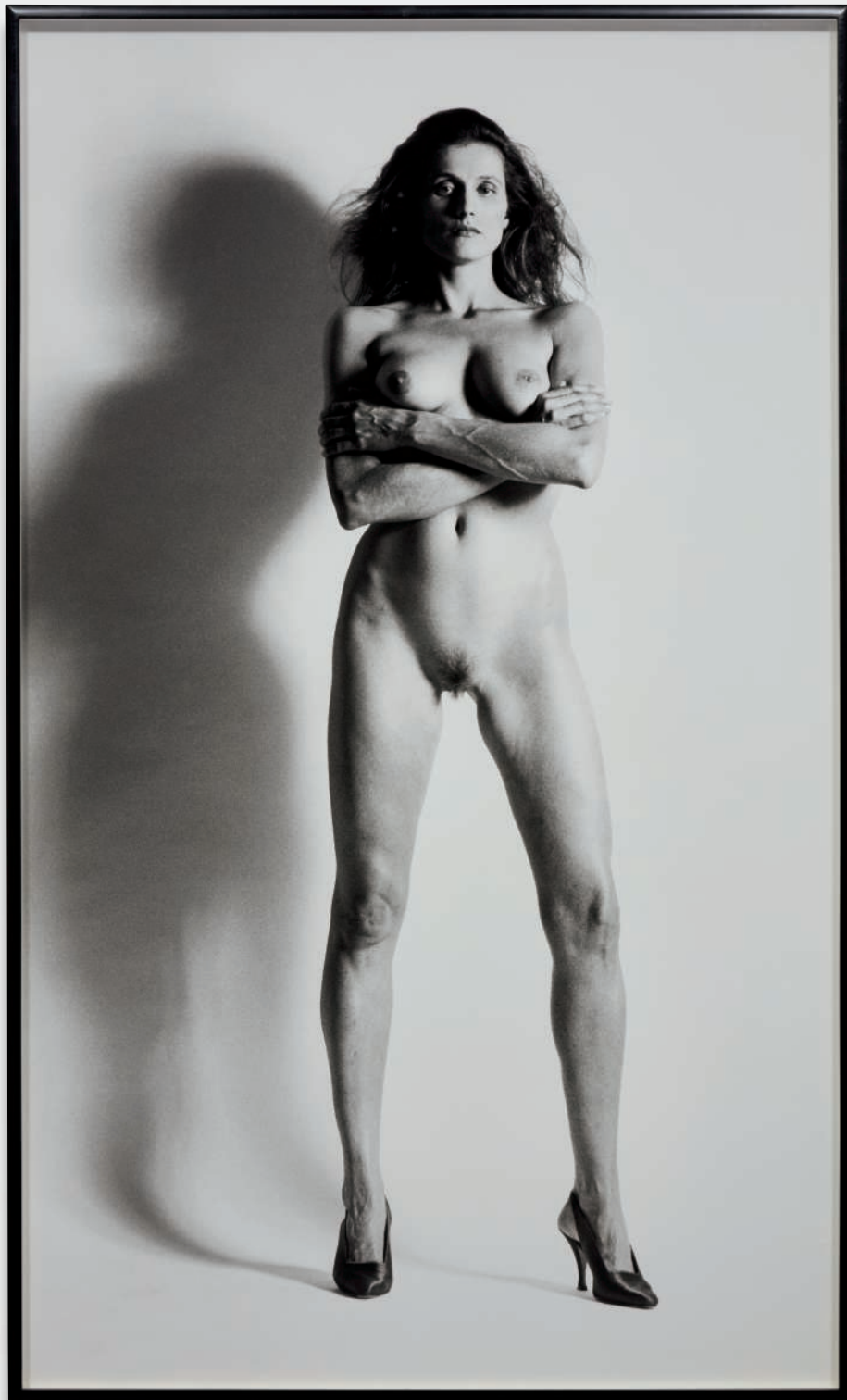
With their sterilized and simplified backgrounds, *Big Nudes* stand in contrast to the more elaborate vignettes of Newton's other work. As he himself commented, "It's without any artifice. It's just a woman standing there; she wears high heeled shoes, nothing else. It's almost like a passport photograph, but in the nude." That is not to say, however, that the images are without depth. By reducing the scene

“What I find interesting is working in a society with certain taboos and fashion photography is about that kind of society. To have taboos, then to get around them that is interesting.”

Helmut Newton

to just the model, here Nancy La Scala against a white background, Newton surrenders a great deal of control of the final photograph over to his subject, allowing her to become an active participant in the image-making process. This becomes most apparent in her unabashedly assertive stance, which, in review of the entire series, is the defining characteristic that distinguishes each photograph from the next. In this case, while fully exposed to the viewer, La Scala stares down at the camera's lens with her arms folded across her chest, at once inviting viewers to look and then confronting them for doing so. The shadows behind her provide a greater presence and depth to her already monumental form and, at over six feet tall, the scale of the photograph further reinforces the confrontational nature of the image itself. Fully confident and in control, she is unapologetic for all that she presents before the camera.

Newton's *Big Nudes* succinctly embody themes of sexuality, voyeurism and power that run throughout his entire oeuvre and his revolutionary vision transformed the parameters of fine art and fashion photography for all those that followed.





247. Ernst Haas 1921-1986

Route 66, Albuquerque, New Mexico, 1969
 Chromogenic print, printed later.
 40½ x 61 in. (102.9 x 154.9 cm)
 Overall 54½ x 76¼ in. (138.4 x 193.7 cm)
 Signed, titled, dated and numbered 5/15 by
 Alexander Haas, the artist's son, in ink on a
 studio label accompanying the work.

Estimate

\$10,000-15,000

Provenance

Bruce Silverstein Gallery, New York

Literature

Thames & Hudson, *Ernst Haas: A Colour
 Retrospective, 1952-1986*, p. 127

248. William Klein b. 1928

Sandra + Mirror, Times Square, New York
(*Vogue*), 1962

Gelatin silver print, printed 2014.

41 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in. (105.7 x 74.9 cm)

Signed in ink, printed title, date, number 13/30
and copyright credit reproduction limitation
on an artist's label affixed to the reverse of
the flush-mount.

Estimate

\$8,000-12,000

Provenance

Private Collection, West Coast

Literature

Random House, *William Klein: In and Out of
Fashion*, p. 73



249. Larry Sultan 1946-2009

Havenhurst Drive from The Valley, 1999

Chromogenic print, flush-mounted.

28 $\frac{7}{8}$ x 34 $\frac{7}{8}$ in. (73.3 x 88.6 cm)

Signed in ink in the recto. One from an edition
of 10 plus artist's proofs.

Estimate

\$5,000-7,000

Provenance

Janet Borden, Inc., New York

Literature

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





250. William Klein b. 1928

Atom Bomb Sky, New York, 1955
Gelatin silver print, printed 2014.
27¾ x 41¼ in. (70.5 x 104.8 cm)
Signed in ink, printed title, date, number 25/30
and copyright credit reproduction limitation
on an artist's label affixed to the reverse of
the flush-mount.

Estimate
\$10,000-15,000

Provenance
Private Collection, West Coast

251. Ernst Haas 1921-1986

New York City, 1952
Chromogenic print, printed later.
26 x 17¼ in. (66 x 43.8 cm)
Signed, titled, dated and numbered 3/30 by
Alexander Haas, the artist's son, in ink on a studio
label affixed to the reverse of the frame.

Estimate
\$4,000-6,000

Provenance
Acquired directly from the Estate of Ernst Haas

Literature
Ewing, *Ernst Haas: Color Correction*, p. 182



252. Ray K. Metzker 1931-2014

Blind Man's Bluff, 1966

Composite of six gelatin silver prints, printed and assembled 1990, mounted together on board.

Each 1 $\frac{5}{8}$ x 8 $\frac{5}{8}$ in. (4.1 x 21.9 cm)

Composite 10 x 8 $\frac{5}{8}$ in. (25.4 x 21.9 cm)

Overall 19 $\frac{3}{4}$ x 17 $\frac{3}{4}$ in. (50.2 x 45.1 cm)

Signed and numbered 3/10 in pencil on the mount; printed credit, title, date and number 3/10 on a gallery label affixed to the reverse of the frame.

Please note only 5 composites from the edition of 10 were realized.

Estimate

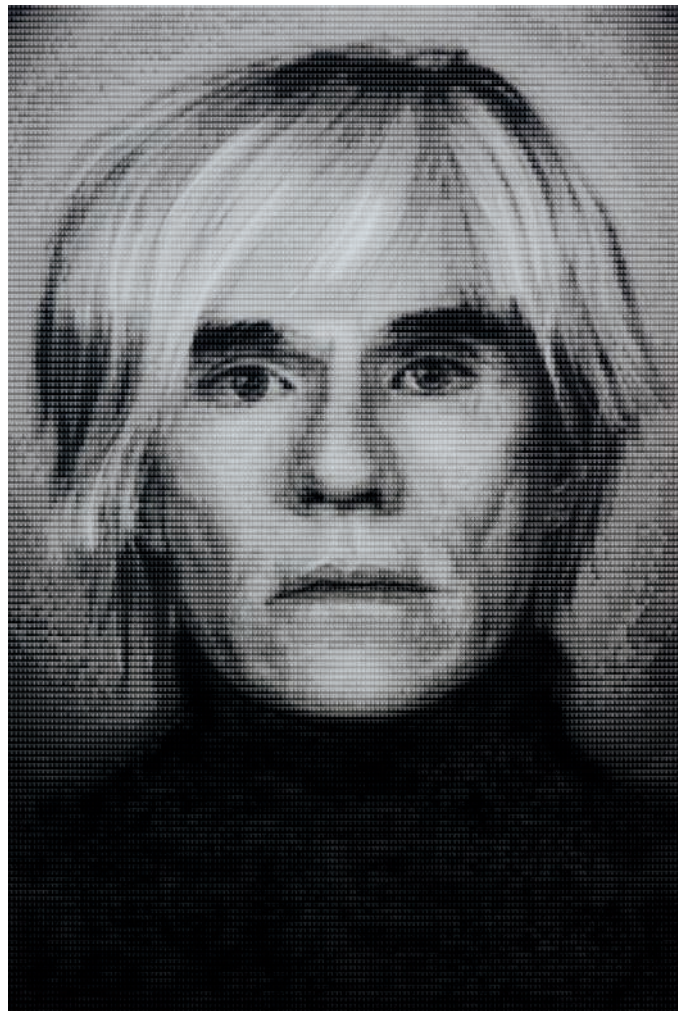
\$20,000-30,000

Provenance

Laurence Miller Contemporary Photographs,
New York

Combining multiple exposures, repetition of imagery and stark tonal variation, Ray Metzker's composites transform his photographs into abstract representations of form and, in doing so, highlight the medium's possibilities beyond mere documents of reality. While photography's innate process results in the isolation of a single moment from its greater context, Metzker looks to "investigate the possibilities of synthesis," offering a confluence of moments and ideas within a single work, as evident here in *Blind Man's Bluff*.

Metzker studied at Chicago's Institute of Design from 1956-1959 in a program developed by Harry Callahan and Aaron Siskind. The images used in this 1990 composite were taken in 1966, the year before his groundbreaking exhibition of composites—then referred to as photographic mosaics—at The Museum of Modern Art, New York. Another example of this work is in the collection of The Art Institute of Chicago.



253. Burt Glinn 1925-2008

Andy Warhol with Edie Sedgwick and Chuck Wein, New York City, 1965

Gelatin silver print, printed later.

22½ x 15 in. (57.2 x 38.1 cm)

Signed in ink, initialed and fingerprint in pencil on the verso.

Estimate

\$5,000-7,000

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

Chronicle Books, *Edie: Girl on Fire*, n.p.

'News Photos, On the Move, Make News', *The New York Times*, 2 February 2010, p. C1

254. Alex Guofeng Cao b. 1969

Warhol vs. Mao, After Mapplethorpe, 2009

Chromogenic print, face-mounted to Plexiglas.

60 x 40 in. (152.4 x 101.6 cm)

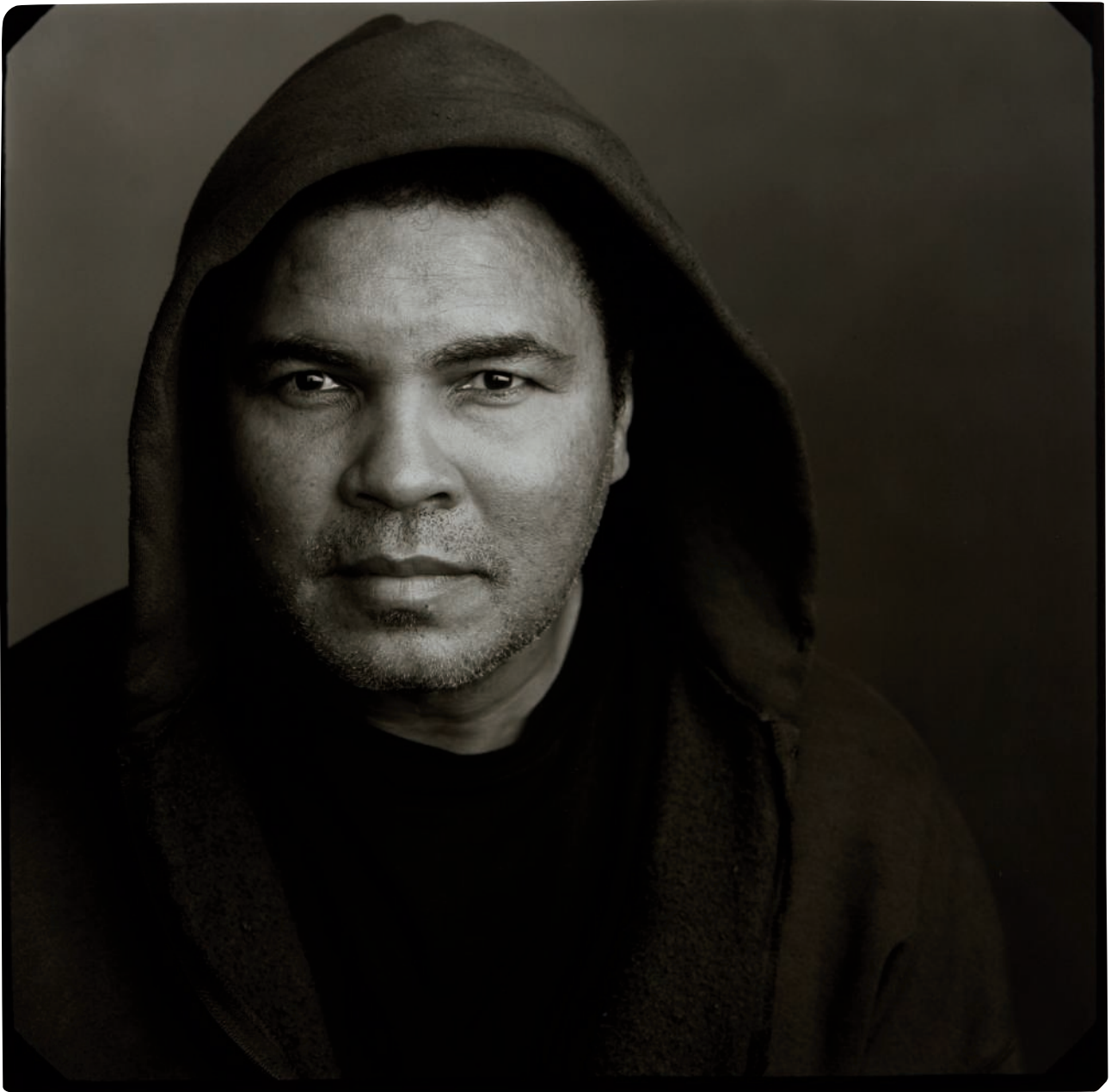
Signed and dated in ink, printed credit, title, date and number 2/10 on a gallery label affixed to the reverse of the flush-mount.

Estimate

\$6,000-8,000

Provenance

Acquired directly from the artist



255. Annie Leibovitz b. 1949

Muhammad Ali, New York, 1996

Gelatin silver print, printed later.

14¾ x 14 in. (37.5 x 35.6 cm)

Signed, titled, dated and numbered 20/40 in ink
in the margin.

Estimate

\$12,000-18,000

Provenance

Private Collection, West Coast



256. Harry Callahan 1912-1999

Water's Edge

Connecticut: Callaway Editions, Inc., 1980.
Illustrated with 48 duotone plates. Folio signed in ink and numbered in pencil on the endpaper. One from an edition of 200 plus 16 proofs. Accompanied by a signed gelatin silver print of *Eleanor, Chicago*, 1949, numbered 24 from an edition of 50. All enclosed in a tan linen clamshell case with embossed title.

Estimate

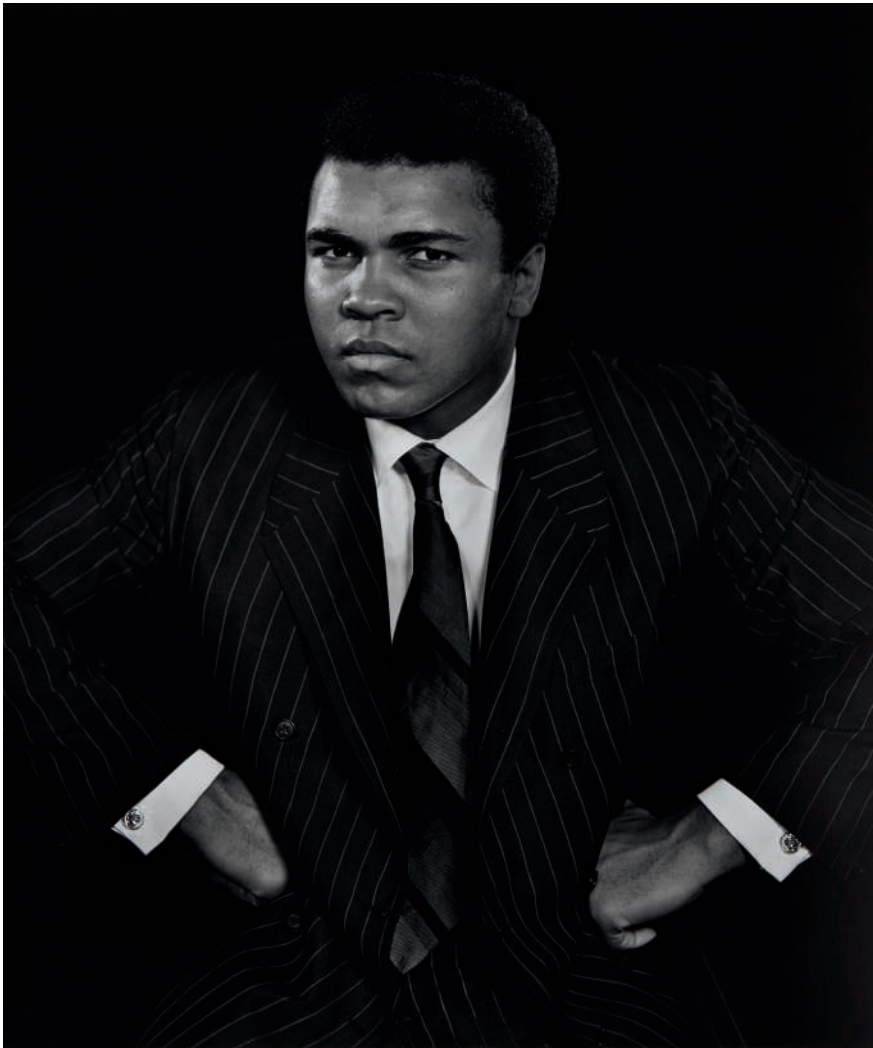
\$4,000-6,000

Provenance

Christie's, New York, 15 October 2004, lot 87

Literature

Cox, *Harry Callahan: Eleanor*, pl. 23
El Mochuelo Gallery, *Photographs: Harry Callahan*, p. 2
Greenough, *Harry Callahan*, p. 85
Szarkowski, *Callahan*, p. 59
Cambridge University Press, *A History of Photography: Social and Cultural Perspectives*, p. 177



257. Yousuf Karsh 1908-2002

Muhammad Ali, 1970

Gelatin silver print, printed later.
23¾ x 19⅞ in. (60.3 x 50.5 cm)
Signed in ink by the artist and numbered 24/100 in an unidentified hand in pencil on the mount; printed credit, title and date on a gallery label affixed to the reverse of the mount.

