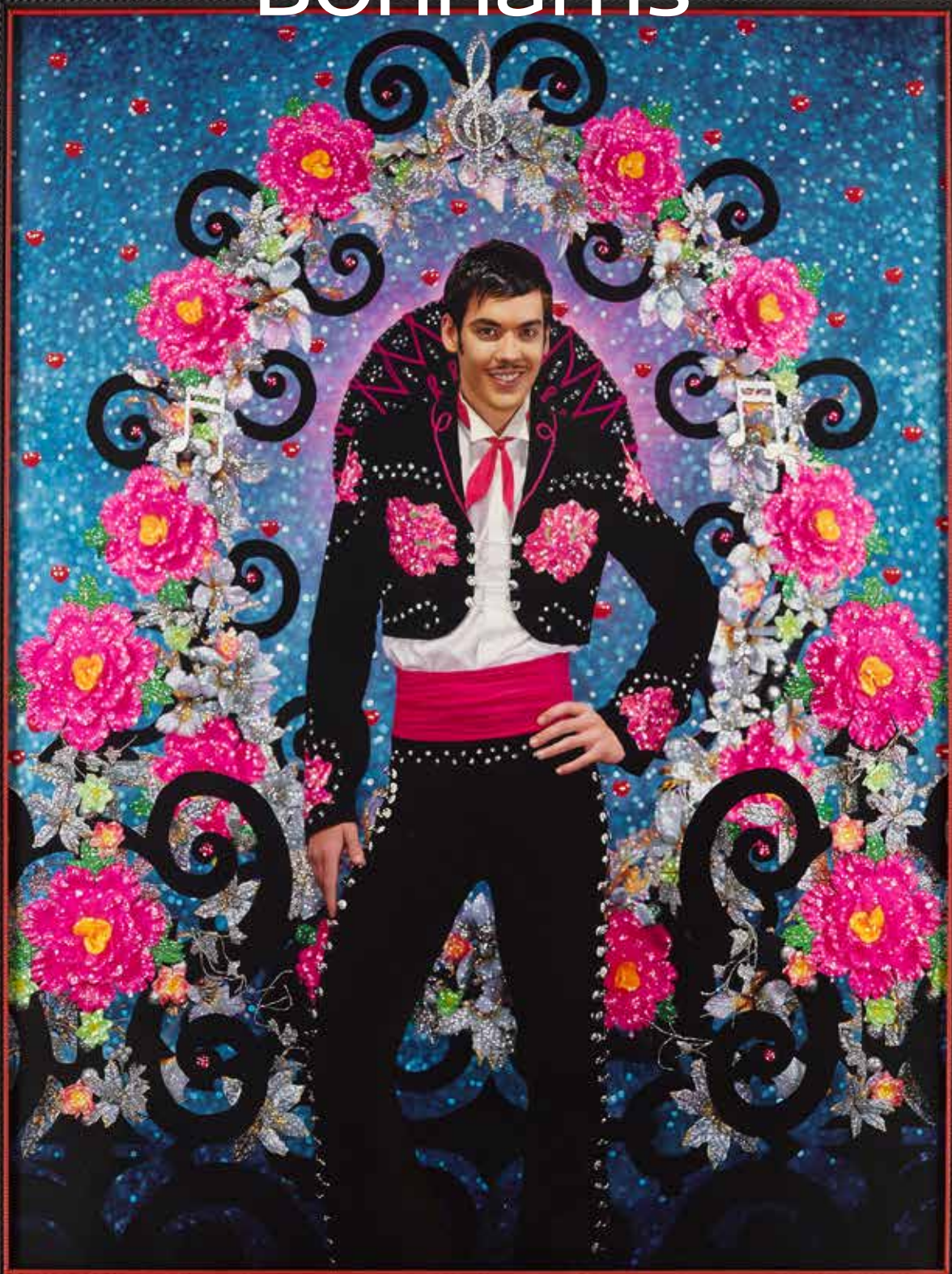


Bonhams



Photographs

New York | April 5, 2019







Photographs

New York | Friday April 5, 2019, at 2pm EST

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SALE NUMBER: 25127
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CATALOG: \$35

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SALE INCLUDING COLLECTIONS OF

- An Important Miami Collection
- The Archives of Galerie Gérard Levy, Paris
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ILLUSTRATIONS

Front cover: lot 30
Inside front cover: lot 104
Session page: lot 129
Inside back cover: lot 47
Back cover: lot 82

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1

1

ANSEL ADAMS (1902-1984)

Trailside, near Juneau, Alaska, 1947
Gelatin silver print, printed 1970s, signed
in pencil on the mount; title, date in ink and
'Carmel' credit stamp on the mount verso.
19 3/8 x 14 7/8in (49.2 x 37.8cm)
mount 28 x 22in (71.1 x 55.9cm)

\$5,000 - 7,000

Literature

Stillman (ed.), *Ansel Adams: 400 Photographs*,
Little, Brown and Co., Boston, 2007, p. 227

2

ANSEL ADAMS (1902-1984)

Moonrise, Hernandez, New Mexico, 1941
Gelatin silver print, printed 1970s, signed
in pencil on the mount; title in pencil and
'Carmel' credit stamp on the mount verso.
15 5/8 x 19 1/8in (39.7 x 48.5cm)
mount 22 x 24 1/2in (56 x 61.5cm)

\$20,000 - 30,000

Literature

Szarkowski, *Ansel Adams at 100*,
San Francisco Museum of Modern Art/
Little, Brown and Co., Boston, 2001, pl. 96;
Stillman (ed.), *Ansel Adams: 400 Photographs*,
Little, Brown and Co., Boston, 2007, p. 175

3

ANSEL ADAMS (1902-1984)

*Ghost Ranch Hills, Chama Valley, New
Mexico, 1937*
Gelatin silver print, printed 1970s, signed
in pencil on the mount, titled, dated and
'Carmel' credit stamp on the mount verso.
13 1/2 x 19 1/4in (34.2 x 48.9cm)
mount 22 x 28in (55.8 x 71.1cm)

\$3,000 - 5,000

Literature

Stillman (ed.), *Ansel Adams: 400 Photographs*,
Little, Brown and Co., Boston, 2007, p. 156



2



3



4 (actual size)

4

BRETT WESTON (1911-1993)

Dunes, 1930s

Gelatin silver print, signed and annotated 'Greetings' in pencil on the mount; signed and dated '193-?' in ink on the mount verso.

3 5/8 x 4 1/4in (9.2 x 10.7cm)
mount 5 x 5 3/4in (12.6 x 14.7cm)

\$10,000 - 15,000

Provenance

With Paul Hertzmann Gallery, San Francisco

5

HENRI CARTIER-BRESSON (1908-2004)

Beach with lone figure, 1960-1969

Gelatin silver print, printed later, signed in ink and copyright credit blindstamp in the margin.

9 3/8 x 14in (23.8 x 35.5cm)
sheet 12 x 16in (30.4 x 40.6cm)
mount 14 1/4 x 18 1/4in (36.2 x 46.3cm)

\$3,000 - 5,000

6

SEBASTIÃO SALGADO (BORN 1944)

Antarctica (Iceberg, "The Castle"), 2009

Gelatin silver print, copyright credit blindstamp in the margin; signed, titled and dated in pencil on the verso.

14 5/8 x 20in (37.1 x 50.8cm)
sheet 20 x 24in (50.7 x 61cm)

\$8,000 - 12,000

Provenance

With HK Photographs, New York



5



6



7

7

HENRI CARTIER-BRESSON (1908-2004)

Alpes de Haute Provence, 1985

Gelatin silver print, signed in ink and copyright credit blindstamp in the margin.

9 3/8 x 14in (23.8 x 35.5cm)

sheet 12 x 16in (30.4 x 40.6cm)

mount 14 5/8 x 17 5/8in (37.1 x 44.7cm)

\$4,000 - 6,000

Provenance

Swann Galleries, December 7, 2004, lot 227

Literature

Henri Cartier-Bresson, Centre Georges Pompidou, Paris, 2014, exhibition catalogue



8

8

JOHAN HAGEMEYER (1884-1962)

Magnolia Blossom, 1925

Gelatin silver exhibition print, virtually flush-mounted; signed in pencil on the secondary mount; 'Hollywood' stamp on the secondary mount verso.

7 3/8 x 9in (18.7 x 22.9cm)

primary mount 7 3/8 x 9 1/8in (18.7 x 23.4cm)

secondary mount 14 x 18in (35.5 x 45.3cm)

\$20,000 - 30,000

Provenance

Christie's, New York, April 26, 2005, lot 149

Johan Hagemeyer began his working life as a fruit farmer until an introduction to Anne Brigman by Alfred Stieglitz in 1916 prompted him to change direction and open his first portrait studio in Berkeley, California and, the following year, another in Carmel. Other local art-photographers such as Imogen Cunningham, Tina Modotti and Edward Weston became close friends and mentors. However, despite Weston's influence, Hagemeyer chose not to join the influential Group f.64, whose common goal was to create works that were sharply defined, carefully framed and promoted a new Modernist aesthetic in the American west. Hagemeyer continued to go his own way, creating and exhibiting his elegant Pictorialist photographs until illness and financial problems overcame him.

This rare image of a magnolia flower, a sublime and thoughtful botanical close-up that reflects Hagemeyer's early horticultural training, established the second-highest price for the artist at auction when it sold at Christie's in 2005.



9 (actual size)

9

WALKER EVANS (1903-1975)

Self Portrait with Mustache, c. 1928

Gelatin silver contact print, notation '30s' and annotation 'M' in pencil on the verso.

3 1/4 x 2 1/4in (8.3 x 8.2cm)

\$6,000 - 8,000

Literature

Hill and Liesbrock, *Walker Evans: Depth of Field*, Prestel Verlag, Munich, 2015, front endpapers (this image) and pp. 36, 38-39 for other contemporary examples of these miniature self-portraits

Walker Evans adored making self-portraits and this, a tiny gelatin contact silver prototype 'selfie', was made in Brooklyn in the late 1920s, shortly after Evans's return from Paris. His association there with a number of influential Surrealist writers and artists is clearly felt here.



10 (actual size)

10

TADAO ONO

Corner of the Castle, 1936

Gelatin silver print, with typed credit, title, date and annotation 'Submitted to Asahi Camera competition' on two labels affixed on the mount.

1 1/2 x 1 1/8in (3.8 x 3cm)

\$2,000 - 3,000

11

JOSEF SUDEK (1896-1976)

Streetcar in Snow, Prague, 1920s

Gelatin silver contact print on carte postale, signed and annotated extensively in Czech in ink on the verso.

2 1/4 x 3 1/4in (5.7 x 8.2cm)

sheet 3 1/2 x 5 1/2in (8.9 x 14cm)

\$3,000 - 5,000

Provenance

With Barry Singer Gallery, Petaluma, California



11 (actual size)

Tramvaj v Praze a vize
 vyvolal J. Sudek v roce
 1924 a 24x30 cm a fotoalbum
 se 4 stranami 30x40 cm
 Sudekovi asi tímto
 jeví linej metrovat
 Douje me se vad
 formát 20x40 cm
 na volubnu. To by
 mě asi strhalo.
 Sudekovi vize, zatím
 no. tak s 4 stran
 to co asi viděl -
 Práve!
 Tohle taky asi
 přinesl v roce 1924
 J. Sudek

11 (verso)



12

12

ALFRED STIEGLITZ (1864-1946)

The Steerage; and The City Across the River, 1907 and 1910 (1911)

2 photogravures on Japanese tissue from *Camera Work*, No. 36, the second virtually flush-mounted on vellum. (2) each approximately 7 1/2 x 6in (19.1 x 15.2cm)

sheet each 11 x 8in (28 x 20.3cm) sheet/ mount ("*Camera Work*" page, "*City Across the River*"), 12 x 8in (30.5 x 20.3cm)

\$6,000 - 8,000

Provenance

With Peter Fetterman Photographic Works of Art, Santa Monica

Literature

Alfred Stieglitz: Camera Work, The Complete Illustrations 1903-1917, Cologne, 1997, cover (*Steerage*), pp. 590 and 583

13

EUGÈNE ATGET (1857-1927)

Selected architectural images of Paris and its environs, 1900-1921

28 albumen prints, 5 numbered in the negative; the majority titled and numbered in pencil on the verso; one with Atget credit stamp on the mount verso. (28) sheet each approximately 10 x 8in (25.4 x 20.3cm) or the reverse

\$10,000 - 15,000

Literature

Atget Paris, Hazan, Paris/ Ginkgo Press, Santa Rosa, 1992, for several of the images in this group, including *Ancien Hôtel de Rohan, 87 rue Vieille-du-Temple, 1902*, illustrated here



13

14

ALBERT RENGER-PATZSCH (1897-1966)

Selected studies,

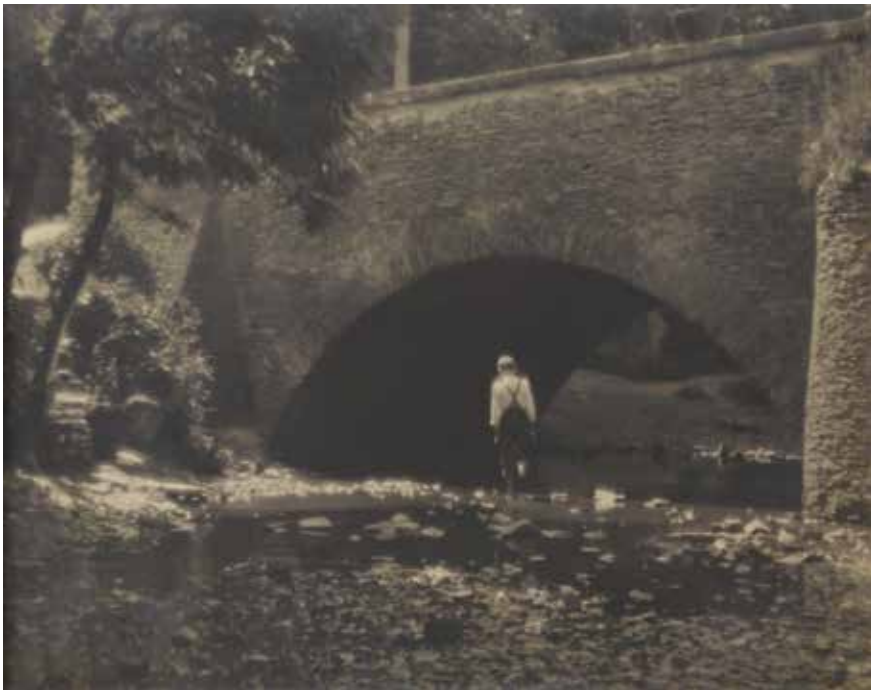
11 gelatin silver prints, the majority titled, dated in pencil and credit stamp on the verso; 10 with accompanying typed caption label. (11)

each approximately 6 5/8 x 9in (16.8 x 22.8cm) or the reverse

\$10,000 - 15,000



14



15

JOSEF SUDEK (1896-1976)

Untitled (Boy crossing stream), 1925

Gelatin silver print, signed in pencil on the mount.

