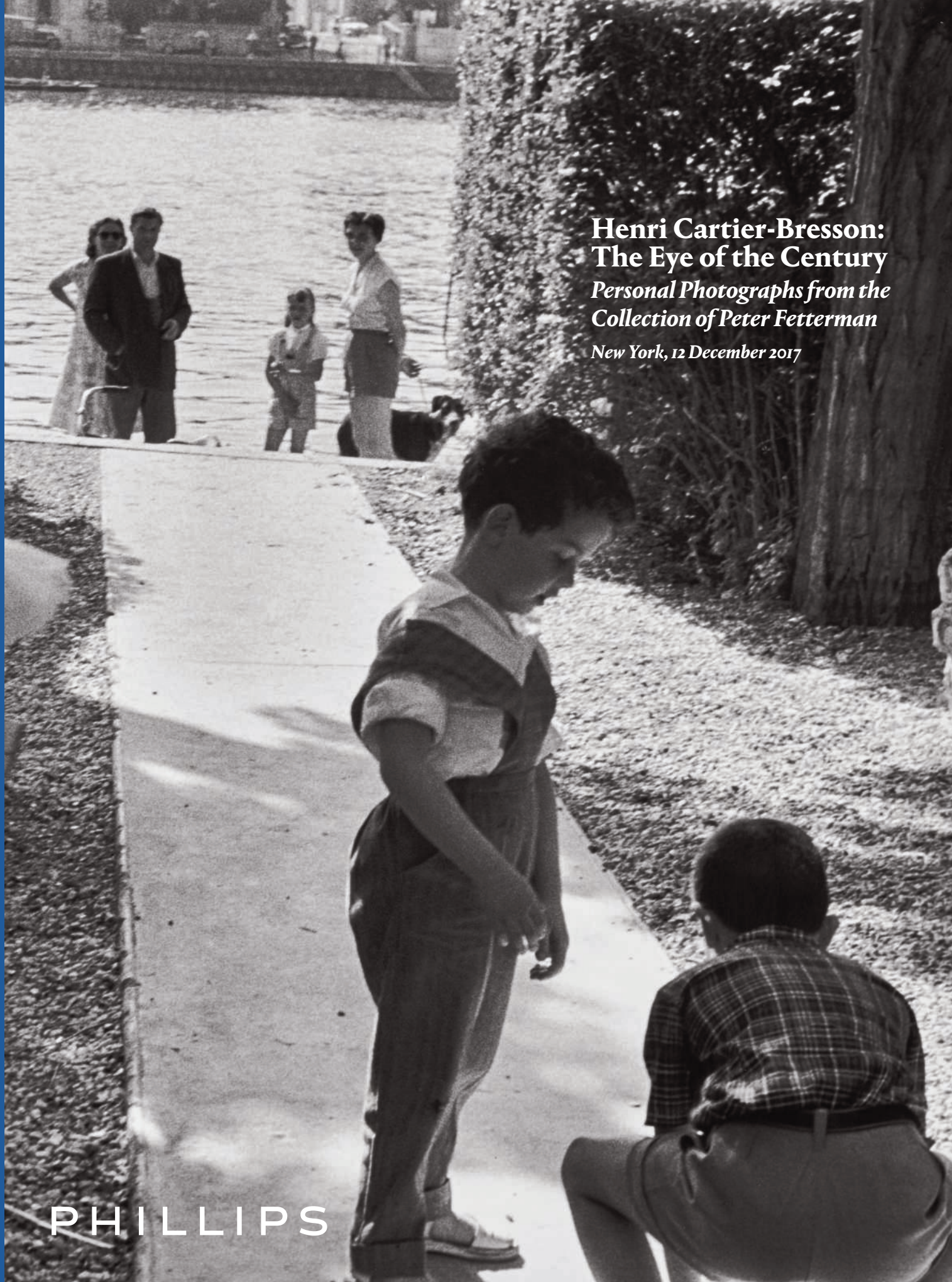

Henri Cartier-Bresson: The Eye of the Century

Personal Photographs from the Collection of Peter Fetterman

New York, 12 December 2017

PHILLIPS

Lot 81.

Executives.

Edward Dolman
Chief Executive Officer
+1 212 940 1241
edolman@phillips.com
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Cheyenne Westphal
Chairman
+44 20 7318 4044
cwestphal@phillips.com

Americas.

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

Sarah Krueger
Head of Department,
New York
skrueger@phillips.com
+1 212 940 1225

Rachel Peart
Head of Sale
rpeart@phillips.com
+1 212 940 1246

Caroline Deck
Senior Specialist
cdeck@phillips.com
+1 212 940 1247

Carol Ehlers
Regional Director and
Specialist, Chicago–Midwest
cehlers@phillips.com
+1 773 230 9192

Marijana Rayl
Associate Specialist
mrayl@phillips.com
+1 212 940 1386

London.

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

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

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

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

Deputy Chairmen.

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

Jean-Paul Engelen
Deputy Chairman
and Worldwide Co-Head
of 20th Century &
Contemporary Art
+1 212 940 1390
jpengelen@phillips.com

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

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

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

Miety Heiden
Deputy Chairman,
Head of Private Sales
+44 20 7901 7943
mheiden@phillips.com

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

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

Henri Cartier-Bresson: The Eye of the Century
Personal Photographs from the Collection of Peter Fetterman
New York, 12 December 2017

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
12 December 2017, 2pm

Viewing
5 – 11 December
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
When sending in written bids or making enquiries please refer to this sale as NY040517 or Cartier-Bresson.

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

Photographs Department
+1 212 940 1245

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

Head of Department, New York
Sarah Krueger
skrueger@phillips.com

Head of Sale
Rachel Peart
rpeart@phillips.com

Senior Specialist
Caroline Deck
cdeck@phillips.com

Regional Director and Specialist, Chicago–Midwest
Carol Ehlers
cehlers@phillips.com

Associate Specialist
Marijana Rayl
mrayl@phillips.com

Administrator
Clare Milliken
cmilliken@phillips.com

Image credit for Henri Cartier-Bresson
© Henri Cartier-Bresson/Magnum Photos

PHILLIPS

An Appreciation.

Nearly fifteen years ago I had the distinct pleasure of meeting Peter Fetterman, and upon that first meeting, Peter's inherent passion for photography, the joy that he has in collecting, and the delight he takes in working directly with photographers was immediately apparent. Over the course of our friendship, we have continued to engage in a positive and ongoing dialogue on photography and the photographers he has worked with over the course of his impressive career, such as the great Henri Cartier-Bresson. It is thus with pleasure that Phillips presents *Henri Cartier-Bresson: The Eye of the Century, Photographs from the Personal Collection of Peter Fetterman*. The opportunity to dedicate a sale to the work of Cartier-Bresson is a rare and treasured occasion, as is the honored position of offering these works from Peter's personal collection. Peter's dedication and contributions to the field of photography are astounding, as is the selection of images in this sale, which echo his deep respect for, and admiration of, Cartier-Bresson's work. It is a selection that captures the unique vision of Cartier-Bresson and the personal connection between an artist, and his gallerist and friend.

The photographs on offer span the globe and the twentieth century—emphasizing the great impact of Cartier-Bresson's *oeuvre* not only within the photographic medium, but also within our collective memory in how we recall the people, places, and moments that he so eloquently captured. His immense and impactful body of work displays depth and vitality in each image, as he masterfully balanced the historical significance of a moment along with the hallmarks of compositional perfection.

Preparing this catalogue has been a rewarding experience for me and our International Photographs Department. We are grateful to Aude Raimbault at the Fondation Henri Cartier-Bresson for her generous contributions, including insight into the works on offer, and the Fondation's approval of this catalogue. It is also an incredible honor for Phillips that Peter Galassi, with his unparalleled expertise, has participated in this sale through his conversation with Peter Fetterman. Peter Galassi was the Chief Curator of Photography at The Museum of Modern Art, New York (1991-2011), and organized two important Cartier-Bresson exhibitions during his tenure: *The Early Work* (1987) and *The Modern Century* (2010), and authored their respective exhibition books that have served as significant resources for this catalogue.

This season we celebrate Henri Cartier-Bresson's treasured images alongside the important Design works on offer with our International Design department—presenting masterpieces in photographs and design from around the world.

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

A Decisive Moment.

"Peter was Henri's most devoted friend and dealer for over 20 years. He chose this personal collection and many of the images became iconic in due course. Some images were only ever printed three or four times in all. This is a unique collection."

Martine Franck (1938–2012)
The artist's widow and first President of The Fondation Henri Cartier-Bresson, Paris

Henri Cartier-Bresson was my hero, the man who inadvertently changed my life when I purchased a print of his image *Srinagar, Kashmir*, 1948 (lot 73) over 40 years ago. This "decisive moment" set me on a new personal and professional path that continues today.

The images you see before you are the culmination of a 40 year journey of collecting Cartier-Bresson's work. I had the great honor of working with him closely for many years until his passing in 2004. The apartment, 198 rue de Rivoli overlooking the Tuileries, where he lived with his extraordinary wife and fellow photographer Martine Franck, became my spiritual home. Their hospitality and graciousness were my inspiration. They introduced me to many other great humanist photographers including Willy Ronis, Édouard Boubat, Robert Doisneau, and who was then a new Brazilian photographer, Sebastião Salgado, who together became the foundation of my gallery.

I must also give sincere thanks to the Fondation Henri Cartier-Bresson, in particular to Agnès Sire and Aude Raimbault, who have been so wonderful to work with and do so much to continue to preserve Cartier-Bresson's legacy.

Many of the images you see in this catalogue were personal requests, little gems in Cartier-Bresson's body of work that he had never printed before as signed collector prints for the market. I remember sitting with him once, thumbing through a copy of *The People of Moscow*, one of my favorite out-of-print books of his, and on plate 132 (lot 91) there is a reproduction of some very young Bolshoi ballerinas in training, practicing at a barre. The conversation went like this:

"Henri, I love this image. I've never seen a print of it anywhere," I said.

He replied, *"Peter, that is because no one has ever asked for one. It's not important, just a snapshot."*

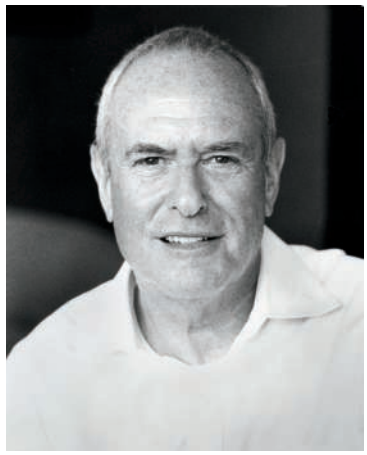
I responded, *"Forgive me for saying this Henri, it may be a snapshot to you, but I think it's a little Degas. Will you please make me a couple of prints?"*

"Okay," he replied. *"If you insist, I will oblige."*

And so it went on with many more discoveries over the years like, *Udaipur* (lot 81); *Trastevere* (lot 42); *Newspaper vendors, Mexico City* (lot 116); *Natchez* (lot 114); *Chicago* (lot 111); *A preacher and his family, San Antonio* (lot 110); *Jerónimos Monastery, Lisbon* (lot 53); *Pavement School, Jaipur* (lot 80); *Railway station, 10th arrondissement, Paris* (lot 8); *Dublin* (lot 58); *Swan Lake, Bolshoi Theatre, Moscow* (lot 92); *Near Juvisy-sur-Orge* (lot 4); *Győr* (lot 63), and many others.

Collectors are only temporary custodians of their objects of desire. These photographs, having given me great pleasure and insight and understanding of the world, should be passed on to the next generation. I am very honored to share these images with you. I offer them with the greatest respect to their creator, and in admiration for their intelligence, compassion, beauty, humor, elegance, and style. They are examples of photography's true gift, the power to immortalize moments that transcend the passing of time.

Peter Fetterman
Santa Monica, California
September, 2017



Portrait of Peter Fetterman
© Mark Edward Harris/Courtesy Mark Edward Harris

Peter Galassi and Peter Fetterman in Conversation.

PETER GALASSI: Peter, your collection really does seem to cover the waterfront—to survey the whole of Henri Cartier-Bresson's [HCB] career. Was that a goal that you developed, or did it just turn out that way?

PETER FETTERMAN: I never set out to build the collection in a specific way. It just happened as I discovered and studied the work. So it was purely organic. I would fall in love with an image and figure out a way to add it, just like you discover a new piece of music or a new novel. Maybe there is a specific point of view. I think all "Collecting" is autobiographical, so perhaps there was something going on in my life at the time when I made a specific choice.

PG: In your introduction, you say that Henri and Martine's apartment on the rue de Rivoli became your spiritual home. I certainly can understand that. Often there were other photographers, of course, but I was struck with how broad the range of their friendship was—the Georgian filmmaker Iosseliani, the sculptor Raymond Mason, a Japanese scholar who was translating Proust's letters. Do you recall other encounters?

PF: Yes, of course, I met many great photographers at 198 rue de Rivoli. Ferdinando Scianna, Josef Koudelka, René Burri, Willy Ronis, Édouard Boubat, Robert Doisneau, etc., because Henri and Martine were always entertaining and helping other photographers. It was almost like a salon, always fascinating people there. I met Henri's personal physician, who published a small catalogue of Henri's drawings, and an eminent Buddhist scholar a subject Henri embraced in later life.

PG: I share your admiration for *Near Juvisy-sur-Orge* (cover and lot 4). Did you know that the spot is very near the site of the famous image commonly refered to as *Sunday on the Banks of the Marne* (lot 32)—which isn't on the Marne, but on a basin off the Seine? (An easy error to make, since the geography gets very complicated as the two rivers snake toward Paris.)

PF: I didn't know that these two locations were geographically close. I have always thought of these two images like Seurat paintings. What amazes me is that there are so many levels of storytelling in them.

