



PHILLIPS

PHOTOGRAPHS FROM THE COLLECTION OF THE
ART INSTITUTE OF CHICAGO

LONDON 18 NOVEMBER 2014







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SALE INFORMATION

LONDON 18 NOVEMBER 2014

AUCTION & VIEWING LOCATION

30 Berkeley Square, London W1J 6EX

AUCTION

2pm

Photographs from The Collection of The Art Institute of Chicago Lots 1-86

To be immediately followed by Photographs Lots 87-208

VIEWING

7 - 18 November

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

Select lots to be on view in Paris 12 - 15 November

SALE DESIGNATION

In sending in written bids or making enquiries please refer
to this sale as UK040314 or The Art Institute.

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Front Cover Gertrude Käsebier, *Auguste Rodin*, 1905,
lot 3 (detail)

Inside Front Cover Ansel Adams, *Aspens, Northern
New Mexico*, 1958, lot 65 (detail)

Opposite Eliot Porter, *Foxtail grass, Lake City,
Colorado, August*, 1957, from *Intimate Landscapes*
lot 66 (detail)

FOREWORD

Photographs have been shown at the Art Institute of Chicago since 1900, when Alfred Stieglitz was a juror for the museum's inaugural *Photographic Salon*, only the second museum show of its kind in the country. Curated photography exhibitions began in 1941, and the list of great photographers in the 40s and 50s who debuted or showed early at the Art Institute is long: Berenice Abbott, Margaret Bourke-White, Brassai, Harry Callahan, Henri Cartier-Bresson, Walker Evans, André Kertész, Lisette Model, and Weegee, among others. Nearly four dozen shows were held before the museum even designated a photography curator in 1959. The collection, formally begun one decade prior with the gift, through Georgia O'Keeffe, of some 250 photographs by Stieglitz and his circle, grew from that tremendous start to a few thousand prints by 1974, when a Department of Photography was formally created. The collection now numbers close to 25,000 objects.

My appointment to lead this department, at the start of 2009, coincided with the opening of the Modern Wing, the Art Institute's new home for modern and contemporary art. With this building came a further space for photography, separate from the departmental galleries that had opened in 1982 in the museum's oldest section, the Allerton Building. Questions about programming for these very different display spaces opened onto a larger discussion regarding photography's place, or places, in an encyclopedic art institution. What should photography be, amid the diversity of objects collected and exhibited here? To determine an answer required a full-scale review of the collection.

The collection review lasted three and a half years and involved most of the department staff, as well as numerous outside specialists who helped evaluate specific holdings. The majority of what we own was examined print by print, with physical and bibliographic information updated and priorities established for conservation treatments or improved housing in storage. Our collection was graphed and quantified, to clarify its strengths and weaknesses. This review helped guide a series of permanent collection rotations that have been held in the Allerton Building since the fall of 2012. Another outcome of the review has been a three-year grant from the National Endowment for the Humanities, awarded last year, that will yield an updated database and more online presentations of the collection, benefiting a vast virtual audience.

Openness to the most diverse subjects and approaches has shaped the exhibition program in the last five years. Lewis Baltz, Uta Barth, Liz Deschenes and Florian Pumhösl, Josef Koudelka, and Allen Ruppersberg are among those who have exhibited in the Modern Wing, while the Allerton galleries have hosted shows probing photography's institutional history as art: *When Collecting Was New*, *Photography on Display* and *The Three Graces*, its title and contents taken entirely from an existing collection of amateur snapshots. Abelardo Morell and Christopher Williams have successfully occupied all of our galleries, the latter in a retrospective that laid bare the architectural and administrative character of the Art Institute's disparate spaces. The sheer variety of "the photographic" has been underscored in surveys of Conceptual Art, Victorian photocollage, and avant-garde design of the 1920s and 30s in central Europe. Nearly every show, meanwhile, has given attention to photography in print: from the book-objects of surrealist Jindřich Heisler, or the maps, stereo cards, and albums fundamental to Timothy O'Sullivan's career, to the conception of a Shomei Tomatsu survey as a book on the wall.

Most of these exhibitions have drawn on or enriched the Art Institute's collections in photography and several other departments. The offerings in Phillips's auction catalogue are likewise a record of decades' worth of linked activity in collecting from or for exhibitions. Some lots point to our great enthusiasm for photojournalism in the 1950s, while others reflect deep curatorial relations with photographers of the stature of Evans, Robert Frank, Kertész and Aaron Siskind. This auction thus amounts to a survey exhibition in its own right—choices from 75 years of photography at the Art Institute. We are delighted to be able to share these chosen objects with the world, and to use the proceeds to deepen and expand our photography collection in Chicago.

Matthew S. Witkovsky
Richard and Ellen Sandor Chair and Curator of Photography
The Art Institute of Chicago
July 2014

WHEN THE PAST INFORMS THE FUTURE

Phillips is honoured to present this second selection of Photographs from the Collection of The Art Institute of Chicago. This exciting sale offers the opportunity to obtain works of art with impeccable museum provenance, in most cases dating back to the middle of the last century, while also supporting the promising future of photography at the Art Institute.

We are thrilled to offer prints donated by the estates of the photographers, important collectors and other private supporters whose enthusiasm built — and, through this sale, will continue to build — the holdings of the Art Institute: the important portrait of August Rodin (lot 3) and the two other beautiful Gertrude Käsebier photographs being offered (lots 1 and 2) were gifted to the Art Institute by Mina Turner, the artist's granddaughter; the Johan Hagemeyer's (lot 14, 28 and 58) were a gift from his estate; as were Harold Edgerton's *Light Bulb Breaking* (lot 15) and *Golf Swing* (lot 16). The Edward Weston's (lots 20, 22, 61 and 62) came from the artist's friend Max McGraw, an early leader and champion of the conservation and wildlife preservation movement. McGraw donated over 200 Edward Weston photographs to the Art Institute. Another major donor to the Art Institute was David C. Ruttenberg, a passionate Chicago collector, who gifted a large collection of Walker Evans to the museum of which lots 12, 45, 46, 47 and 48 are just a fraction. A precious group of works, meanwhile — duplicates with the Art Institute's holdings, like many of the most important works in this auction — are being offered for sale to benefit Photography acquisition funds by Robert A. Taub, as a supplement to the donation of the core of his wonderful collection to the museum in 2012. These treasures include Ilse Bing's *Self Portrait with Leica, Paris* (lot 32), Walker Evans' *Torn Movie Poster* (lot 40) and Berenice Abbott's *New York at Night* (lot 41).

Additionally included in this groundbreaking sale are photographs acquired by the Art Institute directly from the photographers, and thus as yet never held in private hands; in key instances these photographs were shown as well at the moment of their acquisition. Brassai had *The Riviera* (lot 38), printed specifically for an exhibition and subsequent sale to the museum in 1954-1955; Margaret Bourke White's *A Moneylender's House, India* (lot 83) and *Weeping Women, South Korea* (lot 82) entered the Art Institute collection one year after her show there in 1956; and Robert Doisneau's *The Rudier Foundry, Paris* and *Gardens of the Louvre, Paris* (both in lot 37) were purchased the year of his 1954 exhibition. After showing with the Art Institute as early as 1949, Walker Evans entered into correspondence with the museum's first named curator of photography, Hugh Edwards; his classic image *New Orleans Boarding House* (lot 44) was among the many prints that Evans sold to Chicago in 1962 as a result of that relationship.

We would like to extend our gratitude to Matthew Witkovsky, Elizabeth Siegel, Michal Raz-Russo, Natasha Derrickson and the entire Photography Department at The Art Institute of Chicago, for their diligent collaboration in allowing access to the Art Institute collection and records, and sharing curatorial knowledge as we prepared for this auction. We look forward to sharing their research, as well as our own, with collectors as these exciting photographs find their way to new homes.

The Photographs Department
PHILLIPS



1

GERTRUDE KÄSEBIER 1852-1934

Untitled (Artist with Palette), circa 1900

Gum bichromate print.

20.4 x 15.3 cm (8 x 6 in.)

'The Art Institute of Chicago' collection label affixed to the reverse of the mat.

Estimate £5,000-7,000 \$8,100-11,400 €6,400-9,000 ₺

PROVENANCE

Gift of Mina Turner, 1973

The Käsebieer photographs offered in lots 1, 2 and 3 were gifted to the Art Institute by the artist's granddaughter, Mina Turner, in 1973.



2

GERTRUDE KÄSEBIER 1852-1934

Portrait of a Lady, circa 1900

Toned gelatin silver print.

35.9 x 28.1 cm (14 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in.)

'The Art Institute of Chicago' collection label affixed to the reverse of the mat.

Estimate £5,000-7,000 \$8,100-11,400 €6,400-9,000 ₺

PROVENANCE

Gift of Mina Turner, 1973

3

GERTRUDE KÄSEBIER 1852-1934

Auguste Rodin, 1905

Gum bichromate print.

34 x 26.7 cm (13³/₈ x 10¹/₂ in.)

'The Art Institute of Chicago' collection label affixed to the reverse of the mat.

Estimate £12,000-18,000 \$19,500-29,200 €15,400-23,000 ±

PROVENANCE

Gift of Mina Turner, 1973

LITERATURE

Michaels, *Gertrude Käsebier: The Photographer and Her Photographs*, pl. 72 for a variant

Gertrude Käsebier built a remarkable reputation as a leading artist of her time beginning in midlife, when she enrolled in Brooklyn's Pratt Institute to study painting. After a period spent studying photographic chemistry in Germany, however - her teacher, Herman Wilhelm Vogel, had also trained Alfred Stieglitz - Käsebier put her initial artistic interests exclusively in the service of photography. By 1897 she had opened a commercial portrait studio in New York City, and soon established a signature style: painterly effects achieved by the use of simple backgrounds, soft focus, and chemical and hand manipulation of her negatives and prints. Käsebier quickly became one of the most successful studio photographers in New York.

Within a few years Käsebier was involved in the intimate circles of the most progressive photographers of the day. Already in 1900 she had work exhibited in the very first photography exhibition held at the Art Institute of Chicago, jurors for which included Stieglitz and Clarence White. She was elected to The Linked Ring, a photographic society dedicated to promoting photography as an art form, and in 1902 she co-founded the Photo-Secession with Stieglitz, White, and Edward Steichen. Some say that Käsebier met the esteemed French sculptor, August Rodin, while visiting Steichen in Paris in 1901; others believe that Baron de Meyer, whom Käsebier visited in Venice during the summer of 1905, while travelling with fellow photographer Frances Benjamin Johnston, wrote her a letter of introduction. That fall she met Rodin in his studio and made

several full-length portraits of him, using a large format camera and glass-plate negatives.

I found Rodin to be very simple, very generous and very sincere. He had the greatest aura I had ever seen. It stood around him like a halo.

The famous profile of Rodin, as seen in the current lot, was created by a typical Pictorialist process, in which the original negative was printed, then cropped through rephotography to produce another large-format negative (in this case showing only Rodin's distinctive profile), which was then reprinted in contact with a new sheet of photosensitized paper. The fuzzing of information through this technique was not at all problematic, but instead highly desirable and precisely controlled. The loss of detail exactly complements the soft lighting that molds her subject, creating an image of the great sculptor that is close-up and thus intimate, while at the same time ethereal and majestic.

The Käsebier photographs offered in lots 1, 2 and 3 were gifted to the Art Institute by the artist's granddaughter, Mina Turner, in 1973.

Other prints of this image are in the collection of the Art Institute of Chicago, the Metropolitan Museum of Art, New York and The University Museums at the University of Delaware.





4

JULIA MARGARET CAMERON 1815-1879

Selected Images, 1867-1879

Five albumen prints, mounted.

Varying sizes from 19.9 x 15.3 cm (7 $\frac{7}{8}$ x 6 in.) to 35.5 x 26.3 cm (13 $\frac{7}{8}$ x 10 $\frac{3}{8}$ in.)

One signed, dated and annotated 'From Life', 'Registered Photograph' and 'Saxonbury', in ink and one with 'Colnaghi' blindstamp on the mount; two with 'The Art Institute of Chicago' collection label affixed to the reverse of the mat.

Estimate £9,000-12,000 \$14,600-19,500 €11,500-15,400 ₺

PROVENANCE

Leonard Woolf (husband of Virginia Woolf), by inheritance, 1941; Margery Hamill and Frances Barker, Chicago, 1950s; Purchased by the Art Institute of Chicago, 1970 (3 prints)

Charles and Sandra Norman and Angelica Garnett, descendants of the photographer; Anthony d'Offay Gallery, London, 1998; Mary and Leigh Block Collection, 1998 (2 prints)

LITERATURE

Cox and Ford, *Julia Margaret Cameron: The Complete Photographs*, pls. 303, 319, 326, 327 and 1209

Wolf, *Julia Margaret Cameron's Women*, cover, pl. 57

Titles include: *Julia Jackson*, 1867; *Young Woman, Ceylon*, 1875-1879; *Mrs. Herbert Duckworth and Gerald Saxonbury*, 1872; *Mrs. Herbert Duckworth and Gerald Saxonbury*, 1872; *Mrs. Herbert Duckworth*, 1872

Julia Margaret Cameron has long been recognised as one of the greatest portrait photographers. Early critical discussion of her work centered on portraits of men who comprised her Victorian circle of intellectual friends, including the evolution theorist Charles Darwin, the social critic Thomas Carlyle and the poet Alfred Tennyson. The Art Institute of Chicago offered a new perspective with the 1998-1999 travelling exhibition *Julia Margaret Cameron's Women*. In the introductory essay for the exhibition catalogue, Sylvia Wolf points out that, "It is in her portraits of women that she gave herself the most room for artistic experimentation and that she displays the greatest range." And that Cameron's pioneering portraits - precursors to a great line of portraiture by women photographers in the 20th century - "reflect the questioning of identity that is a defining characteristic of the modern era."