Estimate

\$4,000-6,000

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

Godine, *Yousuf Karsh: Regarding Heroes*, p. 141



258. Robert Frank b. 1924

New York City, 1959

Gelatin silver print.

9 1/8 x 13 1/2 in. (23.2 x 34.3 cm)

Signed, titled 'NYC' and dated in ink in the margin; credited, dated in ink, 'Venture Photographs' credit, copyright and Archive stamps on the verso.

Estimate

\$15,000-20,000

259. Robert Frank b. 1924

Chicago, 1959

Gelatin silver print, printed later.

15¼ x 22⅞ in. (38.7 x 58.1 cm)

Signed, titled and dated '1951' [sic] in ink
in the margin.

Estimate

\$50,000-70,000

Provenance

Robert Berman Gallery, Santa Monica

Literature

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

titled *Chicago Loop*

Galassi, *Robert Frank in America*, p. 144

Robert Frank recognized the distinct role the automobile played in mid-century American culture. Having spent an extensive amount of time traveling on the road while creating *The Americans*, cars became a regular theme in his photographs, grounding his images in both a specific time and place. Taken in the Chicago Loop, *Chicago*, 1959 captures the rear bumper of a 1959 Cadillac perched at the top of a parking garage, basking in the sunlight, its stylish angularity projecting out from the surrounding rectangular buildings. Shot from below and featuring an almost heavenly bright light shining on the Cadillac, Frank presents the car as an object of reverence and harbinger of the American dream.







260. René Burri 1933-2014

In the Ministry of Health, Rio de Janeiro, Brazil, 1960
Gelatin silver print, printed 2001.
16½ x 11 in. (41.9 x 27.9 cm)
Signed, titled 'Rio de Janeiro' and dated in pencil
on the verso.

Estimate
\$4,000-6,000

Provenance
Peter Fetterman Gallery, Santa Monica

Literature
Phaidon, *René Burri Photographs*, p. 199
Thames & Hudson, *Magnum Contact Sheets*, pp. 108, 111



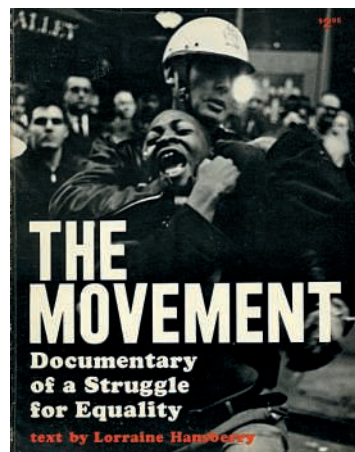
261. Danny Lyon b. 1942

The Arrest of Taylor Washington, Leb's Restaurant, Atlanta, 1963
Gelatin silver print, printed 1967.
9¾ x 6¼ in. (23.8 x 15.9 cm)
Signed, dated and variously annotated in pencil,
'Bleak Beauty', Magnum copyright credit, Magnum
'Photo Library Print' and various reproduction stamps
on the verso.

Estimate
\$8,000-10,000

Provenance
Acquired directly from the artist

Literature
Lyon and Hansberry, *The Movement: Documentary of a Struggle for Equality*, cover
Lyon, *Danny Lyon: Photo Film*, p. 12
Lyon, *Memories of the Southern Civil Rights Movement*, p. 128
Lyon, *The Seventh Dog*, p. 197
Ridge Press, Inc., *America in Crisis*, n.p.



The Movement: Documentary of a Struggle for Equality
(Simon & Schuster, 1964)

262. Elliott Erwitt b. 1928

Jacqueline Kennedy, Arlington, Virginia, 1963
Gelatin silver print.
9 x 6 $\frac{7}{8}$ in. (22.9 x 17.5 cm)
Signed in pencil in the margin; signed, titled
'Arlington, Virginia' and dated '1953' [sic] in pencil,
Magnum and 'Erwitt Book' stamps on the verso.

Estimate
\$6,000-8,000

Provenance
Acquired directly from the artist

Literature
Erwitt, *Elliott Erwitt: Personal Exposures*, p. 75
Phaidon, *Elliott Erwitt: Snaps*, p. 427



263. Elliott Erwitt b. 1928

Nikita Khrushchev & Richard Nixon, Moscow, USSR, 1959
Gelatin silver print.
6 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in. (16.8 x 24.1 cm)
Signed in pencil in the margin; signed, titled
'Moscow USSR' and dated in pencil, Magnum copyright
credit and 'Photo Library Print' stamps on the verso;
printed Magnum label affixed to the verso.

Estimate
\$5,000-7,000

Provenance
Acquired directly from the artist

Literature
Erwitt, *Elliott Erwitt: Personal Exposures*, p. 65
Erwitt, *Elliott Erwitt: Snaps*, p. 307
Erwitt, *Elliott Erwitt: The Private Experience*, pp. 50-51
teNeues, *Elliott Erwitt: Personal Best*, p. 260
Guggenheim, *Speaking with Hands: Photographs
from The Buhl Collection*, p. 177





264. Elliott Erwitt b. 1928

Alabama, 1955

Gelatin silver print.

6 x 9 in. (15.2 x 22.9 cm)

Signed in pencil in the margin; signed, titled 'Georgia' [sic], dated and annotated 'vintage print' in pencil, Magnum and 'Erwitt Book' stamps on the verso.

Estimate

\$5,000-7,000

Provenance

Acquired directly from the artist

265. Lee Friedlander b. 1934

New Orleans, 1973

Gelatin silver print.

7 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in. (18.7 x 28.3 cm)

Signed, titled, dated in pencil and 'printed 1970s' stamp on the verso.

Estimate

\$2,000-3,000

Provenance

Janet Borden, Inc., New York





266. Garry Winogrand 1928-1984

Los Angeles, 1955-1960

Gelatin silver print, flush-mounted to composite board with blackened edges.

8½ x 13 in. (21.6 x 33 cm)

Signed by Eileen Adele Hall, Executor, in pencil, stamped 'Printed by or under the supervision of Garry Winogrand', estate and copyright credit stamps on the flush-mount.

Estimate

\$12,000-18,000

Provenance

The Estate of Garry Winogrand
Fraenkel Gallery, San Francisco

267. Danny Lyon b. 1942

The Stoplight Café, Cicero, 1966

Gelatin silver print.

9½ x 6½ in. (24.1 x 16.5 cm)

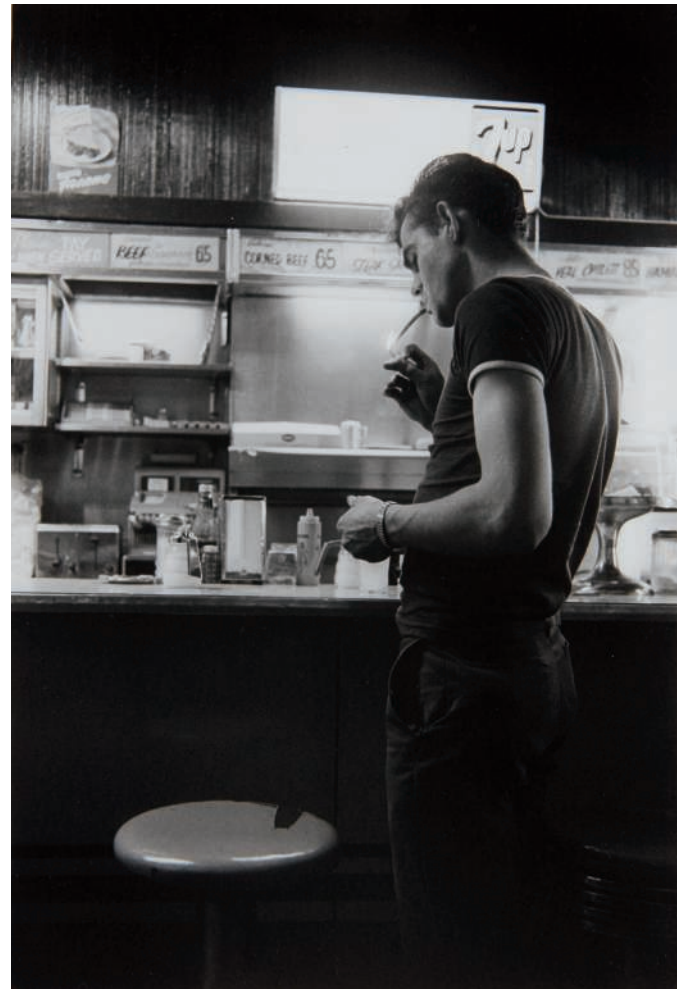
Signed, titled, annotated 'unpublished' in pencil and 'Bleak Beauty' stamp on the verso.

Estimate

\$5,000-7,000

Provenance

Edwynn Houk Gallery, New York





268. 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.
Accompanied by a signed copy of *The Americans*
(Pantheon Books, 1986).

Estimate
\$120,000-180,000

Provenance
Gift of 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) and 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

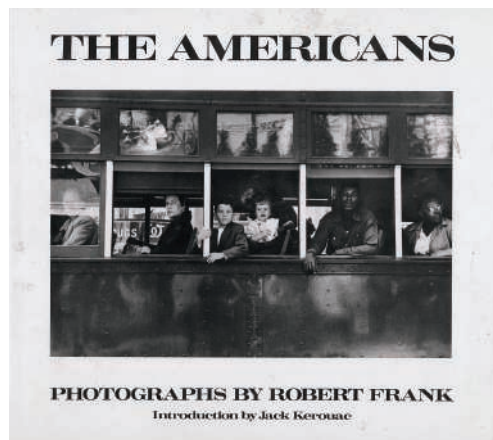


Actual size

Robert Frank traveled the United States, capturing the parade of characters, hierarchies and societal imbalances of the great American social landscape. Frank embarked on his project documenting America after becoming the first European to be awarded a prestigious Guggenheim Fellowship. The application that outlined his intentions for the project included written references from the renowned American photographers Walker Evans and Edward Steichen. Of his 27,000 pictures taken during this time, Frank selected an iconic sequence of 83 images that appears in every edition of his famed book, *The Americans*.

One of the most significant photobooks in the history of photography, *The Americans* has been released in numerous editions and languages since its initial publication in 1958. In 1986, The Metropolitan Museum of Art, New York, sought to acquire 27 prints from this important series for their permanent collection. In order to raise the funds necessary for such a sizable and significant acquisition, The Met's Department of Photographs approached a small group of donors for assistance. Robert Frank, pleased at the prospect of The Met's acquisition, offered, through Pace/MacGill Gallery, three prints from *The Americans* to be printed as a gift for each donor. The following three lots on offer here come directly from one of the private collectors whose generous support helped make The Met's 1986 Robert Frank acquisition possible.

Collectively, The Met patrons selected three of Frank's most significant and sought-after images: *Trolley, New Orleans*, 1955 (lot 268), *Chicago-Political Rally*, 1956 (lot 269), and *US 285, New Mexico*, 1956 (lot 270). *The Americans'* emblematic cover image, *Trolley, New Orleans*, 1955 is a photographic masterwork.



The Americans (Pantheon Books, 1986)

Frank's intricate composition captures the realities of segregation in the American South within the trolley's steely geometric frame. The Swiss-born Frank later remarked on the effect of witnessing the systematic racial injustice in 1950s America: "My attitude changed when I saw the South for the first time. That was the strongest and most unforgettable impression. The injustice to people who have another skin color."

Whether subtle or explicit, politics are never far from sight in *The Americans*, with a number of images, such as *Chicago-Political Rally*, 1956, capturing parades, civic events and rallies across the country. In 1956, when this photograph was taken, Chicago-native Adlai Stevenson II was running, for a second time, for President of the United States, and was predicted to lose in a landslide, for a second time, to Dwight D. Eisenhower. On *Chicago-Political Rally*, John Szarkowski wrote: "From the fine shiny sousaphone rises a comic strip balloon that pronounces once more the virtue of ritual patriotism. On either side of the tuba-player stand his fellows, as anonymous and as dependable as he. It is somehow proper—funnier, sadder, and truer—that the occasion should have been an Adlai Stevenson rally." The odd reality that Szarkowski points to, that of an excited rally steeped in American patriotism, held in support of an all but doomed candidate running against an immensely popular incumbent and celebrated General, reveals the distinct brilliance present throughout *The Americans*.

In his application for the Guggenheim Fellowship, Frank declared his intention "to photograph freely throughout the United States, using the miniature camera exclusively. The making of a broad, voluminous picture record of things American, past and present. This project is essentially the visual study of a civilization and will include caption notes; but it is only partly documentary in nature: one of its aims is more artistic than the word documentary implies." This "more artistic" documentary approach presents itself in *US 285, New Mexico*, 1956. A deep, dark image of the open road, Frank actually photographed *US 285* in the daytime and then underexposed the negative, giving the impression of nighttime's dramatic obscurity using the filmmaking technique known as 'day for night.' The power of this effect, Frank's artistic vision and uncommon understanding of the American landscape was not lost on Walker Evans, one of his earliest supporters of *The Americans*, who remarked on this image: "In this picture, instantly you find the continent. The whole page is haunted with American scale and space."



269. 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
\$70,000-90,000

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
Kismaric, *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



270. Robert Frank b. 1924

US 285, New Mexico, 1956
Gelatin silver print, printed circa 1986.
8¾ x 6⅞ in. (22.2 x 15.6 cm)
Signed, titled and dated '1955' [sic] in ink in the margin.

Estimate
\$70,000-90,000

Provenance
Gift of the artist to the present owner, 1989

Literature

The Americans, no. 36
Greenough, *Looking In: Robert Frank's The Americans*,
pp. 253, 469, 470, Contact no. 36
Frank, *The Lines of My Hand*, n.p.
'The Highway: Four Photographs by Robert Frank,' *Current*,
November 1960, p. 33
U. S. Camera, 1958, p. 100

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

With a life-long passion for collecting, spurred by an intense, intellectual curiosity for art, Jeffrey M. Kaplan's collection transcends classification and speaks to his devotion to all things cultural. Driven by an innate interest in learning about different cultures and ways of life, the photographs in his collection illustrate key moments and movements throughout the history of the medium, unified by the overarching theme of one man's collecting journey.

The photographs on offer in the following pages include works by leaders in the field, thus demonstrating Kaplan's deep knowledge and keen awareness of the medium. From Alfred Stieglitz, and his selections for *Camera Work*, to Ansel Adams and Berenice Abbott,

the classic is balanced by the contemporary with an equally impressive selection of works by Robert Mapplethorpe, Alec Soth and Robert Polidori. Kaplan's particular affinity for Mapplethorpe is evident in the six lots on offer which show the photographer's incredible depth and include the stunning dye transfer print, *Flowers in Vase*; the iconic photograph of *Thomas* that was selected by Patti Smith to grace the cover of *Robert Mapplethorpe*, her 1987 book on the photographer; and *Wheat*, a still-life that shows a masterful range of tonality.

This diverse selection reflects Kaplan's constant interest in acquiring works that peaked his intellect, while offering the thrill that drives the most devoted of collectors.



Jeffrey M. Kaplan





271. Robert Mapplethorpe 1946-1989

Flowers in Vase, 1985

Dye transfer print.

18¾ x 18½ in. (47.6 x 47 cm)

Signed, dated by Michael Ward Stout, Executor, in ink, titled, dated, annotated 'VPd' and 'DT1851' in an unidentified hand in pencil, Estate copyright credit reproduction limitation stamp on the reverse of the flush-mount. Edition of 7 plus 1 artist's proof.

Estimate

\$35,000-45,000

Provenance

Jean Efron Art Consultants, Washington D.C.

Literature

Kardon, *Robert Mapplethorpe: The Perfect Moment*, p. 88

teNeues, *Mapplethorpe: The Complete Flowers*, pl. 121
High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, p. 125, variant



272. Robert Mapplethorpe 1946-1989

Thomas, 1987

Gelatin silver print.

19¼ x 19¼ in. (48.9 x 48.9 cm)

Signed, dated and numbered 3/10 by the artist in ink in the margin; signed, titled, dated and numbered 3/10 by the artist in ink, copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate

\$12,000-18,000

Provenance

Weinstein Gallery, Minneapolis

Exhibited

Cornell Collects: A Celebration of American Art from the Collections of Alumni and Friends, Herbert F. Johnson Museum of Art, Ithaca, August–November 1990

Literature

Smith, *Robert Mapplethorpe*, cover

Grand Palais, *Mapplethorpe*, p. 60

Random House, *Mapplethorpe*, p. 235

teNeues, *Robert Mapplethorpe: Perfection in Form*, cat. 3



273. Robert Mapplethorpe 1946-1989

Orchids, 1987

Dye transfer print, printed 1989.