Here's an anecdote for you:

I was exhibiting at an art fair in New York several years ago when a woman came into the booth and was looking intently at a print of 'Juvisy' for about 10 minutes. I asked her if she had any questions. I recognized her name and she told me that she was an art critic for the *New York Times* and that this is one of the greatest pieces of art she had seen in her 20 years at the publication. She said she was so moved by it she had to have it for herself.

PG: I didn't then know Henri and Martine, of course, but I suspect that the wonderful picture of Martine's legs (lot 12) was made around the time they were falling in love. Although she is fully clothed, I read it as a very intimate picture. And although there is just this one, I think it puts Martine among the great beloved women of photography—Georgia O'Keeffe, Charis Wilson, Eleanor Callahan...

PF: I think *Martine's Legs* is one of the most erotic images in the history of photography. You're right it is a "Muse" image. Such emotion within it—it is like a Neruda love poem. How lucky Henri was to have found a woman like Martine to share his life with. She is in a Chanel skirt. I asked Henri once about this photo:

"What was she reading?"

He answered with a twinkle in his eye, "Proust of course!"

Say no more.

PG: *Behind the Gare St. Lazare* (lot 16): The catalogue quotes HCB about shooting the picture through the narrow gap in the fence, which produced a thick black blur along the left edge of the image. (The whole frame is reproduced in the *Scrapbook* published by the HCB Fondation in 2006.) I've always thought it was because of that flaw that (as far as we know) Henri never printed the negative in the '30s.

PF: Yes, it is often the case that certain images take on an iconic life of their own after they were first taken. It was always one of our most requested images in the gallery. I think if you or I were taking the photo, the man jumping over the puddle would be in Brooklyn before we realized that there was an image to be captured. The same with *Hyères* (lot 17).

PG: *Seville, Spain* (lot 49): I believe the squiggly black line in the lower right is a consequence of a tear in the negative inadvertently caused by Georges Fèvre at Picto (Pictorial Service, the lab established by Henri's friend Pierre Gasmann after the war). Fèvre was a very gracious man as well as a great printer. He was also a great friend of HCB, who took the tear in stride and I believe ultimately appreciated how it complements the image—a little bit like Duchamp's attitude toward the shattering of *The Large Glass*.

PF: It is hard to imagine the print without that black line. It somehow gives the image its power as it complements its subject matter so well.

PG: *Foley Square* (lot 104): I'd wager dinner for two at the Grand Véfour that no one has ever made a better picture of a self-satisfied American 'fat cat'.

PF: Agreed, this is as great an image or even greater as any in Robert Frank's *The Americans*. It is pure Arthur Miller. Henri's American images are so underrated, that's why you see many of them in the collection. His *America in Passing* book is one of his best books in my opinion—it's that objective European eye. I love it that he always signed his name "Hank Carter" when he checked into a hotel here.

PG: *George Balanchine* (lot 105): Isn't it exquisitely satisfying how Balanchine's arm and hand are silhouetted against his dark pants, even as the tip of his thumb seems to coincide perfectly with the gentle wave of wrinkles at the edge of the pants.

PF: I think this Balachine portrait is as great as his Giacometti studio portrait (lot 15), but far less well known. They are more than just environmental portraits—Henri's genius in these images is that who they are, and what they have accomplished in their lives, merge seamlessly.

PG: Did you ever talk to Henri and Martine about the planning of the Henri Cartier-Bresson Fondation in Paris? My sense is that he went along with it because he trusted her completely, but that she did all the heavy lifting, to make sure that his work would be properly preserved and accessible. I know that it was Martine's dream to find a permanent home with additional space for the Fondation that could better serve its mission than the wonderful building in which they opened in 2002. Agnès Sire, director of the Fondation, has done a great job of pursuing that goal in the absence of her dear friend and partner, Martine. I understand that the new venue will open in the fall of 2018.

PF: Yes, I talked to Martine a lot about the Fondation. I always thought she was a really talented photographer and I had the great honor of exhibiting her work too. However, she was completely dedicated to making the Fondation happen at the expense of her own career. She was selfless. I often told her about owing my whole photographic education to the wonderful first ICP Building on Fifth Avenue that our friend Cornell Capa had also created against all odds.

The Fondation is equally important.

I remember having dinner with her once. I said she looked tired and was concerned for her.

"I have been with lawyers all day trying to make it happen."

I know Henri and Martine's legacy is in great hands with Agnès Sire and her wonderful team.

They will create an even greater mecca for photo devotees and I'm sure the photographic community will embrace and support it. As they should, as a tribute to this great man and his equally great wife.

Peter Galassi was Chief Curator of Photography at The Museum of Modern Art, New York from 1991 to 2011 and organized two important Cartier-Bresson exhibitions during his tenure: The Early Work *(1987) and* The Modern Century *(2010), and authored their respective exhibition books.*

“It is through living that we discover ourselves, at the same time as we discover the world around us.”

Henri Cartier-Bresson, *The Decisive Moment*

Henri Cartier-Bresson.

Starting in the early 1930s and continuing over the course his career, Henri Cartier-Bresson presented viewers with a window into the expansiveness of the world and its people. As an artist, explorer, and humanist he transcended any one label, becoming a documentarian of life and thus, of history through his pictures. Led by an intense passion for photography, he created an impressive body of work which is unparalleled in the number of pivotal moments captured throughout the twentieth century. The following 120 lots span nearly 70 years and showcase "The Decisive Moment" aesthetic that Cartier-Bresson so famously used to create his work.

In 1908, Henri Cartier-Bresson was born into a prominent French textile family and in his early years explored a developing passion for art and travel. Inspired by artists of all mediums, and at one point wanting to be a painter himself, Cartier-Bresson turned to photography for the immediacy in which images were made. His early work from the 1930s echoes the Surrealist movement, which served as a foundation for Cartier-Bresson to use his intuition and his own vision regardless of editorial assignment. This freedom from constraint would be an attitude conveyed throughout his life and his work, resulting in an *oeuvre* with such a distinct look that could only be from the eye of Henri Cartier-Bresson.

The progression of his early career, like so many of his contemporaries, was halted at the outbreak of war between Germany and France in 1939 when he joined the army as a corporal, and later selected to be part of the Film and Photo Unit of the Third Army. In June 1940, within his first year of service, he was taken by the Germans as a prisoner of war and was a forced laborer until 1943, when, after two prior attempts, he escaped the work camp and crossed the border into France. This experience undoubtedly shaped his worldview, and later informed work such as the film *Le Retour (The Return)*, (1944) which documents the return of the millions of displaced persons following the war.

In 1947, at a time when the power of the photograph was on the rise, as was the demand from picture magazines to document the post-war social, political, and economic landscape, Magnum, the iconic photographic cooperative was created. Cartier-Bresson along with Robert Capa, David 'Chim' Seymour, and George Rodger founded the photo agency that would go on to represent some of the most renowned photographers of the century. His first assignment for Magnum was in Asia, and from that point onward, he traveled across continents for decades, documenting daily life and historic moments with a maintained universal equality in the attention he gave to all people. A couple's celebratory embrace in Times Square on New Year's Eve (lot 97), the grief from Gandhi's funeral pyre in Delhi (lot 75), and the studiousness of tiny ballerinas at the Bolshoi Ballet School in Moscow (lot 91): each and every image encapsulates the clarity of his humanist vision for the world with an innate dedication to composition and form. His photographs were reproduced in over 200 publications including *LIFE*, *Harper's Bazaar*, *Heute*, *Holiday*, *Illustrated*, *Now*, and *The Saturday Evening Post* amongst so many others.

Henri Cartier-Bresson's work has been and continues to be celebrated in countless exhibitions, four at the Museum of Modern Art in New York alone, as well as through books and film. The artist's death in 2004 left an unimaginable legacy and decidedly unique vision of life in the twentieth century. In utilizing the camera to engage with the world, he documented and shared moments of life in their universal truths, joys, troubles, solitude, and jubilation.

About the Provenance.
The following 120 lots on offer are representative of the long-standing relationship that Peter Fetterman had with Henri Cartier-Bresson, acting as his gallerist in the United States. The provenance for this collection is thus universal, and all of the lots that follow, with the exception of lot 82 by Sam Tata, were acquired directly from the artist, Henri Cartier-Bresson, by Peter Fetterman, for his personal collection.

France.
Belgium.
Italy.
Greece.
Spain.
Portugal.
England.
Ireland.
Hungary.
Germany.
Austria.
Poland.
Israel.
Yugoslavia
India.
China.
Indonesia.
Japan.
Russia.
United States.
Mexico.

Illustrating Henri Cartier-Bresson's extensive travels, this map pinpoints the geographic locations where the photographs in this sale were taken. In this catalogue we move from region to region, exploring the people, places, and moments Cartier-Bresson documented during his decades of photographic exploration and reportage.

Henri Cartier-Bresson's intuition is evident throughout his native France where he captured career-defining images, including *Rue Mouffetard* (lot 2) and *Hyères* (lot 17), among many others. Instilled with an ever-present *joie de vivre*, Cartier-Bresson's pictures of France create a collective portrait of the country throughout the twentieth century, invigorating every setting, from the rural *paysage* in *Briançon* (lot 20), to the bustling streets of Paris. Whether photographing at home or abroad, Cartier-Bresson believed that the strongest images came from a familiarity of place, and it is perhaps the intimate knowledge of the well-worn streets of Paris that allow the photographer's keen eye to so skillfully capture the city. Notably, Cartier-Bresson's family home was located on rue de Lisbonne, nearby Gare Saint-Lazare, where one of his most recognized photographs, *Behind the Gare Saint-Lazare* (lot 16), was taken very early in his career, in 1932.

Many of Cartier-Bresson's iconic portraits were taken in France, including that of friend and fellow artist, Alberto Giacometti (lots 13 & 15). Giacometti and Cartier-Bresson were first introduced in 1938 at a café in Place Blanche in Montparnasse, a well-known haunt of the Surrealists who deeply inspired Cartier-Bresson's pre-war photography. In 1961, after a decades long friendship, Cartier-Bresson turned his lens on Giacometti for the first time, and photographed the sculptor while working on portraits of leading cultural figures for *Queen* magazine. Martine Franck, Cartier-Bresson's widow, commented of their friendship, "What Henri admired about Giacometti was his simplicity and rigour as an artist, the way he was always putting himself into question... He could talk about anything with Giacometti—including photography. Henri told me he was the most intelligent man he'd ever met."

1. Henri Cartier-Bresson 1908-2004

Self Portrait, Paris, circa 1932
Gelatin silver print, printed later.
17⅝ x 10⅛ in. (44.8 x 25.7 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$12,000-18,000

Literature
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 88
Chéroux, *Aperture Masters of Photography: Henri Cartier-Bresson*, frontispiece, p. 65, there dated circa 1919
Chéroux, *Discoveries: Henri Cartier-Bresson*, p. 26
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 4

2. Henri Cartier-Bresson 1908-2004

Rue Mouffetard, Paris, 1952
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$15,000-25,000

Literature
Cartier-Bresson, *The Europeans*, pl. 114
Cartier-Bresson, *Paris à vue d'oeil*, pl. 16
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 55
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 150
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 65
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 140

3. Henri Cartier-Bresson 1908-2004

View from Notre-Dame Cathedral, Paris, 1953
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Cartier-Bresson, *The Europeans*, pl. 90
Cartier-Bresson, *Paris à vue d'oeil*, pl. 116
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 60
Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 63
Clair, *Henri Cartier-Bresson: Europeans*, p. 39
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 147
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 154
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 47

4. Henri Cartier-Bresson 1908-2004

Near Juvisy-sur-Orge, France, 1955
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

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

Enjoying life along the banks of a river is a common trope throughout French art, including important works by Georges Seurat, Claude Monet, and, as seen here, Henri Cartier-Bresson. In images such as this, Cartier-Bresson broadened the visual lexicon and standing of photography by combining motifs and styles from a variety of art historical cannons, highlighting the splendor of a leisurely sunny day spent by the river.

5. Henri Cartier-Bresson 1908-2004

Mardi Gras, Tarascon, Bouches-du-Rhône, 1959
Gelatin silver print, printed later.
9½ x 14¼ in. (24.1 x 36.2 cm)
Signed in ink in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 33
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 42

6. Henri Cartier-Bresson 1908-2004

Courtyard on the rue la Boétie, Paris, 1953
Gelatin silver print, printed later.
14 x 9⅜ in. (35.6 x 23.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$5,000-7,000

Literature
Cartier-Bresson, *Paris à vue d'oeil*, pl. 123
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 74

7. Henri Cartier-Bresson 1908-2004

Simiane-la-Rotonde, France, 1969
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, pp. 44-45
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 312
Chéroux, *Aperture Masters of Photography: Henri Cartier-Bresson*, p. 89
Clair, *Henri Cartier-Bresson: Europeans*, p. 30
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 274, there titled *Covered market, Simiane, France*
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 141

While on a year-long self-assigned reportage documenting the modernization and rampant urbanization of France, Henri Cartier-Bresson ventured to the hilltop town of Simiane-la-Rotonde. In this well-balanced composition, centered on pairs of figures, Cartier-Bresson recorded the stillness and simplicity of a communal rural lifestyle that would soon be forever altered by the progress sweeping across France.

8. Henri Cartier-Bresson 1908-2004

Railway station, 10th arrondissement, Paris, 1958
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp
in the margin.

Estimate
$10,000-15,000

Literature
Cartier-Bresson, *Paris à vue d'oeil*, pl. 96

9. Henri Cartier-Bresson 1908-2004

Changing during the Christian Dior fashion show, Paris, circa 1947
Gelatin silver print, printed later.
14 x 9⅜ in. (35.6 x 23.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Cartier-Bresson, *Paris à vue d'oeil*, pl. 88

Henri Cartier-Bresson captured the frenzy and beauty of Dior fashion shows in 1947, 1953, 1957 and 1969. On display in both lot 9 and lot 10, Cartier-Bresson embraced the methodical mayhem ensuing around him to demonstrate the orchestration of the day's event rather than the fashion show itself.