9 x 11 1/2in (22.8 x 29.2cm)

mount 18 1/2 x 16 7/8in (47 x 42.8cm)

\$4,000 - 6,000

Provenance

Christie's East, New York, April 6, 2001, lot 112

15



16

16

CLARENCE WHITE (1871-1925)

Boy with "Camera Work", 1905

Photogravure from *Camera Work*, No. 9.

7 5/8 x 5 3/4in (19.3 x 14.6cm)

mount ("*Camera Work*" page) 11 5/8 x 8 1/4in (29.4 x 21cm)

\$3,000 - 5,000

Provenance

With Peter Fetterman Photographic Works of Art, Santa Monica

Literature

Alfred Stieglitz: Camera Work, The Complete Illustrations 1903-1917,
Cologne, 1997, p. 203



17

17

JULIA MARGARET CAMERON (1815-1879)

A Greek Ianthe, 1870

Albumen print, flush-mounted on board, signed, titled, and annotated 'From life', 'London' in ink and H.H.H. Cameron address label affixed on the mount verso.

14 1/8 x 10in (35.8 x 25.3cm)

sheet 19 5/8 x 14 7/8in (49.8 x 37.8cm)

\$2,000 - 3,000

18

PAUL STRAND (1890-1976)

New York, 1916

Photogravure on Japanese tissue, from *Camera Work*, No. 48.

8 1/2 x 4 1/2in (21.5 x 11.5cm)

sheet 11 x 8 1/4in (28 x 21cm)

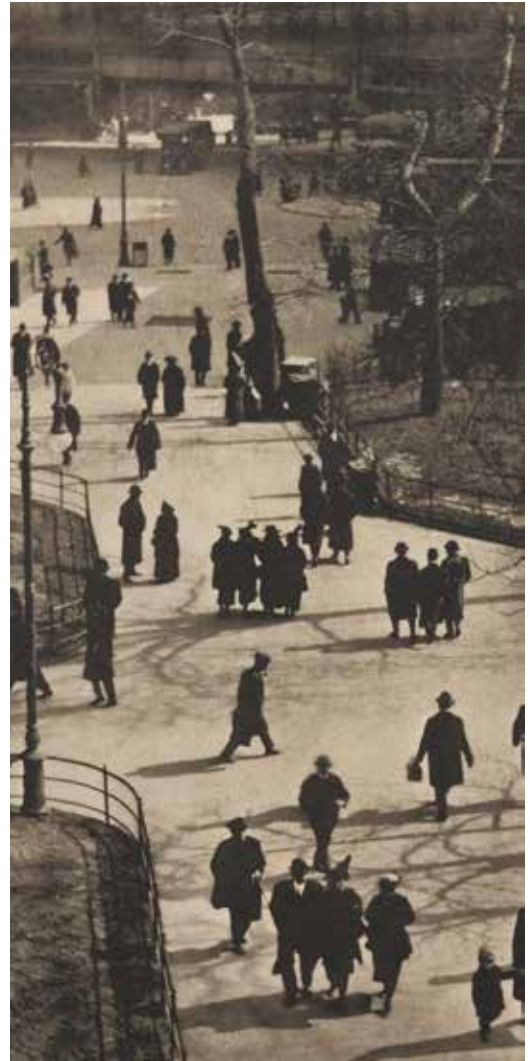
mount ("*Camera Work*" page) 11 5/8 x 8 1/4in

(29.5 x 20.8cm)

\$2,000 - 3,000

Literature

Alfred Stieglitz: Camera Work, The Complete Illustrations 1903-1917, Cologne, 1997, p. 760



18



(actual size)

19

LEWIS WICKES HINE (1874-1940)

Ten Year Old Spinner, North Carolina Cotton Mill, 1908
Gelatin silver print, (an)notations 'Cotton #462, Cut 2 7/8 + 4, drawer 11, cut 1 1/2 x 1 5/8' in the artist's hand in ink on the verso; Hine credit/ Witkin Gallery label affixed on the reverse of the mat. 4 1/4 x 6 3/8in (10.7 x 16.2cm)

\$10,000 - 15,000

Provenance

With Witkin Gallery, New York, acquired 1973

Literature

Freedman, *Kids at Work: Lewis Hine and the Crusade against Child Labor*, Clarion Books

Lewis Hine, formerly a school teacher in New York, was hired by the National Child Labor Committee in 1908 to travel around the country photographing the working conditions of children. Hine's powerful and poignant "photo-impressions" (as he called them) of children at work helped change the nation's labor laws. This sale includes three lots, a small sample from his total output comprising over 5,000 photographs and negatives, now held by The Library of Congress, in Washington, D.C.



20

AUGUST SANDER (1876-1964)

Gelegenheitsarbeiter (Casual Laborer), 1929

Gelatin silver print, blindstamp on the recto; signed and dated
in pencil on the original overmat.

10 1/4 x 7 7/8in (26 x 19.8cm)

overmat 17 3/8 x 13 1/4in (44.1 x 33.5cm)

\$20,000 - 30,000

Provenance

With Robert Schoelkopf Gallery, New York, acquired 1975



21

21

LEWIS WICKES HINE (1874-1940)

Child Labor Studies, c. 1908-1912

112 gelatin silver prints, one printed later (this with a Library of Congress stamp), some with captions in ink on the verso; the majority accompanied by copies of original typed or handwritten caption labels. (112) each approximately 5 x 7in (12.7 x 17.8cm) or the reverse

\$6,000 - 8,000

22

LEWIS WICKES HINE (1874-1940)

Tenement Workers, c. 1912

Gelatin silver print, flush-mounted, notation 'neg #6457' in an unknown hand in pencil on the flush-mount verso.

image/ flush-mount 4 5/8 x 6 3/4in (11.2 x 17.2cm)

\$3,000 - 5,000

Provenance

With Witkin Gallery, New York



22 (actual size)

23

BERENICE ABBOTT (1898-1991)

Selected architectural studies of New York and its environs, 1935-1936

25 gelatin silver prints, printed later, each signed in pencil on the mount; each with 'Maine' credit stamp on the mount verso. (25) various sizes from 10 3/4 x 13 3/4in (27.3 x 34.9cm) to 9 1/2 x 7 1/2in (24.2 x 19cm) mount 20 x 16in (40.8 x 40.6cm); and 18 x 14in (45.8 x 35.5cm)

\$20,000 - 30,000

Literature

Yochelson, *Berenice Abbott: Changing New York, the Complete WPA Project*, The Museum of the City of the City of New York/ The New Press, New York, 1997, for a number of these images



23



24

24

ARTHUR LEIPZIG (1918-2014)

Ideal Laundry, 1946

Gelatin silver print, printed later, signed in pencil, dated in ink and copyright credit reproduction limitation stamps on the verso. 10 1/2 x 10 1/2in (26.8 x 26.8cm) sheet 14 x 11in (35.5 x 27.9cm)

\$3,000 - 5,000





26

25

WALKER EVANS (1903-1975)

Penny Picture Display, Savannah, 1936
 Gelatin silver print, printed 2010.
 sheet approximately 44 x 37in (111.7 x 93.9cm)

\$10,000 - 15,000

Exhibited

Walker Evans: Depth of Field, Josef Albers Museum, Bottrop, Germany; and Vancouver Art Gallery, 2015-2016.

Literature

Hill and Liesbrock, *Walker Evans: Depth of Field*, Prestel Verlag, Munich, 2015, p. 199 (this print)

This extremely rare exhibition print was made in 2010 by Sven Martson and John T. Hill, Executor of the Walker Evans Estate. The International Center for Photography also has in their permanent collection a slightly larger print of the same image, given to them by Martson and Hill. An 8-foot version, also made by the Estate, was the first thing visitors encountered at the entrance of MoMA New York's 1970 Evans retrospective.

This singular image is a capsule of Evans's sensibility and method of working. It is, first of all, a "lyric document" – the term he chose to describe his work. As in many of his works the word becomes a vital element; the details of its physical properties and the meaning itself. We see in this work the ease of his appropriation and the richness of the vernacular which runs through his entire body of work.

26

ORMOND GIGLI (BORN 1925)

Girls in the Windows, New York, 1960
 Color-carbro print, printed later, signed, titled, dated and numbered '8/30' in ink in the margin; signed, titled, dated, numbered '8/30' twice in ink on the verso.
 16 3/4 x 15 5/8in (42.2 x 39.6cm)
 sheet 19 3/4 x 18 5/8in (50.2 x 47.2cm)

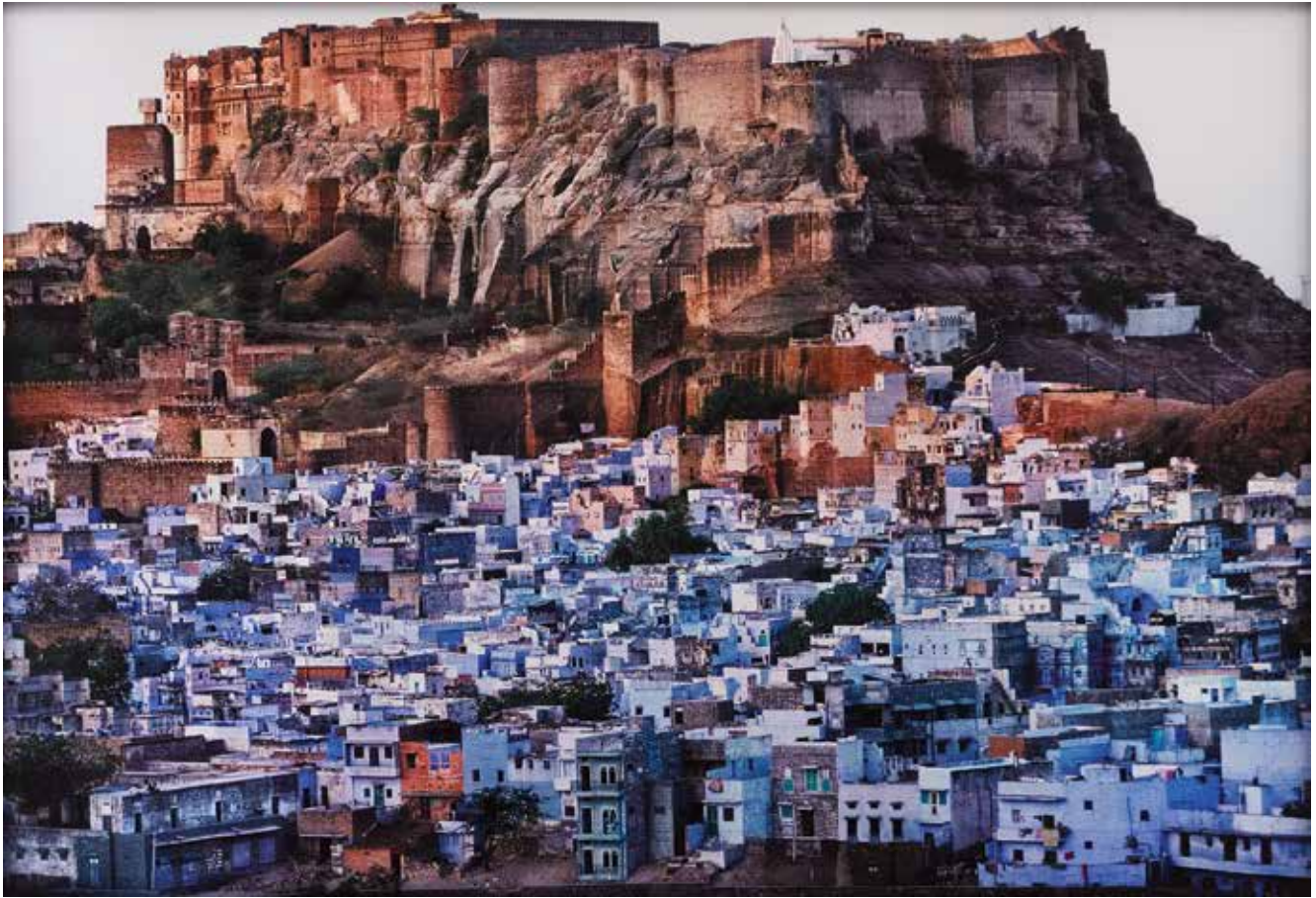
\$15,000 - 25,000

This print of Ormond Gigli's signature work, *Girls in Windows*, was made using the color-carbro printing process. Now obsolete because of its technical complexity, the process creates prints of virtually unparalleled stability and depth of color.

50,000 men, sculpted by mud and dreams...
SEBASTIÃO SALGADO



27



28

27

SEBASTIÃO SALGADO (BORN 1944)

Serra Pelada Gold Mine, Brazil, 1986

4 gelatin silver prints, each signed in ink and copyright credit blindstamp in the margin. (4)

each 17 3/4 x 11 7/8in (45 x 30.2cm) or the reverse sheet 20 x 16in (50.8 x 40.7cm)

\$20,000 - 30,000

Literature

Sebastião Salgado, *Workers: An Archaeology of the Industrial Age*, Aperture, New York, 1993, pp. 310-311, 315, 318-319

28

STEVE MCCURRY (BORN 1950)

Jodhpur Cityscape, 2010

Archival pigment print, printed c. 2014, signed in ink on the verso; signed, dated and numbered '1/5' on the accompanying Certificate of Authenticity.

24 3/4 x 37 1/2in (62.9 x 95.3cm)

\$7,000 - 9,000

Provenance

With HK Photographs, New York



29

29

JOEL-PETER WITKIN (BORN 1939)

Bee Boy, 1982

Toned gelatin silver print, signed, titled, dated, numbered '9/15' in pencil and collection stamp on the verso.