5

JULIA MARGARET CAMERON 1815-1879

Selected Images, 1864-1874

Five albumen prints, mounted.

Varying sizes from 18.1 x 17.8 cm (7½ x 7 in.) to 35.8 x 27 cm (14½ x 10½ in.)

One signed, titled, dated, annotated 'From Life', 'Registered Photograph' in ink and one with 'Colnaghi' blindstamp, all on the mount; two with 'The Art Institute of Chicago' collection labels affixed to the reverse of the mat.

Estimate £9,000-12,000 \$14,600-19,500 €11,500-15,400 ₺

PROVENANCE

Leonard Woolf (husband of Virginia Woolf), by inheritance, 1941; Margery Hamill and Frances Barker, Chicago, 1950s; Purchased by the Art Institute of Chicago, 1970 (2 prints)

Charles and Sandra Norman and Angelica Garnett, descendants of the photographer; Anthony d'Offay Gallery, London, 1998; Mary and Leigh Block Collection, 1998 (3 prints)

LITERATURE

Cox and Ford, *Julia Margaret Cameron: The Complete Photographs*, pls. 294, 328, 666, 1007, 1143

Titles include: *Mrs. Herbert Duckworth*, circa 1874; *Julia Jackson*, 1864; *Queen Henrietta telling her children of the coming fate of their father*, *King Charles I - Rachel Gurney, Isabel Bateman, Daisy Taylor, May*, 1874; *Herbert William Fisher*, 1866-1872; *Charles Norman with his daughters, Adeline and Margaret*, July, 1874



6

LEWIS WICKES HINE 1874-1940

Spinner in Vivian Cotton Mills, Cherryville, N.C. Been at it 2 years. Where will her good looks be in ten years? Location: Cherryville, North Carolina, November, 1908

Gelatin silver print.

12.2 x 16 cm (4¾ x 6¼ in.)

Printed credit, description and number '15' on a label affixed to the mount;
'The Art Institute of Chicago' collection label affixed to the reverse of the mat.

Estimate £6,000-8,000 \$9,700-13,000 €7,700-10,200 ₺

PROVENANCE

Sid Grossman, after 1940

Miriam Grossman, 1955

Gift of David Vestal, 1965

LITERATURE

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



7

JULIA MARGARET CAMERON 1815-1879

Mary Fisher, 1866-1867

Albumen print.

25.7 x 18.4 cm (10 $\frac{1}{8}$ x 7 $\frac{1}{4}$ in.)

'Colnaghi' blindstamp on the mount.

Estimate £5,000-7,000 \$8,100-11,400 €6,400-9,000 ₺

PROVENANCE

Charles and Sandra Norman and Angelica Garnett, descendants of the photographer; Anthony d'Offay Gallery, London, 1998; Mary and Leigh Block Collection, 1998

LITERATURE

Cox and Ford, *Julia Margaret Cameron: The Complete Photographs*, pl. 223



8

LEWIS CARROLL (REVEREND CHARLES LUTWIDGE DODGSON) 1832-1898

Margaret Frances Langton Clarke, 1864

Albumen print.

13.4 x 11.8 cm (5¼ x 4⅝ in.)

Estimate £5,000-7,000 \$8,100-11,400 €6,400-9,000 ₣

PROVENANCE

Gift of Mrs. John W. Taylor, Mrs. Winthrop M. Robinson, Jr., and Mrs. Fred D. Sauter, from the Estate of Frances Hooper, 1987

LITERATURE

Nickel, *Dreaming in Pictures: The Photography of Lewis Carroll*, cover and pl. 17

A Chicago native, Frances Hooper was a journalist and head of one of the first female-owned advertising agencies in the United States. In addition to photographs and writings by Lewis Carroll, Hooper collected photographs by Tina Modotti and the papers of Virginia Woolf and the Brontë sisters, all now held at the University of Chicago.



9

CHARLES MARVILLE 1816-1879

Rue d'Arras (de la Rue Clopin), 1865

Albumen print.

35.1 x 26.8 cm (13 $\frac{7}{8}$ x 10 $\frac{1}{2}$ in.)

Printed title on an artist's label affixed to the mount.

Estimate £600-800 \$970-1,300 €770-1,000 ±

PROVENANCE

Purchased from Robert Hershkowitz Ltd., 2001

LITERATURE

Moncan, *Charles Marville/ Patrice de Moncan: Paris, Avant/ Après: 19e siècle-21e siècle*, p. 228, pl. 36



10

FRANCIS FRITH 1822-1898

Selected Images of Egypt, Palestine and Nubia, circa 1857

Sixteen albumen prints.

Each approximately 16 x 22.9 cm (6¼ x 9 in.) or the reverse.

Each signed, variously numbered and dated in the negative; each with printed credit and title on the mount.

Estimate £2,500-3,500 \$4,100-5,700 €3,200-4,500 ₺

PROVENANCE

Anonymous Gift, 1972

LITERATURE

Lunn, *Francis Frith's Egypt and the Holy land: The pioneering photographic expeditions to the Middle East*, pp. 2, 33, 84, 87, 91, 93, 97, 107, 111, 128-129, 131-133, 136, 138, 143

Nickel, *Francis Frith in Egypt and Palestine: A Victorian photographer abroad*, pls. 15, 52, 56, 85

Talbot, *Francis Frith*, n.p.

Titles include: *Interior Court of Medinet Haboo, Thebes*, 1857; *The Court of Shishak, Karnac*, 1857; *The Colonnade, Island of Philae*, circa 1857; *Portico of The Temple of Dendera*, 1857; *Sculptured Gateway &c. Karnac*, 1857; *Pharaoh's Bed, Island of Philae*, 1857; *View From Philae, Looking North*, 1857; *View at Luxor*, 1857; *South End of the Island of Philae*, 1857; *The Broken Obelisk, Karnac*, 1857; *Pillars in the Great Hall, Karnac*, circa 1857; *Koum Ombo, Near View*, circa 1857; *Valley of the Tombs of the Kings*, 1857; *The Pyramids of Sakkarah, from the North East*, 1857; *The Granite Pylon, Karnac*, circa 1857; *Obelisk and Granite Lotus Column, Karnac*, 1857

The photographs offered here were all taken circa 1857 and most (perhaps all) were printed in 1862 for Frith's three-volume album, *Egypt, Palestine and Nubia*. That album reprised many images from an earlier album that was published in 1857 under the title *Egypt and Palestine Photographed and Described*.



11

LEWIS WICKES HINE 1874-1940

Selected Images of Coal Miners, 1908-1920

Five gelatin silver prints.

Approximately 12.5 x 17.5cm (4 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in.) or the reverse.

Four with 'Hastings-On-Hudson' credit stamps and each variously titled, dated and numbered in an unidentified hand in pencil, all on the verso; each with 'The Art Institute of Chicago' collection label affixed to the reverse of the mat.

Estimate £3,000-4,000 \$4,900-6,500 €3,800-5,100 ±

PROVENANCE

Sid Grossman, after 1940

Miriam Grossman, 1955

Gift of David Vestal, 1965

Titles include: *Welsh coal miner, West Virginia mine, 1909; Young driver in West Virginia coal mine, October, 1908; Coal miner's homes, Pennsylvania, 1920; Coal miner with very primitive oil lamp, West Virginia, 1909; Pennsylvania coal miner, 1920*





12

WALKER EVANS 1903-1975

Selected Images, 1950s

Three gelatin silver prints.

Varying sizes from 23.2 x 22.4 cm (9 1/8 x 8 7/8 in.) to

22.1 x 33.4 cm (8 3/4 x 13 1/8 in.)

Each with Lunn Archive credit stamp and two with credit stamps,
all on the reverse of the mount.

Estimate £3,000-4,000 \$4,900-6,500 €3,800-5,100 ±

PROVENANCE

Graphics International Ltd., Washington, D.C.

Gift of David C. and Sarajeon Ruttenberg, 1991

LITERATURE

Keller, *Walker Evans: The Getty Museum Collection*, pl. 1045
there titled and dated *Koppers Plant, Pittsburgh, Pennsylvania*,
circa 1952

13

ALFRED STIEGLITZ 1864-1946

The Steerage, 1907

Large format photogravure on Japanese tissue, printed 1915.

33.3 x 26.4 cm (13⅛ x 10⅜ in.)

Estimate £9,000-12,000 \$14,600-19,500 €11,500-15,400 ₺

PROVENANCE

Gift of Boardroom, Inc., 1992

LITERATURE

Stieglitz, 291, September-October 1915

Camera Work, Number 36, October 1911

Greenough, *Alfred Stieglitz: The Key Set (Volume One)*, pl. 310

Greenough, *Modern Art and America: Alfred Stieglitz and his New York Galleries*, pl. 30

Greenough, *Alfred Stieglitz: Photographs and Writings*, pl. 18

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

Museum of Fine Arts Boston and Bulfinch Press, *Alfred Stieglitz:*

Photographer, pl. 8

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

Taschen, *Alfred Stieglitz, Camera Work: The Complete Illustrations 1903-1917*, cover and p. 590

Hailed as a masterpiece of early modernism, no single image better represents the work of Alfred Stieglitz than *The Steerage*. While Stieglitz's youthful photographs had engaged in a dialogue of light and atmosphere borrowed from late Impressionism, this image exemplifies his transition to a new approach that expressed the changes in urban life brought on by rapid modernization. *The Steerage* not only depicts human migration at a time of technological change, but as an icon of 20th century art it also encapsulates photography's coming of age as a fully modern art form.

Stieglitz, himself the son of German-Jewish immigrants who had found success and wealth in America, photographed the scene of a departing ship, and its prominent low-cost or steerage class, while himself preparing to board for Europe with his wife and child. Edgy and dissatisfied with his upper-level surroundings (and, by all accounts, his marriage), he wandered the ship, eventually happening upon this view, which he photographed with his only available negative and a hand-held camera. In a 1942 text titled "How The Steerage Happened," Stieglitz described the photograph as a move into vanguard abstraction, but also to the heart of his soaring feelings for freedom in art and life itself:

A round straw hat, the funnel leading out, the stairway leaning right, the white drawbridge with its railings made of circular chains – white suspenders crossing on the back of a man in the steerage below, round shapes of iron machinery, a mast cutting into the sky, making a triangular shape. I stood spellbound for a while, looking and looking. Could I photograph what I felt, looking and looking and still looking? I saw shapes related to each other. I saw a picture of shapes and underlying that the feeling I had about life...

Nevertheless, some years passed before Stieglitz recognised the importance of *The Steerage*. He first published it, in a smaller size, in

the October 1911 issue of his fine art journal *Camera Work*, along with several stylistically transitional photographs that had transportation as their common theme: *The Terminal*, 1892; *The Hand of Man*, 1902; *The Aeroplane*, 1910; *The Ferry Boat*, 1910; and *The Mauritania*, 1910. In 1913 he exhibited *The Steerage* in a show at his gallery, 291, that he mounted to coincide with the Armory Show, the great and radical exhibition of modern art. In this show, Stieglitz again included *The Steerage* along with other photographs he took with a hand-held camera of contemporary urban life, but the exceptionally taut formal structure sets this one work apart. Recognizing this, in 1915 Stieglitz devoted an issue of his new avant-garde journal, also called 291, to *The Steerage*, offering copies of this very gravure as special inserts. It was the only time that Stieglitz reproduced a photograph in the magazine he had named after his own gallery.

In the regular edition of 291, *The Steerage* was printed on a piece of opaque vellum paper. In the deluxe edition, of which this lot is an example, it was printed on semi-transparent tissue attached to a warm-coloured backing. All of the known early printings of *The Steerage* are thus photogravures, either small (the 1911 edition of *Camera Work*) or large format. The Art Institute of Chicago has in its collection an example of all three gravures, as well as an extremely rare gelatin silver print made by Stieglitz in the late 1920s or early 1930s--by which point *The Steerage* had been enshrined (at least in Stieglitz's mind) as a purely modern image.

Other prints of this image are in the collections of the Art Institute of Chicago; the Victoria and Albert Museum, London; the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; George Eastman House, International Museum of Photography and Film, Rochester; Museum of Fine Arts, Boston; Philadelphia Museum of Art; Library of Congress, Washington; the Baltimore Museum of Art; the San Francisco Museum of Modern Art; and the National Museum of Modern Art, Tokyo.



14



14

JOHAN HAGEMEYER 1884-1962*City skyline seen through railing, 1952*

Gelatin silver print.