22 $\frac{5}{8}$ x 22 in. (57.5 x 55.9 cm)

Signed, dated by Michael Ward Stout, Executor, in ink, titled, dated and numbered 1/5 in an unidentified hand in ink, Estate copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate

\$20,000-30,000

Provenance

Jean Efron Art Consultants, Washington D.C.

Literature

teNeues, *Mapplethorpe: The Complete Flowers*, n.p.



274. Robert Mapplethorpe 1946-1989

Shell and Crystal, 1986
Gelatin silver print, printed 1990.
19¼ x 19¼ in. (48.9 x 48.9 cm)
Signed, dated by Michael Ward Stout, Executor,
in ink, titled, dated and numbered 7/10 in an
unidentified hand in ink, Estate copyright credit
reproduction limitation stamp on the reverse of
the flush-mount.

Estimate
\$6,000-8,000

Provenance
Weinstein Gallery, Minneapolis



275. Robert Mapplethorpe 1946-1989

NYC Contemporary Ballet, 1980
Gelatin silver print, printed 2010.
13¾ x 13¾ in. (34.9 x 34.9 cm)
Signed, dated by Michael Ward Stout, Executor,
in ink, titled, dated and numbered 3/15 in an
unidentified hand in pencil, Estate copyright
credit reproduction limitation stamp on the
reverse of the flush-mount.

Estimate
\$6,000-8,000

Provenance
Weinstein Gallery, Minneapolis



276. Robert Mapplethorpe 1946-1989

Wheat, 1985

Gelatin silver print.

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

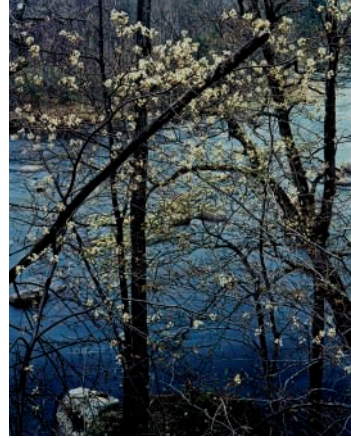
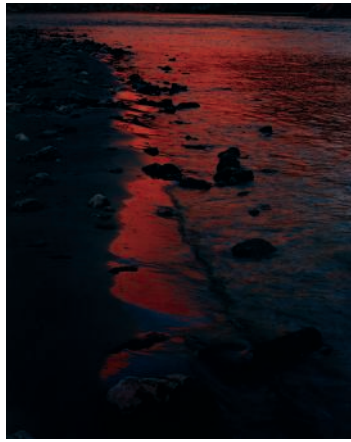
Signed, dated by Michael Ward Stout, Executor, in ink, titled, dated and numbered 7/10 in an unidentified hand in pencil, Estate copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate

\$8,000-12,000

Provenance

Weinstein Gallery, Minneapolis



277. **Eliot Porter** 1901-1990

Intimate Landscapes

New York: Daniel Wolf Press, 1979. Ten dye transfer prints. Each approximately 13½ x 10¾ in. (34.3 x 27.3 cm) Each signed in pencil on the mount; Portfolio copyright credit stamp on the reverse of the mount. Each within individual paper folios with printed title and date. Signed and numbered 79 in ink on the colophon. Contained within a tan linen clamshell case with gold embossed leather title plate. Number 79 from an edition of 250.

Estimate

\$7,000-9,000

Provenance

Jean Efron Art Consultants, Washington, D.C.

278. Alec Soth b. 1969

Untitled 49, Bogotá, 2003

Archival pigment print, printed 2012, flush-mounted.
20 x 20 in. (50.8 x 50.8 cm)

Signed in ink, printed title, date and number AP2 on
a label affixed to the reverse of the frame. One from
an edition of 8 plus artist's proofs.

Estimate

\$5,000-7,000

Provenance

Weinstein Gallery, Minneapolis

Literature

Soth, *Dog Days Bogotá*, n.p.



279. Eliot Porter 1901-1990

In Wildness

New York: Daniel Wolf Press, 1981.

Ten dye transfer prints.

Each 15¾ x 12¼ in. (40 x 31.1 cm) or the reverse

Each signed in pencil on the mount. Each within
individual paper folios with printed title and date.

Signed and numbered 241 in ink on the colophon.

Contained within a tan linen clamshell case with

gold embossed leather title plate. Number 241

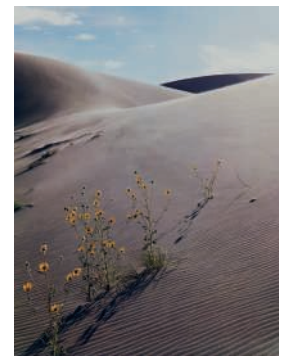
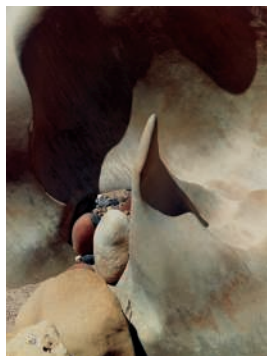
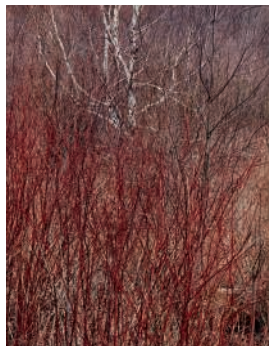
from an edition of 300.

Estimate

\$7,000-9,000

Provenance

Jean Efron Art Consultants, Washington, D.C.





280. Steve McCurry b. 1950

Taj and Train, Agra, India, 1983
 Chromogenic print, printed 2011.
 15¼ x 22⅞ in. (38.7 x 58.1 cm)
 Signed in ink on the verso; dated and numbered 32/90
 in an unidentified hand in ink on an artist's studio label
 affixed to the verso.

Estimate
 \$5,000-7,000

Provenance
 Chris Beetles Fine Photographs, London

281. Robert Polidori b. 1951

Façades, El Malecón, Havana, Cuba, No. 1, December, 1997
 Fujicolor Crystal Archive print.
 14½ x 30 in. (36.8 x 76.2 cm)
 Signed in ink, printed credit, title, date, and number 1/10 on
 a gallery label affixed to the reverse of the flush-mount.

Estimate
 \$10,000-15,000

Provenance
 Weinstein Gallery, Minneapolis





282. Ansel Adams 1902-1984

Tenaya Lake, Mount Conness, Yosemite National Park, California, circa 1946

Gelatin silver print, printed circa 1976.

15½ x 19¼ in. (39.4 x 48.9 cm)

Signed in pencil on the mount; Carmel credit stamp, titled and dated in an unidentified hand in ink on the reverse of the mount.

Estimate

\$10,000-15,000

Provenance

Jean Efron Art Consultants, Washington, D.C.

Literature

Adams and Alinder, *An Autobiography*, p. 155

Little Brown and Co., *Yosemite: Ansel Adams*, p. 55

Little Brown and Co., *Yosemite and the Range of Light*, pl. 75

Stillman, *Ansel Adams, 400 Photographs*, pp. 309, 423

Szarkowski, *Ansel Adams at 100*, pl. 61



283. Alfred Stieglitz 1864-1946

Selected Images, 1894-1910

Nine photogravures from *Camera Work* and *Picturesque Bits of New York and Other Studies*.

Varying dimensions from 6¾ x 7¾ in. (16.2 x 19.7 cm) to 8¾ x 11½ in. (21.3 x 29.2 cm) or the reverse
Printed copyright, credit and date in the margins of the two prints from *Picturesque Bits*.

Estimate

\$8,000-12,000

Provenance

Jean Efron Art Consultants, Washington, D.C.

Literature

Greenough, *Alfred Stieglitz: The Key Set (Volume 1)*, nos., 148, 154, 277, 284, 294, 296, 299, 339, 347
Camera Work, Number 1, January 1903, p. 47
Camera Work, Number 12, October 1905, pp. 5, 17
Camera Work, Number 20, October 1907, pp. 43, 45
Camera Work, Number 36, October 1911, pp. 13, 27, 57
Camera Work, Number 41, January 1913, p. 39

284. Edward Steichen 1879-1973

Moonlight: The Pond, 1904
Photogravure from *Camera Work*.
6⅜ x 8 in. (16.2 x 20.3 cm)
Signed and numbered in the negative.

Estimate
\$5,000-7,000

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

Literature
Camera Work, Number 14, April
1906, p. 11
Brandow and Ewing, *Edward Steichen:
Lives in Photography*, fig. 217
Smith, *Edward Steichen: The Early
Years*, pl. 26
Greenough, Snyder, Travis and
Westerbeck, *On the Art of Fixing a
Shadow: One Hundred and Fifty Years
of Photography*, pl. 172
Montreal Museum of Fine Arts, *Lost
Paradise: Symbolist Europe*, pl. 167



285. Berenice Abbott 1898-1991

*Brooklyn Bridge, Water and Dock Streets,
Brooklyn*, 1936
Gelatin silver print.
9⅜ x 7⅜ in. (23.8 x 18.7 cm)
Titled, dated, annotated in pencil and Federal
Art Project 'Changing New York' credit stamp
on the verso.

Estimate
\$5,000-7,000

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

Literature
McCausland, *New York in the Thirties: As
Photographed by Berenice Abbott*, pl. 87
O'Neal, *Berenice Abbott: American
Photographer*, p. 99
Yochelson, *Berenice Abbott: Changing
New York*, pl. 33





286. August Sander 1876-1974

Handlanger (Bricklayer), 1928

Gelatin silver print, printed 1990 by Gerd Sander.

23¼ x 17¼ in. (59.1 x 43.8 cm)

'Aug. Sander Köln Lindenthal' blindstamp on the recto; signed, numbered 9/18 by Gerd Sander in pencil, 'Archiv' copyright credit and 'Menschen des 20. Jahrhunderts' credit stamps on the verso.

Estimate

\$15,000-20,000

Provenance

Weinstein Gallery, Minneapolis

Literature

Abrams, *August Sander: People of the 20th Century, Volume II: The Skilled Tradesmen*, front slipcase cover, pl. II/10/3

Antlitz der Zeit, *August Sander*, cover, pl. 23

Gunther Sander, *August Sander*, p. 120

Heiting, *August Sander 1876-1964*, cover, p. 57

Smith and Lefley, *Rethinking Photography: Histories, Theories and Education*, fig. 6.14

Kordela, *Being, Time, Bios: Capitalism and Ontology*, cover



287. Lewis Wickes Hine 1874-1940

Mechanic at Steam Pump in Electric Power House, circa 1921
Gelatin silver print, printed circa 1930.
10 x 7½ in. (25.4 x 19.1 cm)
Accompanied by a materials assessment report.

Estimate
\$15,000-20,000

Provenance

From the artist to a Private Collector
by descent to the present owner

Literature

Kaplan, *Photo Story: Selected Letters and Photographs of Lewis W. Hine*, cover, n.p.
Sampsell-Willmann, *Lewis Hine as Social Critic*, cover
Steinorth, *Lewis Hine: Passionate Journey, Photographs 1905-1937*, cover, p. 159



288. Diane Arbus 1923-1971

Albino Sword Swallower at a Carnival, MD., 1970
Gelatin silver print, printed later by Neil Selkirk.
14 $\frac{5}{8}$ x 15 in. (37.1 x 38.1 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

\$15,000-25,000

Provenance

Looking Glass Gallery, Royal Oak, Michigan

Literature

Aperture, *Diane Arbus*, n.p.
Arbus, Sussman, Phillips, Selkirk and Rosenheim,
Diane Arbus Revelations, pp. 304-305



289. Harry Callahan 1912-1999

Chicago (multiple exposure of women walking), circa 1955

Gelatin silver print, mounted on Brudno board.

6 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in. (16.2 x 24.1 cm)

Signed in pencil on the mount.

Estimate

\$15,000-20,000

Provenance

Fraenkel Gallery, San Francisco





290. William Eggleston b. 1939

Untitled, 1971-1974

Pigment print, printed later.

38 x 57 $\frac{7}{8}$ in. (96.5 x 147 cm)

Overall 45 x 64 $\frac{7}{8}$ x 2 $\frac{1}{4}$ in. (114.3 x 164.8 x 5.7 cm)

Signed in ink by the artist, titled, dated, numbered 1/2 in an unidentified hand in pencil, printed Eggleston Artistic Trust copyright credit reproduction limitation on a label affixed to the reverse of the flush-mount.

Estimate

\$70,000-90,000

Provenance

Gagosian Gallery, New York

Literature

Steidl, *Los Alamos revisited* (Volume 2), p. 15

With its crimson angularity splashing across the foreground, William Eggleston's bold and dynamic *Untitled*, 1971-1974 can only truly exist in color. Although influenced by the legendary street photographers Robert Frank and Henri Cartier-Bresson, Eggleston chose to break away from traditional black and white photography, and began experimenting with color in the late 1960s. At that time, critics, the public, and many photographers, associated color photography with the commercial rather than fine art. None of this deterred Eggleston, whose highly saturated, vivid images of the southern United States are now held in universal regard.

Eggleston shows us that there is nothing more elaborate or beautiful than the rich, material complexity of the unassuming everyday built environment. In *Untitled*, 1971-1974, bold colors, shapes, and planes intersect and repeat, forming a dynamic, almost Kandinsky-like Modernist composition from the not uncommon scene on the American highway system—police and bystanders congregated around a minor car accident. Rather than taking a photo-journalistic stance, Eggleston stands away from the scene on the distant overpass, eschewing any details that might provide circumstantial context, creating instead, a vivid study of color and form. In the present lot's striking, large-scale presentation, we experience the full force and brilliance of Eggleston's arresting composition.

Like many of Eggleston's photographs, the present lot is both semi-dislocated in time and space, providing the viewer with little hints to the specifics of the moment or location where the image was taken. *Untitled*, 1971-1974 comes from Eggleston's expansive series, *Los Alamos*. Named after the nuclear testing site in New Mexico, *Los Alamos* consists of images taken between 1966-1974 across the southern United States, from New Orleans to Santa Monica. A specific and evocative title for a sweeping series composed of distinctive places, people and moments, *Los Alamos*, like much of the American landscape, is a site for creation and destruction, and for William Eggleston, a place for endless experimentation and study.



1975

291. Nicholas Nixon b. 1947

Selected Images of the Brown Sisters, 1975-1979

Five gelatin silver prints.

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

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

Estimate

\$15,000-25,000

Provenance

Cronin Gallery, Houston

Literature

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.

The Museum of Modern Art, *Nicholas Nixon: Pictures of People*, pp. 93-97

Lange, *Degrees of Stillness: Photographs from the Manfred Heiting Collection*, pp. 89-91

Windsor, *The Family*, n.p.



1976



1977



1978



1979

In 1975, Nicholas Nixon said “just give me what you’ve got” and turned his lens on his wife Bebe and her three sisters, Mimi, Laurie, and Heather—the four Brown Sisters. First taken during a weekend visit to Bebe’s parent’s home in Connecticut, the annual series continues today, collectively showing an intimate family portrait, the bonds of sisterhood, and a visual marker for the passage of time. The *Selected Images* on offer represent the first 5 portraits from this ongoing body of work. Complete sets of the portraits are in the collections of The National Gallery of Art; Museum of Fine Arts, Houston; George Eastman House, Rochester; MAPFRE, Madrid; Maison Européenne de la Photographie, Paris; San Francisco Museum of Modern Art; and the Museum of Fine Arts, Boston, among others.

“These pictures grew out of my curiosity about and admiration for this band of beautiful, strong women, who first let me into their lives, then allowed me to try making one picture, then joined me in a tradition, an annual rite of passage.”

Nicholas Nixon



292. Sally Mann b. 1951

The New Mothers, 1989

Gelatin silver print.

19½ x 23¼ in. (48.6 x 59.1 cm)

Signed, titled, dated, numbered 7/25, copyright notation and edition information in pencil on the verso.

Estimate

\$20,000-30,000

Literature

Mann, *Immediate Family*, n.p.



Actual size

293. Edward Weston 1886-1958

Juniper, Sierra Nevada, 1937

Gelatin silver print.

9½ x 7½ in. (24.1 x 19.1 cm)

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

Estimate

\$8,000-12,000

Provenance

Joel Soroka Gallery, Aspen
Private Collection, United States

Literature

Crist, *Edward Weston: 125 Photographs*, p. 167, variant
Foley, *Edward Weston's Gifts to his Sister*, p. 50
Maddow, *Edward Weston: Fifty Years*, p. 183, variant
Wilson and Weston, *California and the West*, p. 85

294. Edward Weston 1886-1958

Nude, 1933

Gelatin silver print.

4⅝ x 3½ in. (11.7 x 8.9 cm)

Signed, dated and numbered 2/50 in pencil on
the mount; dated and numbered '99N' in pencil
on the reverse of the mount.

Estimate

\$10,000-15,000

Provenance

Throckmorton Fine Art, New York
Private Collection, United States



Actual size

295. Edward Weston 1886-1958

Charis, 1934

Gelatin silver print.

3¾ x 4⅝ in. (9.5 x 11.7 cm)

Signed, titled '—Charis—' and dated in pencil on the mount.

Estimate

\$20,000-30,000

Provenance

Halsted Gallery, Birmingham, Michigan



296. Constantin Brancusi 1876-1957

La Colonne du Baiser, Fragment (View from the studio), circa 1917

Gelatin silver print.

10 $\frac{3}{8}$ x 8 $\frac{1}{2}$ in. (27.1 x 21.6 cm)

Titled in pencil by Barbu Brezianu, variously annotated in unidentified hands in ink and pencil and 'Fond Barbu Brezianu' collection stamp on the verso.

Estimate

\$40,000-60,000

Provenance

From the artist to Romanian art critic, art historian and Brancusi scholar Barbu Brezianu, Bucharest
Grisebach GmbH, Berlin, 25 November 2010, lot 1213

Literature

Bach, *Constantin Brancusi: Metamorphosen Plastischer Form*, p. 81, variant cropping



297. Man Ray 1890-1976

Nude with Raised Arm, 1926

Gelatin silver print, presumably printed circa 1930.
10¾ x 9 in. (27.3 x 22.9 cm)

Annotated 'Original,' 'Haut page 30' likely in the artist's hand in pencil, 'Rue Campagne Première, Paris XIVe' (Manford M28) and 'l'ADAGP' copyright (Manford M30) stamps on the verso.

Estimate

\$50,000-70,000

Provenance

Edwynn Houk Gallery, New York
Joel Soroka Gallery, Aspen
Private Collection, United States

Literature

Soby, *Photographs by Man Ray 1920 Paris 1934*, p. 30
Manford, *Behind the Photo*, n.p., for stamps



298. Irving Penn 1917-2009

Sculptor's Model, Paris, 1950

Platinum palladium print, printed 1976.