14 5/8 x 14 5/8in (37.2 x 37.2cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$3,000 - 5,000

30

PIERRE ET GILLES (BORN 1950; 1953)

Le Chanteur de Mexico, 2000

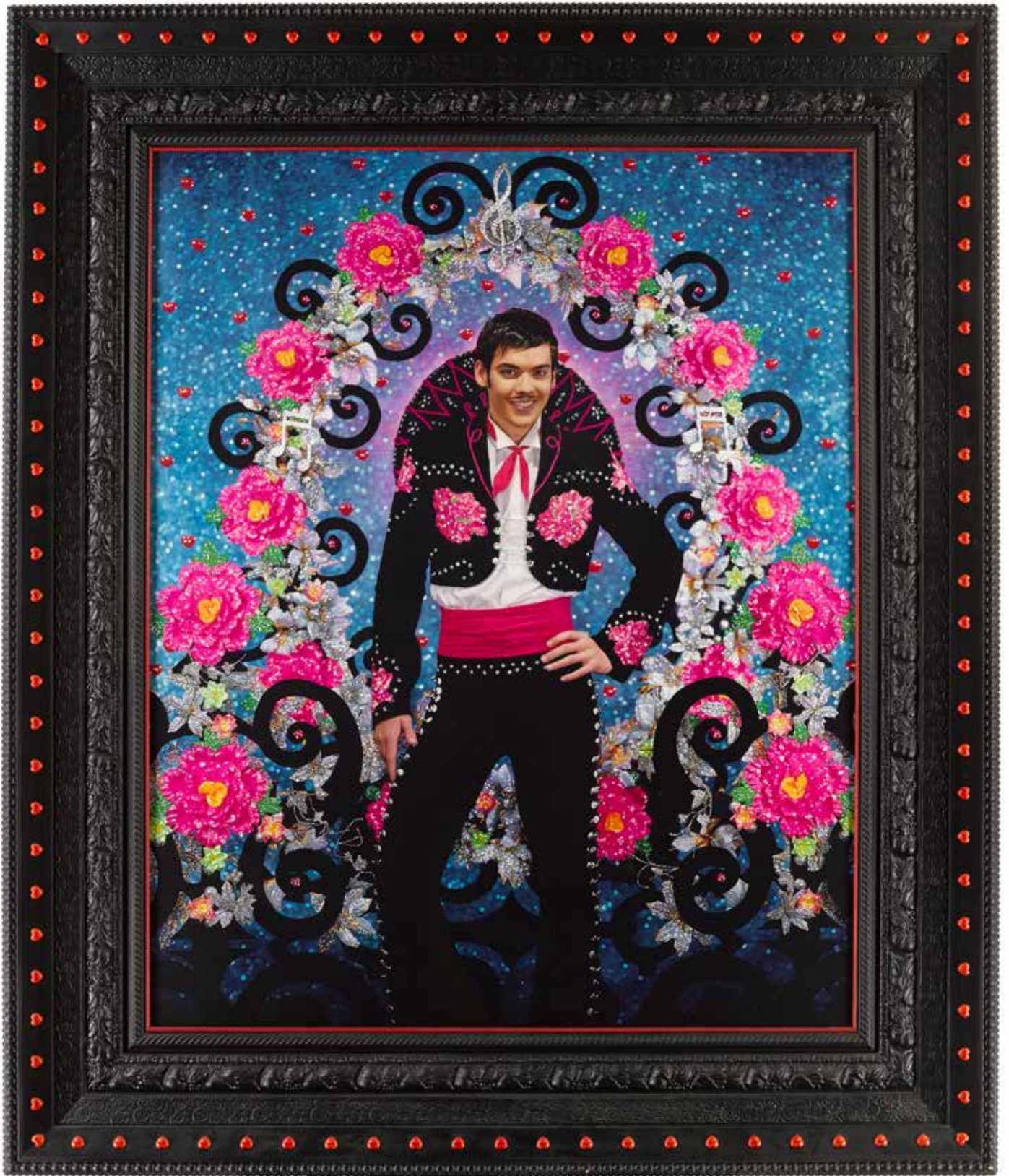
Unique chromogenic print with handwork, flush-mounted, signed, titled in ink and credit label affixed on the flush-mount verso; elaborately hand-painted artist's frame.

image/ flush-mount 43 x 34 1/2in (109.2 x 87.6cm)

\$15,000 - 25,000

Provenance

With Galerie Jérôme de Noirmont, Paris





31

31
MERYL LEVIN (BORN 1969)

Frenzy, 2016
 Archival pigment print, flush-mounted, signed, titled and dated in ink in the margin.
 20 x 40in (76.2 x 101.5cm)
 sheet/ flush-mount 33 1/8 x 43 1/2in (84.2 x 110.5cm)

\$1,000 - 1,500

32
MEHDI KARAMPOUR (BORN 1976)

The Last Supper, 2018
 Archival pigment print, flush-mounted, signed, titled, dated and numbered '1/5' in red ink on the flush-mount verso.
 image/ flush-mount 22 x 39 1/2in (55.9 x 100.4cm)

\$3,000 - 5,000

The Iranian "Green Movement", led by young activists affiliated to the Arab Spring in the Middle East and North Africa, came into being in 2009, three decades after the original revolution of 1979. In this striking work, Iranian film director Mehdi Karampour uses the Christian iconographical theme of *The Last Supper* to highlight the Green Movement's campaign for justice, gender equality and freedom of speech.

33
MEHDI KARAMPOUR (BORN 1976)

The Last Excuse, 2012
 Archival pigment print, flush-mounted, signed, titled, dated and numbered '1/5' in ink on the flush-mount verso.
 image/ flush-mount 26 x 39 3/8in (66 x 97.5cm)

\$3,000 - 5,000

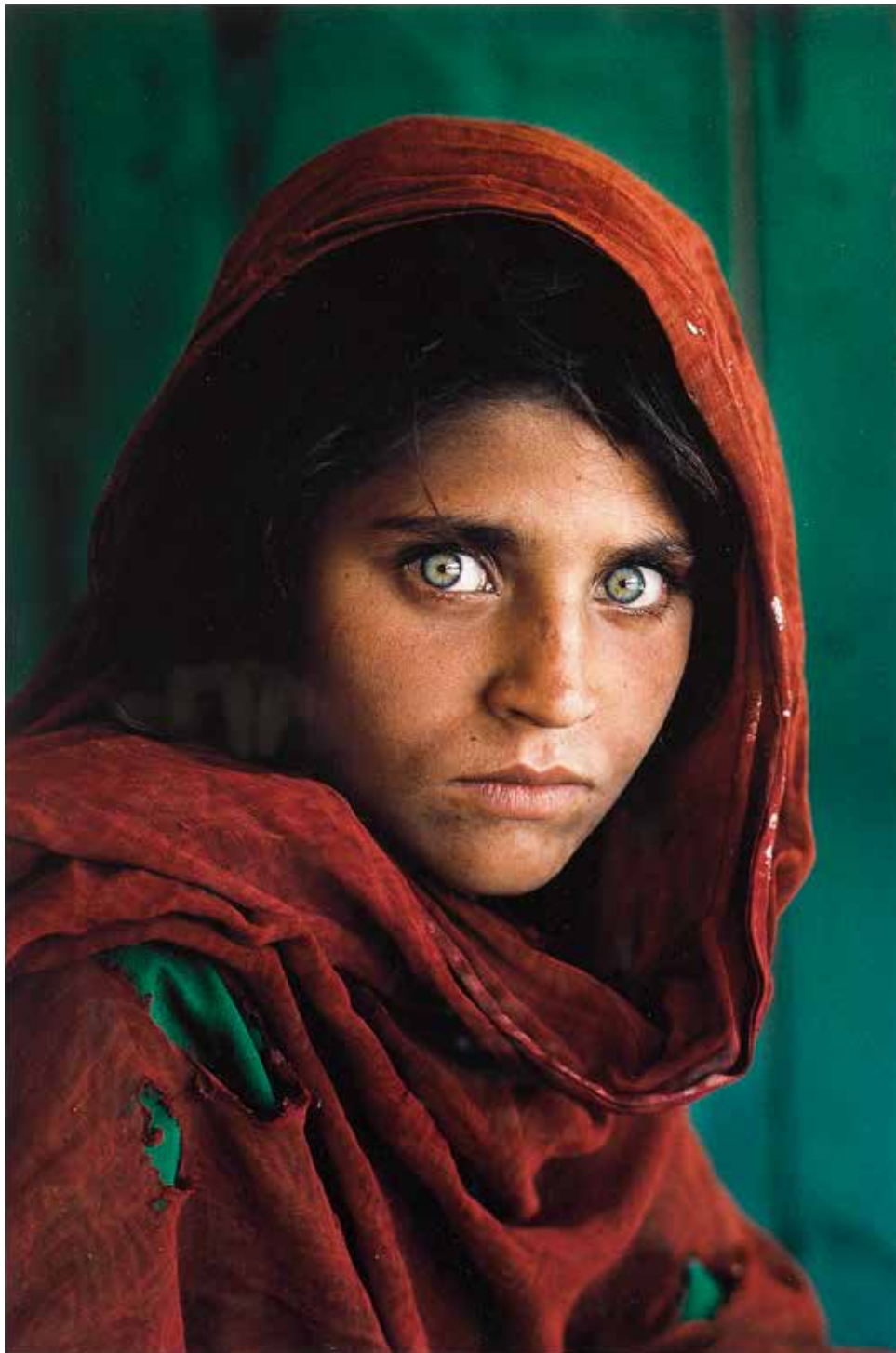
This second thought-provoking photograph by Karampour is from his series of ten photographs *Nine Nights and One Day*, based on Farsi love poems by ancient and contemporary Persian poets such as Rumi, Hafiz and Kasrai, each illustrating the evolution of Iranian culture over time. These "tableaux vivants", lit atmospherically as if for a movie, have a recurring motif—the room in which the image is set and the clock without hands appears in all ten works. They were part of an old house, located in the heart of Tehran, that was demolished after the project was completed to make room for a new tower block.



32



33



34

STEVE MCCURRY (BORN 1950)

Sharbat Gula, Afghan Girl, Pakistan, 1984

Dye-bleach print, printed 2002, signed,
dated and inscribed in ink on the margin.

17 1/2 x 11 3/4in (44.5 x 29.8cm)

sheet 20 x 16 1/4in (50.8 x 41.2cm)

\$10,000 - 15,000



35

LUIS GONZÁLEZ PALMA (BORN 1957)

Rostro de la Esperanza, 1989
Gelatin silver print with hand toning; one from the edition of 5.
sheet 36 x 36in (91.5 x 91.5cm)

\$2,500 - 3,500

Provenance

With Stephen Cohen 20th Century Photographs, Los Angeles

35

36

MORRIS WARMAN (1918-2010)

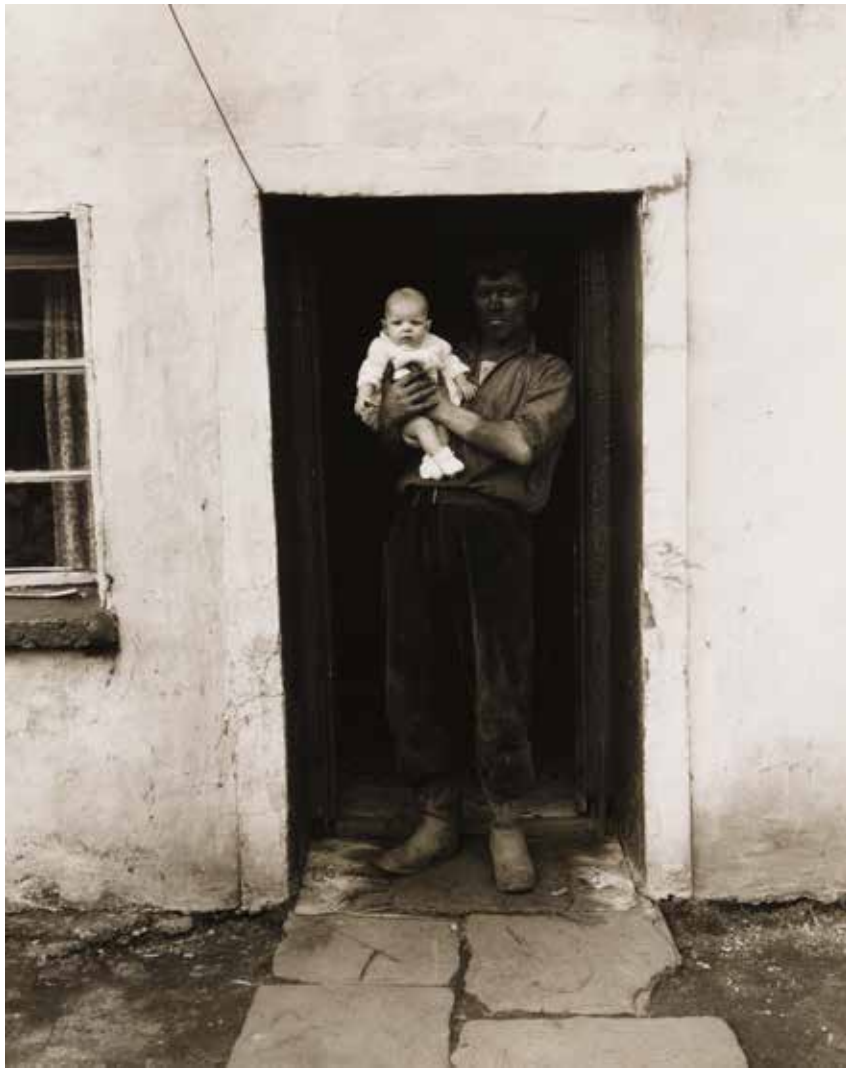
Chinese Orphan, May 1962
Gelatin silver exhibition print, flush-mounted on Masonite, label numbered '5' affixed on the recto; signed, titled, numbered '5' and copyright insignia in ink on the flush-mount verso.
image/ flush-mount 23 3/4 x 19 7/8in (60.3 x 50.5cm)

\$3,000 - 5,000

Morris Warman was an award-winning American photographer whose pictures often appeared on the front page of the *New York Herald Tribune* where he was a staff photographer from 1943 to 1966. His work in photojournalism was distinguished by his use of ambient light instead of flash to create his pictures of daily news events. Alongside these news photographs, Warman, dubbed 'the Karsh of Queens,' was also widely acclaimed for his portraits of statesmen and other celebrities. This oversized vintage print of a Chinese orphan was awarded a prize by the New York Press Photographers' Association and formed part of Warman's critically-acclaimed show, *Portraits of Our Time*, exhibited at the John Meyers Gallery in New York in May 1964 and the New York World's Fair of 1964 and 1965.