22.8 x 18 cm (8 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in.)**Estimate** £1,800-2,500 \$2,900-4,100 €2,300-3,200 ₣ ♠**PROVENANCE**

Gift of the Estate of Johan Hagemeyer, 1962

15



15

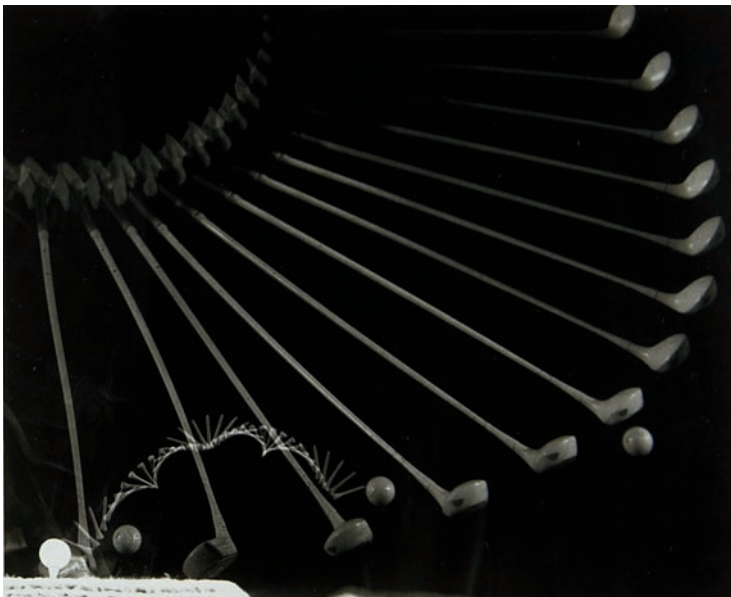
HAROLD EUGENE EDGERTON 1903-1990*Light Bulb Breaking, 1933*

Gelatin silver print, printed 1950s.

24.1 x 19.2 cm (9 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in.)**Estimate** £2,500-3,500 \$4,100-5,700 €3,200-4,500 ₣**PROVENANCE**

Gift of Harold and Esther Edgerton Family Foundation, 1996

16



16

HAROLD EUGENE EDGERTON 1903-1990*Tumbling Tee, circa 1938*

Gelatin silver print, printed 1950s.

19.4 x 23.9 cm (7 $\frac{7}{8}$ x 9 $\frac{3}{8}$ in.)

Estate credit stamp on the verso.

Estimate £3,500-4,500 \$5,700-7,300 €4,500-5,800 ₣**PROVENANCE**

Gift of the Harold and Esther Edgerton Family Foundation, 1996

LITERATUREEdgerton and Killian, *Moments of Vision: Stroboscopic Revolution in Photography*, p. 71

17

ANDRÉ KERTÉSZ 1894-1985*Fork, Paris, 1928*

Gelatin silver print, printed 1970s.

19.6 x 24.6 cm (7¾ x 9⅝ in.)

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

Estimate £3,000-4,000 \$4,900-6,500 €3,800-5,100 ₣ ♠**PROVENANCE**

Gift of Alan and Sherry Koppel, 1982

LITERATUREAbrams, *André Kertész: A Lifetime of Perception*, p. 199Borhan, *André Kertész: His Life and Work*, p. 175National Gallery of Art, Washington, *André Kertész*, pl. 52Penguin Books, *André Kertész: Sixty Years of Photography*, p. 117The Art Institute of Chicago/ The Metropolitan Museum of Art/ Thames & Hudson, *André Kertész: Of Paris and New York*, p. 160

17



18



18

PROPERTY FROM THE COLLECTION OF ROBERT A. TAUB,
SOLD TO BENEFIT THE ACQUISITIONS FUND**ANDRÉ KERTÉSZ** 1894-1985*Chez Mondrian, 1926*

Gelatin silver print, printed no later than 1971.

24.6 x 18.4 cm (9⅝ x 7¼ in.)

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

Estimate £3,500-4,500 \$5,700-7,300 €4,500-5,800 ₣ ♠**PROVENANCE**

Halsted Gallery, Michigan, 1971

LITERATUREBorhan, *André Kertész: His Life and Work*, p. 155Bulfinch Press, *On the Art of Fixing A Shadow: 150 Years of Photography*, pl. 240Museum Ludwig, *Sammlung Gruber: Photographie des 20. Jahrhunderts*, p. 132National Gallery of Art, Washington, *André Kertész*, pl. 50Penguin Books, *André Kertész: Sixty Years of Photography*, p. 119The Art Institute of Chicago/ The Metropolitan Museum of Art/ Thames & Hudson, *André Kertész: Of Paris and New York*, p. 136

19



20



19

EDWARD WESTON 1886-1958*Nude on Sand, Oceano*, 1936

Gelatin silver print, printed later by Cole Weston.

18.4 x 24.2 cm (7¼ x 9½ in.)

Signed, titled 'Nude', dated in pencil by Cole Weston and Edward Weston signature stamp on the reverse of the mount.

Estimate £2,500-3,500 \$4,100-5,700 €3,200-4,500 ₺**PROVENANCE**Daniel Wolf Inc., New York
Gift of Helen Harvey Mills, 1981**LITERATURE**Aperture, *Edward Weston: Fifty Years*, p. 171Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 928Mora, *Edward Weston: Forms of Passion*, p. 216Museum of Fine Arts, Boston, *Edward Weston: Photography and Modernism*, pl. 72

20

EDWARD WESTON 1886-1958*Oceano*, 1936Gelatin silver print from *The Photographs of Edward Weston*, printed circa 1953 by Brett Weston.

18.3 x 23.5 cm (7⅜ x 9¼ in.)

Initialed and dated in pencil on the mount; printed title, date and negative number on 'The Photographs of Edward Weston' label affixed to the reverse of the mount. One from an edition of 6.

Estimate £4,000-5,000 \$6,500-8,100 €5,100-6,400 ₺**PROVENANCE**

Gift of Max McGraw, 1959

LITERATUREConger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 944Lodima Press, *Edward Weston: Life Work*, pl. 78



21

BILL BRANDT 1904-1983

Vastérival, Normandy, 1957

Gelatin silver print.

21.9 x 19.5 cm (8 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in.)

Two credit stamps and numbered '3', '30' in an unidentified hand in ink on the verso.

Estimate £3,500-4,500 \$5,700-7,300 €4,500-5,800 ± ♠

PROVENANCE

Gift of an East Coast Collector, 1990

LITERATURE

Gordon Fraser, *Bill Brandt: Nudes 1945-1980*, pl. 30

Thames & Hudson, *Brandt Nudes: A New Perspective*, p. 89

German-born Bill Brandt indisputably brought the British to a new understanding of their culture, heritage, and point of view. He started his career in Paris as a studio assistant for Man Ray, but he left his early exposure to surrealism unexplored until after establishing himself in the 1930s as England's great photojournalist. A turning point came in Brandt's work in 1944, when, directly following the Normandy invasion, he purchased a wide-angle lens camera used by the police to document crime scenes; with this new equipment, Brandt left behind his keenly observed documentation of English public society and turned inward, to strange and wonderful portrayals of the female nude set in private--or nearly claustrophobic--interiors. His earliest nudes, taken indoors, presenting the models as beautiful aliens, strangely situated on chairs or suggestively positioned in front of recently inhabited beds, with white flesh ethereally lit by large windows or doors left ajar. Over time Brandt moved his camera almost unbearably closer, abstracting the body until it flooded the lens, conjuring fleshy fields with the enormity of an English landscape. Eventually Brandt took a Superwide Hasselblad camera out of doors, travelling to the edge of the sea. There, amongst the rocks and pebbles, the metamorphosis of Brandt's nudes was complete.



22

EDWARD WESTON 1886-1958

Selected Nudes, 1934-1936

Three gelatin silver prints from *The Photographs of Edward Weston*, printed circa 1953 by Brett Weston.

Each approximately 9 x 10.7 cm (3½ x 4¼ in.) or the reverse.

Each initialled and dated in pencil on the mount; each with printed title, date and negative number on 'The Photographs of Edward Weston' label affixed to the reverse of the mount. Each from an edition of 6.

Estimate £6,000-8,000 \$9,700-13,000 €7,700-10,200 ₺

PROVENANCE

Gift of Max McGraw, 1959

LITERATURE

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, figs. 850, 853, 884

Titles include: *Nude*, 1936; *Nude*, 1934; *Nude*, 1934

23

BILL BRANDT 1904-1983

East Sussex Coast, 1978

Gelatin silver print.

23 x 19.7 cm (9 x 7¾ in.)

Credit stamp, dated and numbered in an unidentified hand in ink on the verso.

Estimate £3,000-4,000 \$4,900-6,500 €3,800-5,100 ± ♠

PROVENANCE

Gift of Jeffery Hugh Newman, 2004

LITERATURE

Gordon Fraser, *Bill Brandt: Nudes 1945-1980*, pl. 95

Thames & Hudson, *Brandt Nudes: A New Perspective*, p. 163

23



24

BILL BRANDT 1904-1983

Eygalières, France, 1953

Gelatin silver print, printed later.

33.2 x 28.6 cm (13¼ x 11¼ in.)

Signed in ink on the mount; 'The Art Institute of Chicago' collection label affixed to the reverse of the mat.

Estimate £2,500-3,500 \$4,100-5,700 €3,200-4,500 ± ♠

PROVENANCE

Gift of Helen Harvey Mills, 1974

LITERATURE

Gordon Fraser, *Bill Brandt: Nudes 1945-1980*, pl. 33

Thames & Hudson, *Brandt Nudes: A New Perspective*, p. 91

24



25

BILL BRANDT 1904-1983

East Sussex Coast, 1978

Gelatin silver print.

23 x 19.7 cm (9 x 7¾ in.)

Two credit stamps and dated 'June 1978' in an unidentified hand in ink on the verso.

Estimate £3,500-4,500 \$5,700-7,300 €4,500-5,800 ± ♠

PROVENANCE

Gift of Simon and Bonnie Levin, 2003

LITERATURE

Harry N. Abrams, Inc., *Brandt: The Photography of Bill Brandt*, pl. 251

25





26

ANDRÉ KERTÉSZ 1894-1985

Distortion #52, 1933

Gelatin silver print.

24 x 18 cm (9½ x 7⅞ in.)

Numbered '52' twice in ink, pencil and credit stamp on the verso.

Estimate £3,000-4,000 \$4,900-6,500 €3,800-5,100 ₣ ♠

PROVENANCE

Estate of the photographer via Susan Harder and Edwynn Houk Gallery, 1986
Gift of Paul J. Linker, 1986

LITERATURE

Ducrot, *Distortions: André Kertész*, n.p.

Stemming from a commissioned assignment from the Parisian men's magazine *Le Sourire* (*The Smile*), André Kertész's *Distortion* images are today considered a cornerstone of European photography between the wars. Over a period of four weeks, Kertész held eight different sessions with two hired models, Najinskaya Verackhatz and Nadia Kasine, whom he posed with a combination of fun-house mirrors. The relationship of the morphed body forms in the *Distortions* and those in contemporaneous painting and sculpture was early pointed out in captions to the twelve *Distortion* images published in the March 2, 1933 issue of *Le Sourire*.

All but one of the *Distortion* prints being offered in lots 26, 34 and 35 are prints Kertész made between the early months of 1933, shortly after he took the negatives, and 1936, when he left Paris for New York. Most have his 1931-1936 Parisian studio stamp on the verso and all are printed on a single weight warm toned glossy paper, trimmed with no margins. The majority of these prints were part of a large group that was donated to the Art Institute of Chicago following the major 1985 retrospective, *André Kertész: Of Paris and New York*.

27

ARNOLD GENTHE 1869-1942

Anna Pavlowa, 1915

Gelatin silver print.

33.7 x 24.6 cm (13¼ x 9⅝ in.)

Signed in pencil on the mount; '41 East 49th Street New York' credit label, printed title on paper and 'The Art Institute of Chicago' collection label, all affixed to the reverse of the mount.

Estimate £1,200-1,800 \$1,900-2,900 €1,500-2,300 ₣

PROVENANCE

Acquired through exchange with The Library of Congress, 1952

LITERATURE

Genthe, *As I remember*, p. 176 for a variant

27



28



28

JOHAN HAGEMEYER 1884-1962

Hands of Miss J. B., 1942

Gelatin silver print.

24.2 x 19 cm (9½ x 7½ in.)

Signed, titled, dated and annotated 'Carmel' in pencil on the double mount; credit label on the reverse of the double mount.

Estimate £1,500-2,000 \$2,400-3,200 €1,900-2,600 ₣ ♠

PROVENANCE

Gift of the Estate of Johan Hagemeyer, 1962



29

BILL BRANDT 1904-1983*Misty Evening in Sheffield, 1930s*

Gelatin silver print, printed later.

22.9 x 19.5 cm (9 x 7½ in.)

Credit stamp on the verso.

Estimate £3,500-4,500 \$5,700-7,300 €4,500-5,800 ₣ ♠**PROVENANCE**

Gift of Lawrence D. and Sybil Hite, 2006

LITERATUREDa Capo Press, *Bill Brandt: Shadow of Light*, pl. 48

30

ANDRÉ KERTÉSZ 1894-1985*Notre Dame at Night, Paris, 1925*

Gelatin silver print, printed 1970s.

16.8 x 24.7 cm (6⅝ x 9¾ in.)