16⅞ x 11¼ in. (41.6 x 29.8 cm)

Signed, titled, dated, initialed, numbered 29/35 and annotated in pencil, Condé Nast copyright credit reproduction limitation and edition stamps on the verso.

Estimate

\$10,000-15,000

Provenance

David Mancini Gallery, Philadelphia

Literature

Greenough, *Irving Penn: Platinum Prints*, pl. 28

Hambourg and Rosenheim, *Irving Penn:*

Centennial, fig. 13, variant cropping

Heckert and Lacoste, *Irving Penn: Small Trades*,

pl. 67, fig. 9

Penn, *Moments Preserved*, p. 165

Penn, *Passage: A Work Record*, p. 93

Szarkowski, *Irving Penn*, pl. 90

299. Man Ray 1890-1976

Lise Deharme en 'La Dame de Pique', circa 1935

Gelatin silver print.

9 x 6¼ in. (22.9 x 15.9 cm)

'8 Rue du Val-de Grace' (Manford M9) credit stamp on the verso.

Estimate

\$8,000-12,000

Literature

Manford, *Behind the Photo*, n.p., for stamp





300. Paul Outerbridge, Jr. 1896-1958

Nude with Head Sculpture, 1937
 Color carbro print.
 15½ x 12¾ in. (39.4 x 32.4 cm)
 Numbered '33' in an unidentified hand in pencil
 on the verso.

Estimate
 \$35,000-45,000

Provenance
 The Collection of Thomas T. Solley, Indiana
 Christie's, New York, *Photographs from The Estate*
of Thomas T. Solley, 14 February 2007, lot 19

Literature
 Dines, *Paul Outerbridge A Singular Aesthetic*, pl. 439
 Rizzoli, *Paul Outerbridge Jr: Photographs*, p. 112

A master printer, Paul Outerbridge pioneered the tri-color carbro transfer process. Immensely complex, the exceptionally stable printing process transformed black and white negatives into vivid color prints through the use of red, blue, and yellow separation negatives. Outerbridge's unparalleled command of this medium is evident in the supple, rich tones achieved in *Nude with Head Sculpture*, 1937. Enticing and surreal, Outerbridge's *Nude* includes the color calibration chart at the very top of the image, providing the viewer with an inside look into his distinct printing process that includes both black and white and color.

“I saw Picasso here on his knees before a photogram.”

Man Ray, 1929

301. Man Ray 1890-1976

Rayograph, 1922

Unique gelatin silver print.

9¼ x 6⅞ in. (23.6 x 17.7 cm)

Signed in pencil on the mount; ‘Rue Campagne Première’ (Manford M5) credit stamp on the reverse of the mount.

Estimate

\$250,000-350,000

Provenance

Private Collection, Paris

Drouot Estimations, Paris, 20 November 2007, lot 23

Literature

Emmanuelle de l'Ecotais, *Man Ray: Rayographies*,

pl. 50 (this print)

Galerie des 4 Mouvements, *Man Ray: 40 Rayographies*,

pl. 7 (this print)

Heiting, *Man Ray: 1890-1976*, p. 204 (this print)

Manford, *Behind the Photo*, n.p., for stamp

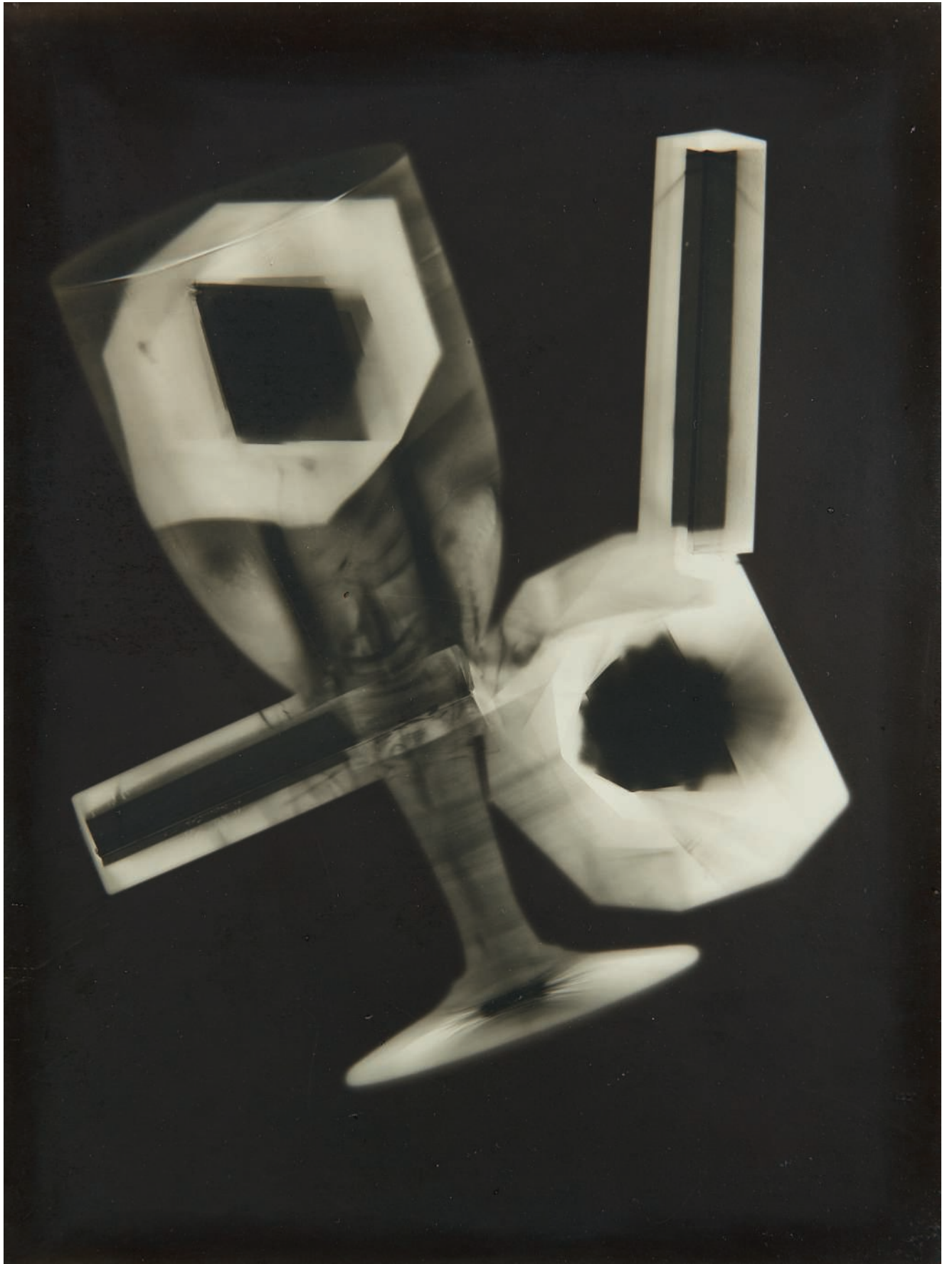
Man Ray's rayographs stand at the forefront of Modernism with their evocation of the unconscious and their radical use of camera-less photography. Though photograms were first discovered in the early days of photography, Man Ray's rayographs, as he called his photograms, were a revolutionary departure from the nineteenth-century optical/chemical process of copying nature. In his hands the photogram became an artistic gambit that transformed common objects into mysterious happenings.

This unique rayograph, created by Man Ray when he first began working with the photogram technique, depicts a stemmed glass and several prism shaped objects. Viewers are lured into the image's rhapsodic space in which the ordinary becomes extraordinary. It is not a mechanical copy of nature, but a new and exciting pictorial adventure.

Man Ray started making rayographs in the winter of 1921-1922. The first one was an accident. While making contact prints in his tiny bathroom, his makeshift darkroom in a hotel in Montparnasse,

one unexposed sheet of photo paper inadvertently got into the developing tray. Not wanting to waste paper, he placed objects on the wet photo paper and turned on the light: “before my eyes an image began to form, not quite a simple silhouette of the objects as in a straight photograph, but distorted and refracted by the glass more or less in contact with the paper and standing out against a black background, the part directly exposed to the light.”

The Dada poet Tristan Tzara was the first person to see Man Ray's seminal rayographs and recognized immediately their historic impact. In his introduction to Man Ray's portfolio of twelve rayographs, *Les champs délicieux (The delightful fields)*, 1922, Tzara wrote, “As the mirror effortlessly throws back the image, and the echo the voice, without asking us why, the beauty of matter belongs to no one, for henceforth it is a physico-chemical product.” Indeed, Man Ray's *Untitled*, 1922 rayograph recasts modern art production through the chemical process of photography and catapults the tangible into a limitless realm of unknowing.



Actual size



302. Frederick Sommer 1905-1999

Virgin and Child with St. Anne and the Infant St. John, 1966
Gelatin silver print, printed later.
9¼ x 6⅞ in. (23.5 x 17.5 cm)
Signed, titled and dated in pencil on the reverse of the mount.

Estimate
\$5,000-7,000

Provenance
Christie's, New York, 18 April 2002, lot 187

Literature
Center for Creative Photography, *Sommer: Words/Images*, pl. 38

303. Ansel Adams 1902-1984

Merced River, Cliffs, Autumn, Yosemite Valley, California, 1939
Gelatin silver print from *Portfolio Three: Yosemite Valley*, printed 1960.
7¼ x 9⅞ in. (18.4 x 23.2 cm)
Signed in ink on the mount; numbered '2', 70 in ink and 'Portfolio Three' copyright credit reproduction limitation stamp on the reverse of the mount. Number 70 from an edition of 208.

Estimate
\$3,000-5,000

Provenance
Christie's, New York, 5 October 1999, lot 221

Literature
Adams, *Examples: The Making of 40 Photographs*, p. 140
Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 24
Little, Brown and Co., *Yosemite and the Range of Light*, pl. 40
Stillman, *Ansel Adams 400 Photographs*, p. 135
Szarkowski, *Ansel Adams at 100*, p. 100





304. Ruth Bernhard 1905-2006

Spanish Dancer, 1971

Selenium toned gelatin silver print, printed later.

8½ x 14½ in. (21.6 x 36.8 cm)

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

Estimate

\$5,000-7,000

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

Chronicle Books, *Ruth Bernhard: The Eternal Body*, n.p.

305. Ruth Bernhard 1905-2006

Perspective II, 1967

Gelatin silver print, printed later.

7⅞ x 13⅝ in. (20 x 34.6 cm)

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

Estimate

\$5,000-7,000

Provenance

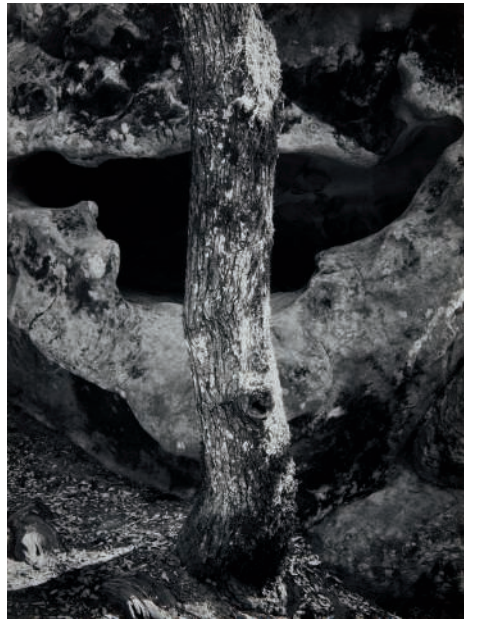
Peter Fetterman Gallery, Santa Monica

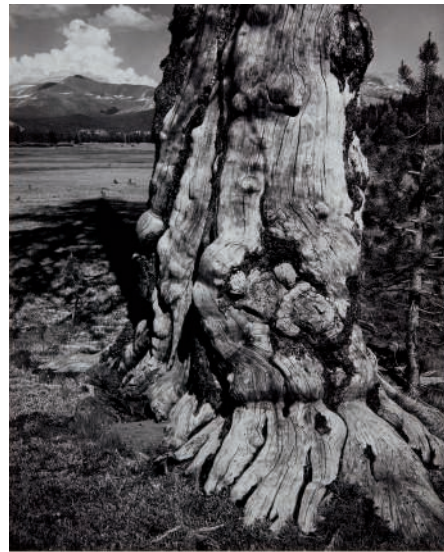
Literature

Chronicle Books, *Ruth Bernhard: The Eternal Body*, cover, pl. 26

Mitchell, *Ruth Bernhard: Between Art and Life*, p. 89







306. Ansel Adams 1902-1984

Portfolio Four: What Majestic Word.

In Memory of Russell Varian

San Francisco: Sierra Club, 1963.

Fifteen gelatin silver prints.

Varying dimensions from 6¾ x 8⅞ in.

(17.1 x 22.5 cm) to 10 x 12¾ in.

(25.4 x 32.4 cm) or the reverse

Each signed in ink on the mount; numbered

108 in ink on the Portfolio label affixed to

the reverse of each mount. Numbered 108

in ink on two colophons. Letterpress paper

folios. Enclosed within a gray linen clamshell

portfolio case with gilt letters and title.

Number 108 from an edition of 260, of which 250 were for sale.

Provenance

Acquired directly from Dorothy Varian of the Varian Foundation by descent to the present Private Collection

Literature

Szarkowski, *The Portfolios of Ansel Adams*, pls. 1-15 (Part IV)

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pls. 23, 48, 55, 68

Stillman, *Ansel Adams: 400 Photographs*, pp. 228, 230, 328, 330, 344, 351, 390, 391, 399, 403

Estimate

\$50,000-70,000



307. Hiroshi Sugimoto b. 1948

Time Exposed

Kyoto: Kyoto Shoin Co., Ltd., printed 1991.

Fifty-one offset lithographs.

Fifty prints approximately 9½ x 12½ in. (24.1 x 30.8 cm). One print 2 x 15 in. (5.1 x 38.1 cm).

Each with blindstamp title, date and number on the mount. Title page. Colophon. Contained in an aluminum folio case and enclosed in a cardboard sleeve. One from an edition of 500.

Estimate

\$12,000-18,000

Provenance

Denis Ozanne Rare Books, Paris

308. Daido Moriyama b. 1938

Stray Dog, Misawa, Aomori, 1971

Gelatin silver print, printed later.

12½ x 16¼ in. (31.8 x 41.3 cm)

Signed in Japanese and rōmaji in pencil on the verso.

Estimate

\$3,000-5,000

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

Museum of Modern Art, San Francisco/D.A.P.

Publishers, *Daido Moriyama: Stray Dog*, cover (detail), pl. 22

Fondation Cartier pour l'art contemporain, *Daido Moriyama*, pp. 8-9





309. Robert Mapplethorpe 1946-1989

Irises, 1986
Photogravure on silk collé.
34 x 32 in. (86.4 x 81.3 cm)
Signed, dated '1987' and numbered 10/27 in
pencil in the margin.

Estimate
\$20,000-30,000

Provenance
Graphicstudio, Tampa

Literature

Kardon, *Robert Mapplethorpe: The Perfect Moment*, p. 89
Martineau and Salvesen, *Robert Mapplethorpe: The Photographs*, pl. 141
Random House, *Mapplethorpe*, pl. 236
Random House, *Mapplethorpe: Pistils*, p. 79
Schirmer/Mosel, *Robert Mapplethorpe: Ten by Ten*, pl. 25
teNeues, *Mapplethorpe: The Complete Flowers*, pl. 138
teNeues, *Robert Mapplethorpe: Perfection in Form*, cat. 3



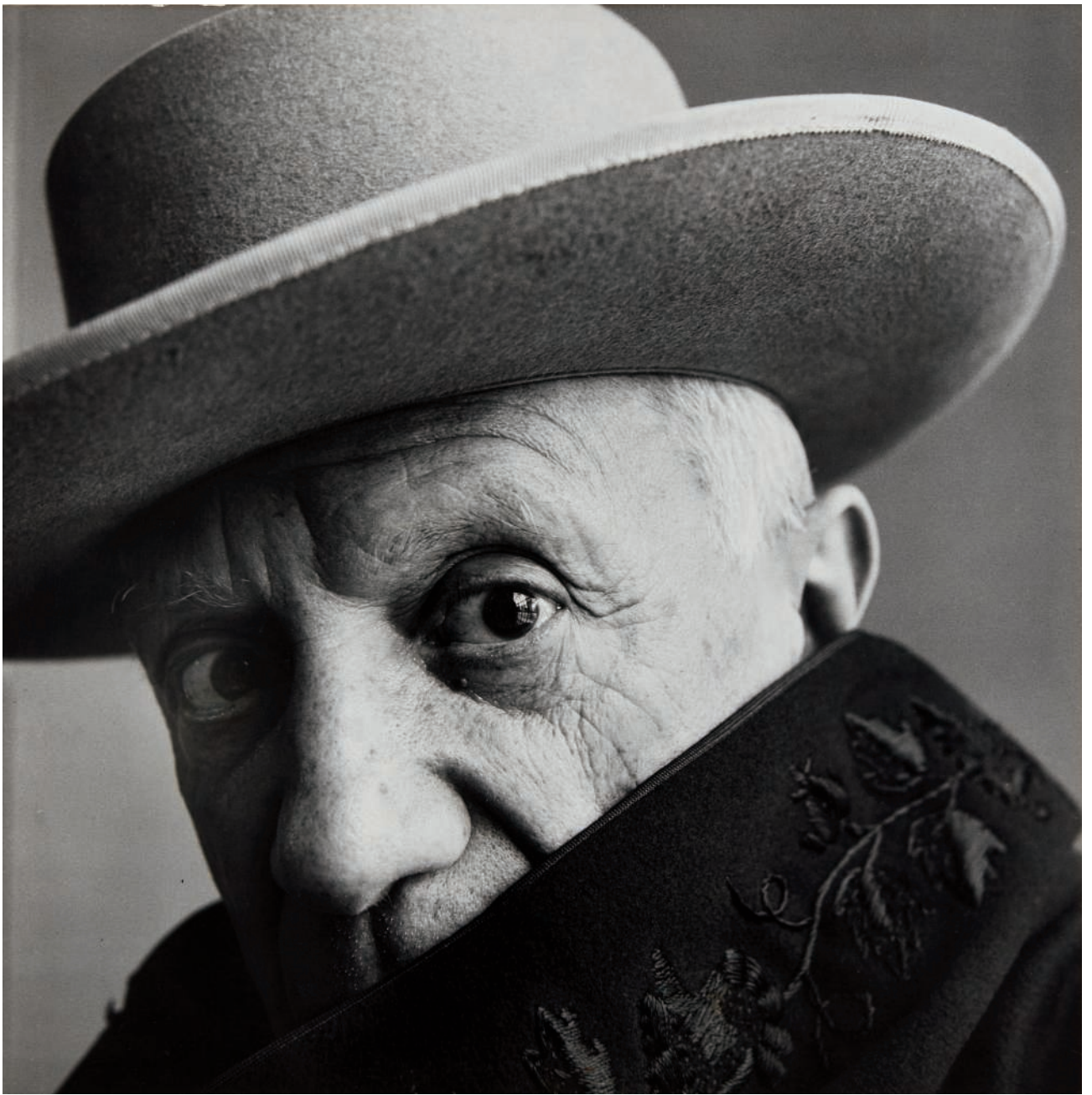
310. Alexander Rodchenko 1891-1956

Museum Series Portfolio Number 2: Portraits
 Moscow and New York: Rodchenko/Stepanova Archives and Howard Schickler Fine Art, 1997. Twenty-eight gelatin silver prints, printed later by Alexander Lavrentiev and Yuri Plaksin. Varying dimensions from 6¼ x 8¾ in. (15.9 x 22.2 cm) to 9½ x 7½ in. (24.1 x 18.1 cm) or the reverse. Each numbered 28 and sequentially 1-28 in an unidentified hand in ink on the portfolio label affixed to the reverse of the mount. Colophon. Silkscreen portrait of Rodchenko and facsimile signature affixed to the portfolio case interior. Enclosed in a black clamshell case with embossed title. Number 28 from an edition of 30 plus 5 hors commerce.