36



37

37

BRUCE DAVIDSON (BORN 1933)

Miner and Child, South Wales, 1967

Gelatin silver print, signed, titled, dated in ink, Davidson/ Magnum Photos copyright credit stamp and Museum of Modern Art, New York Lending Service label affixed on the mount verso.

9 5/8 x 7 3/4in (24.4 x 19.7cm)

mount 14 x 11in (35.5 x 28cm)

\$5,000 - 7,000

Literature

Bruce Davidson, Fundación MAPFRE/ Aperture, New York, 2016, p. 194



38

38

W. EUGENE SMITH (1918-1978)

Juanita with doll, 1950

Gelatin silver print, annotated 'Spread June Pix' in pencil, credit reproduction limitation stamp on the mount verso.

8 5/8 x 10 3/4in (21.9 x 27.2cm)

sheet 20 x 16in (50.8 x 40.7cm)

\$2,000 - 3,000



39

IRVING PENN (1917-2009)

Father and Son (Cuzco, Peru), 1948

Gelatin silver print, signed, initialed, titled, dated, annotation
'Courtesy of Vogue', notation '510', '17272P-1570' in ink,
Penn/ Condé Nast copyright credit reproduction and edition stamps
on the mount verso; one from the edition of 8 gelatin silver prints.

7 3/4 x 7 5/8in (19.7 x 19.2cm)

sheet 14 x 11in (35.5 x 28cm)

\$7,000 - 10,000



40

40

EDWARD S. CURTIS (1868-1952)

Selected images from 'The North American Indian', 1904-1930
52 large-format photogravures on Van Gelder Holland or vellum, each with printed credit, title, date, plate number and John Andrew & Son or Suffolk Engraving Co. letterpress credit in the margin. (52) each approximately 10 3/4 x 15 3/8in (27.3 x 39cm) or the reverse sheet 18 1/2 x 22 1/4in (47 x 51.4cm) or the reverse

\$8,000 - 12,000

41

EDWARD S. CURTIS (1868-1952)

The Vanishing Race, 1904
Orotone, signed in the image.
11 x 13 1/2in (28 x 34.3cm); with original Curtis Studio frame

\$6,000 - 8,000



41



THE ESTATE OF DONNA G. ROSENBERG, WINNETKA, IL

42

EDWARD S. CURTIS (1868-1952)

The Piki Maker, 1906

Orotone, signed in the image; Curtis Studio credit caption label affixed on the frame backing.

9 1/2 x 7 1/2in (24.2 x 19.1cm); with original Curtis Studio frame

\$3,000 - 5,000



VARIOUS PRIVATE COLLECTIONS

43

FRANCIS FRITH (1822-1898)

"Sinai and Palestine"; and other series, 1858-1860
London, Glasgow and Edinburgh: William MacKenzie, a complete run of *Sinai and Palestine*, Parts 1-12, Imperial 4to. volumes with 37 albumen prints, accompanied by incomplete runs of *Lower Egypt, Thebes and the Pyramids* and *Upper Egypt and Ethiopia* with 25 and 11 albumen prints respectively, some titled and dated in the negative; others with printed credit and date, each with printed title on the mount.

\$10,000 - 15,000

Born in Chesterfield, England, Francis Frith was an apprentice in a cutlery house and a partner in a prosperous grocery business before he turned to photography in the early 1850s. In 1856, he traveled to Egypt to photograph its ancient monuments, producing his albumen prints in situ in a portable wicker darkroom. These photographs proved so popular that he was able to return to the Middle East twice in the next three years. Frith's journeys resulted in a total of nine publications, including *Egypt and Palestine Photographed and Described by Francis Frith*, a subscription series issued between 1858 and 1860, and *Cairo, Sinai, Jerusalem, and the Pyramids of Egypt* (1860).

THE ARCHIVES OF GALERIE GÉRARD LEVY, PARIS

The following photographs come from the exceptional Archives of Galerie Gérard Levy, located at 17 rue de Beaune on Paris' left bank. Levy was known as 'the man with the carnation' (an elegant daily addition to his buttonhole), and the gallery showcased his twin collecting passions—Asian Art and nineteenth century, Dada and Surrealist photography. Levy had a sharp eye and eclectic taste for anything rare, important and also often quirky and, until his death in 2016, counted among

his clients many international museums and private collectors. Levy was also a generous benefactor—at home and abroad and photographs from his collection were always on high demand for important exhibitions worldwide.

Bonhams is honored therefore to be given the opportunity to offer for sale this exceptionally rare selection of photographs from such a distinguished source.



THE ARCHIVES OF GALERIE GÉRARD LEVY

44

JOHN BEASLEY GREENE (1832-1856)

Première cataracte d'Elephantine, 1853-54

Salted paper print, signed and notation 'P 21' in the negative,

titled in pencil and notation '21' on the mount.

9 x 12in (23.3 x 30.5cm)

mount 15 1/2 x 22 1/2in (40 x 50.7cm)

\$8,000 - 12,000

Provenance

With Galerie Gérard Lévy, Paris

Literature

Greene and Blanquart-Evrard, *Monuments et Paysages de la Nubie et de la Haute Egypte*, 1854 (with 83 plates), pl. 63

A French-born archaeologist based in Paris and a student of photographer Gustave Le Gray, John Beasley Greene became a founding member of the Société Française de la Photographie and was also the first practicing archaeologist to use photography, although he was careful to distinguish between his documentary images and the more artistic representations included here (lots 44-46).

In 1853 Greene embarked on an expedition to Egypt and Nubia to record the land, its monuments and their inscriptions. He returned to Upper Egypt the following year to photograph and excavate at Medinet-Habu, the site of the mortuary temple of Ramses III. The photographs from these expeditions were published by Greene and Désiré Blanquart-Evrard, a fellow photographer and inventor. Greene's promising career was cut short—he died in Egypt in 1856, possibly having contracted tuberculosis.



THE ARCHIVES OF GALERIE GÉRARD LEVY

45

JOHN BEASLEY GREENE (1832-1856)

Karnak, salle hypostyle, mur du nord, face intérieure, n. 3, 1854

Salted paper print, signed and notation 'I 95' in the negative.

9 x 12in (23.3 x 30.3cm)

mount 18 1/2 x 24 1/2in (47 x 61.4cm)

\$12,000 - 18,000

Provenance

With Galerie Gérard Lévy, Paris

Literature

Greene and Blanquart-Evrard, *Sculptures et Inscriptions Egyptiennes*, 1854 (with 102 plates), pl. 88 (there catalogued as 'I 88')



THE ARCHIVES OF GALERIE GÉRARD LEVY

46

JOHN BEASLEY GREENE (1832-1856)

Thèbes, Médinet-Habu, palais de Ramsès-Meaimoun, 2ième cour, face est, 1854

Salted paper print, signed and notation 'M 38' in the negative; title and various notations in pencil on the mount verso.

9 1/8 x 11 5/8in (23.2 x 29.5cm)

mount 13 3/8 x 17 1/8in (34 x 43.4cm)

\$20,000 - 25,000

Provenance

With Galerie Gérard Lévy, Paris

Literature

Greene and Blanquart-Evrard, *Monuments et Paysages de la Nubie et de la Haute Egypte*, 1854 (with 83 plates), pl. 35 (there catalogued as 'M 35')

Félix Gaspard Tournachon, born in Paris in 1820, whose professional pseudonym was Nadar, was the first great portrait photographer. Before embarking on his illustrious career behind the camera, he had already made a name for himself as a journalist, caricaturist and balloonist, who counted among his friends contemporary luminaries of the age such as Charles Baudelaire, Theophile Gautier and George Sand.

As photography began to become a lucrative proposition in the early 1850s, a banker friend of Félix's proposed backing him in a studio. His skills as a caricaturist were in such high demand, however, that he persuaded Adrien, his younger brother and an impoverished painter, to have photography lessons and become the studio's principal photographer in his place. The Nadar Brothers' partnership lasted until January 1853 when they quarreled and split. After a long and acrimonious struggle, Félix won the right to use the Nadar name exclusively and now, finding himself behind the camera, made some of his finest portraits. Two are included here—lot 47, a unique and oversized print of the celebrated mime Charles Deburau, probably made with his brother Adrien, and an exquisite and extraordinarily rare tondo of Félix's son Paul (with an enchanting sketch of the child's head on the verso). Both works show Nadar's informal, yet meticulous eye when photographing his sitters. He only photographed those people he found sympathetic or meaningful, creating, as he put it, their "intimate resemblance."

In 1860, Nadar, by now the proprietor of most important portrait photography studio in Paris (and beyond), moved the business from his garden apartment in Rue Saint-Lazare to a much grander space on the Boulevard des Capucines. From now on, unless the sitter was particularly compelling or illustrious, Nadar left the actual photography to his staff, and the studio's management eventually to his son Paul.

Nadar was not only an accomplished businessman, capitalizing on the growing popularity and accessibility of photography with his extraordinary portraits (and in some respect creating the cult of celebrity with which we are now all too familiar), but he and his son Paul also looked towards the medium's future, pioneering underground photography made with artificial light and experimenting with aerial photography, taken from an enormous hot air balloon *Le Géant*.

THE ARCHIVES OF GALERIE GÉRARD LEVY

47

NADAR (GASPARD-FÉLIX TOURNACHON) (1820-1910), AND NADAR "JEUNE" (ADRIEN TOURNACHON) (1825-1903)

Charles Deburau, Mime, in Pierrot Costume, 1854-1855

Oversized salted paper print, mounted on card, unique in this format.

19 1/4 x 15 3/8in (49.6 x 59.3cm)

mount 22 1/8 x 16 1/4in (56.2 x 41.2cm)

\$60,000 - 80,000

Provenance

With Galerie Gérard Lévy, Paris

Literature

Miquel, *Le Second Empire: Collection Tresors de la photographie*, Paris, Barret, 1979, p. 220

During Félix and his younger brother Adrien's short and ill-fated collaboration, they made a series of portraits of the mime artist Charles Deburau, illustrating various expressions—here surprise.

Charles Deburau (and before him his father Baptiste) transformed the *commedia dell'arte* character Pierrot from a devious rogue into a more modern "everyman", whose quick-thinking, sense of irony and street "smarts" had broad appeal. Pierrot also became a metaphor for the creative artist for writers such as Baudelaire and George Sand.

The radical Deburau series won great critical acclaim and Adrien (who claimed sole authorship for it in his acrimonious dispute with Félix) was awarded a gold medal for his achievement at the 1855 Universal Exposition.



THE ARCHIVES OF GALERIE GÉRARD LEVY

48

NADAR (GASPARD-FÉLIX TOURNACHON) (1820-1910)

Portrait of Paul, c.1858-1860

Salted paper print, flush-mounted on card, inscribed 'À ma chère petite Marttoce, portrait de son papa de sa Gd. Mère et son Grand Père aimaient et conservaient soigneusement encadré. Avec un foule de bons baisers de ma plus profonde sincère affection. P. Nadar, le 19 Nov 1923. La caricature de ton papa, très ressemblante a l'époque est de ton Gd. Père.' in ink by Paul Nadar to his daughter Marthe in ink and sketch of Paul's head by Félix in pencil on the verso.

image/ flush-mount (oval) 8.6 x 7in (22.7 x 18.5cm)

\$50,000 - 70,000

Provenance

With Galerie Gérard Lévy, Paris

Exhibited

Malerei und photographie im Dialog: von 1840 bis heute, Kunsthaus, Zurich, May 13-July 24, 1977

An approximate English translation of Paul Nadar's affectionate inscription to his daughter Marthe, as follows:

'To my dear Marttoce, a portrait of your papa so carefully framed by your grandmother and grandfather. With a shower of kisses that comes from my deep and sincere affection. P. Nadar, Nov. 19, 1923. The sketch of your father, a good likeness of him at the time, is by your Grandfather.'



48 (verso)



(actual size)



(actual size)

THE ARCHIVES OF GALERIE GÉRARD LEVY

49

UNKNOWN FRENCH DAGUERREIAN

Post-Mortem study (Child mourned by her sister), c.1880

Daguerreotype, quarter-plate.

3 1/2 x 2 3/4in (8.8 x 7cm), oval

Frame 9 x 8in (22.8 x 20.3cm)

\$8,000 - 12,000

Provenance

With Galerie Gérard Levy, Paris

Exhibition/ Literature

Le Daguerreotype Français. Un objet photographique 2003-2004, Musée d'Orsay, Paris, May 12-April 17, 2003; and The Metropolitan Museum of Art, New York, September 22, 2003-January 4, 2004, reproduced in the exhibition catalogue, p. 209, no. 115

In the mid-19th century, the high mortality rate among children meant that most families experienced a loss. Commissioning a death portrait became a typical part of the family's grieving process with the resulting images, often the only existing likeness of the sitter, displayed in pride of place at home or in an album. The grim content of these portraits was usually softened and sentimentalized—children, dressed in their Sunday best, were depicted as sleeping rather than dead. This child's bonnet and her sister's woeful expression signal all too clearly her tragic and untimely demise.



50

THE ARCHIVES OF GALERIE GÉRARD LEVY

50

EDOUARD-DENIS BALDUS (1813-1882)

Louvre, Interior Court; Panthéon; and Pavillon Mollien, Palais du Louvre, Paris, 1852-1857

3 salted paper prints, with respective notations '11', '24', '8' in pencil and each with facsimile signature credit stamp on the mount. (3) various sizes from 7 x 11 3/8in (17.8 x 28.8cm) to 10 1/4 x 7 3/4 (26.4 x 19.7cm)

mount various sizes from 8 3/8 x 12 1/4in (21.2 x 31.2cm) to 11 1/8 x 8 3/8in (28.2 x 25.2cm)

\$3,000 - 5,000

Provenance

With Galerie Gérard Lévy, Paris

At the time of photographing the *Louvre, Interior Court*, one of this splendid trio of architectural studies by Baldus, the rest of the original Palais du Louvre (which would have been behind him here) was still standing. It burned down during the 1871 revolution and was never rebuilt.