10. Henri Cartier-Bresson 1908-2004

Christian Dior fashion show, Paris, spring, 1953
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
$4,000-6,000

11. Henri Cartier-Bresson 1908-2004

Young ballerinas, Palais Garnier opera house, Paris, 1954
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$5,000-7,000

Literature
Cartier-Bresson, *Paris à vue d'oeil*, pl. 126

12. Henri Cartier-Bresson 1908-2004

Martine Franck, Paris, 1967
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 54
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 383
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 216
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 225

Taken in 1967, this intimate rendering of Martine Franck reading Marcel Proust conveys Henri Cartier-Bresson's skill in rendering form and the tenderness in which he handled subjects. To be married just three years later in 1970, this image beautifully captures a special moment in the early chapters of a union lasting the rest of their lives.

13. Henri Cartier-Bresson 1908-2004

Alberto Giacometti, rue d'Alésia, Paris, 1961
Gelatin silver print, printed later.
14 x 9½ in. (35.6 x 24.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 114
Cartier-Bresson, *Paris à vue d'oeil*, pl. 104
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 54
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 212
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 10

14. Henri Cartier-Bresson 1908-2004

Pierre Bonnard, Le Cannet, France, 1944
Gelatin silver print, printed later.
11¾ x 17¾ in. (29.8 x 45.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 226
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 49
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 115

15. Henri Cartier-Bresson 1908-2004

Alberto Giacometti, Galerie Maeght, Paris, 1961
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$12,000-18,000

Literature
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 171
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 41
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 291
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 54
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 65
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 218
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 117

"There was a plank fence around some repairs behind the Gare [Saint] Lazare, and I was peeking through the spaces with my camera eye. This is what I saw. The space between the planks was not entirely wide enough for my lens, which is the reason the picture is cut off on the left."
The Decisive Moment

16. Henri Cartier-Bresson 1908-2004

Behind the Gare Saint-Lazare, Paris, 1932
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$12,000-18,000

Literature
Chéroux, *Discoveries: Henri Cartier-Bresson*, cover, p. 101
Cartier-Bresson, *The Decisive Moment*, pl. 26
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 17
Cartier-Bresson, *Paris à vue d'oeil*, pl. 33
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 19
Clair, *Henri Cartier-Bresson: Europeans*, p. 23
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 101
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 81
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 89
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 24
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 20
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 45
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 14

17. Henri Cartier-Bresson 1908-2004

Hyères, France, 1932
Gelatin silver print, printed later.
11⅝ x 17⅝ in. (29.5 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$12,000-18,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 22
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 77
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 18
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 62
Chéroux, *Aperture Masters of Photography: Henri Cartier-Bresson*, p. 19
Clair, *Henri Cartier-Bresson: Europeans*, p. 22
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 100
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 89
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 77
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 25
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 10
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 76
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 13

18. Henri Cartier-Bresson 1908-2004

Tarascon, France, 1959
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Chéroux, *Discoveries: Henri Cartier-Bresson*, p. 100
Clair, *Henri Cartier-Bresson: Europeans*, p. 48

19. Henri Cartier-Bresson 1908-2004

Quai de Javel, Paris, 1932
Gelatin silver print, printed later.
12 x 17¾ in. (30.5 x 45.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$5,000-7,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 3
Clair, *Henri Cartier-Bresson: Europeans*, p. 41
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 19
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 28
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 66

20. Henri Cartier-Bresson 1908-2004

Briançon, Provence-Alpes-Côte d'Azur, France, 1951
Gelatin silver print, printed later.
14¼ x 9½ in. (36.2 x 24.1 cm)
Signed in ink in the margin.

Estimate
$4,000-6,000

Literature
Cartier-Bresson, *The Europeans*, pl. 94
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 72
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 95

21. Henri Cartier-Bresson 1908-2004

Île de la Cité, Paris, 1951
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
$8,000-12,000

Literature
Cartier-Bresson, *Paris à vue d'oeil*, pl. 94
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 49
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 58
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 69
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 44
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 8

22. Henri Cartier-Bresson 1908-2004

Jean-Paul Sartre, Le Pont des Arts, Paris, 1946
Gelatin silver print, printed later.
14⅛ x 9½ in. (35.9 x 24.1 cm)
Signed in ink in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 60
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 109
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 156
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 222
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 47
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 190
Thames & Hudson, *An Inner Silence: The Portraits of Henri Cartier-Bresson*, p. 83
Thames & Hudson, *Henri Cartier-Bresson: Photoportraits*, p. 249

23. Henri Cartier-Bresson 1908-2004

Rue de Bassano, 8th arrondissement, Paris, 1953
Gelatin silver print, printed later.
14 x 9½ in. (35.6 x 24.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

24.

24. Henri Cartier-Bresson 1908-2004

Allée du Prado, Marseille, France, 1932
Gelatin silver print, printed later.
14¼ x 9½ in. (36.2 x 24.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 27
Cartier-Bresson, The World of Henri Cartier-Bresson, pl. 1
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 60
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 89
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 90
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 1
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 48
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 17

"I was walking behind this man, and for some reason he stopped and turned."
The Decisive Moment

25.

26.

25. Henri Cartier-Bresson 1908-2004

Brussels, Belgium, 1932
Gelatin silver print, printed later.
11⅞ x 17⅝ in. (30.2 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 5
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 57
Chéroux, *Henri Cartier-Bresson: Here and Now*, frontispiece, n.p.
Clair, *Henri Cartier-Bresson: Europeans*, p. 163
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 73
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 87
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 30
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 16
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 43
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 155

26. Henri Cartier-Bresson 1908-2004

Brie, France, 1968
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$12,000-18,000

Literature
Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, cover, pl. 61
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 311
Chéroux, *Aperture Masters of Photography: Henri Cartier-Bresson*, p. 87
Chéroux, *Discoveries: Henri Cartier-Bresson*, p. 119
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 146
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 282
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 64
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 93

27.

27. Henri Cartier-Bresson 1908-2004

Cardinal Pacelli (later Pope Pius XII), Montmartre, Paris, 1938
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 30
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 47
Cartier-Bresson, *Paris à vue d'oeil*, pl. 78
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 69
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 256
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 272
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 45
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 64

"Cardinal Pacelli visited, and the throngs were outside Sacré-Cœur to see him, touch him if possible. The people were shouting 'Vive Dieu.' From where I stood in the crowd I could see only the top of his head, so I held my camera high above me and shot. (Note: this is the only picture in the book not taken with a Leica. It was taken with a Gaumont 9 x 12 cm on a glass plate)."
The Decisive Moment

28.

29.

28. Henri Cartier-Bresson 1908-2004

Church of Aubusson, France, 1968
Gelatin silver print, printed later.
14⅛ x 9½ in. (35.9 x 24.1 cm)
Signed in ink in the margin; credited, titled and dated in an unidentified hand in pencil on the verso.

Estimate
$5,000-7,000

Literature
Nourissier, *Cartier-Bresson's France*, p. 74

29. Henri Cartier-Bresson 1908-2004

Paris, circa 1955
Gelatin silver print, printed later.
14 x 9½ in. (35.6 x 24.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Cartier-Bresson, *Paris à vue d'oeil*, pl. 80

30. Henri Cartier-Bresson 1908-2004

Joinville-le-Pont, France (A newlywed bride and groom), 1938
Gelatin silver print, printed later.
14⅛ x 9⅜ in. (35.9 x 23.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 1
Cartier-Bresson, *Paris à vue d'oeil*, pl. 61
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 70
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 132
Chéroux, *Discoveries: Henri Cartier-Bresson*, p. 39
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 113
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 203
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 66
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 146

"A bridal pair at a café on the Marne which is part bistro, part garden. The two were here for the entire afternoon with a full wedding party which included uncles, aunts and small children of the family."
The Decisive Moment

31. Henri Cartier-Bresson 1908-2004

On the Place du Tertre, Montmartre, Paris, 1952
Gelatin silver print, printed later.
14¼ x 9⅜ in. (36.2 x 23.8 cm)
Signed in ink in the margin.

Estimate
$5,000-7,000

Literature
Cartier-Bresson, *The Europeans*, pl. 109

32. Henri Cartier-Bresson 1908-2004

Sunday on the banks of the Seine, 1938
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Galassi, *Henri Cartier-Bresson: The Modern Century*, back cover, p. 150
Cartier-Bresson, *The Europeans*, pl. 3
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 42
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 36
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 201
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 69
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 144

33. Henri Cartier-Bresson 1908-2004

Bougival, Yvelines, France, 1956
Gelatin silver print, printed later.
17⅝ x 11⅝ in. (44.8 x 29.5 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$5,000-7,000

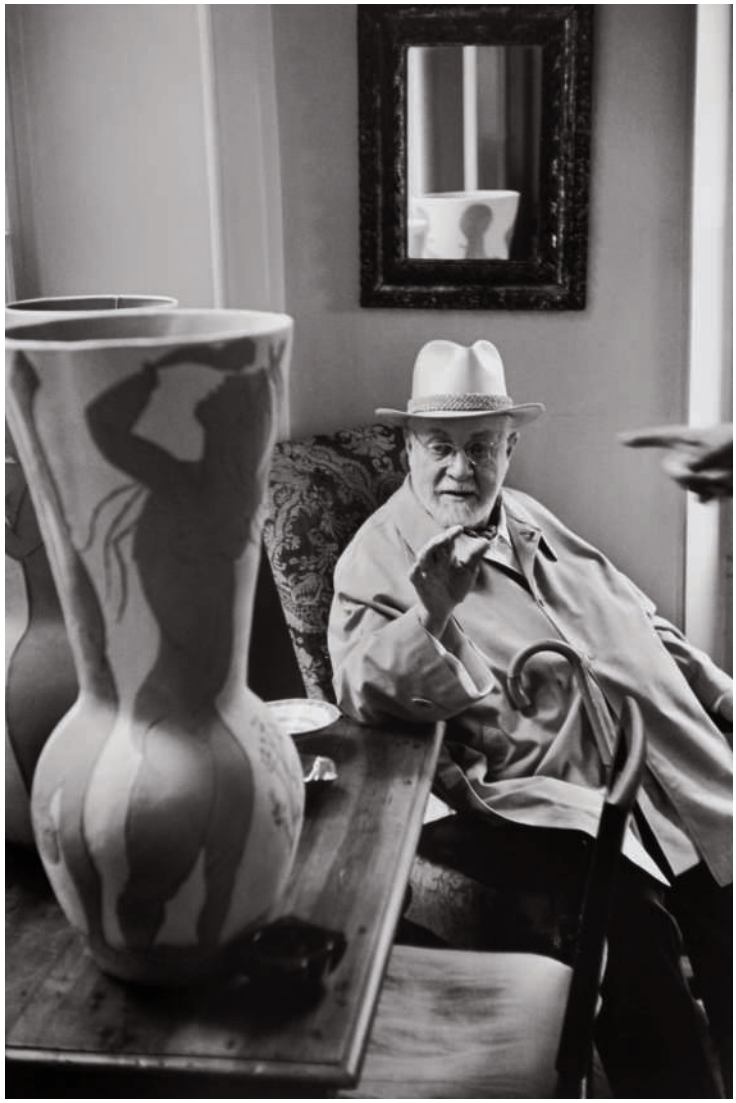
Literature
Cartier-Bresson, *Paris à vue d'oeil*, pl. 24
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 149
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 54
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 144

34. Henri Cartier-Bresson 1908-2004

Henri Matisse, Vence, France, 1944
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 121
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 40
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 226
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 50
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 40
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 200
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 125



35. Henri Cartier-Bresson 1908-2004

Henri Matisse observing a ceramic vase by Pablo Picasso, Saint-Jean-Cap-Ferrat, 1951
Gelatin silver print, printed later.
17⅝ x 11⅞ in. (44.8 x 30.2 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 58

36. Henri Cartier-Bresson 1908-2004

Gardens of the Palais Royal, Paris, 1959
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$12,000-18,000

Literature
Cartier-Bresson, *Paris à vue d'oeil*, pl. 34
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 32
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 59
Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 66
Clair, *Henri Cartier-Bresson: Europeans*, p. 47
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 95
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 46
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 41

While on assignment for publications such as *Holiday* and *Harper's Bazaar*, Henri Cartier-Bresson explored the cities, neighborhoods, and towns of Italy and Greece, unveiling the countries' unique charm to the magazines' readerships. For *Harper's Bazaar* Cartier-Bresson ventured to Rome in the fall of 1951, and later that year Scanno (lot 37) to capture the city at Christmas. In 1953, Cartier-Bresson went on assignment for *Holiday*. The premise of the magazine during its thirty year run, from 1946 to 1977, was to send out duos of writers and photographers to produce dynamic and enticing reportage without the constraints of a dictated style, budget, or page count. With this creative freedom in hand, Cartier-Bresson traveled extensively in Italy and throughout Europe with his first wife Ratna Mohini and the writer Inge Morata, likely capturing images such as *Torcello in the Venetian Lagoon* (lot 43). Trips such as this revealed not only Italy's natural landscape, but also its constructed social landscape, and Cartier-Bresson's unique ability to find the serendipity and humor of life led him to moments like a child gleefully running into a single ray of light (lot 42) and a man cautiously peering out his shop window (lot 39), both captured in Rome.

Cartier-Bresson's trips throughout Italy also included documenting major religious events, such as the crowning of Pope John XXIII and cultural holidays like the Befana Festival during Epiphany. The folklore of the Befana tells, the tale of an elderly woman who travels by broomstick to deliver gifts to children on Epiphany Eve, a Christian holiday. Photo-stories of these events illustrated the deeply rooted influence of Catholicism on Italy's religious-political structures, and on the country's idiosyncratic cultural nuances.