Estimate
 \$15,000-25,000

Provenance
 Private Collection, New York
 Howard Schickler Fine Art, New York

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



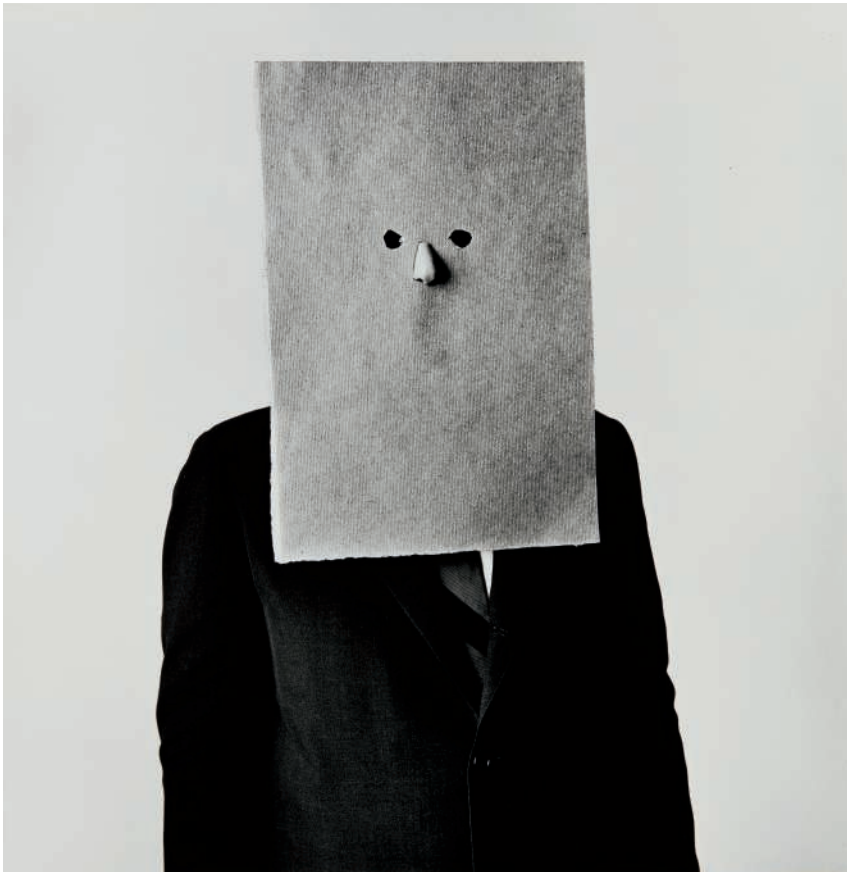
311. **Irving Penn** 1917-2009

Pablo Picasso at La Californie, Cannes, France, 1957
 Gelatin silver print.
 22½ x 22½ in. (57.2 x 57.2 cm)
 Signed, dated in ink and credit reproduction
 limitation stamp on the reverse of the mount;
 printed credit, title 'Picasso', date and copyright
 courtesy Condé Nast credit reproduction limitation
 on a label affixed to the reverse of the mount.

Estimate
 \$50,000-70,000

Provenance
 Directly from the artist

Literature
 Keaney, *Irving Penn: Portraits*, n.p.
 Penn, *Moments Preserved*, p. 39
 Penn, *Passage: A Work Record*, p. 125
 Szarkowski, *Irving Penn*, fig. 17
 Westerbeck, *Irving Penn: A Career in Photography*, pl. 64



312. Irving Penn 1917-2009

Steinberg in Nose Mask, New York, September 30, 1966
Selenium toned gelatin silver print, printed 1984.
15½ x 15¾ in. (39.4 x 39.1 cm)
Signed, titled, dated and initialed in ink, credit, Condé Nast copyright credit reproduction limitation and edition stamps on the reverse of the mount. One from an edition of 15.

Estimate

\$12,000-18,000

Literature

Keaney, *Irving Penn: Portraits*, cover, n.p.
Hambourg and Rosenheim, *Irving Penn: Centennial*, p. 281
Penn, *Passage: A Work Record*, p. 158
Szarkowski, *Irving Penn*, pl. 143
Fraenkel Gallery, *The Eye Club*, pl. 90



313. Irving Penn 1917-2009

Colette, Paris, 1951
Selenium toned gelatin silver print, printed 1984.
15¾ x 15¼ in. (39.1 x 38.7 cm)
Signed, titled, dated and initialed in ink, credit, Condé Nast copyright credit reproduction limitation and edition stamps. One from an edition of 25.

Estimate

\$8,000-12,000

Literature

Hambourg and Rosenheim, *Irving Penn: Centennial*, p. 207
Keaney, *Irving Penn: Portraits*, n.p.
Penn, *Passage: A Work Record*, p. 111
Szarkowski, *Irving Penn*, pl. 35
Westerbeck, *Irving Penn: A Career in Photography*, pl. 89



314. **Irving Penn** 1917-2009

Mascara Wars, New York, April 17, 2001
 Fujicolor Crystal Archive print.
 15¾ x 24 in. (40 x 61 cm)
 Signed, titled, dated twice and initialed twice in pencil,
 credit, Condé Nast copyright credit reproduction
 limitation and edition stamps on the reverse of the
 flush-mount. One from an edition of 15.

Estimate
 \$30,000-50,000

Provenance
 Pace/MacGill Gallery, New York
 Christie's, New York, 5 April 2013, lot 264

Literature
Vogue, July 2001, pp. 160-161
 Posnick, *Stoppers: Photographs from My Life at*
Vogue, pp. 220-221

"Mascara is not small business and brushes sell mascara. Companies spend millions of dollars developing breakthrough technology, and we were reporting on the latest 'Mascara War' between two of the giants. The model's eyes were closed for two hours while Penn photographed every possible variation of the dueling brushes. He had a picture that wasn't especially exciting or memorable, but there was nothing that he hadn't tired. Still standing behind his 6 x 8 cm camera, he said, 'Thank you. We're all finished.' Our model opened her eyes, and I saw that they were completely bloodshot. Penn said, 'Don't move.' He did just two or three more exposures. Here was the shock that was missing. Then we were finished."

—Phyllis Posnick, Executive Fashion Editor, *Vogue*



315. Robert Polidori b. 1951

Citicorp Building #1, 1999
 Fujicolor Crystal Archive print, flush-mounted.
 40 x 52 in. (101.6 x 132.1 cm)
 Overall 51½ x 61½ in. (130.8 x 156.2 cm)
 Signed in ink, printed credit, title, date and
 number 1/10 on gallery labels affixed to the
 reverse of the frame.

Estimate
 \$12,000-18,000

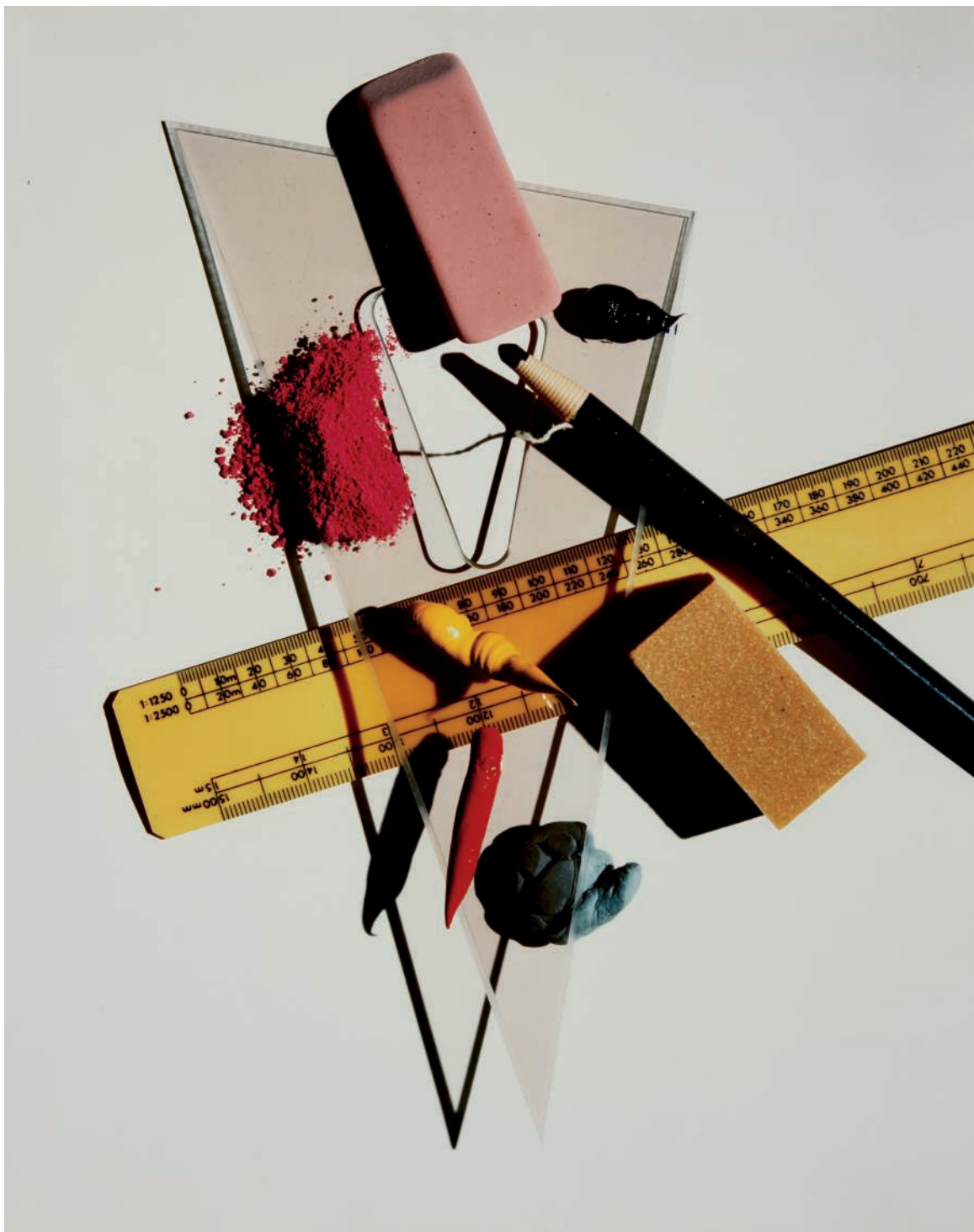
Provenance
 Weinstein Gallery, Minneapolis

316. Ruth Orkin 1921-1985

Plaza and Baseball in Central Park, 1979
 Chromogenic print.
 18⅞ x 12⅝ in. (47.9 x 32.1 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
 Acquired from the Estate of Ruth Orkin



317. Irving Penn 1917-2009

Still Life with Triangle and Red Eraser, New York,
January 23, 1985

Dye destruction print.

23 $\frac{1}{8}$ x 18 $\frac{3}{8}$ in. (58.7 x 46.7 cm)

Signed, titled, dated and initialed in pencil,
copyright credit reproduction limitation and edition
stamps on the verso. One from an edition of 15.

Estimate

\$20,000-30,000

Provenance

Pace/MacGill Gallery, New York

Literature

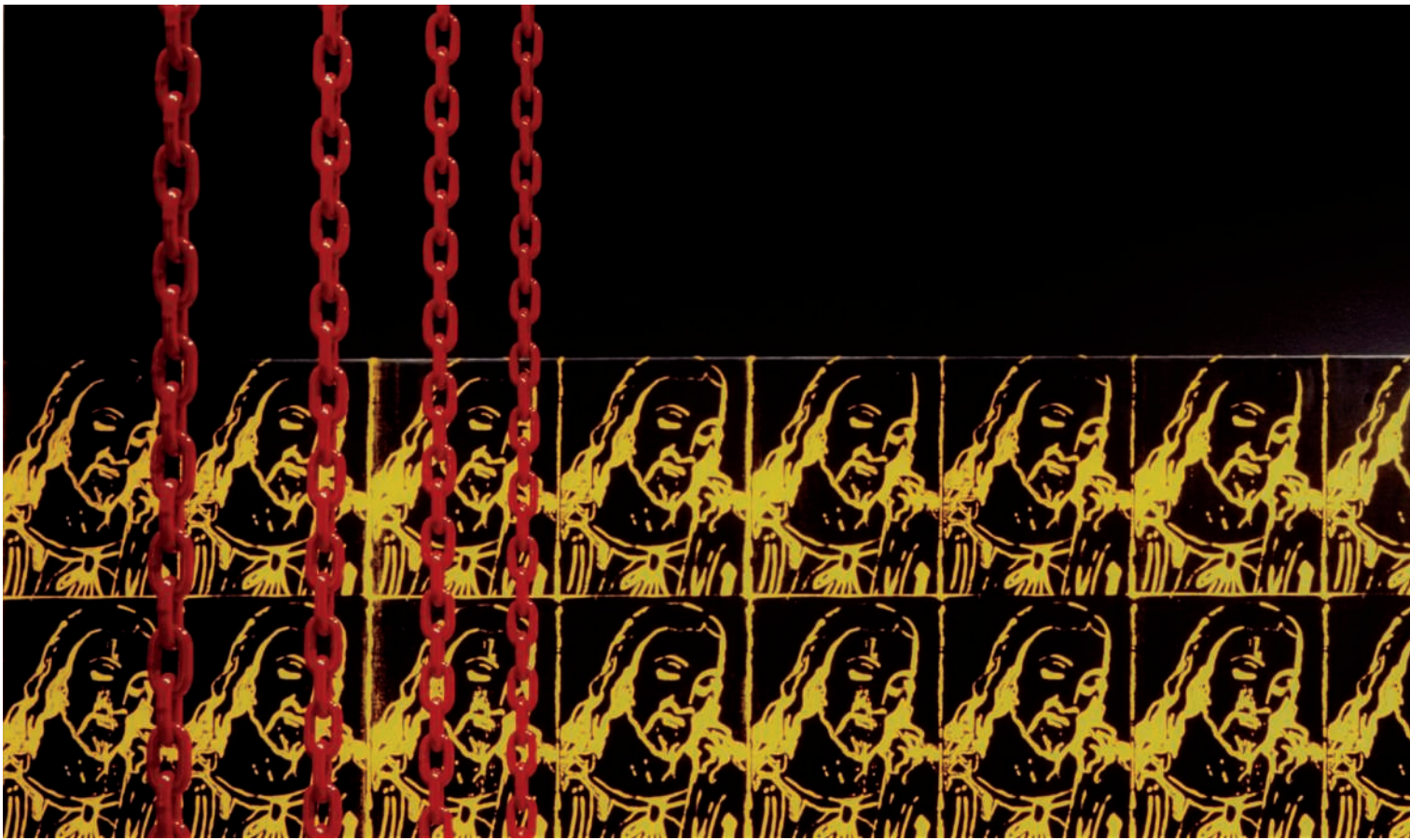
Foresta, *Irving Penn: Beyond Beauty*, pl. 137

Penn, *Passage: A Work Record*, p. 255

Penn, *Still Life*, n.p.

Westerbeck, *Irving Penn: A Career in Photography*, pl. 33

Sobieszek, *The Art of Persuasion: A History of
Advertising Photography*, pl. 109



318. Louise Lawler b. 1947

Red, Yellow and Black, 2008

Dye destruction print, face-mounted
to Plexiglas.

12 x 29½ in. (30.5 x 74.9 cm)

Signed, dated and numbered 1/5 in ink
on the reverse of the flush-mount.

Estimate

\$15,000-25,000

Provenance

Metro Pictures, New York

Paul Kasmin Gallery, New York

Private Collection

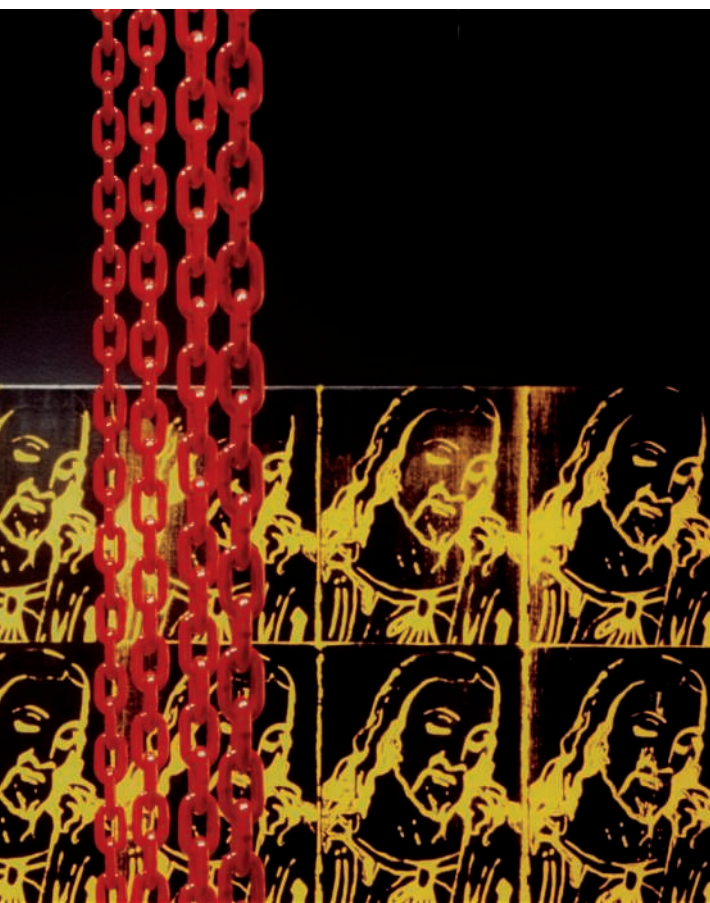
Sotheby's, New York, Contemporary Art Day

Sale, 10 November 2011, lot 526

Private Collection, New York

Literature

Marcoci, *Louise Lawler: Receptions*,
p. 214, variant



319. Louise Lawler b. 1947

Diamonds, 1984
 Chromogenic print.
 3 x 3 in. (7.6 x 7.6 cm)
 Overall 8 x 10 in. (20.3 x 25.4 cm)
 Signed, dated and numbered 9/10 in
 pencil on the verso.