THE ARCHIVES OF GALERIE GÉRARD LEVY

51

ANONYMOUS

Medical Case Studies, 1901-1910

35 albumen prints, the majority with E. Bodin credit, date and caption in pencil/ ink on the mount verso. (35)

each 6 3/4 x 4 3/4in (17.1 x 12.1cm)

mount each 10 5/8 x 8 1/4in (27 x 21cm)

\$5,000 - 7,000

Provenance

With Galerie Gérard Levy, Paris



51

According to Laure Albin-Guillot, she turned to photography “to save her life”. She was a trail blazer; in 1922 she won a gold medal in a contest sponsored by the Revue Française de Photographie and the first to hold a solo exhibition of 40 prints at the Salon d’Automne in Paris in 1925. A regular contributor to avant-garde magazines such as *Vu* and *Arts et Métiers Graphiques*, Albin-Guillot was also elected president of the French Société des Artistes Photographes and her work was included in the first independent Salon of Photography held at the Théâtre de Champs-Élysées in June 1928.

Alongside illustrious contemporaries such as Germaine Krull, Lisette Model, Dora Maar and Madame d’Ora, Laure Albin-Guillot is known for her very personal approach to erotic subject matter and for her technical mastery of the

medium. The following lot *Nu Debout*, lot 53, for example, was produced on Fresson charcoal paper, a highly sophisticated process, producing a “pixelated” finish, that highlighted the texture of the model’s skin.

On her retirement from photography in 1954, Albin-Guillot claimed her greatest contribution to photography was her book illustrations, such as nudes for Henry de Motherlant’s 1922 *La Déesse Cypris* and her erotic studies for poet Paul Valéry’s *Le Narcisse* the following year.

This print, *Nu Reposé*, lot 52, was made for Pierre Louÿs’ notorious 1894 book *Douze Chansons de Bilitis*, published posthumously in 1937. Albin-Guillot’s image, provocatively framed and with its lesbian overtones, was shocking for its time.



52



53

THE ARCHIVES OF GALERIE GÉRARD LEVY

52

LAURE ALBIN-GUILLOT (1879-1962)

Nu Reposé, 1937

Gelatin silver print, signed in ink on the recto.

11 3/4 x 14 7/8in (24.8 x 37.8cm)

\$3,000 - 5,000

Provenance

With Galerie Gérard Levy, Paris

THE ARCHIVES OF GALERIE GÉRARD LEVY

53

LAURE ALBIN-GUILLOT (1879-1962)

Nu Debout, 1935-1940

Fresson print, signed in ink on the recto, title and date in pencil on the mount verso.

14 x 8 3/4 (35.6 x 22.2cm)

mount 19 1/2 x 15 1/2in (49.5 x 39.3cm)

\$5,000 - 7,000

Provenance

With Galerie Gérard Lévy, Paris

Please see the note for *Nu Reposé* with regard to the Fresson technique.



54 (actual size)

THE ARCHIVES OF GALERIE GÉRARD LEVY

54

MAN RAY (1890-1976)

Nusch Eluard and Mask, 1935

Gelatin silver print on carte postale, signed in ink in the margin.

5 3/8 x 3 1/2in (13.6 x 9cm)

sheet 5 1/2 x 3 1/2in (14 x 9cm)

\$8,000 - 12,000

Provenance

With Galerie Gérard Levy, Paris

Exhibited/ Literature

Man Ray, photographien-filme-fruhe objekte, Kunsthaus, Zurich, March 12-May 23, 1988; reproduced in the exhibition catalogue, p. 68, fig. 61;

La photographie timbrée-l'inventivité visuelle de la carte postale, photographique, Fotomuseum, Wintertur, October 27, 2007, February 10, 2008 and other venues thereafter; reproduced in the exhibition catalogue, p. 114, no. 197

THE ARCHIVES OF GALERIE GÉRARD LEVY

55

DORA MAAR (1909-1997)

Villa à Vendre, 1936

Gelatin silver photocollage, flush-mounted on card.

14 1/2 x 11 1/8in (37.2 x 28.7cm)

\$60,000 - 80,000

Provenance

Acquired from Dora Maar's circle; with Galerie Gérard Lévy, Paris

Exhibited/ Literature

Dora Maar, Nonostante Picasso, Palazzo Fortuny, Venice, March 8-July 14, 2014, reproduced in the accompanying exhibition catalogue, p. 75; *Somos Plenamente Libres: las Mujeres Artistas y el Surrealismo*, Musée Picasso, Malaga, October 9, 2017-28 January 2018, reproduced in the accompanying catalogue, p. 227

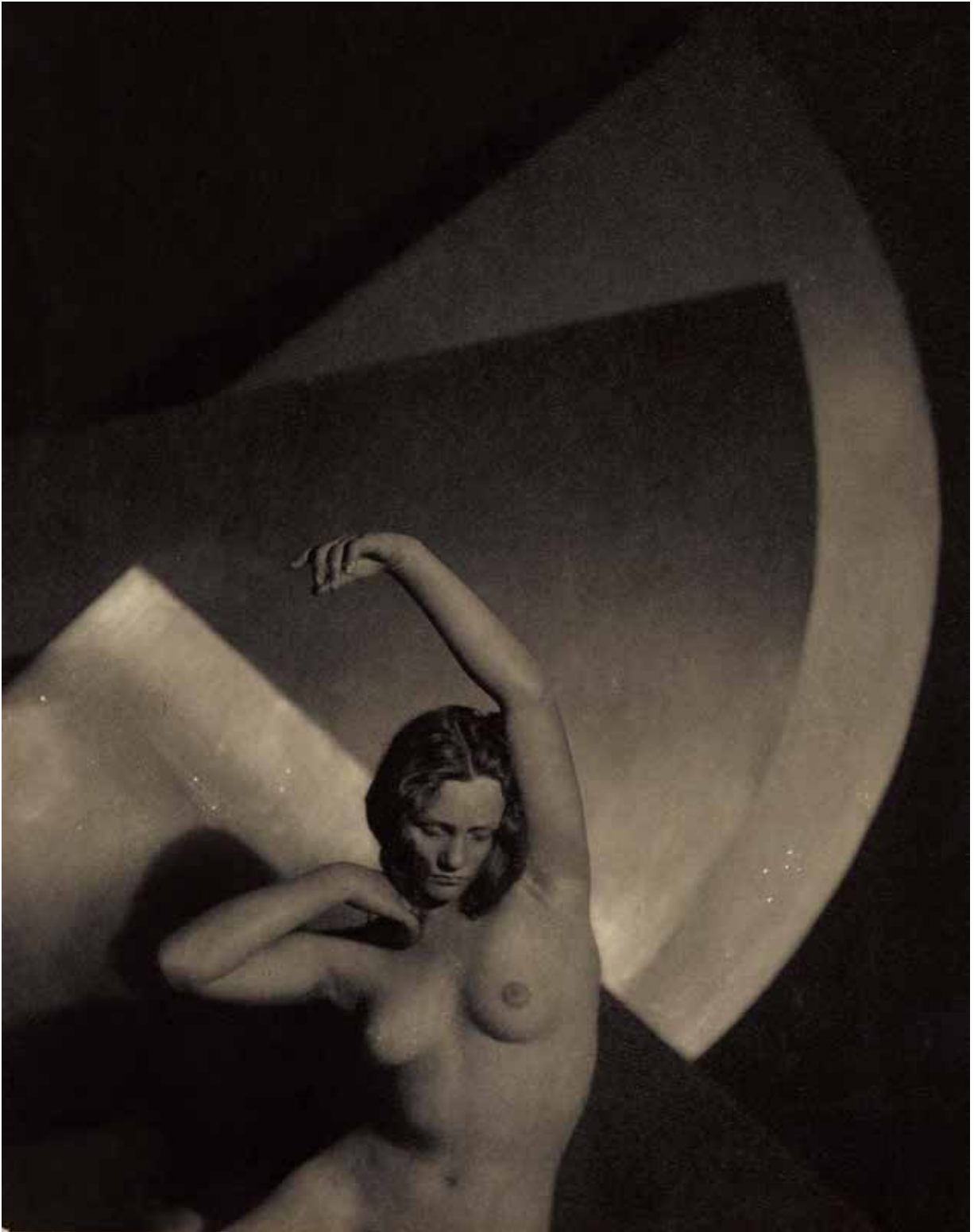


55

French-Croatian by birth, Dora Maar (actually Henriette Theodora Markovitch) began to study art seriously in 1926—at André Lhote's atelier, alongside Henri Cartier-Bresson, as well as at the École de Photographie, the Union Centrale des Arts Décoratifs and the Académie Julian. Maar also became an active member of the Parisian avant-garde, modeling for Man Ray (for one of his most celebrated portraits of the era) and Jean Cocteau. André Breton named his surrealist gallery, *Gradiva*, partly in her honor. By the early 1930s, she devoted herself wholly to photography, collaborating with young designer Pierre Kéfer on several commercial projects and at the same time creating significant surrealist imagery in her own right, like this wonderful and exuberant photocollage, *Villa à Vendre*, lot 55, which she made in 1936. That same year, she disastrously met and fell in

love with Pablo Picasso who, nine years later, having included her in a number of his most important paintings, then abandoned her to a fate of mental illness and reclusion. From now on, she gave up photography and devoted herself entirely to painting still lifes and landscapes and refused to exhibit her work. A show at Galerie 1900-2000 in Paris in 1990 reintroduced Maar to a world that had largely forgotten her—or at least considered her simply yet another vaguely creative muse of the Surrealists and Picasso.

A major retrospective of Maar's work at the Centre Pompidou, Paris, Tate, London and The J. Paul Getty Museum, Los Angeles in 2019 and 2020, to which this work has been promised for exhibition, will underscore Dora Maar's enormous contribution to the history of surrealist photography.



56

VARIOUS PRIVATE COLLECTIONS

56

FRANTIŠEK DRTIKOL (1883-1961)

Untitled (Composition), c. 1926

Pigment print, printing notations in pencil on the verso.

11 1/4 x 8 7/8in (28.5 x 22.5cm)

\$5,000 - 7,000

57

ANDRÉ KERTÉSZ (1894-1985)

Satiric Dancer, 1926

Gelatin silver print, printed later, signed in pencil on the mount.

9 5/8 x 7 5/8in (24.4 x 19.3cm)

mount 14 x 11in (40.8 x 28cm)

\$5,000 - 7,000

58

HELMUT NEWTON (1920-2004)

Arielle VI, Monte Carlo, 1982

Gelatin silver print, printed later, signed, titled, dated and numbered '8/10' in pencil on the verso.

9 1/2 x 13 1/2in (24.1 x 34.3cm)

sheet 16 x 20in (40.5 x 50.8cm)

\$5,000 - 7,000



57



58



59



60



61

59

BRASSAI (1899-1984)

Belle de nuit, quartier d'Italie, c.1932

Gelatin silver print, printed 1960s, signed in pencil, negative notation 'Pl 330' in ink, stamped 'Tirage de l'Auteur' and copyright credit stamp on the verso.

11 7/8 x 9in (30.1 x 22.8cm)

\$3,000 - 5,000

Provenance

With Marlborough Gallery, New York

60

BRASSAI (1899-1984)

Commissariat de police, au coin de la rue de la Huchette et de la rue du Chat-qui-Pêche, c. 1930-32

Gelatin silver print, printed 1960s, signed in pencil, negative notation 'Pl. 200' in red ink and two copyright credit stamps on the verso.

8 5/8 x 10 1/8in (21.9 x 25.5cm)

\$4,000 - 6,000

Brassai: Paris by Night, Flammarion, Paris, 2011 printing, pl. 40

61

BRASSAI (1899-1984)

Fille adossée à un mur à l'écharpe herminette, 1930s

Gelatin silver print, printed 1960s, signed in pencil, titled, notation 'Pl. 328' in ink, stamped 'Tirage de l'Auteur' and two copyright credit stamps on the verso.

11 3/8 x 8 5/8in (28.8 x 21.8cm)

\$5,000 - 7,000

Provenance

With Marlborough Gallery, New York



(actual size)

62

HANS BELLMER (1902-1975)

La Poupée Enceinte, c. 1937

Gelatin silver print with hand-coloring.

5 3/8 x 5 1/2 in (13.7 x 14 cm)

\$3,000 - 5,000

One of the major figures of the Surrealist movement and an enigmatic character, Hans Bellmer contributed to a number of Surrealist exhibitions and publications such as *Cahiers d'Art*, and *Minotaure*. Bellmer created his first disjointed and curvaceous wooden doll (la Poupée) in 1933. Four years later, he made a second version, represented in this lot with more malleable and interchangeable limbs. Bellmer could manipulate the doll into a series of fetishistic and erotic positions which he then captured on film, often hand-coloring the resulting prints.

In this image, Poupée, with her curvaceous belly, assumes the pose of a woman about to give birth. Her lifeless and child-like facial features are concealed, although the floral wallpaper in the background and bow in her hair suggest something grotesquely girlish. As ever, the image is unnerving—we become part of Bellmer's highly-charged and obsessional fantasy world.

Literature

Hans Bellmer: Photographie, Filipacchi/ Centre Georges Pompidou, Paris, 1983, p. 82; Krauss et Livingston, *L'Amour Fou: Photography and Surrealism*, Corcoran Gallery of Art, Washington, D.C., 1985, fig.77, p.88; and Lichtenstein, *Behind Closed Doors: The Art of Hans Bellmer*, International Center of Photography, New York/ University of California Press, 2001, fig. 39, p. 83



63 (actual size)

63

PIERRE MOLINIER (1900-1976)

Untitled (Self Portrait) From the series "Mon Cul", c. 1965
 Gelatin silver print and accompanying photocollage (cut-out); the first stamped 'Épreuve artiste', 'Atelier, St. Pierre, Bordeaux' and Françoise Molinier copyright credit reproduction limitation stamps on the verso. (2)

(print) 4 3/8 x 4 1/2in (11.1 x 11.3cm); (cut-out) approximately 3 x 3in (7.6 x 7.6cm)

sheet (print) 5 x 4 3/8in (12.7 x 11.1cm)

\$4,000 - 6,000

Provenance

With Fraenkel Gallery, San Francisco



63 (actual size)



64



65

64

JOEL-PETER WITKIN (BORN 1939)

I.D. Photograph from Purgatory: Two Women with Stomach

Irritations, New Mexico, 1982

Gelatin silver print, signed, titled, dated and numbered '11/15' in pencil on the verso.

14 3/8 x 14 3/4in (36.4 x 37.4cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$3,000 - 5,000

65

HANS BELLMER (1902-1975)

"Bellmer!", June 1966

Galerie D. Benador/ Jacques Benador, Geneva, exhibition catalogue

with tipped-in color print of *La Poupée*, signed and numbered

'16/25' in ink on the mount; printed number '16' on the colophon;

one from the limited edition of 25 catalogues with tipped-in prints.