37. Henri Cartier-Bresson 1908-2004

Scanno, L'Aquila, Abruzzo, Italy, 1951
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 317
Clair, *Henri Cartier-Bresson: Europeans*, p. 81
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 244
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 144
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 54

Rich in compositional elegance, *Scanno, L'Aquila, Abruzzo, Italy*, 1951 illustrates how the convergence of formal elements can lead to visual analogies. Henri Cartier-Bresson's high vantage point allows for a depth of detail, enabling the viewer to make correlations between the bread atop the women's heads, the children by their sides, and the writing on the church's facade ("mater" in Latin is translated to "mother"). Together, they illuminate a basic human understanding, a mother's love and nurturing of her children, all within a composition that is undoubtedly inspired by Cubism.

38. Henri Cartier-Bresson 1908-2004

Siphnos, Greece, 1961
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 324
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 55
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 48
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 344
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 44

39. Henri Cartier-Bresson 1908-2004

Rome, Italy, 1951
Gelatin silver print, printed later.
17⅝ x 12 in. (44.8 x 30.5 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 80
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 145

40. Henri Cartier-Bresson

1908-2004

Naples, Italy, 1960
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 223
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 142
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 46

41. Henri Cartier-Bresson 1908-2004

Salerno, Italy, 1933
Gelatin silver print, printed later.
9⅜ x 14 in. (23.8 x 35.6 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$4,000-6,000

Literature
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, cover, p. 29
Cartier-Bresson, *The Decisive Moment*, pl. 9
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 15
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 50
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 95
Galassi, *Henri Cartier-Bresson: The Modern Century*, pp. 31, 88
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 35
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 411

42. Henri Cartier-Bresson 1908-2004

Trastevere, Rome, 1959
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 83
Chéroux, *Discoveries: Henri Cartier-Bresson*, p. 100
Chéroux, *Henri Cartier-Bresson: Here and Now*, fig. 8
Clair, *Henri Cartier-Bresson: Europeans*, p. 84
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 47

43. Henri Cartier-Bresson 1908-2004

Torcello in the Venetian Lagoon, Italy, 1953
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
teNeues, *Portfolio: Henri Cartier-Bresson, Landscapes*, cover
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 323
Clair, *Henri Cartier-Bresson: Europeans*, p. 95
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 136

As one of the foremost female painters of the twentieth century, Leonor Fini is known for her images of empowered women. Here shown as if one of her own paintings, she is boldly floating in the nude, her body distorted by the water and by Cartier-Bresson's decision to compose the final picture with her head vanishing just beyond the frame. An endless source of fascination and exploration for the Surrealists, the female form's distortion and abstraction served to meditate unconscious desires. Cartier-Bresson's portrait is a nod not only to Fini's *oeuvre*, but to the broader Surrealist influence of his own work at this time.

Igor Bakht, to whom this print is inscribed, was a master printer, best known for his longtime collaboration with André Kertész, another great influence to Cartier-Bresson, from the 1960s onwards.

44. Henri Cartier-Bresson 1908-2004

Leonor Fini, Italy, 1933
Gelatin silver print, printed later.
14 x 9½ in. (35.6 x 24.1 cm)
Signed and inscribed 'á Igor Bakht' in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 130
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 24
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 95
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 136
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 101
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 284
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 157
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 148

In 1933, just three years prior to the onset of the Spanish Civil War, Henri Cartier-Bresson traveled to Spain with his newly purchased Leica camera and produced images that have proven to be powerful and enduring records of the time. Experimenting with formal components from Cubism and Surrealism, Cartier-Bresson delicately intertwined artistic expression with humanist insights to imbue his pictures of the apparent conflict in Spain with empathy and vitality.

Cartier-Bresson would continue to travel to Spain in the years that followed, and in 1937 he returned to direct the documentary *Victorie de la vie (Return to Life),* which was created to support the Republican medical relief program. Cartier-Bresson filmed two additional documentaries during the Spanish Civil War: *With the Abraham Lincoln Brigade in Spain*, 1937, and *L'espagne Vivra*, 1938.

45. Henri Cartier-Bresson 1908-2004

Madrid, Spain, 1933
Gelatin silver print, printed later.
11⅝ x 17⅝ in. (29.5 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 14
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 20
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 97
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 14
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 53
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 111
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 94
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 31
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 52
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 107

46. Henri Cartier-Bresson 1908-2004

La Suerte de Hoy (Today's Luck), Madrid, 1933
Gelatin silver print, printed later.
14⅛ x 9½ in. (35.9 x 24.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$5,000-7,000

Literature
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 59
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 90

47. Henri Cartier-Bresson 1908-2004

Seville, Spain, 1933
Gelatin silver print, printed later.
9½ x 14⅛ in. (24.1 x 35.9 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 58
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 109
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 95
Steidl, *Henri Cartier-Bresson Scrapbook*, pls. 16, 60

48.

48. Henri Cartier-Bresson 1908-2004

Valencia, Spain, 1933
Gelatin silver print, printed later.
9⅜ x 14 in. (23.8 x 35.6 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 12
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 11
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 92
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 60
Clair, *Henri Cartier-Bresson: Europeans*, p. 77
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 107
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 95
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 16
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 86
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 102
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 88

49. Henri Cartier-Bresson 1908-2004

Seville, Spain, 1933
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 13
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 9
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 102
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 57, fig. 14
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 108
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 14
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 17
Steidl, *Henri Cartier-Bresson Scrapbook*, pls. 16, 59
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 115
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 90

49.

50.

50. Henri Cartier-Bresson 1908-2004

Roman Amphitheater, Valencia, Spain, 1933
Gelatin silver print, printed later.
11⅞ x 17⅝ in. (30.2 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 12
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 111
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 17
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 55
Galassi, *Henri Cartier-Bresson: The Early Work*, pp. 41, 127
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 89
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 19
Steidl, *Henri Cartier-Bresson Scrapbook*, pls. 33, 77
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 129

51. Henri Cartier-Bresson 1908-2004

Seville, Spain, 1933
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
$6,000-8,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 11
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 11
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 101
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 56
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 102
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 31
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 236
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 95
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 114
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 28

52. Henri Cartier-Bresson 1908-2004

Córdoba, Spain, 1933
Gelatin silver print, printed later.
13¾ x 9¼ in. (34.9 x 23.5 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$4,000-6,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 2
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 131
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 97
Gombrich, *Tête à Tête: Portraits by Henri Cartier-Bresson*, pl. 37
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 18
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 75
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 118
Thames & Hudson, *An Inner Silence: The Portraits of Henri Cartier-Bresson*, p. 126
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 150

53. Henri Cartier-Bresson 1908-2004

Jerónimos Monastery, Lisbon, Portugal, 1955
Gelatin silver print, printed later.
17½ x 11⅝ in. (44.5 x 29.5 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Clair, *Henri Cartier-Bresson: Europeans*, p. 51
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 143
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 211

Traveling throughout the United Kingdom and Ireland on multiple reportage assignments, Henri Cartier-Bresson filled hundreds of rolls of film with images that conveyed both the nuances of society and newsworthy moments of the time, notably including King George VI's coronation (lot 54) in 1937. Capturing the coronation was Cartier-Bresson's first job with *Ce Soir*, a communist daily newspaper, whereby he was assigned to fill the pages of *Regards*, the paper's illustrated weekly. The resulting pictures mark a pivotal moment in British history: the abdication of King Edward VIII, the accession of his younger brother, and uncertainty of war on the horizon.

Fifteen years later, while on assignment for the *Harper's Bazaar* September 1952 issue, Cartier-Bresson traveled to Dublin, Ireland to photograph a horse auction at the famed Curragh racecourse (lot 61). This return to the region occurred just five years after the creation of Magnum and only seven years after the conclusion of World War II. The ten images included in the magazine extoled how people have returned to enjoying the simple pleasures of life (lots 59-61). On both of these assignments, separated by over a decade, Cartier-Bresson captured the spectators rather than the spectacle.

54. Henri Cartier-Bresson 1908-2004

Coronation of King George VI, London, 1937
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 32
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 27
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 118
Chéroux, *Discoveries: Henri Cartier-Bresson*, frontispiece
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 35
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 86
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 67

55. Henri Cartier-Bresson 1908-2004

The Duke and Duchess of Windsor, Paris, 1951
Gelatin silver print, printed later.
14 x 9½ in. (35.6 x 24.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$5,000-7,000

Literature
Gombrich, *Tête à Tête: Portraits by Henri Cartier-Bresson*, pl. 112
Thames & Hudson, *Henri Cartier-Bresson: Photoportraits*, p. 174

56. Henri Cartier-Bresson 1908-2004

Hyde Park, London, 1937
Gelatin silver print, printed later.
9⅜ x 14 in. (23.8 x 35.6 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 31
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 68
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 84
Clair, *Henri Cartier-Bresson: Europeans*, p. 213
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 91
Thames & Hudson, *Photofile: Henri Cartier-Bresson*, pl. 23

While on assignment for King George VI's coronation, Henri Cartier-Bresson entered Hyde Park in the center of London, where he encountered the elderly lady shown here, sitting stiffly in a way that mimics the rigidity of her cane. The angle in which she is captured by Cartier-Bresson, elongates her body and puts the emphasis on a visually dynamic composition with multiple, intersecting planes. The convergence of these forms replicates a saltire or St. Andrew's cross, a central element of the Union Jack, further reinforcing the specificity of his location and the patriotism of the day's event.

57. Henri Cartier-Bresson 1908-2004

Liverpool, England, 1962
Gelatin silver print, printed later.
9⅜ x 14¼ in. (23.8 x 36.2 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 31
Clair, *Henri Cartier-Bresson: Europeans*, p. 214
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 160
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 2

58. Henri Cartier-Bresson 1908-2004

Dublin, Ireland, 1952
Gelatin silver print, printed later.
17¾ x 11⅝ in. (45.1 x 29.5 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Cartier-Bresson, *The Europeans*, pl. 56, there captioned *On Usher quay, along the Liffey, a residential district in Georgian times.*
Clair, *Henri Cartier-Bresson: Europeans*, p. 228
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 93

59. Henri Cartier-Bresson 1908-2004

County Kerry, Ireland, 1952
Gelatin silver print, printed later.
9⅝ x 14¼ in. (24.4 x 36.2 cm)
Signed in ink in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 64
Cartier-Bresson, *The Europeans*, pl. 54
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 88
Clair, *Henri Cartier-Bresson: Europeans*, p. 225
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 222
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 98

60. Henri Cartier-Bresson 1908-2004

Ireland, 1962
Gelatin silver print, printed later.
13⅞ x 9¼ in. (35.2 x 23.5 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$5,000-7,000

Literature
Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 70
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 131
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 61

61. Henri Cartier-Bresson 1908-2004

At the Curragh Racecourse Near Dublin, Ireland, 1952
Gelatin silver print, printed later.
9½ x 14⅛ in. (24.1 x 35.9 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$5,000-7,000

Literature
Cartier-Bresson, *The Europeans*, pl. 57
Clair, *Henri Cartier-Bresson: Europeans*, p. 227
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 134
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 61
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 99
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 136

62. Henri Cartier-Bresson 1908-2004

Near Bantry, County Kerry, Ireland, 1962
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$5,000-7,000

Literature
Clair, *Henri Cartier-Bresson: Europeans*, p. 224
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 114

Henri Cartier-Bresson's extensive travel almost always brought him to the center of modern history as it unfolded, photographing searing moments, such as in post-war Dessau (lots 64-65), that have come to define our shared visual history. In all of this however, he never veered from a consummate humanism. Indeed, one of Cartier-Bresson's great gifts was his ability to capture moments of the everyday lives of people living through extraordinary times. From the 1930s to the 1990s, Cartier-Bresson continuously observed the nuanced idiosyncrasies of each culture, time, and place, which, when viewed together, form a unified portrait of a collective humanity in a century marked by conflict. Traveling across geographic borders, from the streets of Yugoslavia (lots 71 & 72), the churches of Poland (lot 70), and through the majestic Austrian and Hungarian country-sides (lots 66 & 63), Cartier-Bresson's Europeans are an unending source of fascination and visual interest.

63. Henri Cartier-Bresson 1908-2004

Győr, Hungary, 1964
Gelatin silver print, printed later.
11⅝ x 17⅝ in. (29.5 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Clair, *Henri Cartier-Bresson: Europeans*, pp. 136–137

64. Henri Cartier-Bresson 1908-2004

A Soviet child who was deported with his parents, returning to his homeland, Transit Camp, Dessau, Germany, 1945
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

Literature
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 196
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 105
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 41
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 278
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 78

Lots 64 and 65 were photographed by Henri Cartier-Bresson at a transit camp located in Dessau, Germany between the American and Soviet zones. Transit camps, such as this, were organized as the war concluded for the millions of displaced persons, including freed prisoners, forced laborers, and refugees. Cartier-Bresson came to this camp while making the documentary *Le Retour (The Return)*, which was commissioned by the United States Office of War Information in 1944 to document the liberation of Nazi camps and the vast effort to repatriate the war's victims. As a former prisoner of war himself, from 1940-1943, Cartier-Bresson's Dessau images hold a personal resonance.