Estimate
 \$10,000-15,000

Provenance
 Metro Pictures, New York



320. Christopher Williams b. 1956

Velosolex 2200 Nr. 2 (Front, Side, Back)/ Serial Number 3128819/ Moteur antiparasité/ Date of Production 1964/ (From the collection of Hanh Dam)/ Douglas M. Parker Studio, Glendale, California.

August, 2005

Gelatin silver print triptych.

Each 14½ x 18¼ in. (36.8 x 46.4 cm)

Each signed, titled 'Velosolex', dated, numbered 7/10 and sequentially numbered '1-3' in pencil on the verso.

Estimate

\$25,000-35,000

Provenance

Gisela Capitain Galerie, Cologne

Acquired from the above by the present owner

Literature

Williams, *Christopher Williams: Printed in Germany (Yellow Edition)*, n.p.



321. Louise Lawler b. 1947

Something About Time and Space But I'm Not Sure What It Is (One) Life Saver, 1998
Dye destruction print.

24 x 29½ in. (61 x 74.9 cm)

Signed, dated and numbered 3/5 in ink on the reverse of the flush-mount.

Estimate

\$10,000-15,000

Provenance

Marc Jancou Contemporary, New York

Private Collection, New York

Acquired from the above by the present owner

Literature

The MIT Press, *Twice Untitled and Other Pictures (looking back)*, pp. 27, color variant, 24-25, installation



322. Cindy Sherman b. 1954

Untitled (Lucille Ball), 1975
 Fujicolor Crystal Archive print, printed 2001.
 10 1/8 x 8 in. (25.7 x 20.3 cm)
 Signed and dated in ink on the verso.

Estimate
 \$7,000-9,000

Provenance
 Metro Pictures, New York

Literature
 The Museum of Modern Art, *Cindy Sherman: The Complete Untitled Film Stills*, fig. 1, there titled *The Lucy Photo-Booth Shoot*
 Schor, *Cindy Sherman: The Early Works 1975-1977*, pp. 37, 123





323

323. Loretta Lux b. 1969

Hidden Rooms 1 and Hidden Rooms 2, 2001
Two dye destruction prints.
Each 9 x 9 in. (22.9 x 22.9 cm)
Each signed, titled, dated and numbered 13/20
in pencil on the verso.

Estimate
\$10,000-15,000

Provenance
Yossi Milo Gallery, New York

Literature
Aperture, Loretta Lux, pp. 32-33

324. Loretta Lux b. 1969

Study of Boy 1 and Study of Boy 2, 2002
Two dye destruction prints.
Each 9 x 9 in. (22.9 x 22.9 cm)
Each signed, titled, dated and numbered 18/20
in pencil on the verso.

Estimate
\$10,000-15,000

Provenance
Yossi Milo Gallery, New York

Literature
Aperture, Loretta Lux, pp. 62-63



324



325. Albert Watson b. 1942

Monkey with Masks, New York City, 1994
 Archival pigment print, printed later.
 55¼ x 41¼ in. (140.3 x 104.8 cm)
 Signed, titled, dated and numbered 3/10 in ink
 on the reverse of the flush-mount.

Estimate
 \$15,000-25,000

Provenance
 Acquired directly from the artist

Literature
 Bulfinch, *Albert Watson: Cyclops*, n.p.
 Crump, *Albert Watson*, pl. 81
 Rotonda di Via Besana, *Frozen: A Retrospective*
 by Albert Watson, n.p.
 Schirmer/Mosel, *Albert Watson: The Vienna*
Album, n.p.



326. Marina Abramović b. 1946

Portrait with Firewood, 2009
Archival pigment print, flush-mounted.
39¼ x 39¼ in. (99.7 x 99.7 cm)
Overall 54¾ x 54¾ in. (139.1 x 139.1 cm)
Number 22 from an edition of 30. Accompanied
by a Certificate of Authenticity.

Estimate

\$25,000-35,000

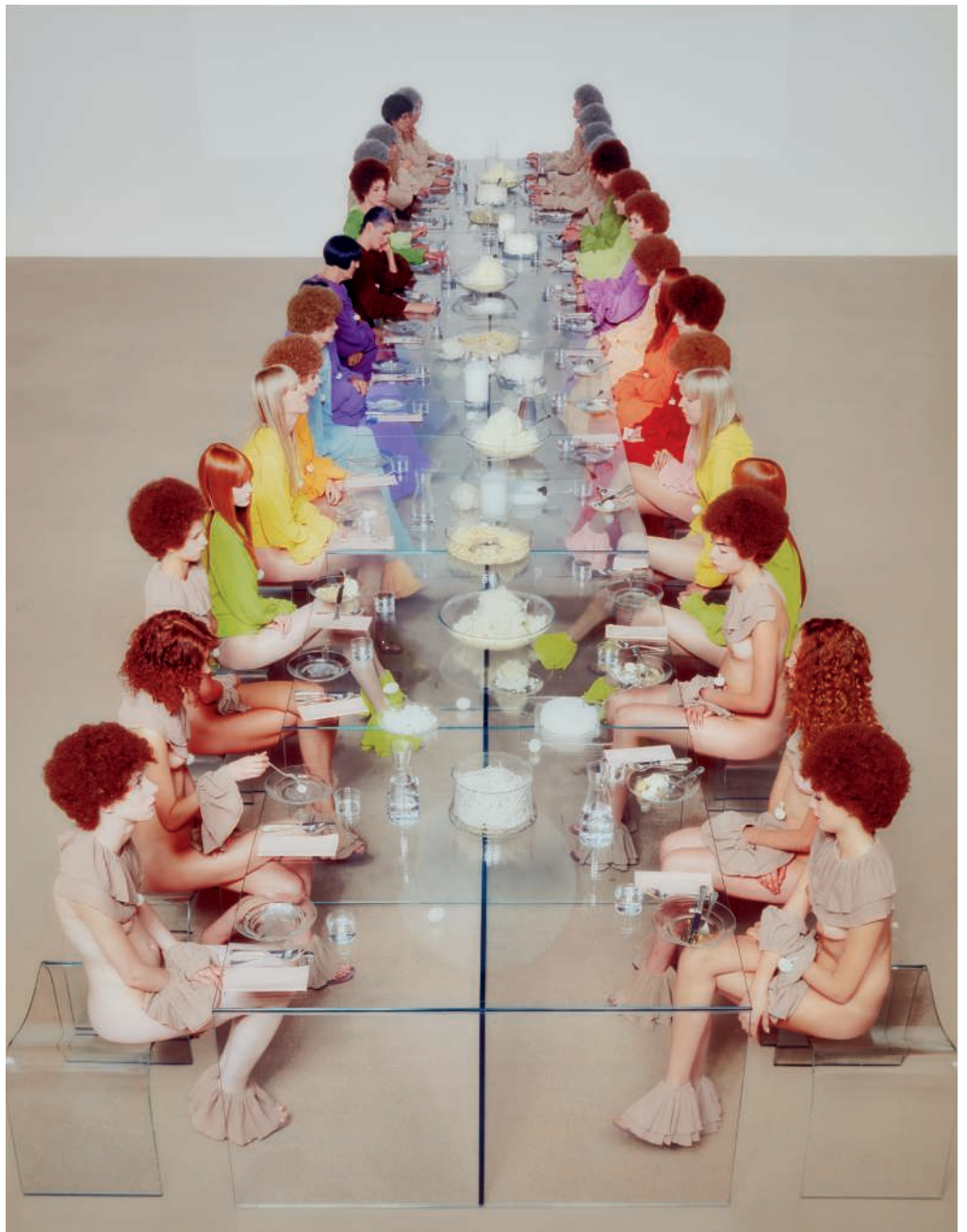
Provenance

Sean Kelly Gallery, New York

Literature

The Museum of Modern Art, *Marina Abramović:
The Artist is Present*, cover

Considered one of the pioneers of performance art, Marina Abramović has fashioned her body as both subject and medium throughout her career. Exhaustively investigating her physical and mental limits, Abramović delves into concepts of endurance, human interaction and transcendence. Abramović, like many performance artists, captures these ephemeral artworks through photography. *Portrait with Firewood* however, strays from Abramović's traditional practice. Rather than documenting a particular performance, the image represents the daily arduous efforts of millions of women worldwide to provide life-sustaining fire for their homes. Abramović used the proceeds from the sale of this edition to support her groundbreaking retrospective 'The Artist is Present' at The Museum of Modern Art, New York in 2010.



Property from a Distinguished Private Collection

◦ **327. Vanessa Beecroft** b. 1969

VB52, Castello di Rivoli, Turin, 2003
Chromogenic print, face-mounted to Plexiglas
and flush-mounted.
90 x 70 in. (228.6 x 177.8 cm)

Estimate
\$30,000-50,000

Provenance
Deitch Projects, New York

Known for her striking and highly choreographed performances using large groups of plainly dressed or nude women, the Italian-American artist Vanessa Beecroft described the details the performance captured in *VB52, Castello di Rivoli, Turin, 2003*, a work that represents the artist's preoccupation with food: "At a glass table sat a group of 30 women, nude models, veterans from previous performances, women related to the castle or local aristocrats. The women, following my diet, ate for three consecutive days food served and divided by colors: yellow, orange, red, purple, brown, white, green, brown and multicolored... The audience, which wasn't allowed to eat, watched the group and their interaction with the food."

328. Vik Muniz b. 1961

The Best of LIFE—Portfolio

New York: Wooster Gardens, 1995. Ten gelatin silver prints. Varying dimensions from 6¾ x 5 in. (17.1 x 12.7 cm) to 7 x 10¼ in. (17.8 x 26 cm) or the reverse. Each signed, titled, dated and numbered 1/10 in pencil in the margin. Signed, dated and numbered 1/10 in ink on the list of images. Introductory essay by the artist and colophon. Accompanied by a black clamshell portfolio case with white title. Number 1 from an edition of 10 plus 2 artist's proofs.

Estimate

\$100,000-150,000

Provenance

Sikkema Jenkins & Co., New York

Literature

Capivara, *Vik Muniz: Obra Completa 1987-2009*, pp. 113, 115-121

Capivara, *Everything So Far, Vik Muniz: Catalogue Raisonné, 1987-2015 (Volume 1)*, pp. 35, 159-166

Elkins, *Vik Muniz, Incomplete Works*, pp. 91-99

Titles include: *Memory Rendering of 3-D Screening*, 1989; *Memory Rendering of John Lennon in Manhattan*, 1989; *Memory Rendering of Kiss at Times Square*, 1989; *Memory Rendering of John John*, 1989; *Memory Rendering of Tranbang Child*, 1989; *Memory Rendering of Flag Raising at Mount Suribachi, Iwo Jima*, 1989; *Memory Rendering of Saigon Execution of a Viet Cong Suspect*, 1989; *Memory Rendering of Kent State Shooting*, 1989; *Memory Rendering of Man On The Moon*, 1989; *Memory Rendering of Man Stopping Tank In Beijing*, 1989

The series *The Best of LIFE* from 1989, was made towards the beginning of Muniz's career, and embraced his fascination with the concept of the "image within"—the image that people hold in their memories—which he has continued to explore throughout his career. This formative series for the artist perfectly embodies his desires to not only explore his own fascination with visual memory, but to connect to all who experience images in mass culture.

Muniz, purchased the book *The Best of LIFE* at a garage sale in Chicago not long after he first moved to the United States. It became a source of comfort in his new surroundings. According to the artist, "*The Best of LIFE* was the only 'family' reference I had at the time. I learned to love those images. The Margaret Bourke-Whites, the Alfred Eisenstaedts—the feeling of sharing a picture, the sensations that two or more people know the same thing, live the same moment." The concept that other people, even strangers, could all connect to the familiarity of these 'known' images was not only a comfort, but increasingly intriguing to Muniz.

After losing the beloved book, Muniz began to try and recall the images from his memory, drawing his recollections of them. He never referenced the original images and he was able to explore the concept of the "image within," finding that everyone remembered these iconic images differently, even if by only minute differences. After working on the drawings for two years, he photographed the drawings and then gently manipulated the photos by softening their appearance. To further synthesize the series, he printed the photographs with a halftone screen that many publications use in printing. By bringing his memories of the images back to their original state—photographs printed in halftone—viewers are able to recognize the images while also simultaneously knowing they are more 'pictures of thought' than the actual photos themselves, bringing into question the veracity of our own memories of the images and events.



“What I did with *The Best of LIFE* series was to make these very subjective, transparent images more objective and opaque by adding more interpretive layers.”

Vik Muniz

329. Vik Muniz b. 1961

White Flag, after Jasper Johns from Pictures of Magazines 2, 2012

Chromogenic print.

70 x 104 in. (177.8 x 264.2 cm)

Signed and dated in ink, printed credit, title, date and number 1/6 on a gallery label affixed to the reverse of the flush-mount.

Estimate

\$50,000-70,000

Provenance

Sikkema Jenkins & Co., New York

Literature

Capivara, *Everything So Far*, Vik Muniz:

Catalogue Raisonné, 1987-2015

(Volume 2), p. 795







330. Valérie Belin b. 1964

Untitled #03010911 from *Mannequins*, 2003
Gelatin silver print, mounted.
39 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in. (100 x 80 cm)
Signed, dated in ink, printed title and number
AP 1/2 on a label affixed to the reverse of the mount.
AP1 from an edition of 5 plus 2 artist's proofs.

Estimate
\$10,000-15,000

Provenance
Brent Sikkema Gallery, New York

Literature
Centre Pompidou, *Valérie Belin: Les images intranquilles*, p. 89
Steidl, *Valérie Belin*, p. 201

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

Property from a Distinguished Private Collection

◦ **331. Adam Fuss** b. 1961

From the series 'My Ghost', 1997
Unique gelatin silver photogram, flush-mounted.
29 $\frac{1}{2}$ x 39 $\frac{1}{2}$ in. (74.9 x 100.3 cm)
Signed on an artist's label accompanying the work.

Estimate
\$12,000-18,000

Provenance
Cheim & Read, New York





332. Adam Fuss b. 1961

Untitled (Blue snake), 1996-1998
Unique dye destruction photogram.
39¾ x 29¾ in. (101 x 75.6 cm)
Signed on an artist's label accompanying
the work.

Estimate
\$18,000-22,000

333. Christian Marclay b. 1955

Untitled (Luciano Pavarotti, Halo and Four Mix Tapes II), 2008

Unique cyanotype on Aquarelle Arches Natural White Hot Press Watercolor Paper.

22½ x 30½ in. (57.2 x 76.5 cm)

Signed and dated in pencil on the verso.

Estimate

\$40,000-60,000

Provenance

Paula Cooper Gallery, New York

Christie's, London, Post-War and Contemporary

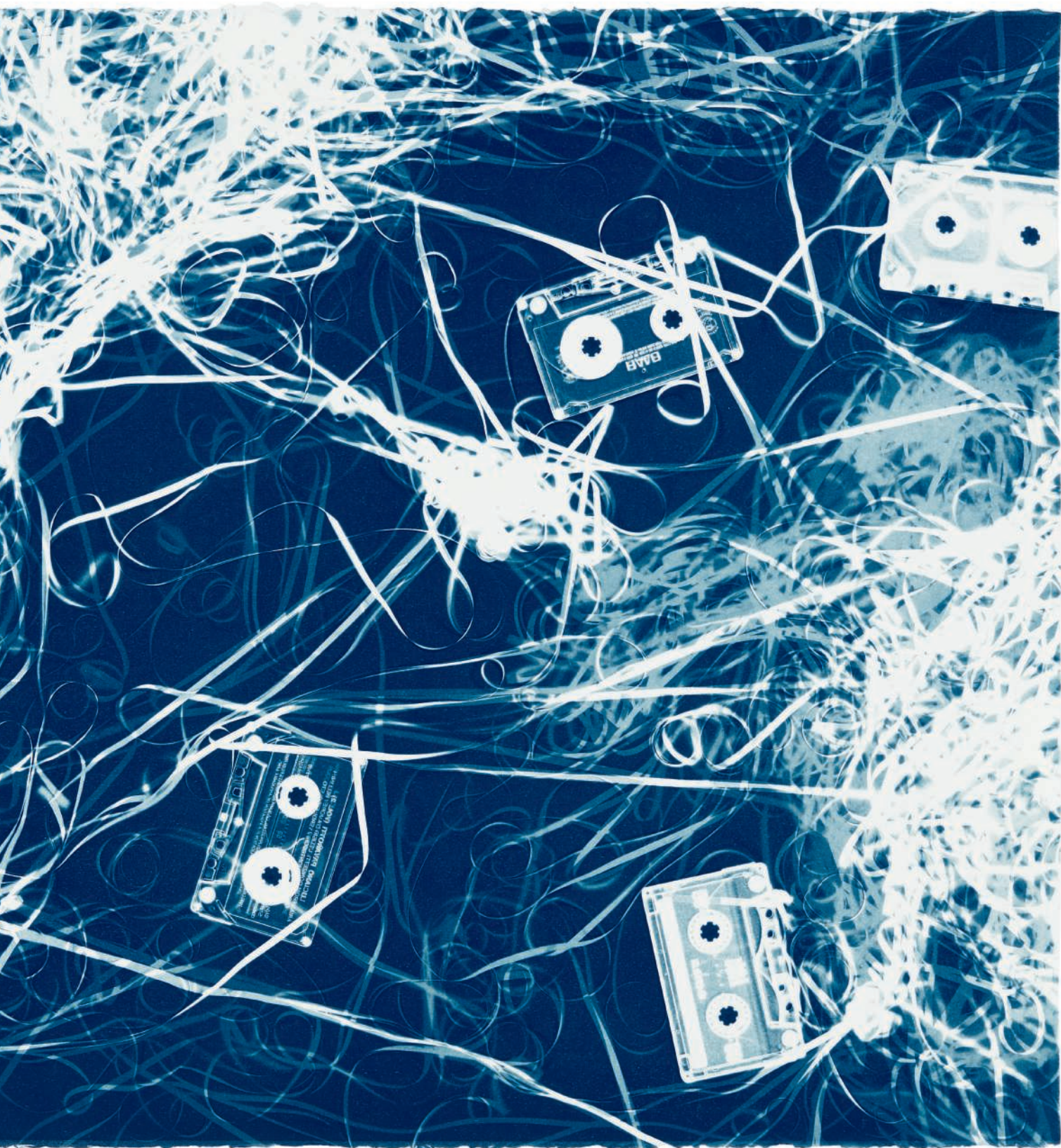
Art Day Sale, 28 June 2012, lot 331

Utilizing the cyanotype, a cameraless process widely associated with the nineteenth century and characterized by its signature vibrant Prussian-blue tones, the photograms created by Christian Marclay showcase his multifaceted and expansive language in art making. Sometimes called a “Dadist DJ,” Marclay works across all art forms—music, video, performance, sculpture, and photography—and in this series, further delves into the representation of music and materials through photograms.