(print) 7 1/8 x 3 1/8in (18.2 x 8cm)

catalogue 8 3/8 x 4 1/4in (21.2 x 10.8cm)

\$3,500 - 4,500



66

HELMUT NEWTON (1920-2004)

Nurse Wolf, New York, 1998

Gelatin silver print, flush-mounted on aluminum, signed, titled,
dated and numbered '3/3' in ink on the flush-mount verso.

image/ flush-mount 63 x 43 1/4in (160 x 110cm)

\$30,000 - 50,000

Provenance

With de Pury & Luxembourg, Zürich



67

67

HELMUT NEWTON (1920-2004)

Lisa, St. Tropez, 1975

Gelatin silver print, printed later, signed, titled, dated in pencil and inscribed 'For WK, Zurich 1997' in red wax pencil on the verso.

12 3/8 x 8 1/8in (31.4 x 20.8cm)

sheet 14 x 11in (35.5 x 28cm)

\$6,000 - 8,000

68

ELLIOTT ERWITT (BORN 1928)

New York I, 1974

Gelatin silver print, signed in ink in the margin; signed, titled and dated in pencil on the verso.

8 1/4 x 12 1/4in (20.8 x 31cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$5,000 - 7,000

Provenance

Phillips de Pury & Luxembourg, October 18, 2003, lot 137



68



69

HELMUT NEWTON (1920-2004)

Legs looking out to sea, Monte Carlo, 1987

Gelatin silver print possibly unique, flush-mounted,
signed, titled and dated in ink in the margin.

21 7/8 x 18 1/8in (35.6 x 46cm)

sheet 27 x 24 3/8in (68.5 x 65.8cm)

\$15,000 - 25,000



70

70

HENRI CARTIER-BRESSON (1908-2004)

Behind the Gare St.-Lazare, 1932

Gelatin silver print, printed later, signed in ink in the margin.

14 1/8 x 9 5/8in (35.8 x 24.5cm)
sheet 16 x 12in (40.6 x 30.5cm)

\$10,000 - 15,000

71

BEDRICH GRUNZWEIG (1910-2009)

Between Heaven and Earth: Window Washer of the UN, 1950-1951

Gelatin silver print, printed later, signed, titled and dated in pencil on the verso.

15 5/8 x 15 3/8in (39.2 x 39cm)
sheet 20 x 16in (50.8 x 40.7cm)

\$2,000 - 3,000

72

RAY K. METZKER (1931-2014)

City Whispers, 1981

Gelatin silver print, printed later, signed and numbered '3/25' in pencil on the verso.

6 1/4 x 7 3/4in (15.8 x 19.6cm)
sheet 8 x 10in (20.3 x 25.4cm)

\$7,000 - 9,000

Provenance

With Laurence Miller Gallery, New York, acquired c. 1981

Literature

Wilkes-Tucker, *Unknown Territory: Photographs by Ray K. Metzker*, Aperture, New York/ The Museum of Fine Arts, Houston, 1985, p. 118



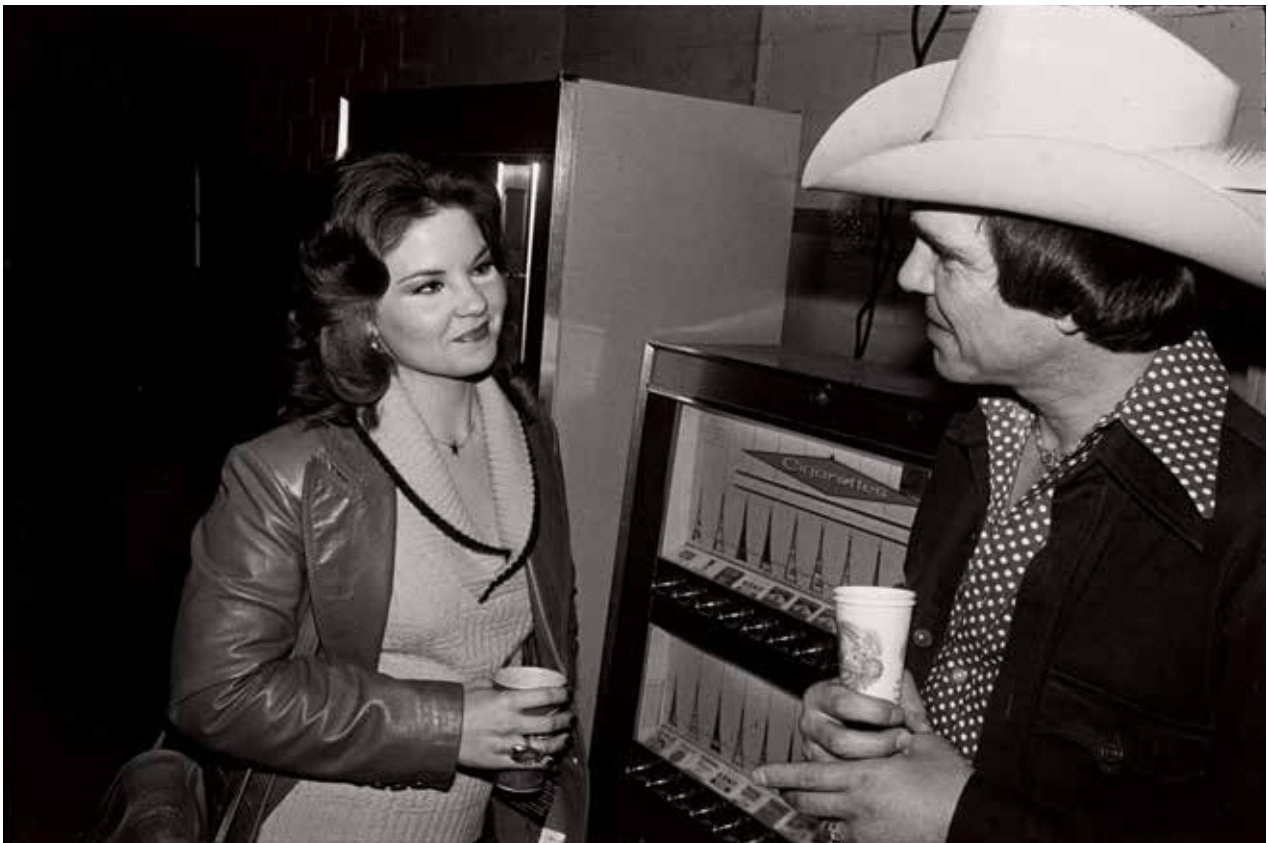
71



72



73



74



75

73

LOUIS FAURER (1916-2001)

Selected images of Paris and New York, 1970s

68 gelatin silver prints, the majority signed, titled and dated in pencil on the verso. (68) various sizes from 3 x 9in (7.6 x 22.8cm) to 9 1/4 x 13 1/2in (23.5 x 34.2cm) sheet, various sizes from 5 x 7in (12.7 x 17.8cm) to 8 x 10in (20.2 x 25.5cm)

\$15,000 - 25,000

Exhibited

Louis Faurer Retrospective, Museum of Fine Arts, Houston, January 13-April 14, 2002, (three exhibited from this group, two from 'Paris' and one from 'New York'.)

74

GARRY WINOGRAND (1928-1984)

Fort Worth, 1974

Gelatin silver print, printed later, signed in pencil on the verso.

8 7/8 x 13 1/4in (22.5 x 33.6cm) sheet 11 x 14in (27.9 x 35.5cm)

\$3,000 - 5,000

Provenance

With Fraenkel Gallery, San Francisco

75

GARRY WINOGRAND (1928-1984)

Selected images from "Women are Beautiful", 1980

3 gelatin silver prints, 2 signed by the artist and numbered respectively '33/80', '26/80', the third signed by Eileen Adele Hale, Executor, in pencil and Estate stamps on the verso. (3)

each approximately 8 3/4 x 13 1/8in (22.2 x 33.3cm)

sheet each 11 x 14in (27.8 x 35.5cm)

\$4,000 - 6,000

Provenance

With Fraenkel Gallery, San Francisco



76

DIANE ARBUS (1923-1971)

Burlesque comedienne in her dressing room, Atlantic City, NJ, 1963
Gelatin silver print, printed later by Neil Selkirk, stamped 'A Diane Arbus Photograph' signed, titled, dated and numbered '37/75' by Doon Arbus, Estate Administrator, in ink, Estate copyright reproduction limitation and date stamps on the verso.

14 3/4 x 14 7/8in (37.5 x 37.7cm)
sheet 20 x 16in (50.8 x 40.7cm)

\$15,000 - 25,000

Literature

Diane Arbus, Aperture, New York, 1972, np



77

DIANE ARBUS (1923-1971)

Widow in her bedroom, N.Y.C., 1963

Gelatin silver print, printed later by Neil Selkirk, stamped 'A Diane Arbus Photograph' signed, titled and dated by Doon Arbus, Estate Administrator, in ink and Estate reproduction limitation stamp on the verso.

14 3/4 x 14 5/8in (37.5 x 37.1cm)

sheet 20 x 16in (50.8 x 40.7cm)

\$8,000 - 12,000

Literature

Diane Arbus, Aperture, New York, 1972, np; *Diane Arbus: Revelations*, SFMoMA/ Random House, New York, 2003, p. 44



78



79



80

78

WYNN BULLOCK (1902-1975)

Nude by the Window, 1956
 Gelatin silver print, signed in ink on the mount; title and notation '533' in ink on the mount verso.
 7 x 9 1/2in (17.8 x 24.1cm)
 mount 13 1/4 x 15in (33.6 x 38.1cm)

\$4,000 - 6,000

Provenance

With Barry Singer Gallery, Petaluma, California, acquired 2004

79

RUTH BERNHARD (1905-2006)

Perspective II, 1967
 Gelatin silver print, signed in pencil on the mount; signed, titled, dated and copyright credit reproduction limitation stamp on the mount verso.
 8 5/8 x 13 5/8in (21.8 x 34.5cm)
 mount 16 x 20in (40.6 x 50.8cm)

\$5,000 - 7,000

Provenance

With Peter Fetterman Photographic Works of Art, Santa Monica, acquired 2000

80

CORNELL CAPA (1918-2008)

Bolshoi Ballet School, Moscow, 1958
 Gelatin silver print, printed later, notation '58-19-13/25' and Capa/ Magnum copyright credit label affixed on the verso.
 9 5/8 x 6 7/8in (24.5 x 17.5cm)
 sheet 10 x 8in (25.5 x 20.3cm)

\$1,200 - 1,800



81

HORST P. HORST (1906-1999)

Mainbocher Corset for French "Vogue", 1939

Gelatin silver print, printed later, credit blindstamp in the margin;
signed in pencil on the verso.

12 x 8 7/8in (30.5 x 22.5cm)

sheet 14 x 11in (35.5 x 28cm)

\$8,000 - 10,000



82

LILLIAN BASSMAN (1917-2012)

Anne St. Marie, "Harper's Bazaar", 1959
Gelatin silver print, possibly unique in this orientation, printed later,
signed and numbered 'AP' in pencil on the verso.
17 3/8 x 13in (44.2 x 33cm)
sheet 20 x 16 1/4in (50.8 x 41.2cm)

\$8,000 - 12,000

Provenance

Acquired directly from the artist

Literature

Solomon, *Lillian Bassman: Women*, Abrams, New York, 2009, p. 151,
there facing right



83



84

83

BERT STERN (1930-2013)

Marilyn, "Vogue", 1962

Archival pigment print, printed 2012, signed, titled and numbered '17/25' in red wax pencil on the recto; signed, dated in red wax pencil and credit reproduction limitation stamp on the verso.

12 5/8 x 10 1/4in (32 x 26cm)

sheet 19 1/2 x 13 1/4in (49.4 x 33.6cm)

\$2,000 - 3,000

84

LILLIAN BASSMAN (1917-2012)

Mary Jane Russell, "Harper's Bazaar", 1950

Gelatin silver print, printed 1992, signed, titled, dated, annotated 'series of 25 print #9' and reproduction limitation in pencil on the verso.

13 7/8 x 18 7/8in (35.2 x 47.9cm)

sheet 16 x 20in (40.7 x 50.8cm)

\$5,000 - 7,000

Literature

Solomon, *Lillian Bassman: Women*, Abrams, New York, 2009, pp. 58-59



85

ROBERT MAPPLETHORPE (1946-1989)

Phyllis Tweel, 1979

Gelatin silver print, signed, dated and numbered in pencil in the margin; signed by the artist, titled, dated, numbered in an unknown hand in pencil/ink and copyright credit reproduction limitation stamp on the flush-mount verso.

13 7/8 x 13 3/4in (35.2 x 35cm)

sheet/ flush-mount 20 x 16in (50.8 x 40.6cm)

\$5,000 - 7,000

Provenance

With Jurka Gallery, Amsterdam, acquired 1979

Literature

Mapplethorpe, *Certain People: A Book of Portraits*, Twelvetimes Press, 1985, unpaginated; Danto, *Mapplethorpe*, Random House, New York, 1992, pl. 69



86

ERNST HAAS (1921-1986)

Swimmer, New York, USA, 1981

Archival pigment print, printed later, titled, dated, numbered '3/30' and annotated 'Estate of Ernst Haas' in ink on the verso, signed, titled, dated and numbered '4/30' by Alexander Haas, Estate Co-Executor, on the accompanying Estate label.

17 1/2 x 26in (44.5 x 66cm)

sheet 20 x 30in (50.7 x 76.2cm)

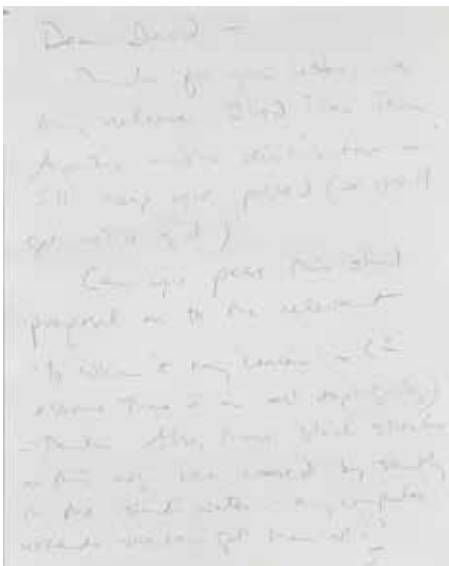
\$4,000 - 6,000

Literature

Ewing, *Ernst Haas: Color Correction*, Steidl, Göttingen, p. 14



87



87 (verso)

87

SALLY MANN (BORN 1951)

Larry's Kiss, 1992

Gelatin silver print, initialed 'S' and inscribed extensively (a letter) in pencil on the verso.