Signed in pencil on the verso.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ₣ ♠**PROVENANCE**

Gift of Mr. and Mrs. Noel Levine, 1982

LITERATUREDucrot, *J'aime Paris: Photographs Since the Twenties*, p. 154

The Art Institute of Chicago/ The Metropolitan Museum of Art/

Thames & Hudson, *André Kertész: Of Paris and New York*, p. 129Yale University Press, *André Kertész*, p. 143Annely Juda Fine Art, *André Kertész and Avant Garde Photography of the Twenties and Thirties*, pl. 39Jane Corkin Gallery, *Stranger to Paris: Photographs by André Kertész (1894-1985)*, p. 61

for each a variant





31

BILL BRANDT 1904-1983

Camden Hill, London, 1977

Gelatin silver print.

22.9 x 19.6 cm (9 x 7¾ in.)

Two credit stamps, dated and numbered '5', '73' in an unidentified hand in ink on the verso.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ₣ ♠

PROVENANCE

Gift of Charles S. and Elynne B. Zucker, 2003

LITERATURE

Gordon Fraser, *Bill Brandt: Nudes 1945-1980*, pl. 73

Thames & Hudson, *Brandt Nudes: A New Perspective*, p. 156 for a variant



32

PROPERTY FROM THE COLLECTION OF ROBERT A. TAUB,
SOLD TO BENEFIT THE ACQUISITIONS FUND

ILSE BING 1899-1998

Self Portrait with Leica, Paris, 1931

Gelatin silver print, printed 1979.

19.1 x 21.6 cm (7½ x 8½ in.)

Signed and dated in ink on the recto; signed, dated by the artist and dated '1979', numbered 5/15 in an unidentified hand in pencil on the verso.

Estimate £3,000-4,000 \$4,900-6,500 €3,800-5,100 ± ♣

LITERATURE

Dryansky, *Ilse Bing: Photography Through The Looking Glass*, cover and p. 109

33

ANDRÉ KERTÉSZ 1894-1985

The Quais at Early Morning, Paris, 1929

Gelatin silver print, printed 1970s.

16 x 24.7 cm (6¼ x 9¾ in.)

Signed in pencil on the verso.

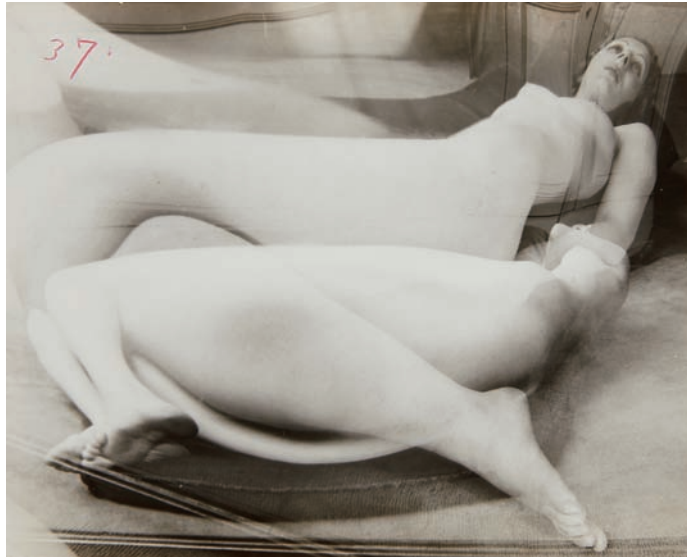
Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ± ♣

PROVENANCE

Light Gallery, New York

Gift of Mr. and Mrs. Noel Levine, 1982





34

ANDRÉ KERTÉSZ 1894-1985

Selected Distortions, 1933

Five gelatin silver prints.

Varying sizes from 19 x 11.5 cm (7½ x 4½ in.) to 22.1 x 17.7 cm (8¾ x 6⅞ in.) or the reverse.

Each numbered in red wax pencil on the recto; each variously numbered, annotated in pencil, three with '32 bis, Rue de Contentin, Paris-XV' copyright credit, one with '67 W. 44th St., N.Y.C.' credit and one with reproduction limitation stamp on the verso.

Estimate £12,000-18,000 \$19,500-29,200 €15,400-23,000 ± ♠

PROVENANCE

Estate of the photographer via Susan Harder and Edwynn Houk Gallery, 1986

Gift of a Chicago Family Collection, 1987 (3 prints)

Gift of Peter and Suzann Matthews, 1986 (1 print)

Gift of Charles S. Zucker, 1986 (1 print)

LITERATURE

Ducrot, *Distortions: André Kertész*, n.p.

Jeu de Paume, *André Kertész*, p. 181

Titles include: *Distortion #155*; *Distortion #37*; *Distortion #165*; *Distortion #173*; *Distortion #166*



35

ANDRÉ KERTÉSZ 1894-1985

Selected Distortions, 1933

Five gelatin silver prints, one printed 1960s.

Varying sizes from 14.3 x 23.9 cm (5½ x 9¾ in.) to

23.3 x 17.8 cm (9¼ x 7 in.) or the reverse.

Two numbered in red wax pencil on the recto; each variously initialled, dated, numbered in pencil, three with credit stamps and one with '32 bis, Rue de Contentin, Paris-XV' copyright credit stamp on the verso.

Estimate £12,000-18,000 \$19,500-29,200 €15,400-23,000 ₣ ♠

PROVENANCE

Estate of the photographer via Susan Harder and Edwynn Houk Gallery, 1986

Gift of Michael D. Delman, 1986 (2 prints)

Gift of Michael D. Francis, 1986 (2 prints)

Gift of Lawrence Hite, 1986 (1 print)

LITERATURE

Borhan, *André Kertész: His Life and Work*, p. 211 for a variant

Ducrot, *Distortions: André Kertész*, n.p.

Jeu de Paume, *André Kertész*, p. 169 for a variant

The Art Institute of Chicago/ The Metropolitan Museum of Art/

Thames & Hudson, *André Kertész: Of Paris and New York*, p. 188

Titles include: *Distortion #32*; *Distortion #125*; *Distortion #20*; *Distortion #46*; *Distortion #70*





36

BRASSAI (GYULA HALÁSZ) 1899-1984

Soirée de gala, Chez Maxim's, Paris, 1949

Gelatin silver print, printed later.

32.6 x 24 cm (12 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in.)

Signed and numbered 7/30 in ink in the margin; signed in ink, '81, Rue du Faub.-St-Jacques' credit, '81, Faubourg St-Jacques' copyright credit, 'Tirage de l'Auteur' and reproduction limitation stamps on the verso; 'The Art Institute of Chicago' collection label affixed to the reverse of the mat.

Estimate £3,000-4,000 \$4,900-6,500 €3,800-5,100 ₣ ♠

PROVENANCE

Purchased from Allan Frumkin Gallery, Chicago, 1974

LITERATURE

Grenier, *Brassai*, pl. 21

Gouvion Saint-Cyr, *Brassai: pour l'amour de Paris*, p. 48



37

ROBERT DOISNEAU 1912-1994*Gardens of the Louvre, Paris, 1930; The Rudier Foundry, Paris, circa 1950*

Two gelatin silver prints, printed no later than 1954.

(i) 39.4 x 29.7 cm (15½ x 11¾ in.)

(ii) 34 x 30.3 cm (13¾ x 11⅞ in.)

Each with 'The Art Institute of Chicago' collection label affixed to the reverse of the mount.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ₣ ♣

PROVENANCE

Purchased from the photographer, 1954

38

BRASSAÏ (GYULA HALÁSZ) 1899-1984*The Riviera, 1936*

Gelatin silver print, printed no later than 1955.

50.5 x 40 cm (19⅞ x 15¾ in.)

'The Art Institute of Chicago' collection label affixed to the reverse of the flush-mount.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ₣ ♣

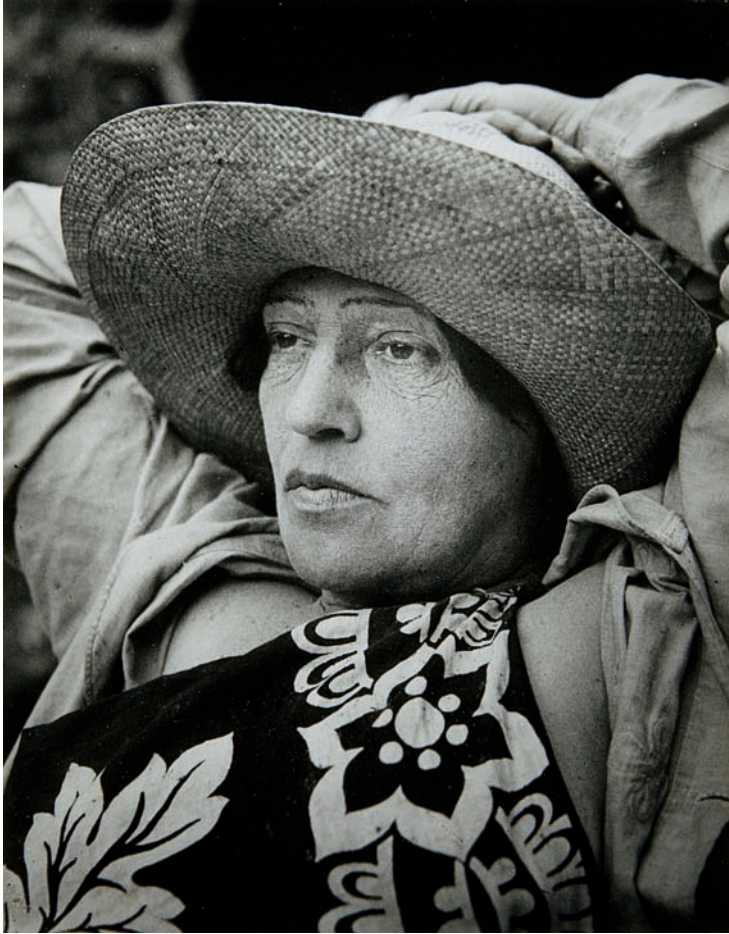
PROVENANCE

Purchased from the photographer, 1955

LITERATUREBulfinch Press, *Brassaï: The Monograph*, p. 271

38



**BRASSAÏ (GYULA HALÁSZ)** 1899-1984*Madame Marianne D.B.*, 1936

Gelatin silver print, printed later.

29.3 x 23 cm (11½ x 9 in.)

'81, Rue du Faub.-St-Jacques' credit stamp on the verso.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ± ♠**PROVENANCE**

Purchased from the photographer, 1974

PROPERTY FROM THE COLLECTION OF ROBERT A. TAUB,
SOLD TO BENEFIT THE ACQUISITIONS FUND**WALKER EVANS** 1903-1975*Torn Movie Poster*, 1930

Gelatin silver print, printed later.

16.7 x 11.7 cm (6⅝ x 4⅞ in.)

Signed in pencil on the overmat; printed title on a Robert Schoelkopf
Gallery label affixed to the reverse of the overmat.**Estimate** £4,000-5,000 \$6,500-8,100 €5,100-6,400 ±**PROVENANCE**

Robert Schoelkopf Gallery, New York, 1965

Halsted Gallery, Michigan, 1972

LITERATUREHarper and Row, *Walker Evans At Work*, p. 68 there titled *Cape Cod and Martha's Vineyard*, 1930, 1931Harper and Row, *Walker Evans: First and Last*, p. 67 there titled and dated *Truro, Massachusetts*, 1931Mora and Hill, *Walker Evans: The Hungry Eye*, p. 309Museum of Modern Art, New York, *Walker Evans & Company*, cover, detailSteidl, *Documentary and Anti-Graphic Photographs by Cartier-Bresson, Walker Evans and Alvarez Bravo*, p. 166The Metropolitan Museum of Art, *Walker Evans*, pl. 25 there dated 1931



41

PROPERTY FROM THE COLLECTION OF ROBERT A. TAUB,
SOLD TO BENEFIT THE ACQUISITIONS FUND

BERENICE ABBOTT 1898-1991

New York at Night, 1932

Gelatin silver print, printed 1970.

33.8 x 26.8 cm (13¼ x 10½ in.)

Signed in pencil on the mount.