65. Henri Cartier-Bresson 1908-2004

Gestapo informer recognized by a woman she had denounced, Transit Camp, Dessau, Germany, 1945
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

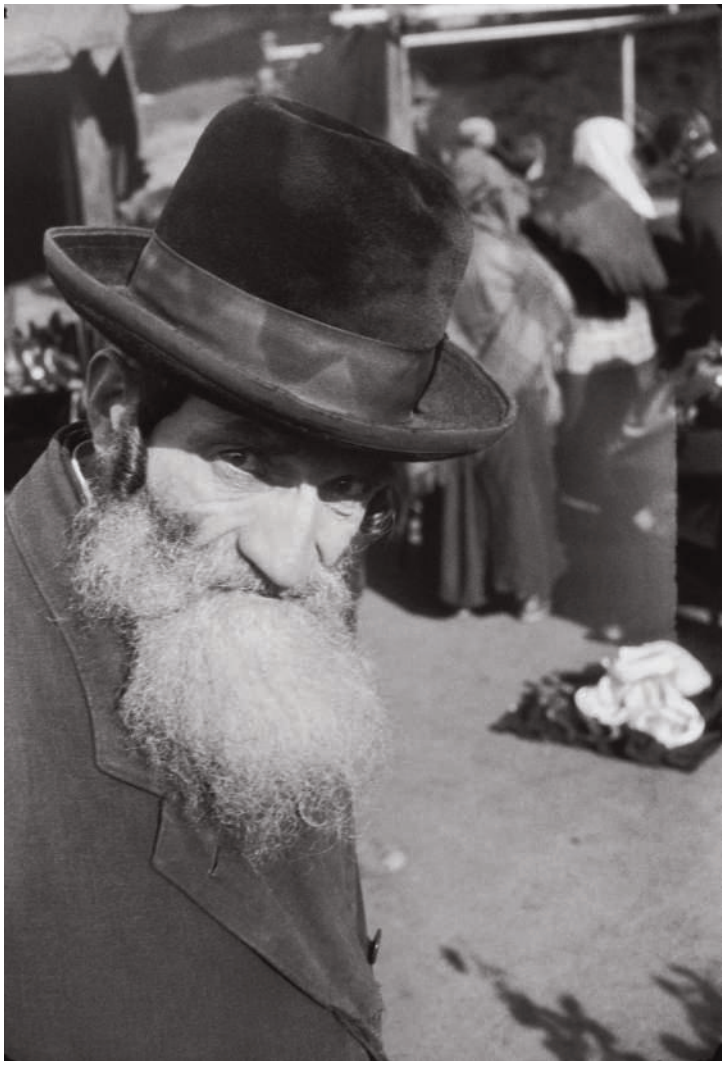
Literature
Cartier-Bresson, *The Decisive Moment*, pl. 34
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 78
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 31
Clair, *Henri Cartier-Bresson: Europeans*, p. 147
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 106
B. Newhall and Kirstein, *The Photographs of Henri Cartier-Bresson*, p. 40
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 79
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 68

66. Henri Cartier-Bresson 1908-2004

Near Linz, Upper Austria, 1953
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Clair, *Henri Cartier-Bresson: Europeans*, p. 142



67. Henri Cartier-Bresson 1908-2004

Warsaw, Poland, 1931
Gelatin silver print, printed later.
17⅝ x 12 in. (44.8 x 30.5 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Gombrich, *Tête à Tête: Portraits by Henri Cartier-Bresson*, pl. 134
Thames & Hudson, *An Inner Silence: The Portraits of Henri Cartier-Bresson*, p. 110

68. Henri Cartier-Bresson 1908-2004

Window-display of a large Hamburg, Germany clothing-store, 1952-1953
Gelatin silver print, printed late-1960s to 1970s.
9⅜ x 14 in. (23.8 x 35.6 cm)
Signed in ink in the margin; blue Magnum copyright credit stamp, annotated 'Européens 31' in an unidentified hand in pencil, and 'IBM_Panel 26 Europeans 31' in an unidentified hand in ink on the verso.

Estimate
$4,000-6,000

Literature
Cartier-Bresson, *The Europeans*, pl. 31

69. Henri Cartier-Bresson 1908-2004

Jerusalem, Israel, 1967
Gelatin silver print, printed later.
9⅜ x 14¼ in. (23.8 x 36.2 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 82
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 319

In August, 1967, just three months following the Six-Day War, Henri Cartier-Bresson traveled to Jerusalem while on assignment for the travel magazine, *Holiday*. Cartier-Bresson's photographs from this trip were featured in the December 1967 special issue on Israel, in a piece titled "People of a Proud Land."

70. Henri Cartier-Bresson 1908-2004

Cardinal Wyszyński celebrating Mass, Warsaw, Poland, 1956
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Clair, *Henri Cartier-Bresson: Europeans*, p. 169

71. Henri Cartier-Bresson 1908-2004

Sarajevo, Bosnia and Herzegovina, Yugoslavia, 1965
Gelatin silver print, printed later.
11⅝ x 17¾ in. (29.5 x 45.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 81
Clair, *Henri Cartier-Bresson: Europeans*, p. 110
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 165
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 341

72. Henri Cartier-Bresson 1908-2004

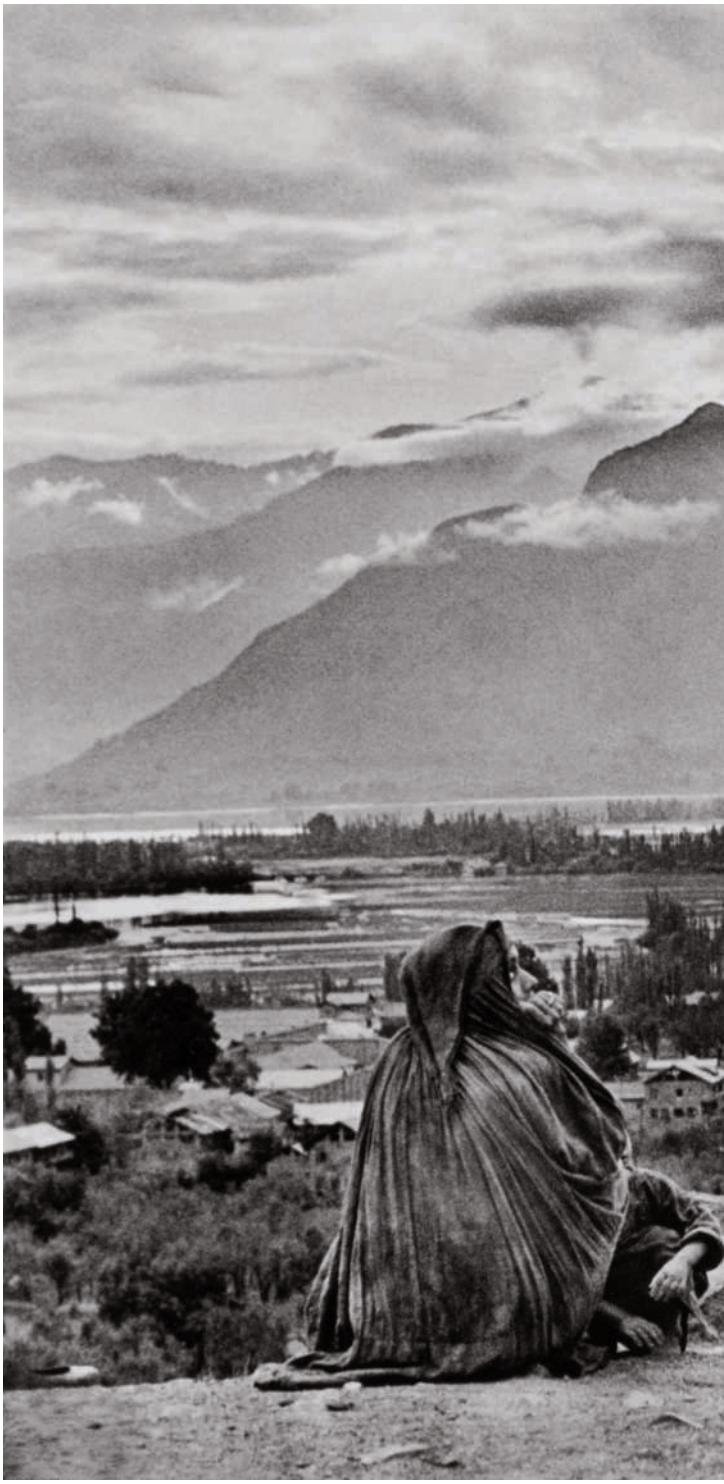
Bass player on the road Belgrade-Kraljevo, to play at a village festival near Rudnik, Serbia, Yugoslavia, 1965
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed and inscribed 'pour Peter' in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Clair, *Henri Cartier-Bresson: Europeans*, p. 113
Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 55

Henri Cartier-Bresson first traveled to India in December 1947, taking a 6,888 nautical mile journey by sea from England. Upon arriving, he encountered a newly independent nation whose people were experiencing mounting tensions due to the religiously based partition of India and Pakistan. Amidst this conflict, Cartier-Bresson captured one of his best known images, *Srinagar, Kashmir*, 1948, (lot 73, as shown below), which depicts Muslim women praying on Hari Parbal Hill, with the rising sun illuminating the Himalayas.

Most notably, in January 1948, Cartier-Bresson met with Mahatma Gandhi and documented the ceremonial breaking of a six day fast that Gandhi undertook as a call to restore peace. Only ninety minutes after their meeting on January 30, Gandhi was assassinated, and Cartier-Bresson, with his Leica camera, became a witness to history, capturing the immediate sorrow and subsequent proceedings for Gandhi's cremation and the scattering of his ashes. The nationwide mourning is evocatively rendered in a depiction of Gandhi's funeral pyre (lot 75). This coverage of Gandhi's final days catapulted Cartier-Bresson's status as a premier photojournalist, increasing demand for his pictures from leading publications including *LIFE*, *Harper's Bazaar*, *Now*, and *The New York Times Magazine*. Over the course of the next 40 years, Cartier-Bresson continued to return to India, traveling there six times through 1987.



73. Henri Cartier-Bresson 1908-2004

Srinagar, Kashmir, 1948
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Thames & Hudson, *Henri Cartier-Bresson: In India*, cover, pl. 17
Cartier-Bresson, *The Decisive Moment*, pl. 87
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 162
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 382
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 120
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 247
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 407
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 77
Viking, *Henri Cartier-Bresson: The Face of Asia*, pp. 70-71

74. Henri Cartier-Bresson 1908-2004

Games in a refugee camp at Kurukshetra, Punjab, India, 1947
Gelatin silver print, printed later.
11⅞ x 17⅝ in. (30.2 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 88
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 168
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 263
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 361
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 257
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 199
Thames & Hudson, *Henri Cartier-Bresson: In India*, pl. 11
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 83
Viking, *Henri Cartier-Bresson: The Face of Asia*, pp. 80-81

"There is idleness and despair where people are gathered without homes. At Kurukshetra camp they were given simple gymnastics to distract them, to work off their energies."
The Decisive Moment

75. Henri Cartier-Bresson

1908-2004

Gandhi's secretary watches the first flames of the funeral pyre, Delhi, India, 1948
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 83
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 174
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 222
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 108
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 132
Thames & Hudson, *Henri Cartier-Bresson: In India*, pl. 45

"The first flame of Gandhi's funeral pyre. His secretary looks into the flames; his doctor holds up his hands hoping to quiet the crowd; but as the pyre burned brighter, the people seemed to be on fire too—and they surged forward in a great crushing movement, throwing themselves toward the pyre."
The Decisive Moment

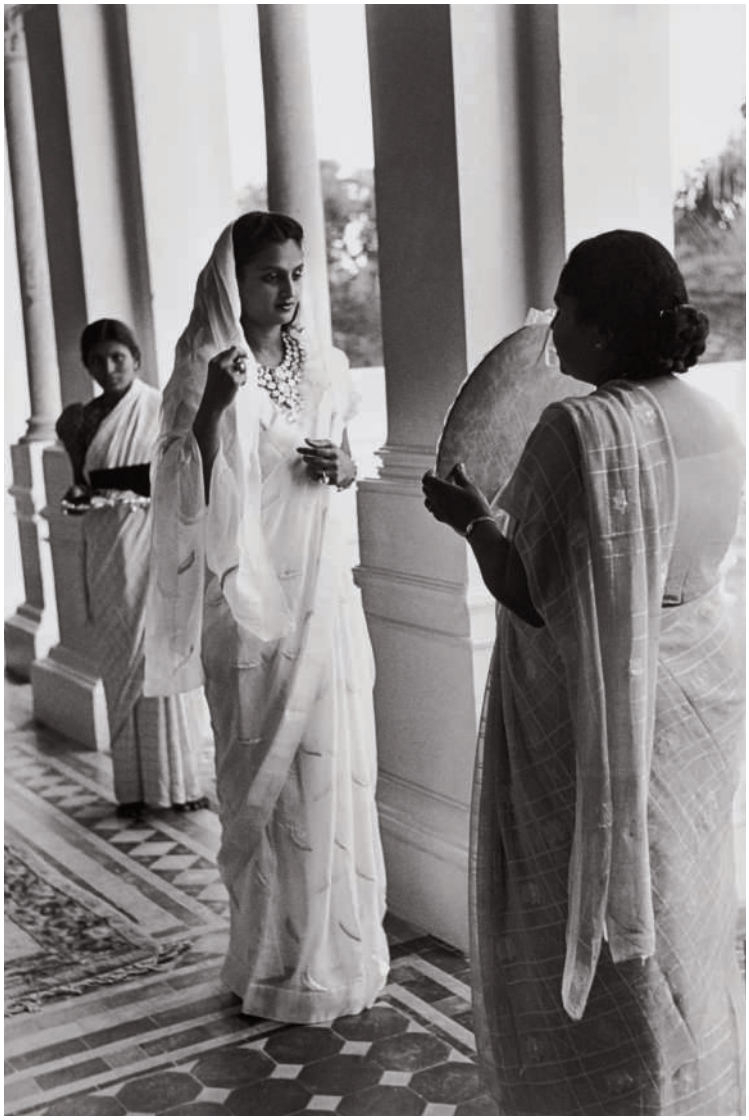
76. Henri Cartier-Bresson

1908-2004

Funeral of the Bhagwan Sri Ramana Maharshi, Tiruvannamalai, India, 1950
Gelatin silver print, printed later.
11¾ x 17½ in. (29.8 x 44.5 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 173
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 78, there titled *Funeral of Sri Ramana Maharishi in his last reincarnation, Tiruvannamalai, Ceylon*