7 7/8 x 9 5/8in (19.9 x 24.4cm)

sheet 8 x 10in (20.3 x 25.4cm)

\$4,000 - 6,000

Provenance

Swann Galleries, New York, May 24, 2011, lot 139

88

ALLEN GINSBERG (1926-1997)

Jack Kerouac holding William S. Burroughs' Cat, Villa Muneria, Tangiers, 1957

Gelatin silver print, printed before 4/5/97, signed by Bob Rosenthal, Trustee, in pencil and stamped 'From the Allen Ginsberg Trust. This photograph was printed before 4/5/97 under the supervision of Allen Ginsberg' on the verso.

11 1/2 x 7 5/8in (29.2 x 19.3cm)

sheet 14 x 11in (35.5 x 27.9cm)

\$2,000 - 3,000

89 W

DAVID YARROW (BORN 1966)

Trust, 2013

Archival pigment print, flush-mounted, signed, dated and numbered '2/20' in ink in the margin; numbered '2' in ink on the credit label affixed to the artist's frame backing.

37 x 61 3/4in (93.9 x 156.8cm)

sheet approximately 49 x 74in (124.4 x 187.9cm)

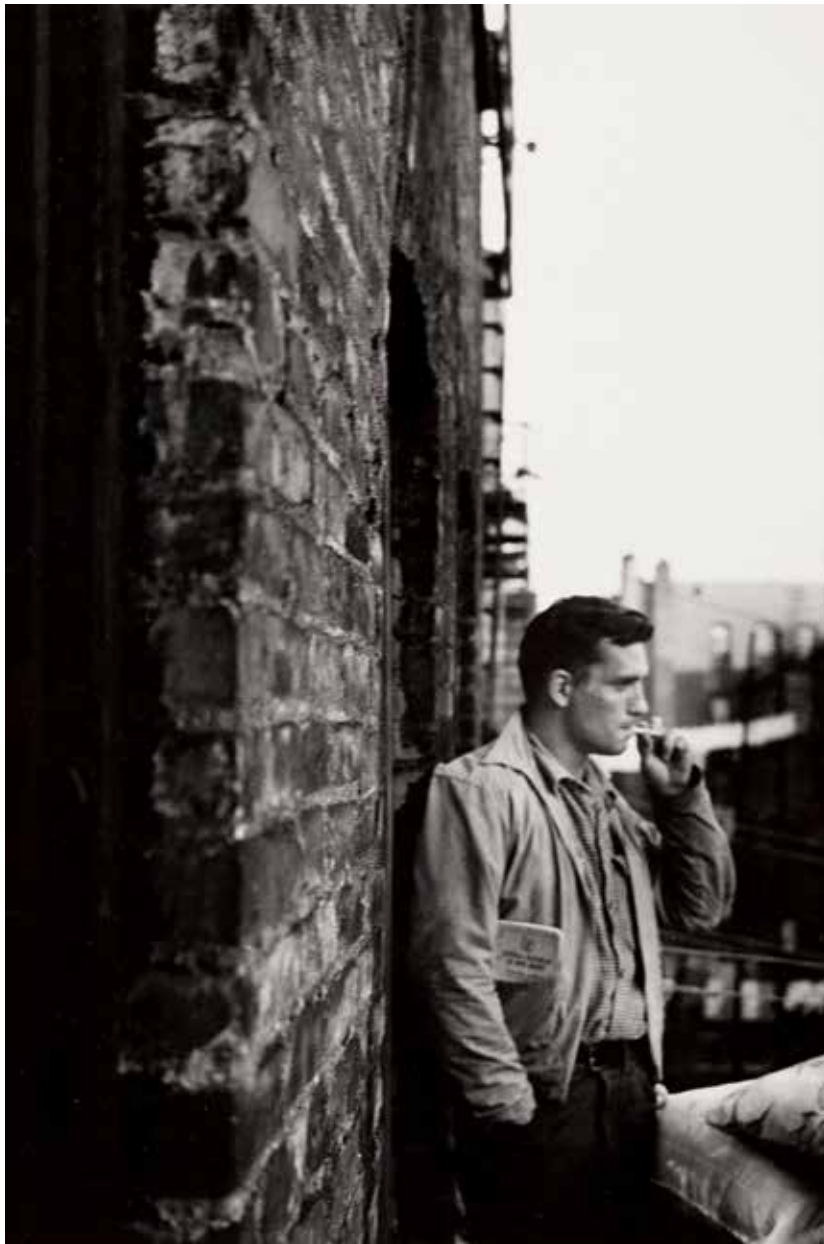
\$15,000 - 25,000



88



89



90

90

ALLEN GINSBERG (1926-1997)

Jack Kerouac (Fire Escape, New York), 1953
Gelatin silver print, printed before 4/5/97,
signed by Bob Rosenthal, Trustee, in pencil
and stamped 'From the Allen Ginsberg Trust.
This photograph was printed before 4/5/97
under the supervision of Allen Ginsberg'
on the verso.

16 x 10 5/8in (40.6 x 27cm)
sheet 20 x 16 1/4in (50.8 x 41.2cm)

\$2,500 - 3,500

91

BRIAN GRAHAM (BORN 1951)

*Robert Frank driving from Woodstock to New
York City on Route 207 after a visit to Raoul
Hague*, Spring 1992

Gelatin silver print, signed in ink and credit
stamp on the verso.

7 1/2 x 11in (19 x 28cm)
sheet 11 x 14in (27.8 x 35.5cm)

\$1,500 - 2,000

Literature

La Libération, Fall 1992

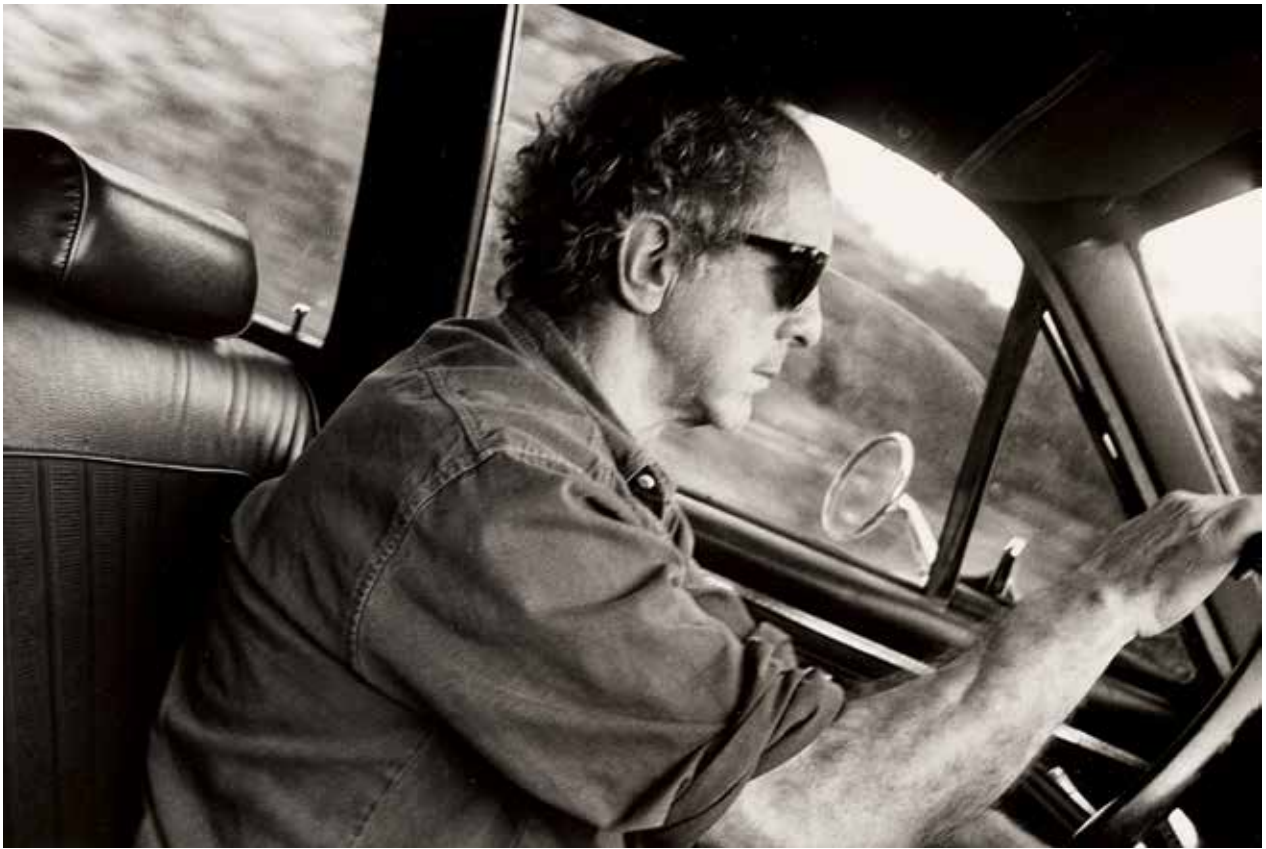
92

ALLEN GINSBERG (1926-1997)

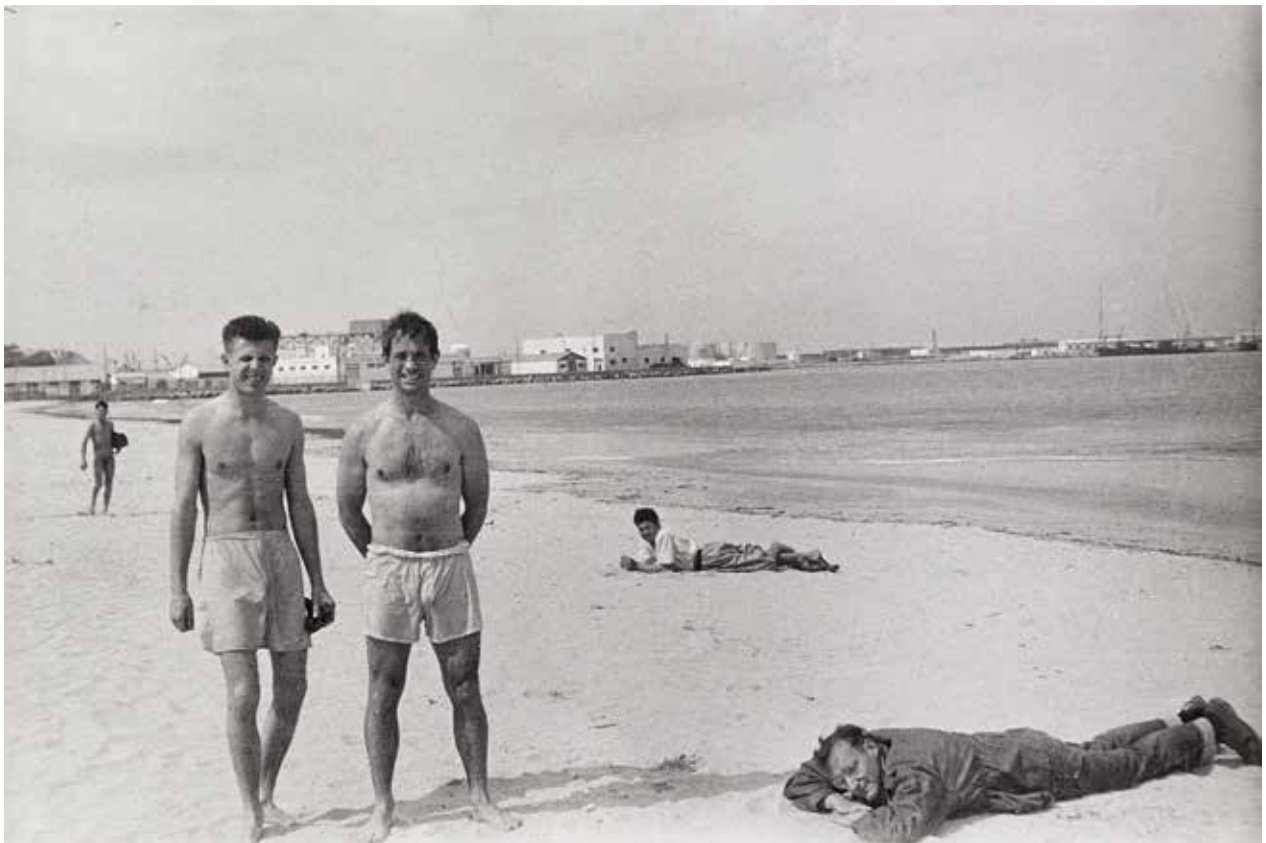
*Jack Kerouac, Peter Orlovsky and William
S. Burroughs, Tanger Beach*, March 1957
Gelatin silver print, printed before 4/5/97,
signed by Bob Rosenthal, Trustee, in pencil
and stamped 'From the Allen Ginsberg Trust.
This photograph was printed before 4/5/97
under the supervision of Allen Ginsberg'
on the verso.

11 5/8 x 17 1/2in (29.4 x 44.3cm)
sheet 16 x 19 3/4in (40.6 x 50.1cm)

\$2,500 - 3,500



91



92



93



94



95

93

BRUCE DAVIDSON (BORN 1933)

Montgomery, Alabama, from "Time of Change", 1965

Gelatin silver print, printed later, signed in pencil on the verso.

12 3/8 x 8 1/4in (31.4 x 20.9cm)
sheet 14 x 11in (35.5 x 27.9cm)

\$3,000 - 5,000

Literature

Bruce Davidson, Fundación MAPFRE/
Aperture, New York, 2016, p. 172

94

GRIFF DAVIS (1923-1993)

Harlem, c. 1948-49

Gelatin silver print, flush-mounted, annotated in pencil and credit stamp on the flush-mount verso.

image/ flush-mount 7 1/2 x 8 3/8in
(19 x 21.3cm)

\$2,500 - 3,500

95

RUTH ORKIN (1921-1985)

Mother and daughter waiting at Penn Station, New York, c. 1948

Gelatin silver print, printed c. 1979, signed, titled and dated in pencil on the overmat; signed, titled, dated, notation '#44' in pencil and '65 Central Park West' credit label affixed on the verso.