Estimate £5,000-7,000 \$8,100-11,400 €6,400-9,000 ±

PROVENANCE

The Museum of Modern Art, New York, sold in partnership with the photographer, 1971

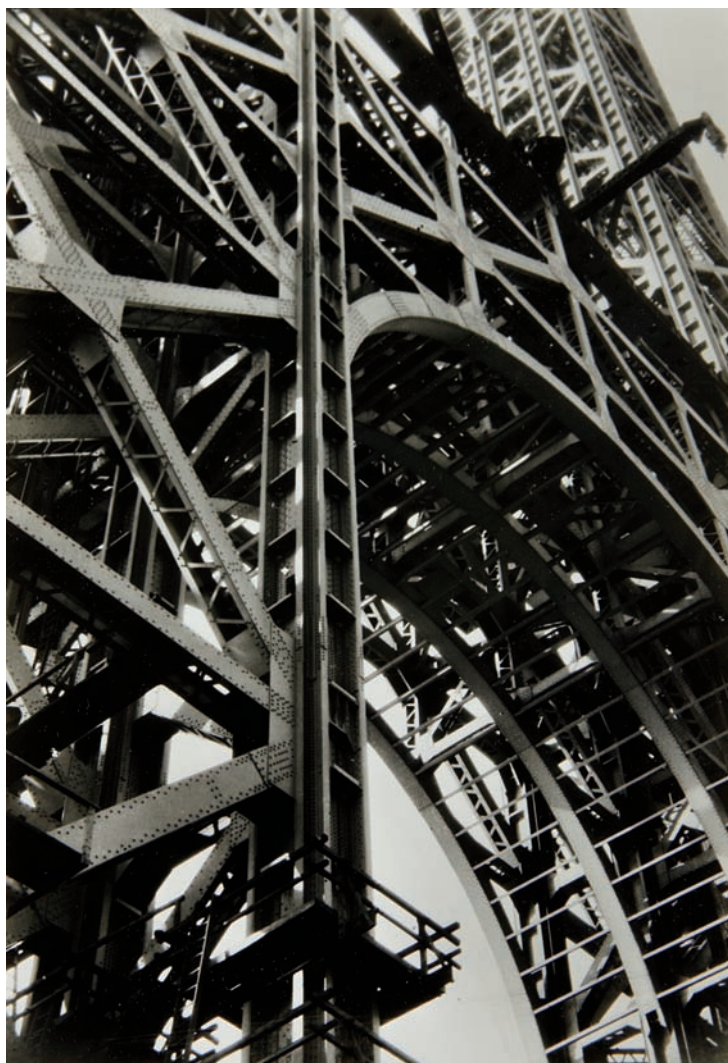
LITERATURE

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

O'Neal, *Berenice Abbott: American Photographer*, p. 2

O'Neal, *Berenice Abbott*, pl. 20

In 2011, the Art Institute of Chicago received a gift of 200 photographs from Chicago collector Robert A. Taub. Taub began collecting in the 1960s and the donation-representing the core of his collection- reflects the breadth of the medium with classic works by August Sander, Walker Evans and Ansel Adams, as well as key pieces from artists of the 1970s and 80s including Lee Friedlander, Stephen Shore and Cindy Sherman. The images that were found to be duplicates with prints already in the Art Institute's collection were never formally accessioned and are instead being sold here by Mr. Taub with proceeds going to an endowed acquisitions fund in memory of his daughter, Amanda Taub Veazie.



42

BERENICE ABBOTT 1898-1991

Fifth Avenue Houses, nos. 4, 6, 8, New York, 1936

Gelatin silver print from *Berenice Abbott's New York*, printed 1979.

46.2 x 58.8 cm (18¼ x 23½ in.)

Signed and numbered 33/60 in pencil on the mount; portfolio credit and reproduction limitation stamps on the reverse of the mount.

Estimate £2,500-3,500 \$4,100-5,700 €3,200-4,500 ±

PROVENANCE

Gift of Reva and David Logan, 1983

LITERATURE

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

Dover Publications, *New York in the Thirties*, pl. 48

O'Neil, *Berenice Abbott: American Photographer*, p. 108

Yochelson, *Berenice Abbott: Changing New York*, pl. 42

43

BERENICE ABBOTT 1898-1991

George Washington Bridge Under Construction, New York, 1929-1930

Gelatin silver print, printed later.

23.6 x 16.5 cm (9¼ x 6½ in.)

Signed in pencil and 'Maine' credit stamp on the verso.

Estimate £2,500-3,500 \$4,100-5,700 €3,200-4,500 ±

PROVENANCE

Gift of Ronald A. Kurtz, 1987

LITERATURE

O'Neil, *Berenice Abbott: American Photographer*, p. 81 for a variant

Yochelson, *Berenice Abbott: Changing New York*, pl. 28 for a variant



44

WALKER EVANS 1903-1975

New Orleans Boarding House, 1935

Gelatin silver print, printed no later than 1962.

18.3 x 17 cm (7¼ x 6¾ in.)

'The Art Institute of Chicago' collection label affixed to the reverse of the mount.

Estimate £3,500-4,500 \$5,700-7,300 €4,500-5,800 ±

PROVENANCE

Purchased from the photographer, 1962

LITERATURE

Keller, *Walker Evans: The Getty Museum Collection*, pl. 452



45

WALKER EVANS 1903-1975*Residential Area, Morgantown, West Virginia, 1935*

Gelatin silver print, printing date unknown.

19.1 x 24.5 cm (7½ x 9⅝ in.)

Lunn Archive credit stamp on the verso.

Estimate £2,500-3,500 \$4,100-5,700 €3,200-4,500 ±

PROVENANCEGraphics International Ltd., Washington, D.C.
Gift of David C. and Sarajeon Ruttenberg, 1991**LITERATURE**Da Capo Press, *Walker Evans: Photographs for the Farm Security Administration, 1935-1938*, pl. 3Keller, *Walker Evans: The Getty Museum Collection*, pl. 427

46

WALKER EVANS 1903-1975*Selected Images of Interiors, 1933*

Two gelatin silver prints, printed later.

Each approximately 16.2 x 20.5 cm (6⅜ x 8⅝ in.)

Each with Lunn Archive credit stamp, one titled 'Copake, NY', dated and annotated in an unidentified hand in pencil, all on the verso.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ±

PROVENANCEGraphics International Ltd., Washington, D.C.
Gift of David C. and Sarajeon Ruttenberg, 1991**LITERATURE**Harper & Row, *Walker Evans: First and Last*, pl. 55

47



47

WALKER EVANS 1903-1975

19th Century Gingerbread House, Oak Bluffs, Massachusetts, 1931

Gelatin silver print.

11.5 x 6.5 cm (4½ x 2½ in.)

Titled, dated, annotated 'used in 1933 MOMA show' in an unidentified hand in pencil and Lunn Archive credit stamp on the verso.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ₺

PROVENANCE

Graphics International Ltd., Washington, D.C.
Gift of David C. and Sarajeon Ruttenberg, 1991

LITERATURE

Thompson, *Walker Evans at Work*, p. 54

48



48

WALKER EVANS 1903-1975

Blair Fuller in front of house, Bedford, New York, June 21, 1940

Gelatin silver print.

18.3 x 15.1 cm (7¼ x 5¾ in.)

Lunn Archive credit stamp on the verso; Lunn Archive credit stamp on the reverse of the mat.

Estimate £1,500-2,000 \$2,400-3,200 €1,900-2,600 ₺

PROVENANCE

Graphics International Ltd., Washington, D.C.
Gift of David C. and Sarajeon Ruttenberg, 1991



49

HELEN LEVITT 1913-2009*Untitled, 1940s*

Gelatin silver print, printed later.

19.7 x 29 cm (7¾ x 11⅜ in.)

Signed in pencil on the verso.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ±**PROVENANCE**

Gift of Richard and Elizabeth Devereaux, 2005

50

BERENICE ABBOTT 1898-1991*The El at the Bowery, New York, 1936*

Gelatin silver print, printed later.

27 x 26.5 cm (10⅝ x 10⅜ in.)

Signed in pencil on the mount; 'Maine' credit stamp on the reverse of the mount.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ±**PROVENANCE**

Gift of Ronald A. Kurtz, 1987

50





51

ROBERT FRANK b. 1924

Savannah, Georgia, 1955

Gelatin silver print, printed 1977.

27.6 x 18.1 cm (10 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in.)

Signed, titled and dated in ink in the margin; 'Robert Frank Archive' stamp on the verso.

Estimate £9,000-12,000 \$14,600-19,500 €11,500-15,400 ₺

PROVENANCE

Gift of Sherry and Alan Koppel, 1983

LITERATURE

National Gallery of Art, Washington/Steidl, *Looking In: Robert Frank's The Americans*, pp. 217, 462, contact sheet #6

Scalo, *The Americans*, pl. 6

52



52

GARRY WINOGRAND 1928-1984*Central Park Zoo, New York City, 1967*

Gelatin silver print, printed later.

22.5 x 33.7 cm (8 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in.)

Signed in pencil on the verso.

Estimate £3,500-4,500 \$5,700-7,300 €4,500-5,800 ±**PROVENANCE**

Gift of David C. and Sarajeane Ruttenberg, 1991

LITERATUREHatje Cantz, *Open City: Street Photographs since 1950*, p. 74Szarkowski, *Garry Winogrand: Figments from the Real World*, p. 91T. F. Editores, *Garry Winogrand: The Game of Photography*, p. 95University of Cambridge, *A History of Photography*, p. 203

53



53

RALPH EUGENE MEATYARD 1925-1972*Untitled, circa 1970*

Gelatin silver print.

19 x 19.2 cm (7 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in.)

Signed by Madelyn O. Meatyard in ink on the verso.

Estimate £3,000-4,000 \$4,900-6,500 €3,800-5,100 ±**PROVENANCE**

Gift of Marc E. Berson, 1999

54



54

RALPH EUGENE MEATYARD 1925-1972*Untitled, 1960s*

Gelatin silver print.

19.2 x 19.5 cm (7 $\frac{1}{2}$ x 7 $\frac{7}{8}$ in.)

Signed by Madelyn O. Meatyard in ink on the verso.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ±**PROVENANCE**

Gift of Marc E. Berson, 1999

55

RALPH EUGENE MEATYARD 1925-1972

Untitled, 1960s

Gelatin silver print.

17 x 17.4 cm (6¾ x 6⅞ in.)

Signed by Madelyn O. Meatyard in ink on the verso.

Estimate £1,500-2,000 \$2,400-3,200 €1,900-2,600 ₺

PROVENANCE

Gift of Marc E. Berson, 1999

55



56

W. EUGENE SMITH 1918-1978

Untitled from New Mexico, 1947

Gelatin silver print.

32.7 x 26 cm (12⅞ x 10¼ in.)

Estate credit stamp on the verso.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ₺

PROVENANCE

Gift of a Chicago Family Collection, 1986

56



57

RALPH EUGENE MEATYARD 1925-1972

Untitled, 1967

Gelatin silver print.

18.2 x 16.8 cm (7⅞ x 6⅝ in.)

Signed by Madelyn O. Meatyard in ink and dated in an unidentified hand in pencil on the verso.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ₺

PROVENANCE

Gift of Simon and Bonnie Levin, 1999

LITERATURE

Steidl, *Ralph Eugene Meatyard*, p. 192 for a variant

57



58



59



58

JOHAN HAGEMEYER 1884-1962

Moss Landing near Watsonville, 1940

Gelatin silver print.

9.4 x 11.5 cm (3¾ x 4½ in.)

Signed and dated in pencil on the double mount.

Estimate £2,500-3,500 \$4,100-5,700 €3,200-4,500 ₣ ♣

PROVENANCE

Gift of the Estate of Johan Hagemeyer, 1962

59



59

RALPH STEINER 1899-1986

Selected Images, 1921-1977

Three gelatin silver prints, printed 1979-1981.

Each approximately 20 x 25.5 cm (7⅞ x 10 in.)

Each signed and dated in pencil on the verso; two signed and dated in pencil on the overmat.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ₣

PROVENANCE

Gift of a Chicago Family Collection, 1994 (1 print)

Gift of Brenda Edelson, 1991 (2 prints)

LITERATURE

Steiner, *A point of view*, pp. 74, 128

Titles include: *Sapling in the Snow*, 1977; *Palmetto leaves, Martinique*, 1967; *Merry Xmas*, 1921-1922



60

IMOGEN CUNNINGHAM 1883-1976

Banana Plant, before 1929

Gelatin silver print, printed no later than 1964.

33.4 x 25.8 cm (13 1/8 x 10 1/8 in.)

Signed in pencil on the mount; '1331 Green Street' credit and 'The Art Institute of Chicago' collection labels affixed to the reverse of the mount.