77. Henri Cartier-Bresson 1908-2004

Festivities for the 39th Birthday of the Maharajah (The diamonds once belong to Napoleon), Gujarat, Baroda [Vadodara], India, 1948
Gelatin silver print, printed later.
14 x 9½ in. (35.6 x 24.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 67
Thames & Hudson, *Henri Cartier-Bresson: In India*, pl. 16

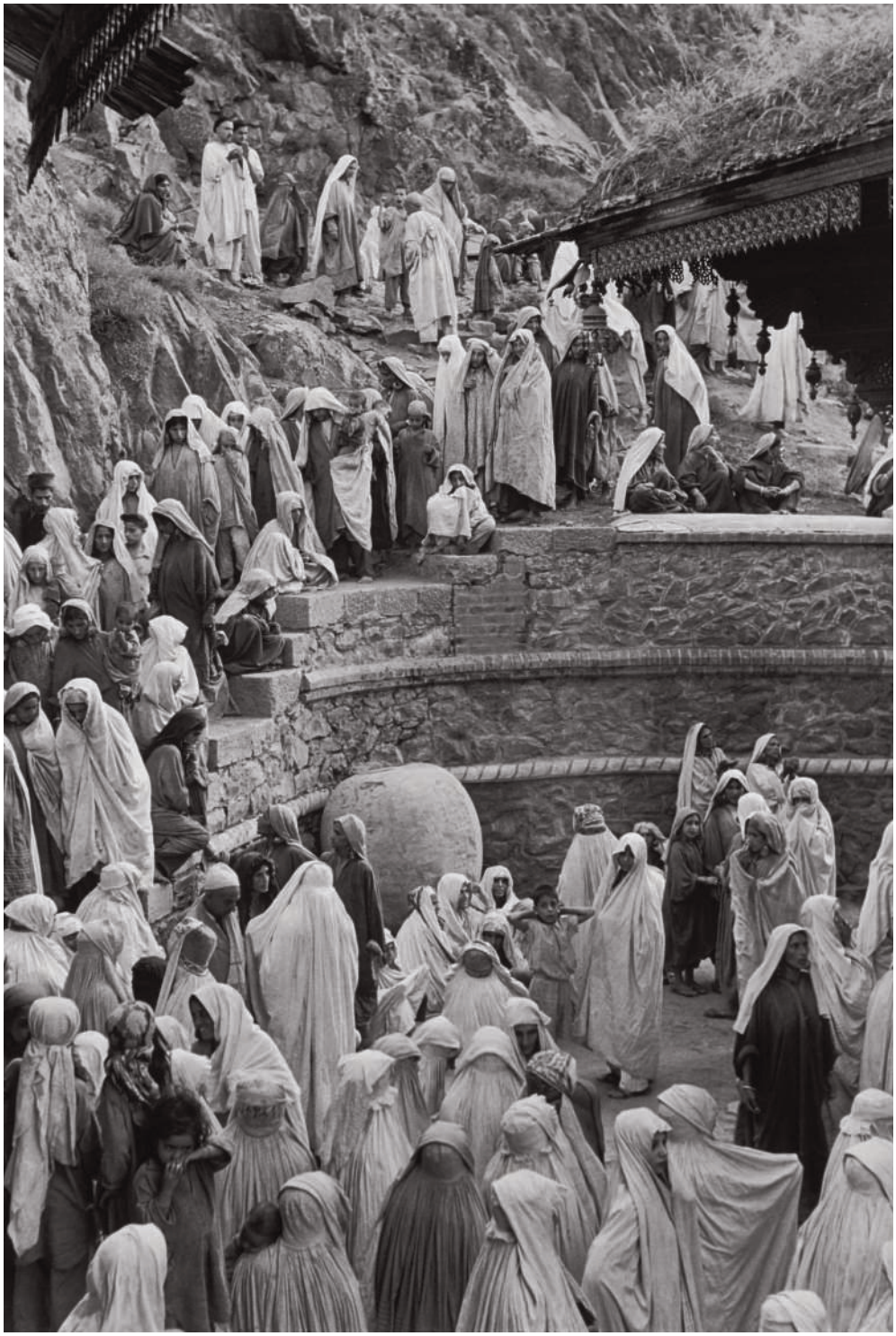
78. Henri Cartier-Bresson 1908-2004

Fatehpur Sikri, India, 1966
Gelatin silver print, printed later.
9⅜ x 13⅞ in. (23.8 x 35.2 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$5,000-7,000

Literature
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 196
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 409
Thames & Hudson, *Henri Cartier-Bresson: In India*, pl. 53

The palace and surrounding city, Fatehpur Sikri, was built in the 16th century with grand architecture that evoked the splendor of past Persian courts and was intended to be one of the most beautiful cities ever built. Although the imperial city was abandoned early on due to water depletion, its grandeur endured. Cartier-Bresson's geometrically rich composition embraces the exquisite architecture in this image with the delicate inclusion of two small birds in the foreground, void of human presence.



79. Henri Cartier-Bresson 1908-2004

Women at the Mahdum Shah Ziarat mosque, Srinagar, Kashmir, 1948
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 78
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 157
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 133
Thames & Hudson, *Henri Cartier-Bresson: In India*, pl. 31

80. Henri Cartier-Bresson 1908-2004

Pavement School, Jaipur, India, 1948
Gelatin silver print, printed later.
11¾ x 17¾ in. (29.8 x 45.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Thames & Hudson, *Henri Cartier-Bresson: In India*, pl. 12
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 388

81. Henri Cartier-Bresson 1908-2004

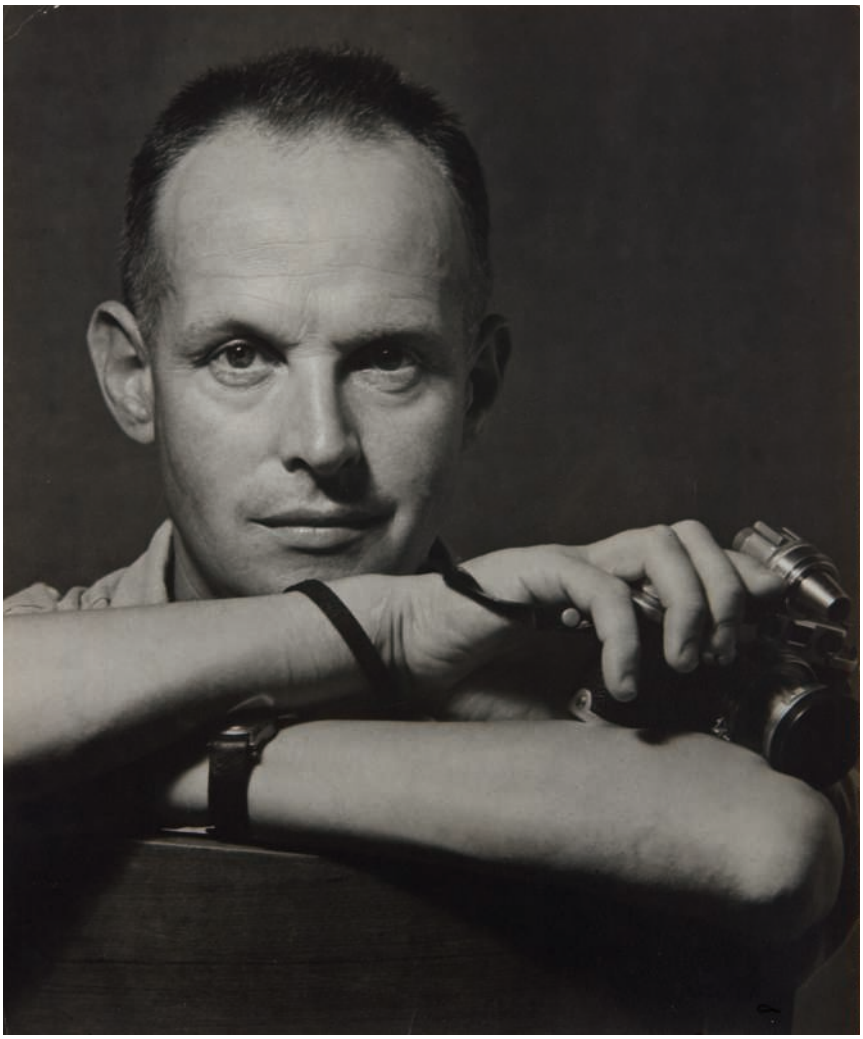
Udaipur, Rajasthan, India, 1966
Gelatin silver print, printed later.
11⅞ x 17⅝ in. (30.2 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$12,000-18,000

Literature
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 195
Thames & Hudson, *Henri Cartier-Bresson: In India*, pl. 55

In the 1960s during a time when photographers began to move towards commercial fashion and advertising work, Cartier-Bresson remained dedicated to photojournalism and as he stated in his 1968 book *The World of Henri Cartier-Bresson* "I have written at length about reportage, because this is what I do…But through it all I try, desperately, to achieve the single photograph which exists for its own sake." In his photographs such as the work on offer here, Cartier-Bresson exquisitely executes an image which undoubtedly stands authentically as its own.

Henri Cartier-Bresson traveled to China for *LIFE* magazine twice, in 1948 and 1958, each time deftly capturing with a humanist eye the country at a time of political and economic change. On his first trip, which occurred late-1948 to early-1949, Cartier-Bresson witnessed and documented the conclusion of the civil war between the Nationalist Party of China (also known as the Kuomintang) and the Communist Party of China lead by Mao Zedong. Ten years later, on his second trip in 1958, he completed an extensive four month, 7,000 mile tour of the country at the beginning of the Communist campaign, The Great Leap Forward. Based upon the USSR's Five-Year Plan, this economic and social agenda included agricultural collectivization and rapid industrialization for its largely rural, agrarian population. "With the perceptiveness for which he is famous," *LIFE* declared, "Cartier-Bresson has shown how the Chinese individually react and live amid the oppressive regimentation imposed on them." Indeed, throughout Cartier-Bresson's career it is his warm personal perspective that infuses his photographs with respect for all humankind.



82. Sam Tata 1911-2005

Portrait of Henri Cartier-Bresson, circa 1948
Gelatin silver print.
11¾ x 9⅞ in. (29.8 x 25.1 cm)
Signed, titled 'Henri Cartier-Bresson' and inscribed 'PO Box 904 Shanghai' in ink on the verso; signed, titled, annotated 'Beautiful Jaipur' in pencil on the mount.

Estimate
$5,000-7,000

Provenance
Henry Feldstein, New York

Literature
Cartier-Bresson, *Beautiful Jaipur*, p. 2

The Shanghai born Sam Tata photographed Henri Cartier-Bresson sometime after the two met while working in India in 1947. A founding member of the Shanghai Camera Club, Tata was a well-established portraitist, and like Cartier-Bresson, often photographed in the street with his trusty Leica. This portrait of Cartier-Bresson, camera in hand, was illustrated as a full page in the introduction to *Beautiful Jaipur*. An early and rare book by Cartier-Bresson, *Beautiful Jaipur* was published by the state government of Jaipur in December 1948.

83. Henri Cartier-Bresson 1908-2004

The 'Great Leap Forward', Beijing, China, 1958
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Chéroux, *Henri Cartier-Bresson: Here and Now*, pp. 244-245
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 203
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 230
Viking, *Henri Cartier-Bresson: The Face of Asia*, pp. 184-185

84. Henri Cartier-Bresson 1908-2004

The Kuomintang calls recruits to arms, Beijing, China, 1948
Gelatin silver print, printed later.
14 x 9⅜ in. (35.6 x 23.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Cartier-Bresson, *China in Transition*, pl. 17
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 363
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 243
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 73
Universe Books, *From One China to the Other: Photographs by Henri Cartier-Bresson*, p. 41
Viking, *Henri Cartier-Bresson: The Face of Asia*, pp. 174-175

"As the morning mists clear over Peking [Beijing], a city surrounded by Communist troops, the Kuomintang calls some 10,000 recruits, mostly shopkeepers and small businessmen, to arms. Here they receive their orders in the courtyard of the Imperial Palace."
China in Transition

85. Henri Cartier-Bresson 1908-2004

Children await rice distribution, Shanghai, China, 1949
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 197
Universe Books, *From One China to the Other: Photographs by Henri Cartier-Bresson*, p. 35

86. Henri Cartier-Bresson 1908-2004

The Last Days of the Kuomintang (market crash), Shanghai, China, December 1948-January 1949
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 109
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 113
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 34
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 228
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 113
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 454
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 69
Universe Books, *From One China to the Other: Photographs by Henri Cartier-Bresson*, pp. 56-57
Viking, *Henri Cartier-Bresson: The Face of Asia*, pp. 170-171

"During the last days of the Kuomintang supremacy, the currency was failing and the government put gold on the market. People rushed to all the banks in the city and pushed and crowded those who had got there before them."
The Decisive Moment

Indonesia.