Although the cyanotype series was produced between 2007-2009 in collaboration with Graphicstudio, Marclay's images are well-informed by artists and movements of the past. The silhouettes of audio cassettes and their unfurling tape honor one of the earliest photographic techniques, while connecting with the exploration of early avant-garde photograms by Man Ray (lot 301) and Moholy-Nagy. The movement inherent in the composition additionally harkens back to the great Abstract Expressionist painters such as Jackson Pollock. Marclay's selection of subject matter, cassette tapes found in thrift shops around Tampa, Florida, elevates this largely obsolete recording method through an equally outmoded photographic process. His varied cassette configurations formed by commingling the long spools of both renowned artists such as Luciano Pavarotti, R.E.M., Barbara Streisand, Rod Stewart, and Madonna's music with swaths of nameless generic mixed tapes give a universal leveling in their new representation. His ingenious pairing of subject matter and process along with his descriptive titles form a conceptually rich and dynamic series—all of which is present in the work on offer. The precision in execution of capturing the swirling tape through the expansive spectrum of shades of Prussian-blue create an opus full of sound and light. Marclay's modern cyanotype of six cassette tapes unspooled here have transcended their original form into a piercing blue masterwork.

Other unique cyanotypes by Christian Marclay from this collaboration are located in the permanent collections of The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; the Brooklyn Museum of Art; and the Museum of Fine Arts, Boston.







334. Ormond Gigli b. 1925

Girls in the Windows, New York City, 1960
 Chromogenic print, printed later.
 49¾ x 49¾ in. (126.4 x 126.4 cm)
 Signed, numbered 17/75 and dated in ink
 in the margin; signed, titled, dated and
 numbered 17/75 in pencil on the reverse of
 the mount.

Estimate
 \$25,000-35,000

Provenance
 Private Collection, West Coast

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



335. Gavin Bond b. 1970

Pom Poms from Backstage Volume I, 2007
 Chromogenic print, printed 2010,
 Diasec mounted.
 60 x 46 in. (152.4 x 116.8 cm)
 Signed on a label accompanying the work.
 AP1 from an edition of 1 plus 1 artist's proof.

Estimate
 \$3,000-5,000

Provenance
 Guy Hepner, Los Angeles



336. Vik Muniz b. 1961

Monica Vitti from *Pictures of Diamonds*, 2004
Chromogenic print.
58½ x 46¾ in. (148.6 x 118.7 cm)
Signed and dated in ink, printed title, date and number 2/4 EA on a gallery label affixed to the reverse of the flush-mount. One from an edition of 10 plus 4 artist's proofs.

Estimate
\$50,000-70,000

Provenance
Galerie Xippas, Paris

Literature
Capivara, Vik Muniz: Obra Completa 1987-2009, p. 523
Capivara, Everything So Far, Vik Muniz: Catalogue Raisonné, 1987-2015 (Volume 2), p. 567



◦ **337. Elger Esser** b. 1967

Foci del Po, Italien, 1998
Chromogenic print, Diasec mounted.
35½ x 50½ in. (90.2 x 128.3 cm)
Overall 49 x 63¼ in. (124.5 x 160.7 cm)
Signed in ink, printed title, date and number 1/5 on an artist's label affixed to the reverse of the frame.

Estimate
\$15,000-20,000

Provenance
Sonabend Gallery, New York

◦ **338. Candida Höfer** b. 1944

Nationalbibliothek Wien I, 1995
Fujicolor Crystal Archive print.
15 x 22½ in. (38.1 x 57.2 cm)
Signed, titled, dated and numbered AP III in pencil on the verso. One from an edition of 6 plus artist's proofs.

Estimate
\$12,000-18,000

Provenance
Stellan Holm Gallery, New York





339. Candida Höfer b. 1944

Teatro alla Scala Milano II, 2005

Chromogenic print, mounted.

72½ x 92 in. (184.2 x 233.7 cm)

Overall 80 x 102 in. (203.2 x 259.1 cm)

Signed in ink, printed title, date and number 4/6
on a label affixed to the reverse of the frame.

Estimate

\$30,000-50,000

Provenance

Sonnabend Gallery, New York

◦ **340. Thomas Struth** b. 1954

Pergamon Museum IV, Berlin, 2001

Chromogenic print, face-mounted to Plexiglas.

56¾ x 89¾ in. (144.1 x 228 cm)

Overall 62⅔ x 92⅜ in. (159.2 x 234.6 cm)

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

2/10 on a label affixed to the reverse of the frame;

numbered 2/10 in ink on the reverse of the frame.

Estimate

\$100,000-150,000

Provenance

Marian Goodman Gallery, New York

Literature

Schirmer/Mosel, *Thomas Struth Museum*

Photographs, p. 101

Hamburger Bahnhof, Museum für Gegenwart, *Thomas*

Struth - Pergamon Museum 1-6, n.p.

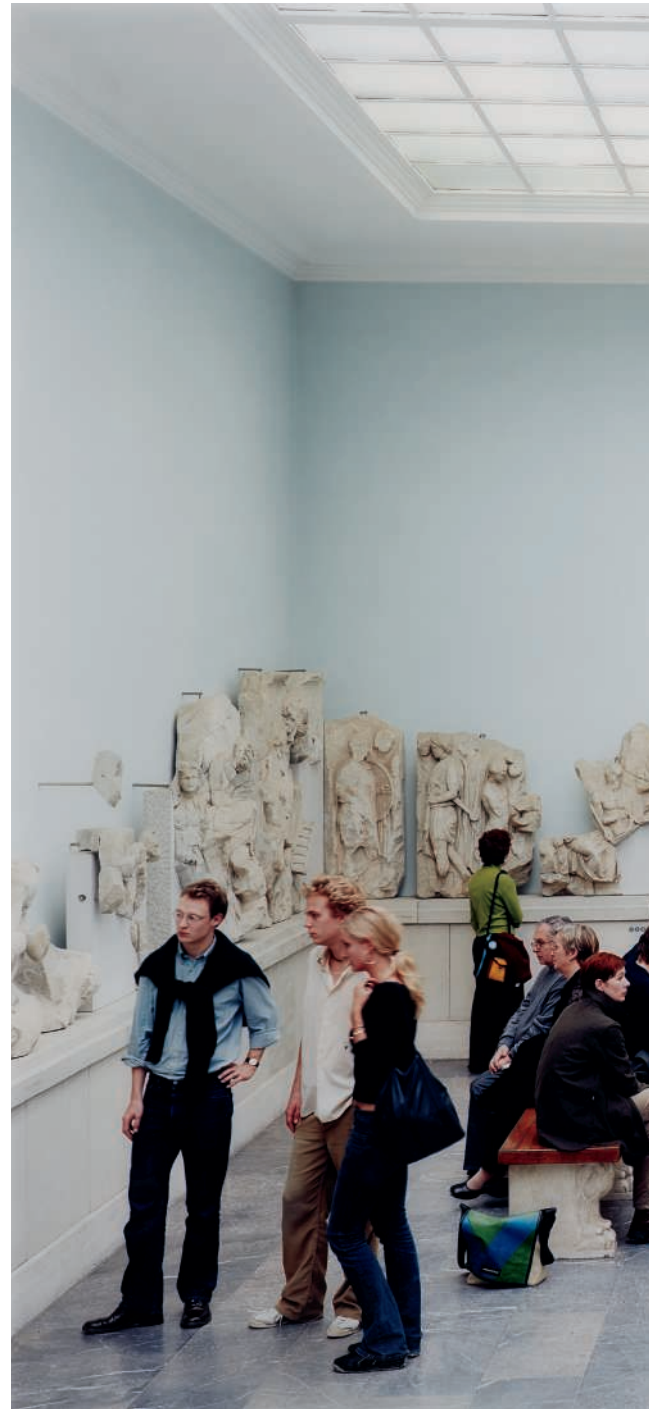
Schirmer/Mosel, *Thomas Struth: Photographs*

1978-2010, p. 211

Dallas Museum of Art, *Thomas Struth 1977-2002*, p. 52

Between 1989-1990 Thomas Struth created his first *Museum* series, a now iconic body of work. As a highly observant image maker, Struth captured visitors in dialogue with renowned works of art, artifacts, and architecture, at five of the most prestigious institutions across the globe: The Art Institute of Chicago; the Kunsthistorisches Museum, Vienna; the Louvre, Paris; The National Gallery, London; and the Rijksmuseum, Amsterdam. In the mid-1990s, as a continuation of the series, Thomas Struth visited the Pergamon Museum in Berlin, but ultimately was dissatisfied with the pictures taken. He returned to the Pergamon a second time in 2001 and, in contrast with the first *Museum* pictures, positioned the visitors within the exhibition to achieve the composition he initially envisioned. The result, as visible in *Pergamon Museum IV, Berlin*, is an exceptionally balanced interweaving of both visitor and object within the museum context, and the narrative that unfolds.

The present lot is one of only a few examples from Thomas Struth's *Museum* series where he positioned the visitors, with the only other examples being the pictures taken at the Pantheon in Rome.





“I think what happened was that the artworks in my photographs became a little bit more contemporary and the visitors were pushed back into history, because once I’ve photographed them, the moment has of course already passed. It created this double reflection of consciousness.”

Thomas Struth



341. Edward Burtynsky b. 1955

Dryland Farming #24, Monegros County, Aragon, Spain, 2010
Chromogenic print.
48 x 64 in. (121.9 x 162.6 cm)
Signed in ink, printed credit, title, date, number
5/6 and artist's monogram on a label affixed to the
reverse of the flush-mount.

Estimate

\$25,000-35,000

Provenance

Acquired directly from the artist

Literature

Ewing, *Edward Burtynsky: Essential Elements*, p. 68
Nazraeli Press, *Edward Burtynsky: Monegros*, pl. XX
Steidl Verlag, *Burtynsky-Water*, p. 116

**“We come from the nature and we have
to understand what it is, because we are
connected to it and we are part of it.”**

Edward Burtynsky



342. Michael Eastman b. 1947

Deco Stairwell, Havana, 2010

Chromogenic print.

75¼ x 59¼ in. (191.1 x 150.5 cm)

Overall 90 x 73 in. (228.6 x 185.4 cm)

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

Estimate

\$15,000-20,000

Provenance

Acquired directly from the artist

Literature

Prestel, *Michael Eastman: Havana*, p. 49, back cover



343. Edward Burtynsky b. 1955

Dryland Farming #7, Monegros County, Aragon, Spain, 2010

Chromogenic print.

39 x 52 in. (99.1 x 132.1 cm)

Signed in ink, printed credit, title, date, number 2/9 and artist's monogram on a label affixed to the reverse of the flush-mount.

Estimate

\$15,000-20,000

Provenance

Bryce Wolkowitz Gallery, New York



344. Nick Brandt b. 1964

Elephant with Exploding Dust, Amboseli, 2004
Archival pigment print.

19¾ x 19¾ in. (50.2 x 50.2 cm)

Signed, dated and numbered 9/20 in pencil in the margin.

Estimate

\$15,000-25,000

Provenance

Debra Heimerdinger Gallery, San Francisco

Literature

Brandt, *On This Earth: Photographs from East Africa*, cover

Brandt, *On this Earth, A Shadow Falls*, pl. 45



345. Nick Brandt b. 1964

Lioness with Cub in Mouth, Amboseli, 2012
Archival pigment print.
21 $\frac{7}{8}$ x 27 $\frac{3}{8}$ in. (55.6 x 69.5 cm)
Signed, dated and numbered 10/20
in pencil in the margin.

Estimate
\$10,000-15,000

Provenance
photo-eye Gallery, Santa Fe



346. Sebastião Salgado b. 1944

Fishing in the Piulaga Laguna during the Kuarup ceremony of the Waura Group, Upper Xingu Basin, Mato Grosso, Brazil, 2005
Gelatin silver print.
21 $\frac{3}{8}$ x 29 $\frac{3}{4}$ in. (54.3 x 75.6 cm)
Signed, titled 'Brasil' [sic] and dated in
pencil on the verso.

Estimate
\$8,000-10,000

Provenance
Peter Fetterman Gallery, Santa Monica

Literature
Taschen, *Sebastião Salgado: Genesis*,
pp. 432-433



347. Edward Burtynsky b. 1955

Silver Lake Operations #12, Lake Lefroy, Western Australia, 2007
 Chromogenic print.
 39 x 49 in. (99.1 x 124.5 cm)
 Overall 50 x 60 in. (127 x 152.4 cm)
 Signed in ink, printed credit, title, date and number 7/9 on a label affixed to the reverse of the flush-mount.

Estimate
 \$15,000-20,000

Provenance
 Acquired directly from the artist

Literature

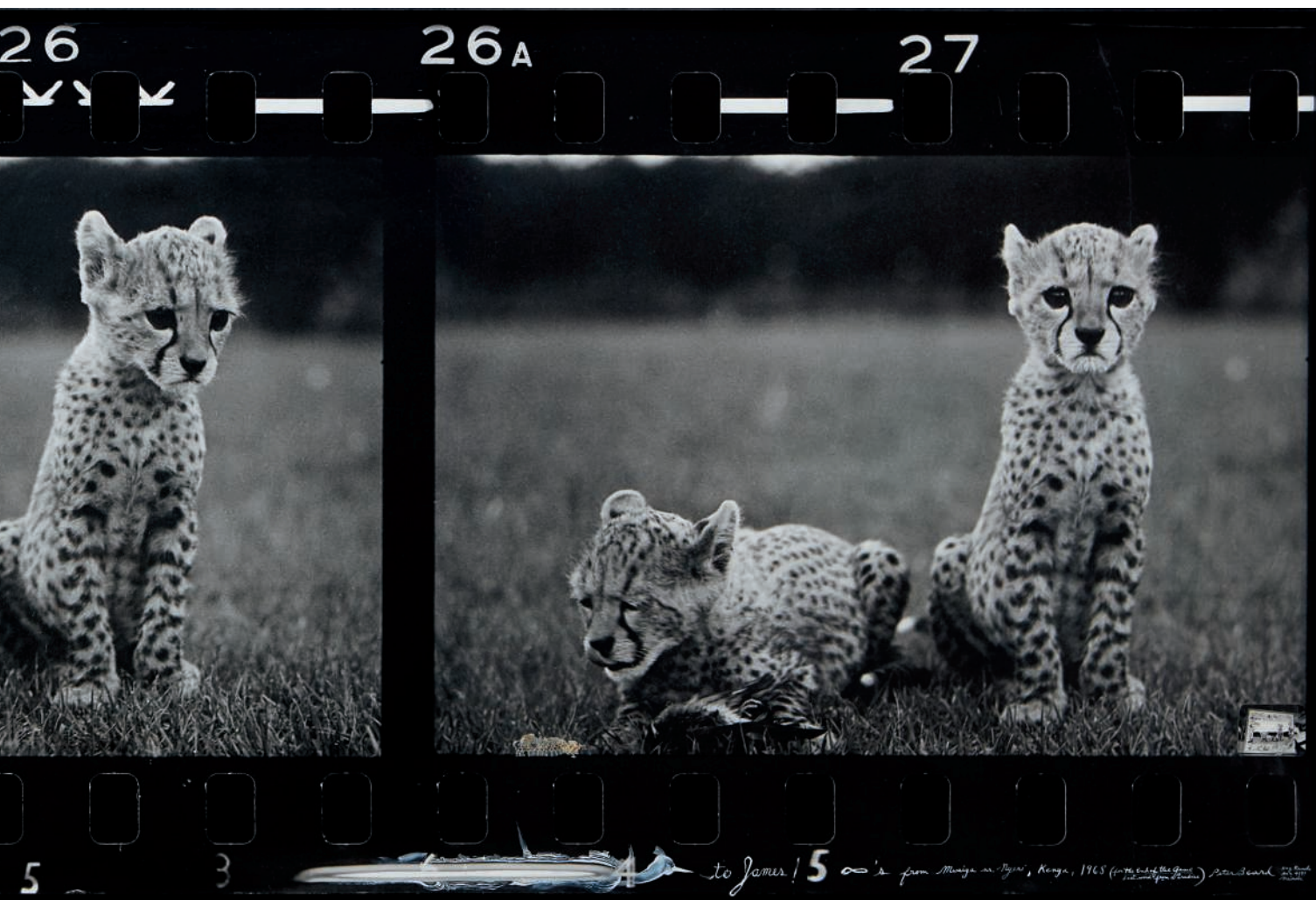
Western Australia Museum, *Edward Burtynsky: Australian Minescapes*, p. 67
 Flowers Gallery, *Australian Minescapes: Edward Burtynsky*, n.p.
 'Edward Burtynsky: Beaute Coupable,' *Azart Photographie*, September 2010, pp. 76-83, for text and image
 McCusker, 'An Uneasy Contradiction: Surveying the career of Edward Burtynsky,' *Color*, July 2010, p. 44
 Muller-Pohle, 'European Photography,' *The International Art Magazine For Contemporary Photography*, 2009, pp. 18-19, for text and image

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Σ 348. **Peter Beard** b. 1938

*Orphaned Cheetah Cubs (Last Word from Paradise),
Mweiga Park Headquarters, near Nyeri, Kenya, 1968*
Gelatin silver print with ink, affixed snakeskin and
gelatin silver print, executed later.
49¼ x 146 in. (125.1 x 370.8 cm)
Overall 53¾ x 150⅝ in. (136.5 x 382.6 cm)
Signed, dated and inscribed in ink in the recto.