Estimate £6,000-8,000 \$9,700-13,000 €7,700-10,200 ±

PROVENANCE

Purchased from the photographer and Dave Heath, 1964

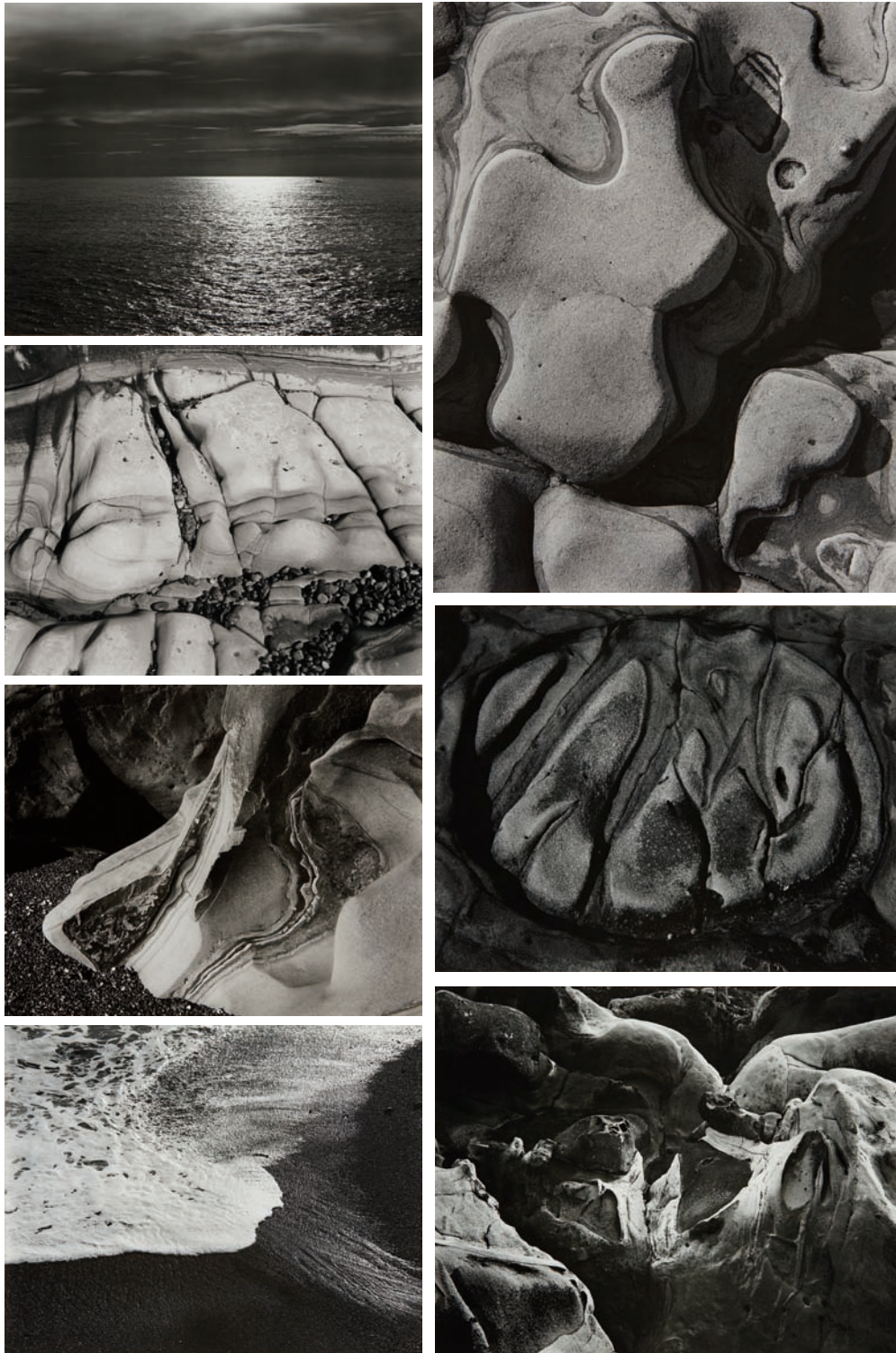
LITERATURE

Dater, *Imogen Cunningham: A Portrait*, pl. 34

Lorenz, *Imogen Cunningham: Flora*, pl. 27

Lorenz, *Imogen Cunningham: Ideas without End, A Life in Photographs*, pl. 42

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



61

EDWARD WESTON 1886-1958

Selected Images, 1929-1946

Seven gelatin silver prints from *The Photographs of Edward Weston*, printed circa 1953 by Brett Weston.

Each approximately 19.2 x 24.1 cm (7½ x 9½ in.) or the reverse.

Each initialled and dated in pencil on the mount; each with printed title, date and negative number on 'The Photographs of Edward Weston' label affixed to the reverse of the mount; three with 'The Art Institute of Chicago' collection label affixed to the reverse of the mat. Each from an edition of 6.

Estimate £7,000-9,000 \$11,400-14,600 €9,000-11,500 ±

PROVENANCE

Gift of Max McGraw, 1959

LITERATURE

Aperture, *The Day Books of Edward Weston*, pl. 15

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, figs. 1364, 1366, 1535

Lodima Press, *Edward Weston: Life Work*, pl. 104

Mora, *Edward Weston: Forms of Passion*, pp. 301, 303

Museum of Fine Arts, Boston, *Edward Weston: Photography and Modernism*, pls. 47, 54

The Art Institute of Chicago, *Edward Weston: The Last Years in Carmel*, pp. 22, 127

Titles include: *Point Lobos*, 1940; *Eroded Rock, Point Lobos*, 1946; *Point Lobos*, 1930; *Point Lobos*, 1930; *Point Lobos*, 1929; *Surf, Point Lobos*, 1938; *Point Lobos*, 1938



62

EDWARD WESTON 1886-1958

Dunes, Oceano, 1936

Gelatin silver print from *The Photographs of Edward Weston*, printed circa 1953 by Brett Weston.

19.1 x 23.9 cm (7½ x 9⅜ in.)

Initialed and dated in pencil on the mount; printed title, date and negative number on 'The Photographs of Edward Weston' label affixed to the reverse of the mount. One from an edition of 6.

Estimate £6,000-8,000 \$9,700-13,000 €7,700-10,200 ₺

PROVENANCE

Gift of Max McGraw, 1959

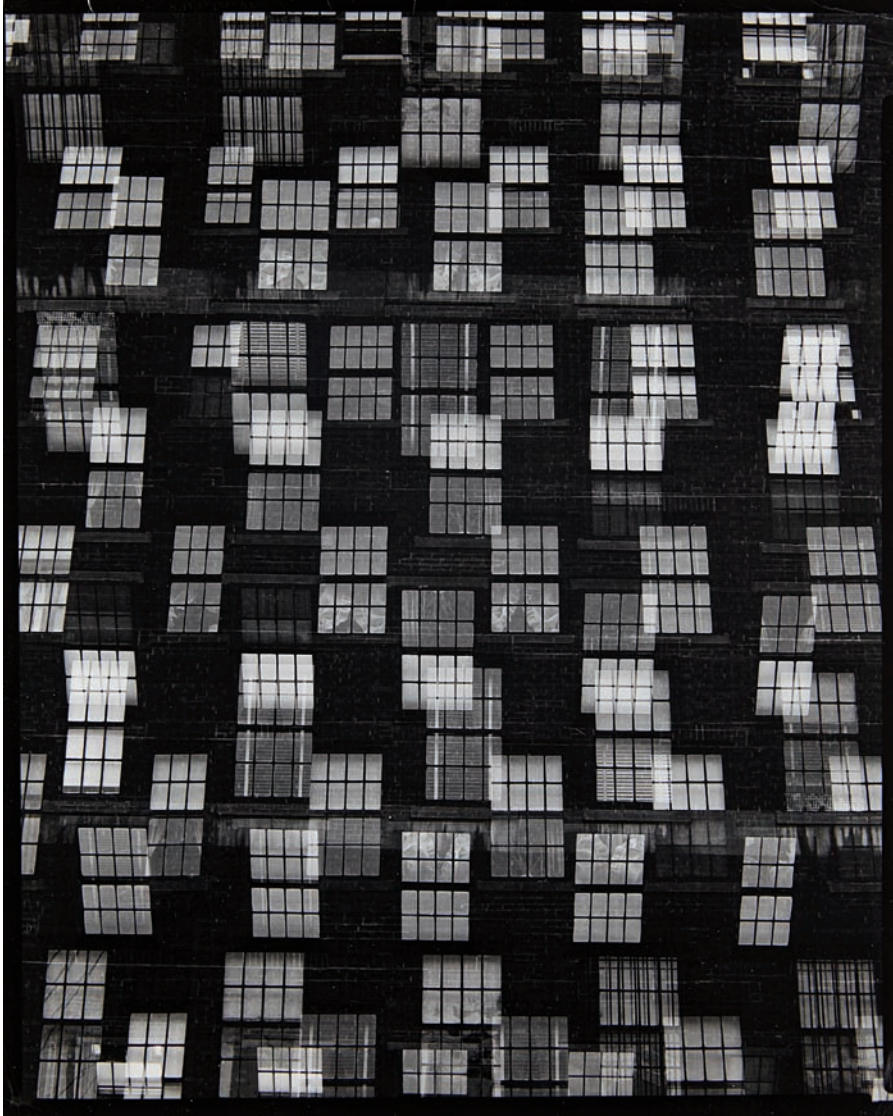
LITERATURE

Aperture, *Edward Weston: Fifty Years*, p. 167

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, fig. 938

Museum of Fine Arts, Boston, *Edward Weston: Photography and Modernism*, pl. 81

Newhall, *Supreme Instants: The Photography of Edward Weston*, cover and pl. 68



63

HARRY CALLAHAN 1912-1999

Chicago, 1948

Gelatin silver print, printed later.

25.2 x 20.3 cm (9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.)

Signed in pencil in the margin.

Estimate £4,000-5,000 \$6,500-8,100 €5,100-6,400 ₺

PROVENANCE

Gift of of a Chicago Family Collection, 1994

LITERATURE

Greenough, Harry Callahan, p. 59

Salvesen, *Harry Callahan: The Photographer at Work*, pl. 64

64

HARRY CALLAHAN 1912-1999

New Hampshire, 1961

Gelatin silver print, printed later.

10 x 17 cm (3 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in.)

Signed in pencil in the margin.

Estimate £2,500-3,500 \$4,100-5,700 €3,200-4,500 ₺

PROVENANCE

Gift of Charles Zucker, 1991

LITERATURE

El Mochuelo Gallery, *Photographs: Harry Callahan*, pl. 122

The Museum of Modern Art, *Harry Callahan*, p. 70





65

ANSEL ADAMS 1902-1984

Aspens, Northern New Mexico, 1958

Gelatin silver print, printed 1978.

38.7 x 49.1 cm (15¼ x 19⅞ in.)

Signed in pencil on the mount; titled, dated in an unidentified hand in ink and 'Route 1, Box 181 Carmel' credit stamp on the reverse of the mount.

Estimate £15,000-20,000 \$24,400-32,500 €19,200-25,600 ₣

PROVENANCE

Gift of Boardroom, Inc., 1992

LITERATURE

Adams, *Examples: The Making of 40 Photographs*, p. 116

Adams, *Ansel Adams: 400 Photographs*, cover and p. 375

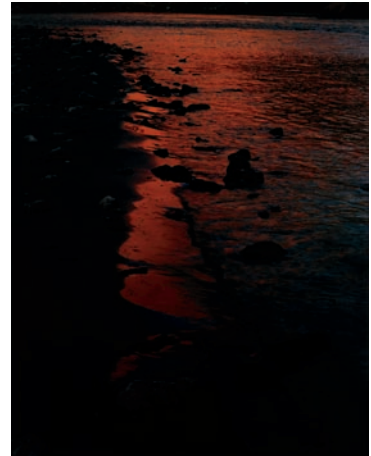
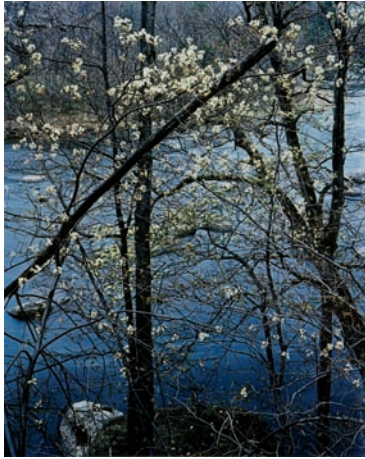
Little, Brown and Company, *Ansel Adams: The Grand Canyon and the Southwest*, p. 85

Szarkowski, *The Portfolios of Ansel Adams*, pl. 6

Szarkowski, *Ansel Adams at 100*, pl. 105

"I made this photograph on a crisp autumn day in the mountains north of Santa Fe...near the crest of the Sangre de Cristo mountains, we came across a stand of young aspen trees in mellow gold. I immediately knew there were wonderful images to be made in the area. We were in the shadow of the mountains, the light was cool and quiet and no wind was stirring. The aspen trunks were slightly greenish and the leaves were a vibrant yellow. The forest floor was covered with a tangle of russet shrubs. It was very quiet and visually soft. The photograph is exceedingly popular at all levels of appreciation. I do not consider it a 'pretty' scene; for me it is cool and aloof and rather stately."

Ansel Adams



66

ELIOT PORTER 1901-1990

Intimate Landscapes

New York: Daniel Wolf Press, 1979. Ten dye transfer prints.

Each approximately 33.5 x 27.2 cm (13¼ x 10¾ in.)

Each signed in pencil on the mount and each accompanied by a sleeve with printed title and date. Signed and numbered '29' in ink on the colophon.

One from an edition of 250. Enclosed in a linen clamshell portfolio case with embossed credit and title.

Estimate £3,000-4,000 \$4,900-6,500 €3,800-5,100 ±

PROVENANCE

Daniel Wolf Inc., New York
Gift of Helen Harvey Mills, 1981

LITERATURE

Metropolitan Museum of Art, *Intimate Landscapes: Photographs by Eliot Porter*, pls. 1, 8, 12, 16, 23, 37, 42, 45-47

Titles in plate order: *Redbud trees in bottomland*. Near Red River Gorge, Kentucky. April 17, 1968; *Colourful trees*. Newfound Gap Road, Great Smokey Mountains, National Park, Tennessee. October, 1967; *Foxtail grass*. Lake City, Colorado. August, 1957; *Shadbush*. Near Hillsborough, New Hampshire. April 28, 1957; *Columbine leaves*, Great Spruce Head Island, Maine. July 27, 1974; *Frostbitten apples*. Tesuque, New Mexico. November 21, 1966; *Trunks of maple and birch with oak leaves*. Passaconaway Road, New Hampshire. October 7, 1956; *Stones and cracked mud*. Black Place, New Mexico. June 9, 1977; *Rock-eroded stream bed*. Coyote Gulch, Utah. August 14, 1971; *River edge at sunset*. Below Piute Rapids, San Juan River, Colorado. May 24, 1962



67

ANSEL ADAMS 1902-1984

Mount Williamson, Sierra Nevada from Manzanar, California, 1944

Gelatin silver print, printed later.

38.6 x 46.6 cm (15¼ x 18¾ in.)

Signed in pencil on the mount; titled, dated in an unidentified hand in ink and 'Route 1, Box 181 Carmel' credit stamp on the reverse of the mount; The Art Institute of Chicago identification label affixed to the mount.