87. Henri Cartier-Bresson 1908-2004

Rice Fields in the Minangkabau Country, Sumatra, Indonesia, 1950
Gelatin silver print, printed later.
9½ x 14¼ in. (24.1 x 36.2 cm)
Signed in ink in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 101
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 176
Galassi, *Henri Cartier-Bresson: The Modern Century*, pp. 58, 119
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 393
Viking, *Henri Cartier-Bresson: The Face of Asia*, pp. 98-99

88. Henri Cartier-Bresson 1908-2004

Preparations for the Baris Dance, Ubud, Bali, Indonesia, 1949
Gelatin silver print, printed later.
11¾ x 17¾ in. (29.8 x 45.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 95
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 177
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 271
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 398
Viking, *Henri Cartier-Bresson: The Face of Asia*, pp. 106-107

"One of the girls is a student, another a princess, others work in the fields or in the kitchens. At each full moon there are religious ceremonies and traditional dances."
The Decisive Moment

89. Henri Cartier-Bresson 1908-2004

Kyoto, Japan, 1965
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 204
Viking, *Henri Cartier-Bresson: The Face of Asia*, p. 121

90. Henri Cartier-Bresson 1908-2004

Shinto funeral for the late Kabuki actor, Ichikawa Danjūrō XI, Tokyo, Japan, 1965
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 206
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 325
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 242
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 472
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 106
Viking, *Henri Cartier-Bresson: The Face of Asia*, pp. 130-131

Having received governmental permission to visit the USSR, Henri Cartier-Bresson, who included a copy of *The Decisive Moment* with his visa application, traveled to Moscow with his wife Ratna Mohini in the summer of 1954. Speaking almost no Russian, they were accompanied by a state provided translator who also served as their guide. Cartier-Bresson's photographs of the trip captured the everyday: inside schools, factories, stadiums, and concert halls, forming the basis of his book *Moscow*, which was published by Delpire, in 1954, and *The People of Moscow*, by Simon & Schuster in 1955. Cartier-Bresson then returned in 1973 stating, "After nineteen years since the first trip, I longed to go back and revisit Russia. There is nothing more revealing than comparing a country with itself by grasping its differences and trying to discover the thread of its continuity."

91. Henri Cartier-Bresson 1908-2004

Bolshoi Ballet School, Moscow, USSR, 1954
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$15,000-25,000

Literature
Simon & Schuster, *The People of Moscow*, pl. 132

"Moscow's Bolshoi Ballet School was founded 191 years ago. Pupils begin to study dancing at the age of seven and are through with their courses after ten years. In addition, they go to a school of general education. Students who give up dancing may choose another career. For the first seven years, instruction in dancing is free. The last three years cost 200 rubles each. Meals and costumes are free."
The People of Moscow

92. Henri Cartier-Bresson 1908-2004

Swan Lake, Bolshoi Theatre, Moscow, USSR, 1954
Gelatin silver print, printed later.
11¾ x 17⅜ in. (29.8 x 44.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$12,000-18,000

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

93. Henri Cartier-Bresson 1908-2004

Swan Lake, Bolshoi Theatre, Moscow, USSR, 1954
Gelatin silver print, printed later.
17⅝ x 11⅞ in. (44.8 x 30.2 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Simon & Schuster, *The People of Moscow*, pl. 135

"The first day of class in a new school. It cost three million rubles and took seven months to build. The children raising their arms, imitate the clouds, lightning, rain, and so on...Instruction is free of charge. Uniforms and books must be provided by the parents. Books are very cheap."
The People of Moscow

94. Henri Cartier-Bresson

1908-2004

School children, Moscow, USSR, 1954
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Cartier-Bresson, *Paris à vue d'oeil*, pl. 196
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 235
Simon & Schuster, *The People of Moscow*, pl. 153

95. Henri Cartier-Bresson

1908-2004

Dynamo Stadium, Moscow, USSR, 1954
Gelatin silver print, printed later.
11⅞ x 17⅝ in. (30.2 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 200
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 360 there captioned *Gathering of delegations from all over the Soviet Union to celebrate the Day of Sports at the Dynamo Stadium, Moscow, Russia*
Simon & Schuster, *The People of Moscow*, pl. 90
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 173

96. Henri Cartier-Bresson 1908-2004

Canteen for workers building the Hotel Metropol, Moscow, USSR, 1954
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
$7,000-9,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 194
Cartier-Bresson, *The Europeans*, pl. 71
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 152
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, pp. 36-37
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 239
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 179
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 188
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 72

"Time out from work. Men and women dancing in one of the apartments of the house which they are building. The apartment has been transformed into a club. On the walls are union-bulletins, honor-lists of the best workers, posters urging increased production."
The Europeans

Henri Cartier-Bresson photographed the United States more extensively than almost any other nation. Turning his lens to the United States' vast landscape and diverse population, Cartier-Bresson drove cross-country in 1947 and again in 1960. At the same time as the 1947 road-trip, Cartier-Bresson photographed portraits of artists and writers for *Harper's Bazaar*, including *William Faulkner* (lot 109). Additionally, during this trip many of the exceptional, but little-seen photographs of places like *Natchez, Mississippi* (lot 114), *San Antonio, Texas* (lot 110), and *Taos, New Mexico* (lot 115) were taken. Cartier-Bresson was also a frequent visitor to New York, and the lots that follow, taken in neighborhoods from the Lower East Side, to Harlem, and Brooklyn, show an intimate familiarity with the city.

American culture came to the forefront in the mid-century, and interest in how Americans lived and worked brought Cartier-Bresson's photographs of the United States to the pages of *Paris Match*, *Réalités*, *Jours de France, Queen*, and other international magazines.

97. Henri Cartier-Bresson 1908-2004

New Year's Eve, Times Square, Manhattan, 1959
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Mora, *Henri Cartier-Bresson: America In Passing*, p. 144

98. Henri Cartier-Bresson 1908-2004

Easter Sunday in Harlem, 1947
Gelatin silver print, printed later.
17⅝ x 11⅞ in. (44.8 x 30.2 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 42
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 210
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 217
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 68
Mora, *Henri Cartier-Bresson: America In Passing*, p. 101
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 291

99. Henri Cartier-Bresson 1908-2004

Easter Sunday, Harlem, 1947
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Mora, *Henri Cartier-Bresson: America In Passing*, p. 141
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 266

100. Henri Cartier-Bresson 1908-2004

West Point cadets and their admiring young ladies attend the Army versus Notre Dame football game, New York, 1947
Gelatin silver print, printed later.
11⅝ x 17½ in. (29.5 x 44.5 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 38
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 149
Mora, *Henri Cartier-Bresson: America In Passing*, p. 56

101. Henri Cartier-Bresson 1908-2004

Malcolm X, Harlem, 1961
Gelatin silver print, printed later.
14⅛ x 9½ in. (35.9 x 24.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Thames & Hudson, *Henri Cartier-Bresson: Photoportraits*, p. 250

Henri-Cartier-Bresson photographed minister and activist Malcolm X in Harlem in March 1961. While fellow Magnum photographer Eve Arnold often captured the great orator giving public speeches, here, Cartier-Bresson shows Malcolm X seated at a diner beside a portrait of Elijah Muhammad, the leader of the Nation of Islam. While common to the contemporary viewer, the 'no smoking' sign on the wall would have been seen as a marker of the Nation of Islam's strict moral code that forbids smoking.

102. Henri Cartier-Bresson 1908-2004

Transatlantic arriving in the harbor, New York City, 1959
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 191
Mora, *Henri Cartier-Bresson: America In Passing*, p. 26
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 18

103. Henri Cartier-Bresson 1908-2004

Near the Hall of Records, Manhattan, 1947
Gelatin silver print, printed later.
9½ x 14⅛ in. (24.1 x 35.9 cm)
Signed in ink in the margin.

Estimate
$4,000-6,000

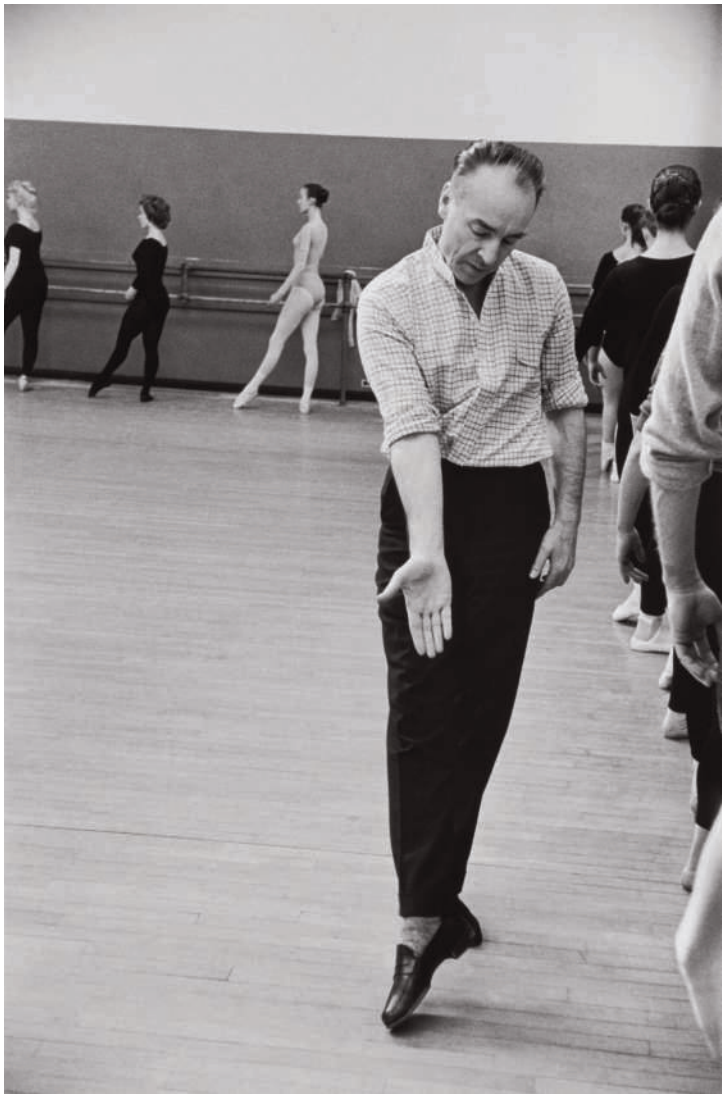
Literature
Cartier-Bresson, *The Decisive Moment*, pl. 48
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 141
Galassi, *Henri Cartier-Bresson: The Modern Century*, pp. 43 (contact sheet), 164
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 132

104. Henri Cartier-Bresson 1908-2004

Lower East Side, Manhattan, 1947
Gelatin silver print, printed later.
11¾ x 17¾ in. (29.8 x 45.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Mora, *Henri Cartier-Bresson: America In Passing*, p. 126
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 283



105. Henri Cartier-Bresson 1908-2004

George Balanchine, New York City, 1959
Gelatin silver print, printed later.
17⅝ x 11⅝ in. (44.8 x 29.5 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 230

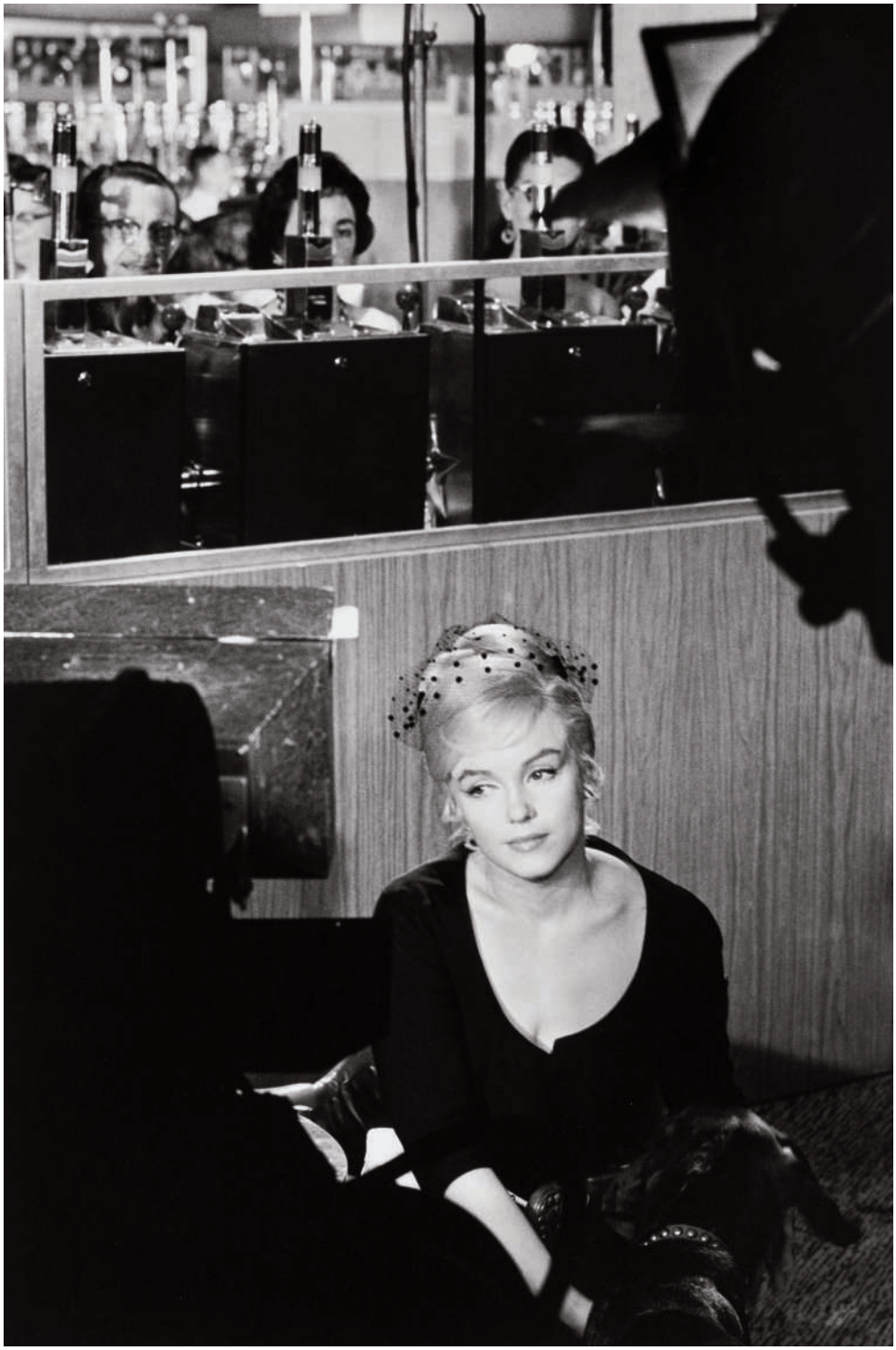
106. Henri Cartier-Bresson 1908-2004

Truman Capote, New Orleans, 1947
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 56
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 120
Bibliothèque nationale de France, *De qui s'agit-il?*, p. 188
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 285
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 228
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 188
Thames & Hudson, *An Inner Silence: The Portraits of Henri Cartier-Bresson*, p. 121
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, p. 112