Estimate
\$70,000-90,000

Provenance
Christie's, New York, 23 April 2007, lot 243

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



349. Pieter Hugo b. 1976

Mummy Ahmadu and Mallam Mantari Lamal with Mainasara, Abuja, Nigeria, 2005

Chromogenic print.

39¼ x 38¼ in. (99.7 x 97.2 cm)

Overall 46 x 45¼ in. (116.8 x 114.9 cm)

Signed, titled, dated and numbered AP 1/2 in ink on a label affixed to the reverse of the flush-mount. One from an edition of 9 plus 2 artist's proofs.

Estimate

\$20,000-30,000

Provenance

Yossi Milo Gallery, New York

Exhibited

Pieter Hugo: This Must Be The Place, The Hague Museum of Photography, The Hague, 3 March–20 May 2012 and Musée de l'Elysée, Lausanne, 8 June–2 September 2012, for each, another example exhibited

Between the Devil and the Deep Blue Sea, Kunstmuseum Wolfsburg, Germany, 19 February–23 July 2017, another example exhibited

Literature

Prestel, *Pieter Hugo: This Must Be The Place*, n.p.



350. Irving Penn 1917-2009

Two Women in Black with Bread, Morocco, 1971
Platinum palladium print, printed 1986.

19½ x 19½ in. (49.5 x 49.5 cm)

Signed, titled, dated, initialed, numbered 20/21
and annotated in pencil, credit, Condé Nast
copyright credit reproduction limitation and
edition stamps on the reverse of the aluminum
flush-mount.

Estimate

\$40,000-60,000

Literature

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



351. Irving Penn 1917-2009

Sitting Enga New Guinea Woman, 1970
Platinum palladium print, printed 1986.
19½ x 19¾ in. (49.5 x 49.2 cm)
Signed, titled, dated, numbered 8/17 and annotated
in pencil, credit, copyright credit (courtesy Vogue)
reproduction limitation and edition stamps on the
reverse of the aluminum flush-mount.

Estimate
\$18,000-24,000

Provenance
Pace/MacGill Gallery, New York

Literature
Foresta, *Irving Penn: Beyond Beauty*, pl. 111
Hambourg and Rosenheim, *Irving Penn:
Centennial*, p. 227
Penn, *Passage: A Work Record*, p. 192
Szarkowski, *Irving Penn*, pl. 109



352. Sebastião Salgado b. 1944

Southern Right Whale, Navigating in the Golfo Nuevo, Valdés Peninsula, Argentina, 2005
Gelatin silver print, printed 2014.
70½ x 96½ in. (179.1 x 245.1 cm)
Signed, titled 'Argentina' and dated in pencil
on the reverse of the flush-mount.

Estimate
\$65,000-85,000

Provenance
Peter Fetterman Gallery, Santa Monica

Literature
Taschen, *Sebastião Salgado: Genesis*, p. 40



353. Peter Beard b. 1938

Two Cheetahs hunting for the End of the Game/Last Word from Paradise, 1960
Gelatin silver print, executed later.
6¼ x 9¾ in. (15.9 x 23.8 cm)
Signed and titled in ink in the recto.

Estimate
\$6,000-8,000

Provenance
The Time is Always Now, New York

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

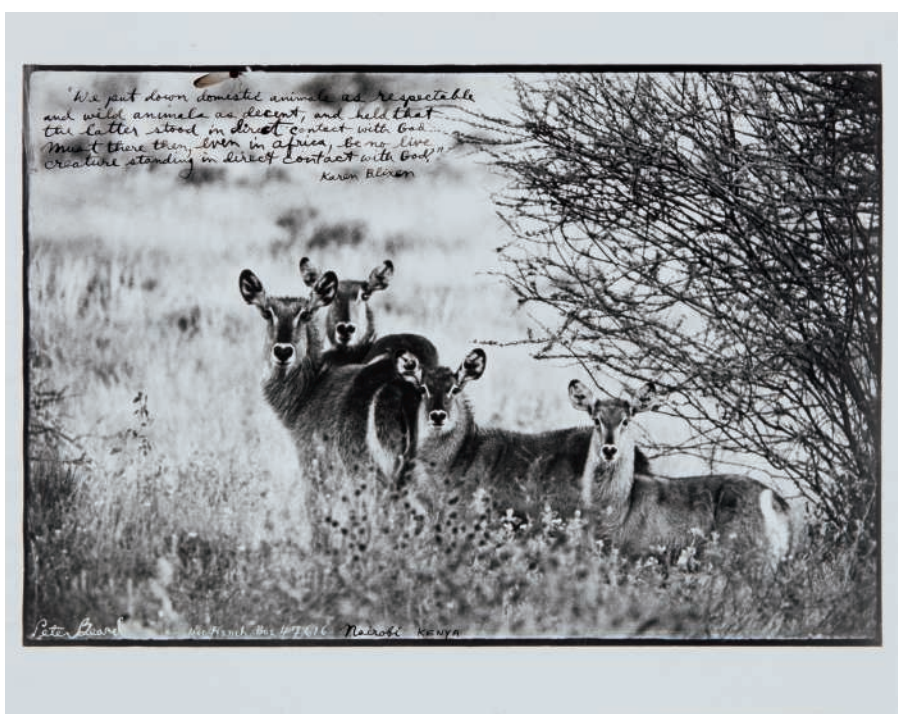
354. Peter Beard b. 1938

Waterbuck Family on the Uaso Nyiro, 1968
Gelatin silver print, executed later.
12¼ x 18¾ in. (31.1 x 47.6 cm)
Signed, titled and annotated in ink in the recto; The Time is Always Now copyright credit reproduction limitations stamps on the reverse of the frame.

Estimate
\$7,000-9,000

Provenance
The Time is Always Now, New York

Literature
Taschen, *Peter Beard: The End of the Game*, pp. 168-169, variant





355. Peter Beard b. 1938

Lion Pride at Ndutu/Southern Serengeti for the End of the Game, 1976

Gelatin silver print with ink and blood, executed later.

14¾ x 22¼ in. (37.5 x 56.5 cm)

Overall 20 x 23¾ in. (50.8 x 60.3 cm)

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

Estimate

\$40,000-60,000

Provenance

The Time is Always Now, New York

Literature

Bowermaster, *The Adventures and Misadventures of Peter Beard in Africa*, front and back inside spreads, variants

Taschen, *Peter Beard*, pl. 188, variant



356. Peter Beard b. 1938

Giraffes in Mirage on the Tara Desert Kenya for the End of the Game/Last Word from Paradise, 1960
 Gelatin silver print with ink, executed later.
 6 x 9 in. (15.2 x 22.9 cm)
 Signed, titled, dated and annotated in ink in the recto.

Estimate

\$10,000-15,000

Provenance

The Time is Always Now, New York

Literature

Bowermaster, *The Adventures And MisAdventures Of Peter Beard In Africa*, p. 35, variant
 Taschen, *Peter Beard*, pl. 237, variant



357. Peter Beard b. 1938

Cheetah Cubs in Mweiga in Nyeri for the End of the Game, 1968

Gelatin silver print with ink, executed later.

6¼ x 9½ in. (15.9 x 23.2 cm)

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

Estimate

\$15,000-20,000

Provenance

The Time is Always Now, New York

Literature

Taschen, *Peter Beard*, pls. 176, 261, variants



358. Nick Brandt b. 1964

Elephant with Tattered Ears, Amboseli, 2008

Archival pigment print.

41½ x 49½ in. (105.4 x 125.7 cm)

Signed, dated and numbered 9/15 in pencil in the margin.

Estimate

\$15,000-25,000

Provenance

The Iris Gallery of Fine Art, Boston



Genesis: Sebastião Salgado, Collector's Edition, Volumes I and II (Taschen, 2013)

359. Sebastião Salgado b. 1944

Iceberg between the Paulet Island and the South Shetland Islands, Antarctica, 2005

Gelatin silver print, printed later.

47½ x 65½ in. (120.7 x 166.4 cm)

Signed, titled 'Antartica' [sic] and dated in pencil on the reverse of the flush-mount. Accompanied by a signed copy of *Genesis: Sebastião Salgado, Collector's Edition, Volumes I and II* (Taschen, 2013).

Estimate

\$30,000-40,000

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

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



360. Sebastião Salgado b. 1944

Serra Pelada, Gold Mine, Brazil, 1986

Gelatin silver print, printed later.

31⅞ x 21¼ in. (81 x 54 cm)

Signed, titled 'Brasil' [sic] and dated in pencil on the verso.

Estimate

\$12,000-15,000

Provenance

Acquired directly from the artist

Phillips, New York, 8 October 2010, lot 337

Literature

Aperture, *Photography Past Forward*, p. 108

361. Sebastião Salgado b. 1944

The first day of installation of the camp of Benako for the Rwandan Tutsi and Hutu refugees, Tanzania, 1994

Gelatin silver print, printed later.

21 x 32 in. (53.3 x 81.3 cm)

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

Estimate

\$12,000-15,000

Provenance

Acquired directly from the artist

Phillips, New York, 8 October 2010, lot 338

Literature

Taschen, *Sebastião Salgado: Africa*, p. 194





362. Sebastião Salgado b. 1944

*Churchgate Station, Western Railroad Line,
Bombay, India, 1995*

Gelatin silver print, printed later.

21¼ x 32 in. (54 x 81.3 cm)

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

Estimate

\$12,000-15,000

Provenance

Acquired directly from the artist

Phillips, New York, 8 October 2010, lot 339

Literature

Aperture, *Sebastião Salgado: Migrations:
Humanity in Transition*, p. 419





363. **Steve McCurry** b. 1950

India

Peter Fetterman Gallery: Santa Monica, 2016.

Twenty Fujiflex Crystal Archive prints.

Varying dimensions from 12 x 16 in. (30.5 x 40.6 cm) to 12 x 18 in. (30.5 x 45.7 cm) or the reverse

Each signed and numbered 4/20 in ink on the verso.

Colophon, plate list with introduction by Peter Fetterman.

Red linen clamshell case with gilt title, enclosed within a

wooden case with metallic clasps and handles. Signed,

numbered 4/20 in ink and studio blindstamp on a

Certificate of Authenticity accompanying the portfolio.

Number 4 from an edition of 20 plus 4 artist's proofs.

Estimate

\$40,000-60,000

Provenance

Peter Fetterman Gallery, Santa Monica

Literature

Phaidon, *India: Steve McCurry*, cover, pp. 19, 33, 45, 93, 115, 137, 155, 167, 195

Phaidon, *Steve McCurry*, cover, pls. 6, 7, 25, 27, 34, 39

Phaidon, *Steve McCurry: South Southeast*, cover, n.p.

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Front cover Christian Marclay, *Untitled (Luciano Pavarotti, Halo and Four Mix Tapes II)*, 2008 (detail), lot 333

Back cover Ray K. Metzker, *Blind Man's Bluff*, 1966 (detail), lot 252



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(*Woman and daughter with makeup*)
from *Kitchen Table Series*, 1990 (detail)
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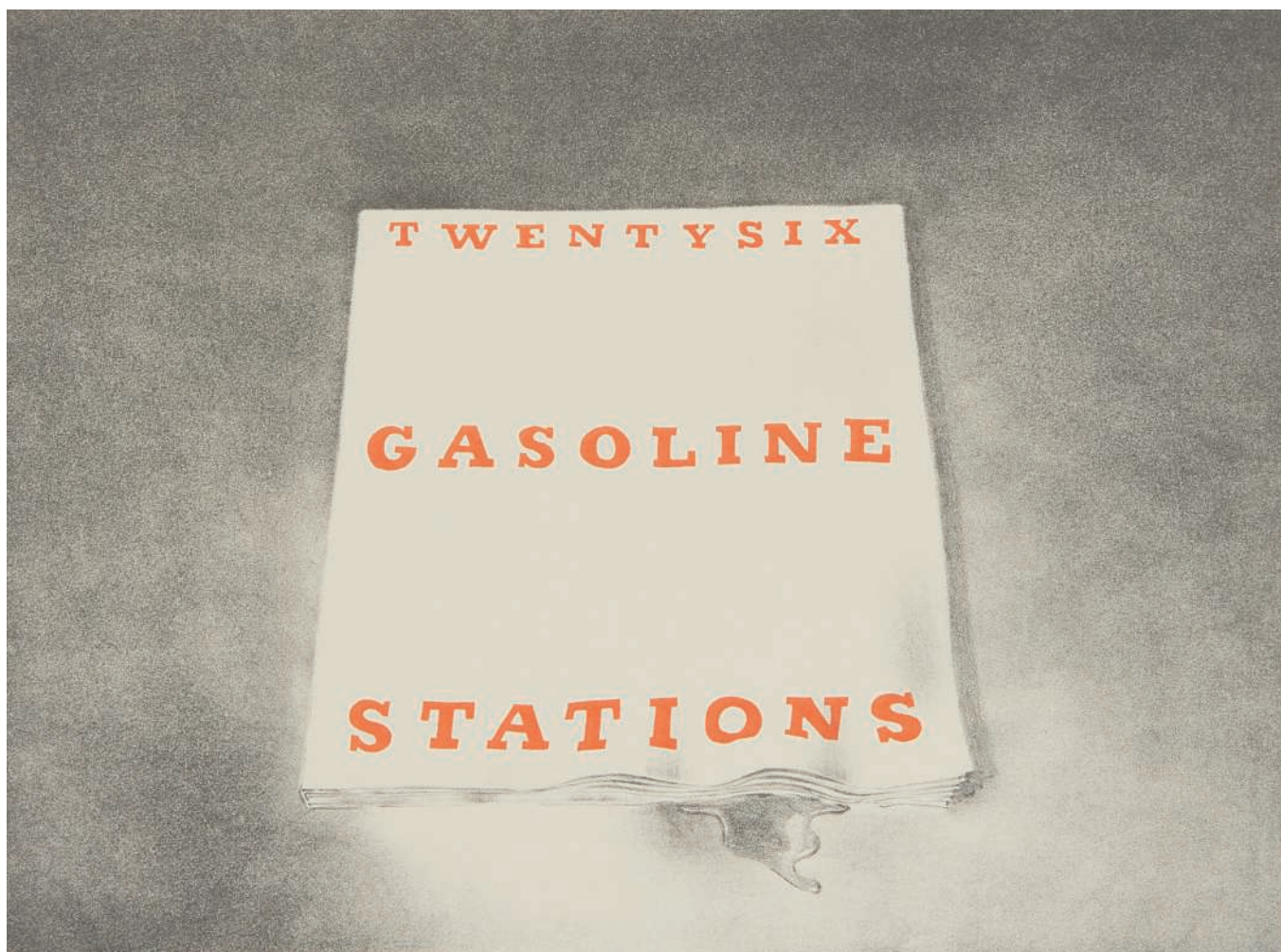
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Ed Ruscha

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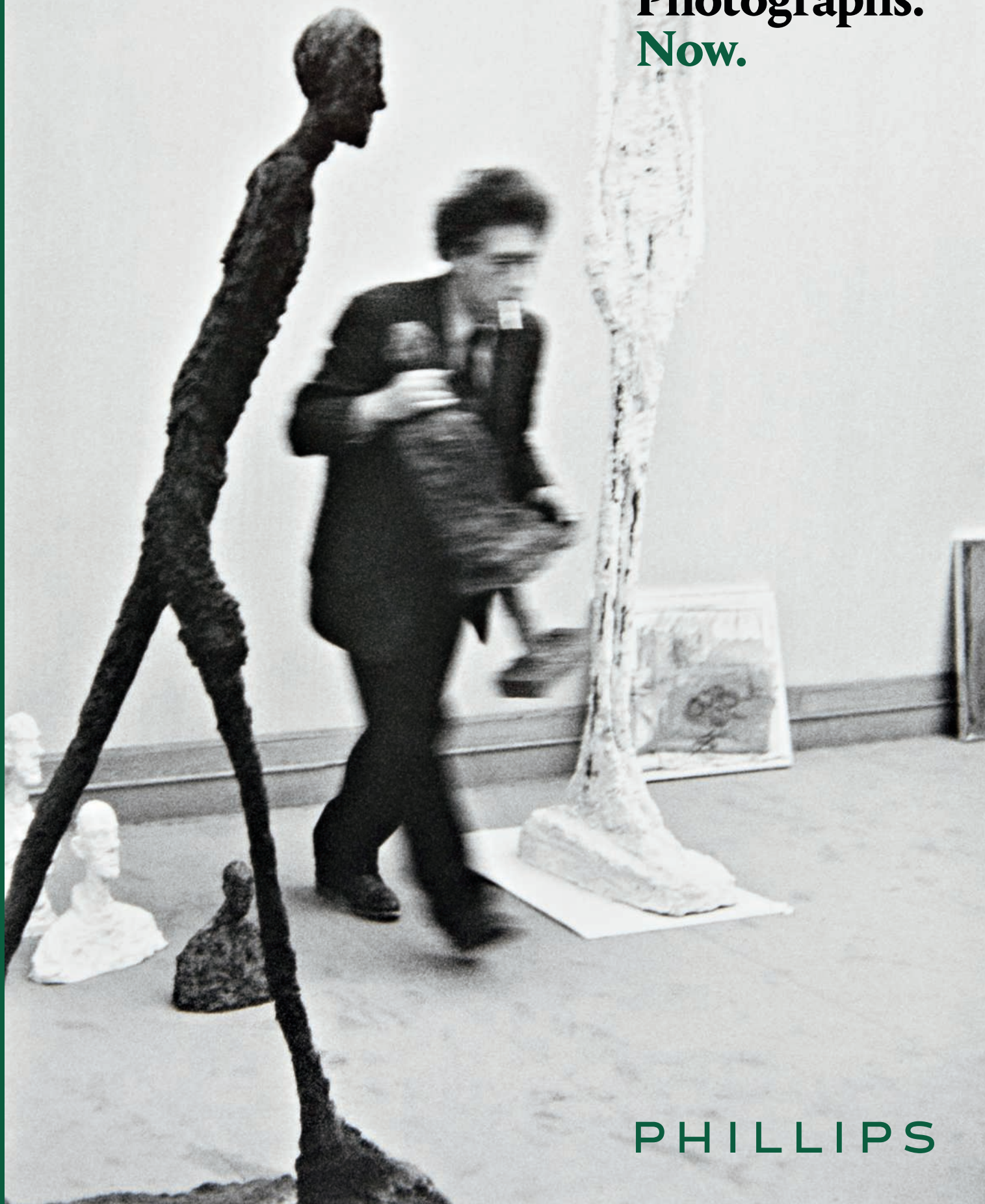
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Henri Cartier-Bresson
Alberto Giacometti, 1961 (detail)

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