Estimate £12,000-18,000 \$19,500-29,200 €15,400-23,000 ±

PROVENANCE

Gift of the Harris Trust and Savings Bank, 1980

LITERATURE

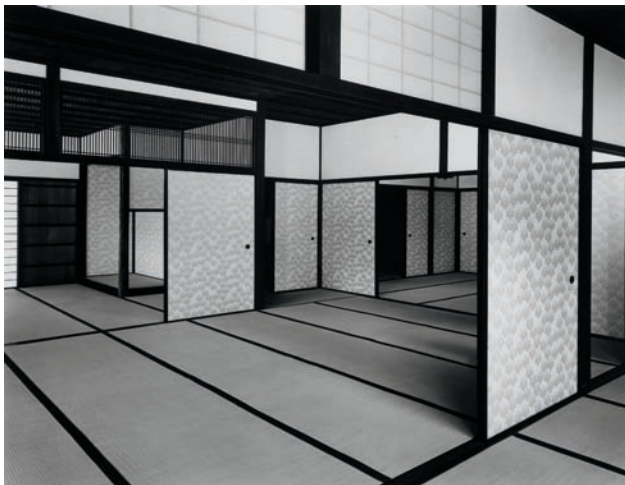
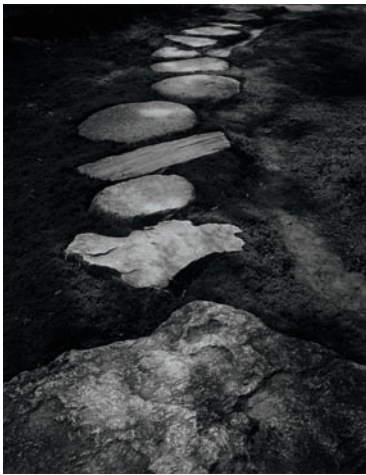
Adams, *Examples: The Making of 40 Photographs*, p. 66

Adams, *Ansel Adams: 400 Photographs*, p. 261

Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 40 there dated 1945

Szarkowski, *Ansel Adams at 100*, pl. 97

Other prints of this image are in the collections of the Victoria and Albert Museum, London; the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; the J. Paul Getty Museum, Los Angeles; and the Center for Creative Photography, Tucson.



68

YASUHIRO ISHIMOTO 1921-2012

Selected Images, 1954-1960

Eight gelatin silver prints, printed 1990s.

Each approximately 18.1 x 23.5 cm (7 1/8 x 9 1/4 in.) or the reverse.

Three signed in pencil and each with credit blindstamp in the margin.

Estimate £3,000-4,000 \$4,900-6,500 €3,800-5,100 ₺

PROVENANCE

Gift of Yasuhiro Ishimoto in memory of Mary Morris Stein, 1997 (7 prints)

Gift of Yasuhiro and Shigeru Ishimoto, 1999 (1 print)

LITERATURE

The Art Institute of Chicago, *Yasuhiro Ishimoto*, pp. 36, 75, 127, 128, 138

Titles include: #16, *Chicago*, 1960; *Untitled* (variant of stone path in front of the outside resting place), 1954; *Steppingstones at the outside resting place*, 1954; *Stone, Moss, Stone*, 1954; *Stone Path in front of the outside resting place*, 1954; *Rock arrangement at the Central Gate*, 1954; *Interior of the Old Shoin seen from the east side of the second room*, 1954; *Steppingstones from the Imperial Carriage stop to the Gepparo (Moon-Wave Pavilion)*, 1954



69

AARON SISKIND 1903-1991*Uruapan, Mexico, 1955*

Gelatin silver print.

25.7 x 34 cm (10 $\frac{1}{8}$ x 13 $\frac{3}{8}$ in.)

Signed, titled 'Mexico' and dated in ink on the reverse of the mount.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ₺

PROVENANCE

Gift of Neva Krohn, 1985

70



70

AARON SISKIND 1903-1991*Buttressed Wall, Church, Alcoman, Mexico, 1955*

Gelatin silver print, printed no later than 1964, mounted.

34.5 x 41.9 cm (13 $\frac{5}{8}$ x 16 $\frac{1}{2}$ in.)

Estimate £2,500-3,500 \$4,100-5,700 €3,200-4,500 ₺

PROVENANCE

Gift of Aaron Siskind, 1964

71



71

AARON SISKIND 1903-1991*Untitled, 1966*

Gelatin silver print.

19 x 23.8 cm (7 $\frac{1}{2}$ x 9 $\frac{3}{8}$ in.)

Signed and annotated 'H5-66 4' in pencil on the verso; 'The Art Institute of Chicago' collection label affixed to the reverse of the mat.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ₺

PROVENANCE

Gift of Richard L. Menschel, 1977



72

BRETT WESTON 1911-1993

Fifteen Photographs

Carmel: Self-published, 1961. Fifteen gelatin silver prints.

Each approximately 23.8 x 18.8 cm (9 $\frac{3}{8}$ x 7 $\frac{3}{8}$ in.) or the reverse.

Each signed, dated in pencil and 'The Art Institute of Chicago' collection label affixed to the reverse of the mount. One from an edition of 50.

Enclosed in a folding portfolio case with embossed title.

Estimate £9,000-12,000 \$14,600-19,500 €11,500-15,400 ₺

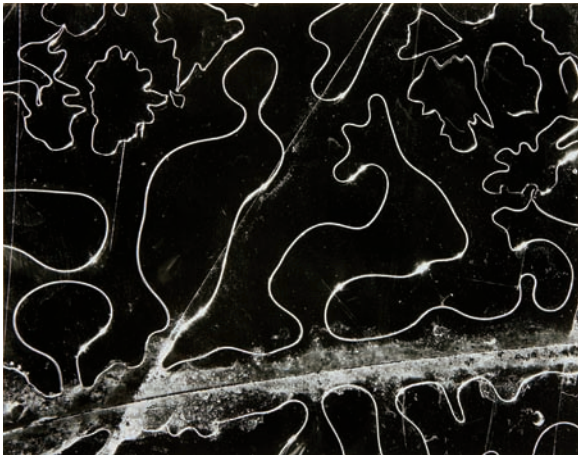
PROVENANCE

Purchased in 1962

LITERATURE

Aperture, *Brett Weston: Photographs from Five Decades*, pp. 27, 29, 42, 70

Titles include: *Rock Form*, 1960; *Crypt*, 1956; *Manufacturer's Trust Bank*, 1956; *Texas Desert*, 1946; *Storefront*, 1959; *Broken Glass*, 1955; *Dune*, 1934; *Lake and Rocks*, 1960; *Cracked Paint*, 1952; *Tidal Pool*, 1960; *Garrapata Beach*, 1954; *Tree and Rock Wall*, 1959; *Village*, 1960; *Ice Forms*, 1955; *Window Display*, 1954





73

MANUEL ÁLVAREZ BRAVO 1902-2002

Manuel Álvarez Bravo

Geneva: Acorn Editions Limited, 1977. Fifteen gelatin silver prints.
Each approximately 17.3 x 23.6 cm (6¾ x 9¼ in.) or the reverse.
Each signed and annotated 'Mexico' in pencil on the verso.

Estimate £12,000-18,000 \$19,500-29,200 €15,400-23,000 ±

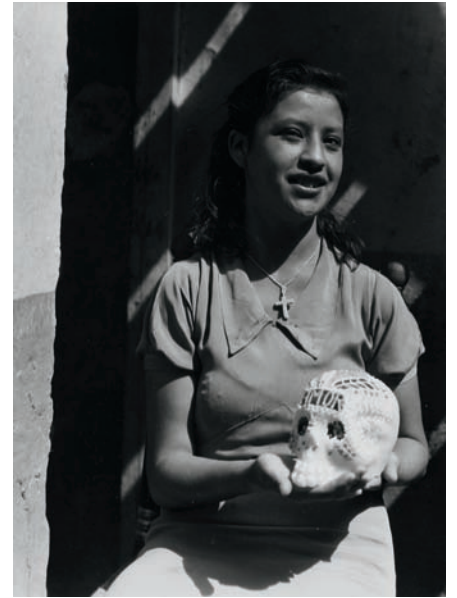
PROVENANCE

Gift of Edward Perlberg, 1980

LITERATURE

Aperture, *Manuel Álvarez Bravo: Photographs and Memories*, pp. 47, 53
The J. Paul Getty Museum, *In Focus: Manuel Álvarez Bravo*, pls. 40, 43
Kismaric, *Manuel Álvarez Bravo*, pp. 97, 114, 131, 158, 187, 211-212
Turner Publications, *Manuel Álvarez Bravo: 100 Years, 100 Days*, pls. 21, 31, 41, 56, 75, 81, 90, 92

Titles include: *Tentaciones en casa de Antonio* (*Temptations at Antonio's house*), 1970; *Cruce de Chalma* (*Cross of Chalma*), 1942; *Margarita de Bonampak* (*Margarita of Bonampak*), 1949; *El Perro Veinte* (*Dog Twenty*), 1958; *Ventana al Coro* (*Window to the Choir*), 1936; *Violín Huichol* (*Huichol Violin*), 1965; *La Visita* (*The Visit*), 1935; *Diá de Todos Muertos* (*Day of All Dead*), 1933; *Angel del Temblor* (*Angel of the Earthquake*), 1957; *Manos en el 210 de Fernandez Leal* (*Hands on 210 Fernandez Leal*), 1976; *Bicicletas en Domingo* (*Bicycles on Sunday*), 1966; *Ventana a los Magueyes* (*Window on the Agaves*), 1976; *Carrizo y Tele* (*Reed and Television*), circa 1976; *Paisaje Chamula* (*Chamula Landscape*), circa 1970; *Qué chiquito es el mundo* (*How small the world is*), 1942



74



75



74

MARIO GIACOMELLI 1925-2000

Untitled from Scanno, Italia del Sud (Scanno, Southern Italy), 1957-1959
Gelatin silver print.

29.9 x 39.9 cm (11¾ x 15¾ in.)

Signed in ink on the recto; dated '1962' in an unidentified hand in pencil, credit and title stamps on the verso.

Estimate £1,500-2,000 \$2,400-3,200 €1,900-2,600 ± ♣

PROVENANCE

Gift of the Mattis family, 1987

75

MARIO GIACOMELLI 1925-2000

Untitled from La Buona Terra (The Good Earth), 1964
Gelatin silver print.

30.2 x 40.2 cm (11⅞ x 15⅞ in.)

Signed in ink and title stamp on the verso.

Estimate £1,500-2,000 \$2,400-3,200 €1,900-2,600 ± ♣

PROVENANCE

Gift of Jed Fielding, 1994



76

W. EUGENE SMITH 1918-1978*Hitachi, Japan, 1961-1962*

Gelatin silver print.

39.3 x 26.5 cm (15½ x 10¾ in.)

Estate credit stamp on the verso.

Estimate £3,000-4,000 \$4,900-6,500 €3,800-5,100 ±**PROVENANCE**

Gift of a Chicago Family Collection, 1994

LITERATUREMora and Hill, *W. Eugene Smith: The Camera as Conscience*, p. 299

77

W. EUGENE SMITH 1918-1978*Madness, Haiti, 1959*

Gelatin silver print.

23.8 x 33.5 cm (9¾ x 13¼ in.)

Copyright credit stamp on the reverse of the mount.

Estimate £3,000-4,000 \$4,900-6,500 €3,800-5,100 ±**PROVENANCE**

Gift of a Chicago Family Collection, 1986

LITERATUREAperture, *W. Eugene Smith: Let the Truth be the Prejudice*, p. 214Aperture, *W. Eugene Smith: Master of the Photographic Essay*, p. 189Aperture, *W. Eugene Smith: His Photographs and Notes*, there titled *Mad Eyes*Hughes, *W. Eugene Smith: Shadow and Substance*, n.p. there titled *Mad Eyes*Mora and Hill, *W. Eugene Smith: Photographs 1934-1975*, pp. 241, 338-339Phaidon Press Limited, *W. Eugene Smith 55*, pp. 96-97



78

AARON SISKIND 1903-1991*Chicago 32, 1949*

Gelatin silver print, printed 1956.