"I remember once watching Bresson at work on a street in New Orleans—dancing along the pavement like an agitated dragonfly, three Leicas swinging from straps around his neck, a fourth one hugged to his eye: click-click-click (the camera seems a part of his own body), clicking away with a joyous intensity, a religious absorption."
Truman Capote

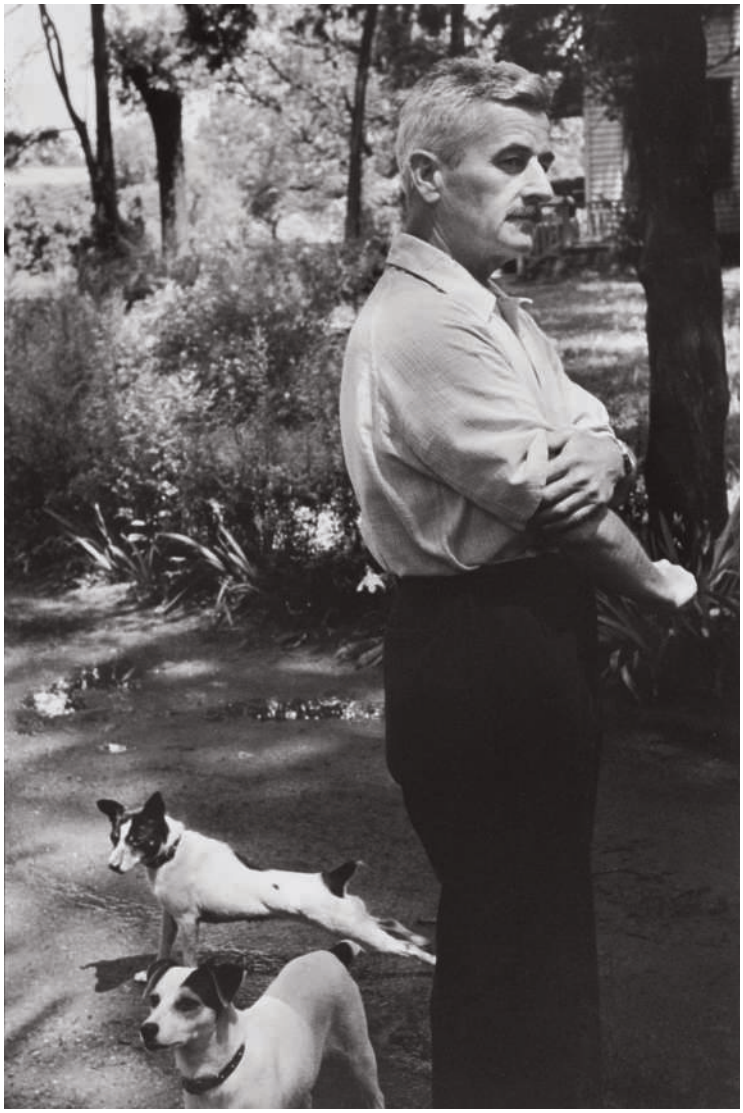


107. Henri Cartier-Bresson 1908-2004

Marilyn Monroe during the filming of 'The Misfits,' Nevada, 1960
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Gombrich, *Tête à Tête: Portraits by Henri Cartier-Bresson*, pl. 101
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 249
Mora, *Henri Cartier-Bresson: America In Passing*, p. 88
Thames & Hudson, *An Inner Silence: The Portraits of Henri Cartier-Bresson*, p. 145



108. Henri Cartier-Bresson 1908-2004

Railway station, St. Louis, Missouri, 1957
Gelatin silver print, printed later.
9⅜ x 14 in. (23.8 x 35.6 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

109. Henri Cartier-Bresson 1908-2004

William Faulkner, Oxford, Mississippi, 1947
Gelatin silver print, printed later.
17⅝ x 11¾ in. (44.8 x 29.8 cm)
Signed and inscribed 'a Peter Fetterman salutations' in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 54
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 112
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 229
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 66
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 209
Thames & Hudson, *An Inner Silence: The Portraits of Henri Cartier-Bresson*, p. 64
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 109

110. Henri Cartier-Bresson 1908-2004

A preacher and his family, San Antonio, Texas, 1947
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Mora, *Henri Cartier-Bresson: America In Passing*, p. 137

III. Henri Cartier-Bresson 1908-2004

Chicago, Illinois, 1947
Gelatin silver print, printed later.
17½ x 11⅝ in. (44.5 x 29.5 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Mora, *Henri Cartier-Bresson: America In Passing*, p. 127
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 331

112. Henri Cartier-Bresson 1908-2004

A mother finds her son who had been separated from her during the war, Manhattan, 1946
Gelatin silver print, printed later.
13⅞ x 9⅜ in. (35.2 x 23.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Galassi, *Henri Cartier-Bresson: The Modern Century*, cover, p. 107
Cartier-Bresson, *The Decisive Moment*, pl. 35
Chéroux, *Aperture Masters of Photography: Henri Cartier-Bresson*, p. 63
Mora, *Henri Cartier-Bresson: America In Passing*, p. 82, there titled *Refugees arriving from Europe after the war, New York*
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 276

113. Henri Cartier-Bresson 1908-2004

Grand Street, Brooklyn, 1947
Gelatin silver print, printed later.
14 x 9½ in. (35.6 x 24.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 135
Mora, *Henri Cartier-Bresson: America In Passing*, p. 143

114. Henri Cartier-Bresson 1908-2004

Natchez, Mississippi, 1947
Gelatin silver print, printed later.
11⅞ x 17⅝ in. (30.2 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$10,000-15,000

Literature
Mora, *Henri Cartier-Bresson: America In Passing*, p. 103

115. Henri Cartier-Bresson 1908-2004

Taos, New Mexico, 1947
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Literature
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 1

Henri Cartier-Bresson traveled to Mexico early in his career, having signed up as a photographer for the 1935 expedition to map a Pan-American Highway. While the project was unrealized, Cartier-Bresson chose to stay in Mexico City, befriending and living with the great writer Langston Hughes in the La Candelaria neighborhood where many of his most iconic photographs in Mexico were taken. Mexico was fertile ground for many artists at this time, including Manuel Álvarez Bravo, who Cartier-Bresson shared an exhibition with at the Palacio de Bellas Artes, Mexico City in 1935.

116. Henri Cartier-Bresson 1908-2004

Newspaper vendors, Mexico City, Mexico, 1934
Gelatin silver print, printed later.
11⅞ x 17¾ in. (30.2 x 45.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$12,000-18,000

Literature
Cartier-Bresson, *The Decisive Moment*, pl. 25
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 100
Fuentes, *Henri Cartier-Bresson: Mexican Notebooks 1934-1964*, p. 43
Galassi, *Henri Cartier-Bresson: The Early Work*, p. 124
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 127

117. Henri Cartier-Bresson 1908-2004

Guanajuato, Mexico, 1963
Gelatin silver print, printed later.
17⅝ x 11⅞ in. (44.8 x 30.2 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 259
Thames & Hudson, *Henri Cartier-Bresson: Photoportraits*, p. 187

118. Henri Cartier-Bresson

1908-2004

Calle Cuauhtemoctzin, Mexico City, Mexico, 1934
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Galassi, *Henri Cartier-Bresson: The Early Work*, cover, p. 130
Cartier-Bresson, *The Decisive Moment*, pl. 22
Cartier-Bresson, *The World of Henri Cartier-Bresson*, pl. 4
Fuentes, *Henri Cartier-Bresson: Mexican Notebooks 1934-1964*, p. 73
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 99
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 112
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 23
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 126

119. Henri Cartier-Bresson

1908-2004

Mexico City, Mexico, 1934
Gelatin silver print, printed later.
11⅝ x 17⅝ in. (29.5 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$6,000-8,000

Literature
Centre Pompidou, *Henri Cartier-Bresson: L'exposition*, p. 21
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 66
Fuentes, *Henri Cartier-Bresson: Mexican Notebooks 1934-1964*, p. 77
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 100,
Steidl, *Henri Cartier-Bresson Scrapbook*, pl. 23
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 123
Thames & Hudson, *Henri Cartier-Bresson: Photographer*, pl. 25

120. Henri Cartier-Bresson 1908-2004

Near Céreste, Alpes-de-Haute-Provence, France (self-portrait), 1999
Gelatin silver print, printed later.
11¾ x 17⅝ in. (29.8 x 44.8 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Literature
Bulfinch, *Henri Cartier-Bresson: City and Landscapes*, pl. 1
Chéroux, *Henri Cartier-Bresson: Here and Now*, pl. 390
Thames & Hudson, *Henri Cartier-Bresson: The Image and The World*, pl. 2
Thames & Hudson, *An Inner Silence: The Portraits of Henri Cartier-Bresson*, frontispiece

"For me the camera is a sketch book, an instrument of intuition and spontaneity, the master of the instant which, in visual terms, questions and decides simultaneously. In order to give a 'meaning' to the world, one has to feel involved in what one frames through the viewfinder. This attitude requires concentration, discipline of mind, sensitivity, and a sense of geometry. It is by economy of means that one arrives at simplicity of expression."
Henri Cartier-Bresson

Henri Cartier-Bresson's Monographs referenced in this catalogue.

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Cartier-Bresson, *China in Transition: A Moment in History*, Thames & Hudson, 1956

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Aperture, *Henri Cartier-Bresson: The Mind's Eye*, 1999

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Chéroux, *Aperture Masters of Photography: Henri Cartier-Bresson*, Aperture, 2015

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Fuentes, *Henri Cartier-Bresson: Mexican Notebooks 1934–1964*, Thames & Hudson, 1995

Galassi, *Henri Cartier-Bresson: The Early Work*, The Museum of Modern Art, 1987

Galassi, *Henri Cartier-Bresson: The Modern Century*, The Museum of Modern Art, 2010

Gombrich, *Tête à Tête: Portraits by Henri Cartier-Bresson*, Bulfinch, 1998

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Steidl, *Henri Cartier-Bresson Scrapbook: Photographies 1932–1946*, 2006

teNeues, *Portfolio: Henri Cartier-Bresson, Landscapes*, Stern Bibliothek der Fotografie, 1997

Thames & Hudson, *Henri Cartier-Bresson: The Image and The World: A Retrospective*, 2003

Thames & Hudson, *Henri Cartier-Bresson: In India*, 2006

Thames & Hudson, *Henri Cartier-Bresson: Photoportraits*, 1985

Thames & Hudson, *Henri Cartier-Bresson: Photographer*, 1992

Thames & Hudson, *An Inner Silence: The Portraits of Henri Cartier-Bresson*, 2010

Thames & Hudson, *Photofile: Henri Cartier-Bresson*, 2006

Universe Books, *From One China to the Other: Photographs by Henri Cartier-Bresson*, 1956

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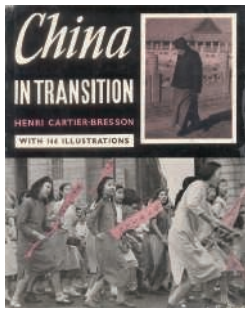

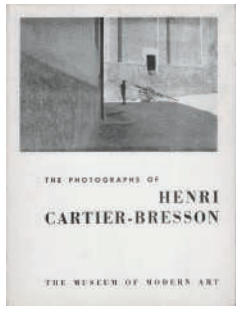

Illustrated Guide.

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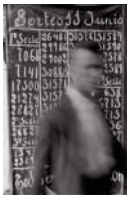

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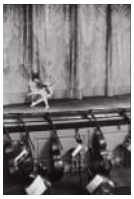

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Front and back cover Henri Cartier-Bresson, *Near Juvisy-sur-Orge, France*, 1955 (detail), lot 4
Inside front cover Henri Cartier-Bresson, *Udaipur, Rajasthan, India*, 1966 (detail), lot 81
Inside back cover Henri Cartier-Bresson, *Easter Sunday, Harlem*, 1947 (detail), lot 99
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- ☐ **As a private individual**
- ☐ **On behalf of a company**

Sale Title **Sale Number** **Sale Date**

Title First Name Surname

Company (if applicable) Account Number

Address

City State/Country

Zip Code

Phone Mobile

Email Fax

Phone (for Phone Bidding only)

Phone number to call at the time of sale (for Phone Bidding only)

1. 2.

Please complete the following section for telephone and absentee bids only

Lot Number In Consecutive Order	Brief Description	US $ Limit* Absentee Bids Only

* Excluding Buyer's Premium and sales or use taxes

Signature Date

By signing this form, you accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

- **Private purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company purchases:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including $300,000, 20% of the portion of the hammer price above $300,000 up to and including $4,000,000 and 12.5% of the portion of the hammer price above $4,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- If you write an amount, it shall be treated as an absentee bid if we cannot reach you.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by email to bidsnewyork@phillips.com or by fax at +1 212 924 1749 at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to $10,000), credit card (up to $50,000), money order, wire transfer, bank check or personal check with identification.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

Design.
Photographs.
December.

Henri Cartier-Bresson: The Eye of the Century will be exhibited alongside the Design Evening and Day Sales.

Auctions 12 December 2017
New York

Public Viewing from 5–11 December at 450 Park Avenue or at phillips.com

Enquiries
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Lot 99.