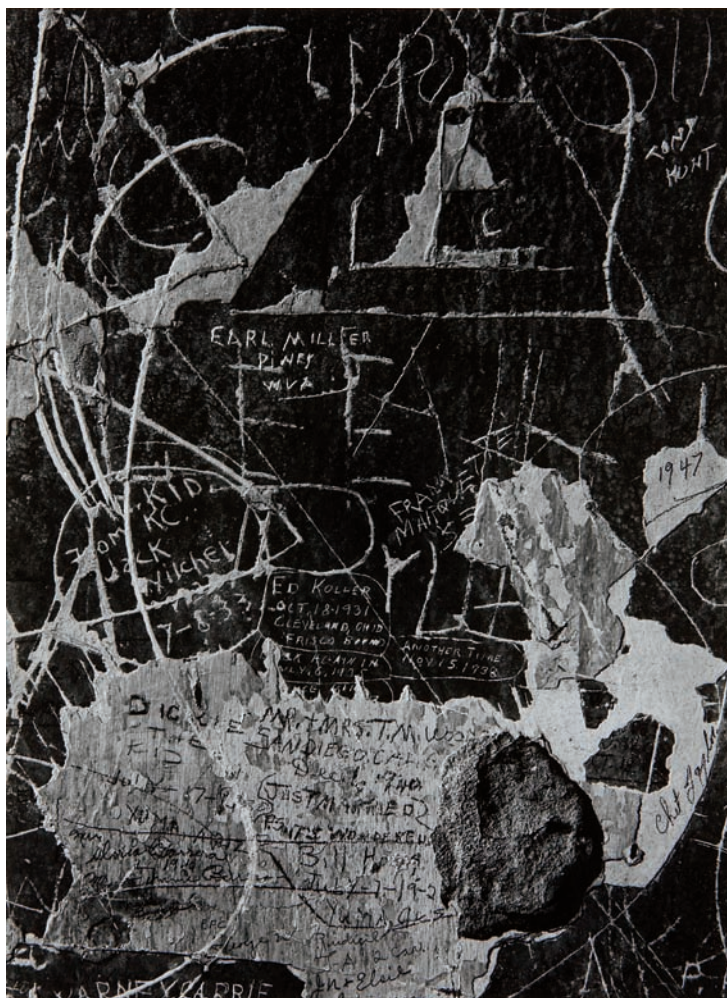
33 x 23.5 cm (13 x 9¼ in.)

Signed, titled, dated '12/56' and annotated 'Ch 32 '49 8' in pencil on the verso; 'The Art Institute of Chicago' collection label affixed to the reverse of the mat.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ±

PROVENANCE

Gift of Richard L. Menschel, 1977



79

AARON SISKIND 1903-1991*Yuma, Arizona 1, 1949*

Gelatin silver print, presumably printed 1960s.

34.2 x 25.2 cm (13½ x 9⅞ in.)

Signed, titled, dated and annotated 'Y1- 49 K5' in pencil on the verso; 'The Art Institute of Chicago' collection label affixed to the reverse of the mat.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ±

PROVENANCE

Gift of Richard L. Menschel, 1977



80

AARON SISKIND 1903-1991

Selected Images, 1945-1965

Eight gelatin silver prints, one printed 1957, seven printed no later than 1977. Varying sizes from 16.9 x 24 cm (6 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in.) to 39.5 x 49 cm (15 $\frac{1}{2}$ x 19 $\frac{1}{4}$ in.) or the reverse.

Each signed, titled, dated and annotated in pencil on the verso; seven with 'The Art Institute of Chicago' collection label affixed to the reverse of the mat.

Estimate £5,000-7,000 \$8,100-11,400 €6,400-9,000 ±

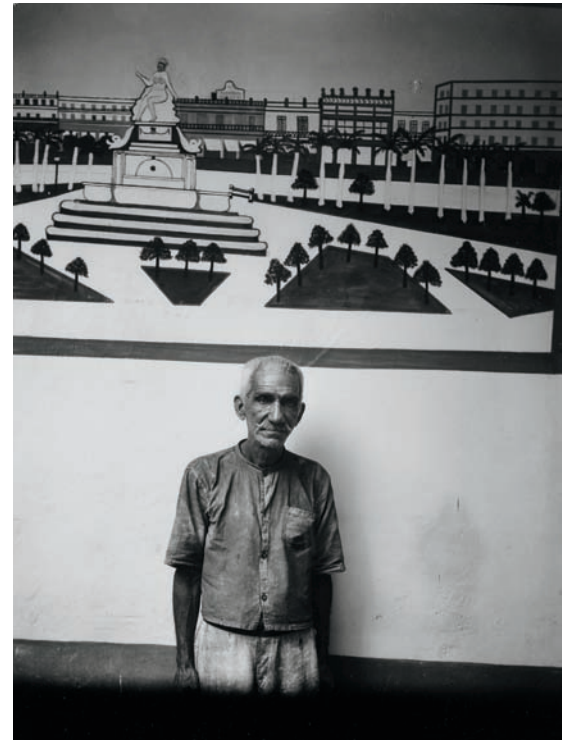
PROVENANCE

Gift of Richard L. Menschel, 1977

LITERATURE

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

Titles include: *Chicago 24*, 1965; *Martha's Vineyard*, 1947; *Untitled (Martha's Vineyard 4)*, 1953; *Chicago 22*, 1960; *Untitled (Gloucester)*, 1945; *Chicago 12*, 1965; *Chicago 13*, 1959; *Terracotta 10*, 1961



81

WALKER EVANS 1903-1975

Selected Images of Cuba, 1933

Three gelatin silver prints, printed later.

Each approximately 15.2 x 20.3cm (6 x 8 in.) or the reverse.

Each with Lunn Archive credit stamp on the verso.

Estimate £3,500-4,500 \$5,700-7,300 €4,500-5,800 ±

PROVENANCE

Graphics International Ltd., Washington, D.C.
Gift of David C. and Sarajeon Ruttenberg, 1991

LITERATURE

Keller, *Walker Evans: The Getty Museum Collection*, pls. 246, 330 for variants

Steidl, *Documentary and Anti-Graphic Photographs by Cartier-Bresson, Walker Evans and Alvarez Bravo*, p. 159

Titles include: *Mule, Carriage and Driver; Untitled, Cuba; Havana and Country Store, Cuba*



82

MARGARET BOURKE-WHITE 1904-1971*Weeping Women, South Korea, 1952*

Gelatin silver print, mounted.

39.2 x 49.5 cm (15 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in.)

Estimate £1,500-2,000 \$2,400-3,200 €1,900-2,600 ₺

PROVENANCE

Photography Purchase Fund, 1957

LITERATURECallahan, *Margaret Bourke-White*, p. 151

83

MARGARET BOURKE-WHITE 1904-1971*A Moneylender's House, India, 1947*

Gelatin silver print, printed no later than 1957, mounted.

49 x 37 cm (19 $\frac{1}{4}$ x 14 $\frac{5}{8}$ in.)

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ₺

PROVENANCE

Photography Purchase Fund, 1957

83





84

INGE MORATH 1923-2002

Selected Images, 1954-1963

Five gelatin silver prints and one chromogenic print.

Each approximately 25.3 x 35.2 cm (9 7/8 x 13 7/8 in.) or the reverse.

Five with 'The Art Institute of Chicago' accession information on a label affixed to the mount.

Estimate £1,800-2,500 \$2,900-4,100 €2,300-3,200 ₣ ♠

PROVENANCE

Acquired from the photographer, 1964

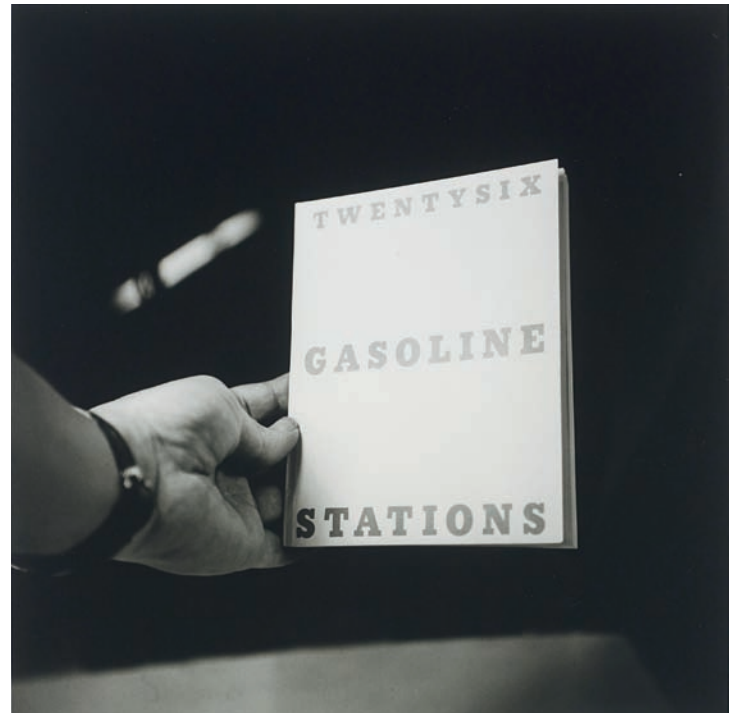
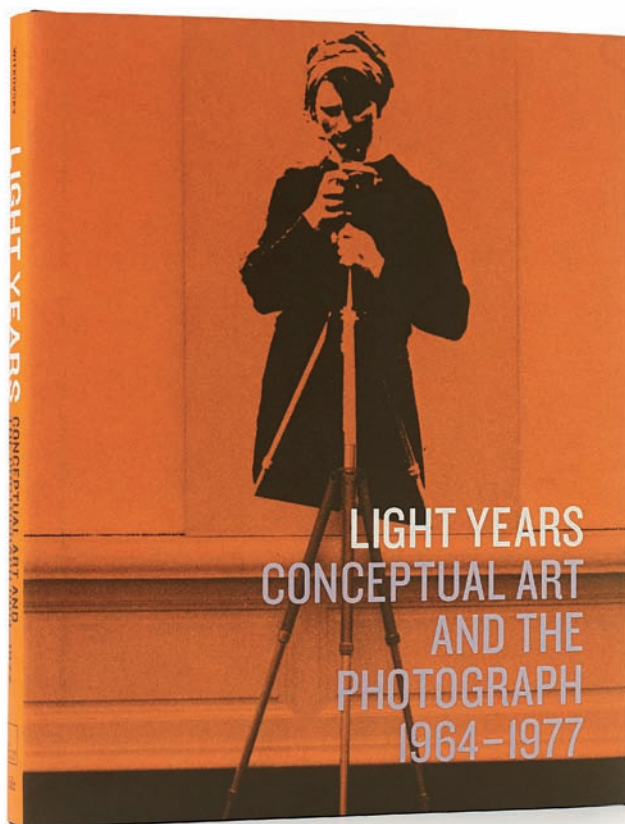
LITERATURE

Morath, *Inge Morath: Life as a photographer*, pp. 32, 55

Morath, *From Persia to Iran: An Historical Journey*, pl. 1

Titles include: *Father and Daughter taking a Rest Together*, (Arthur and Rebecca Miller), 1963; *Restaurant Interior, Seville, Spain*, 1955; *Romeria del Rocio, Andalusia, Spain*, 1955; *Early Morning, The Arsenal, Venice*, circa 1955; *Lola Ruiz Vilato, the sister of Pablo Picasso*, 1954; *Village in the Elburz Mountains, Iran*, 1958

85



85

THE ART INSTITUTE OF CHICAGO

Light Years: Conceptual Art and the Photograph, 1964-1977, Special Edition Portfolio

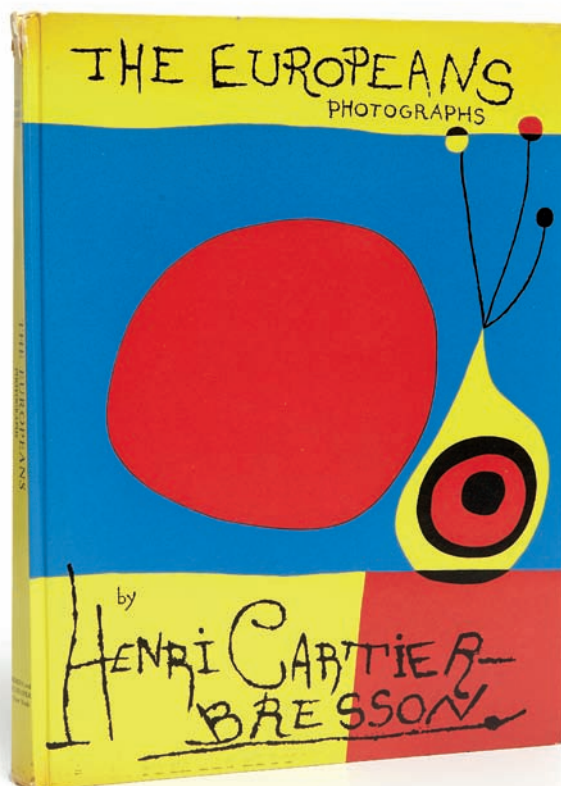
Chicago: The Art Institute of Chicago, 2011.

31.1 x 25.1 x 2.7 cm (12¼ x 9⅞ x 1⅛ in.)

Clothbound catalogue with dust jacket, accompanied by Ed Ruscha's *Hand Showing Book Cover*, 1963, gelatin silver print, printed 2011, 18.6 x 18.2 cm (7 3/8 x 7 1/8 in.), signed, dated and annotated 'A.P.' in ink in the margin. One from an edition of 40. Enclosed in a black cloth clamshell case with white lettering.

Estimate £1,500-2,000 \$2,400-3,200 €1,900-2,600 ₣

86



86

PROPERTY FROM THE COLLECTION OF ROBERT A. TAUB,
SOLD TO BENEFIT THE ACQUISITIONS FUND

HENRI CARTIER-BRESSON 1908-2004

The Europeans: Photographs by Henri Cartier-Bresson

New York: Simon and Schuster and Paris: Éditions Verve, 1955.

36.7 x 27.3 x 1.8 cm (14½ x 10¾ x ¾ in.)

114 black and white photographs with original booklet of captions laid-in. Original boards illustrated after a design by Joan Miró. Original acetate dust-jacket with printed paper flaps.

Estimate £700-900 \$1,100-1,500 €900-1,200 ₣

LITERATURE

Parr and Badger, *The Photobook: A History Volume I*, p. 209



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