12 7/8 x 8 3/4in (32.1 x 22.2cm)
sheet 14 x 11in (35.5 x 27.9cm)

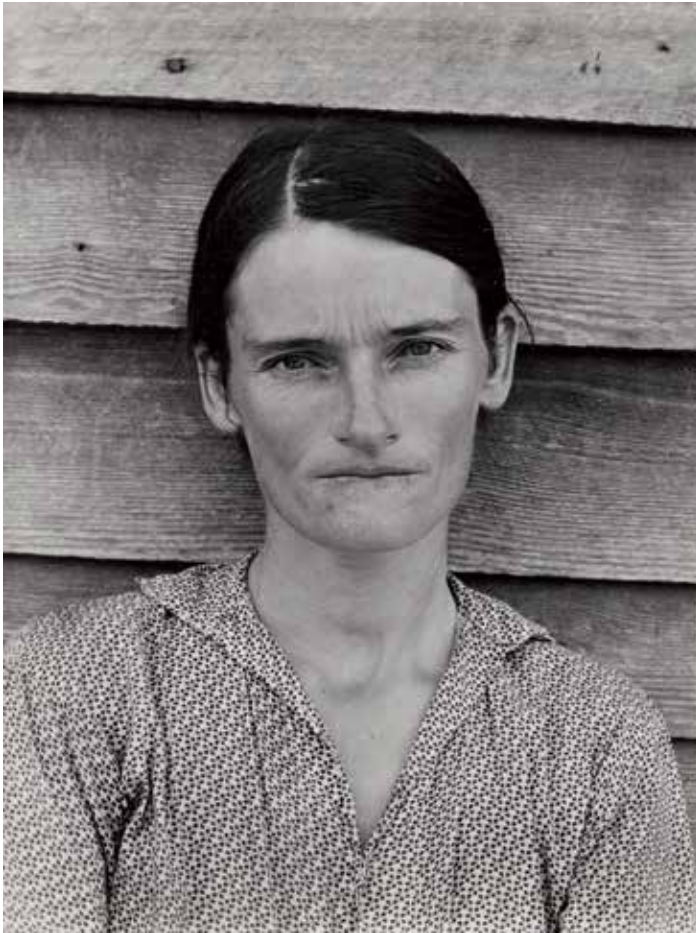
\$2,500 - 3,500

Provenance

Christie's, New York, April 6, 2001, lot 38

Literature

Cornie, Morris Engel, Ruth Orkin, Outside: from Street Photography to Film Making, Carlotta, 2014, p. 88



96

96

WALKER EVANS (1903-1975)

Alabama Cotton Tenant Farmer's Wife (Allie Mae Burroughs), 1936

Gelatin silver print, printed c. 1970 for the Ives-Sillman portfolio under the artist's supervision.

9 5/8 x 7 1/8in (24.3 x 18cm)

sheet 10 x 8in (25.4 x 20.3cm)

\$2,500 - 3,500

Literature

Walker Evans: American Photographs, The Museum of Modern Art, New York/ Harry N. Abrams, 50th Anniversary Edition, 1988, pl. 14

97

RALPH STEINER (1899-1986)

American Baroque, 1929

Gelatin silver print, printed 1979, flush-mounted, signed and dated in ink on the flush-mount verso.

7 1/2 x 9 5/8in (19.1 x 24.1cm)

sheet/ flush-mount 8 x 10in (20.3 x 25.4cm)

\$1,200 - 1,800



97



98

98

GRIFF DAVIS (1923-1993)

Cats, Harlem, c. 1949

Gelatin silver print, credit stamp on the verso.

7 1/2 x 7 3/4 in (19 x 19.7cm)

\$2,500 - 3,500

This charming photograph of stray cats, taken by a young Griff Davis, was featured in *The New York Times* on September 18, 1949 with the following caption: 'This picture by Griffith J. Davis from the student show at the Photo League is held together by line, tone, mass and a story.'



99

SALLY MANN (BORN 1951)

Untitled, from the series "At Twelve", 1983-1987

Gelatin silver print, signed in pencil on the verso.

10 x 12 3/4in (25.5 x 32.5cm)

sheet 10 1/4 x 13in (26 x 33cm)

\$3,000 - 5,000



100

BRUCE DAVIDSON (BORN 1933)

Cathy, from "Brooklyn Gang", 1959

Gelatin silver print, printed later, signed in pencil on the verso.

8 1/2 x 12 1/2in (21.5 x 31.7cm)

sheet 11 x 14in (27.9 x 35.5cm)

\$3,000 - 5,000

Literature

Bruce Davidson, Fundación MAPFRE/ Aperture, New York, 2016,

p. 108



101

LEE FRIEDLANDER (BORN 1934)

Knoxville, Tennessee, 1971

Gelatin silver print, printed 1973, signed, titled, dated, negative notation '79-6' in pencil, copyright credit reproduction limitation and date stamps on the verso.

7 3/8 x 11 1/8in (18.7 x 28.2cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$5,000 - 7,000

Provenance

With Light Gallery, New York, acquired c. 1980



(actual size)

102

WALKER EVANS (1903-1975)

Florida, c.1974

Unique Polaroid SX70, dated 'Aug 12' in ink on the verso.

3 1/8 x 3 1/8 in (8.1 x 8.1)

casing 4 1/4 x 3 1/2 in (10.8 x 8.9cm)

\$3,000 - 5,000



103

LEE FRIEDLANDER (BORN 1934)

Newark, 1962

Gelatin silver print, printed 1963, signed, titled, negative notation
'8-8' in pencil, copyright credit reproduction limitation and date
stamps on the verso.

7 3/8 x 11 1/8in (18.8 x 28.3cm)

sheet 11 x 14in (28 x 35.4cm)

\$4,000 - 6,000



AN IMPORTANT MIAMI COLLECTION

104

WILLIAM EGGLESTON (BORN 1939)

Untitled (Table and jukebox) from "Troubled Waters", 1980
Dye-transfer print, signed in pencil and portfolio copyright credit
reproduction limitation and edition stamp on the verso; print
11 of 13, set 22 from the edition of 20, plus 5 artist proofs.
11 3/8 x 17 1/2in (28.8 x 44.5cm)
sheet 16 x 20in (40.5 x 50.8cm)

\$10,000 - 15,000

Provenance

With Laurence Miller Gallery, New York

Many of the photographs in *Troubled Waters* depict empty spaces—environments of the after-hours, when life has quieted or halted...a jukebox casts its glow on the clean, reflective surfaces of the diner tables. Salt, pepper, sugar, ashtray, all set for the next shift. Here, we inhabit an eerie in-between. We might become an interloper, a trespasser, or an unwanted guest.

LAURENCE ROSS, *Pelican Bomb*, August 5, 2017



105

AN IMPORTANT MIAMI COLLECTION

105

ELLIOTT ERWITT (BORN 1928)

Las Vegas, Nevada, 1954

Gelatin silver print, printed later, signed in ink in the margin, signed, titled, and dated in pencil on the verso.

9 x 13 1/2in (22.8 x 34.2cm)

sheet 11 x 14in (27.9 x 35.5cm)

\$2,500 - 3,500

Provenance

Acquired directly from the artist

AN IMPORTANT MIAMI COLLECTION

106

ELLIOTT ERWITT (BORN 1928)

Miami Beach, Florida, 1962

Gelatin silver print, printed later, signed in ink in the margin; signed, titled, dated and notation '62-23-3 / 16' in pencil on the verso.

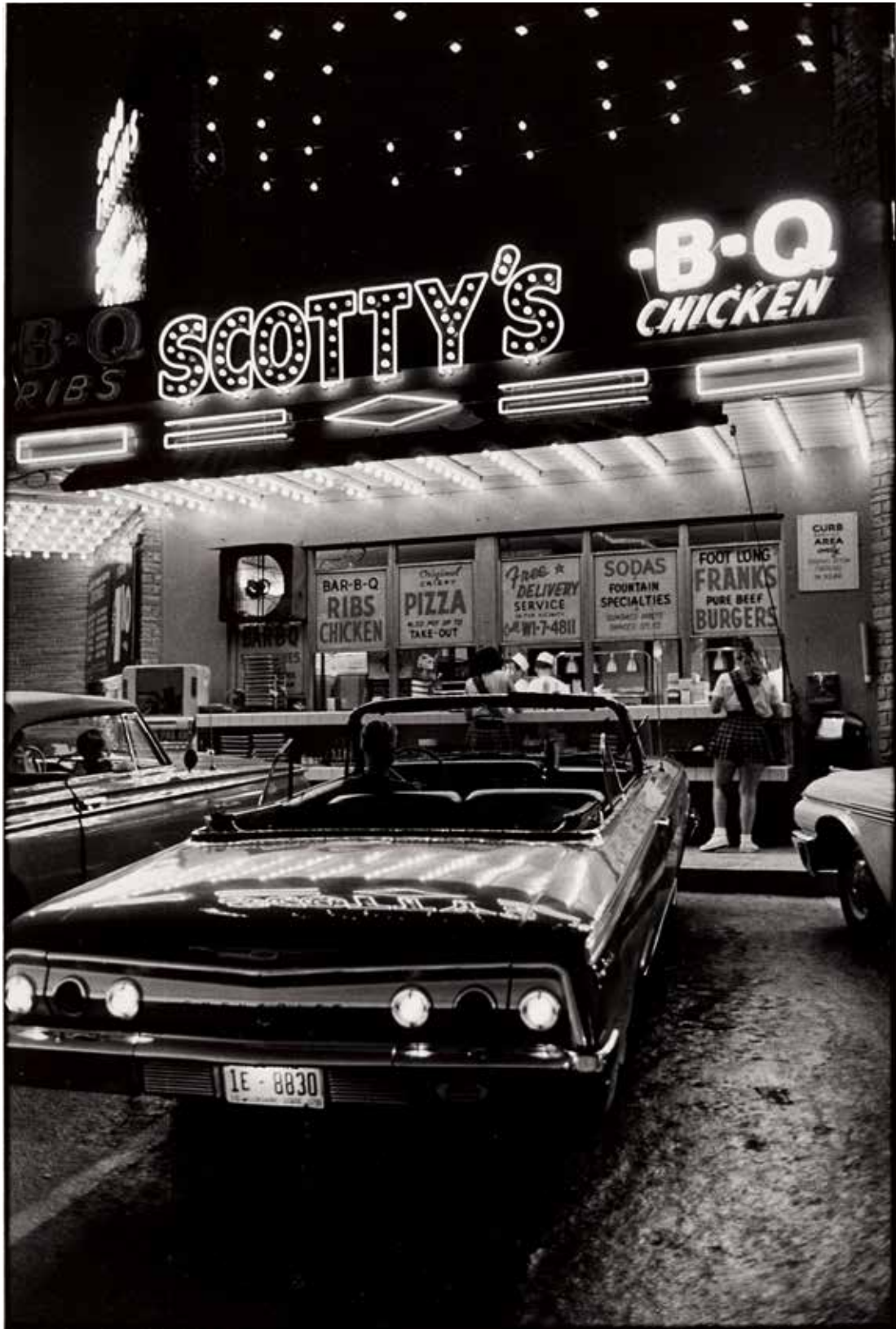
8 1/4 x 12 1/2in (31.6 x 20.9cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$2,000 - 3,000

Provenance

Acquired directly from the artist





AN IMPORTANT MIAMI COLLECTION

107

ELLIOTT ERWITT (BORN 1928)

Reno, Nevada, 1961

Gelatin silver print, printed later, signed in ink in the margin;
signed, titled and dated in ink on the verso.

17 1/8 x 20 1/2in (43.3 x 52cm)
sheet 20 x 24in (50.7 x 61cm)

\$2,000 - 3,000

Provenance

Acquired directly from the artist

Erwitt's oversized print was taken on the set of the ill-fated 1961 movie, *The Misfits*. The group shot features Arthur Miller (screenwriter), Frank Taylor (producer), John Houston (director), Eli Wallach, Montgomery Cliff, Marilyn Monroe and Clark Gable (principal actors).



AN IMPORTANT MIAMI COLLECTION

108

ELLIOTT ERWITT (BORN 1928)

Pasadena, California, 1963

Gelatin silver print, printed later, signed in ink in the margin;
signed, titled and dated in pencil on the verso.

8 3/8 x 12 3/8in (21.3 x 31.4cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$2,000 - 3,000

Provenance

Acquired directly from the artist



109

AN IMPORTANT MIAMI COLLECTION

109

WALKER EVANS (1903-1975)

Roadside Stand near Birmingham, Alabama, 1936

Gelatin silver print from the unrealized Ives-Stallman portfolio, printed 1971; accompanied by a letter from Constance T. Ives.

7 3/4 x 9 5/8in (19.8 x 24.8cm)
sheet 8 x 10in (20.2 x 25.4cm)

\$7,000 - 9,000

Provenance

With Ehlers-Caudill Gallery, Chicago, acquired c. 1991

AN IMPORTANT MIAMI COLLECTION

110

WILLIAM CHRISTENBERRY (BORN 1936)

House and Car, near Ackron, Alabama, 1981
Chromogenic print, printed 1999, signed, titled and dated in ink on the verso.

17 7/8 x 22in (45.4 x 55.8cm)
sheet 20 x 24in (50.8 x 60.9cm)

\$2,500 - 3,500

Provenance

With George Hemphill Fine Art, Washington D.C.

AN IMPORTANT MIAMI COLLECTION

111

WILLIAM CHRISTENBERRY (BORN 1936)

TB Hicks' Store (Detail), Newbern, Alabama, 1991

Chromogenic print, printed 1999, signed, titled and dated in ink on the verso.
17 3/4 x 21 3/4in (45 x 55.2cm)
sheet 19 3/4 x 24 3/4in (50.1 x 62.8cm)

\$2,000 - 3,000

Provenance

With George Hemphill Fine Art, Washington D.C.



110



111



112



113

AN IMPORTANT MIAMI COLLECTION

112

TSENG KWONG CHI (1950-1990)

Empire State Building, New York, 1979

Gelatin silver print, flush-mounted and printed 1996, signed, titled, dated, numbered '4/25' by Muna Tseng, Estate Executor, in ink and Estate copyright credit stamp on the flush-mount verso.

14 3/4 x 14 3/4in (37.7 x 37.7cm)

sheet/ flush-mount 16 x 20in (40.6 x 50.8cm)

\$2,000 - 3,000

Provenance

With Julie Saul Gallery, New York

AN IMPORTANT MIAMI COLLECTION

113

LOUIS STETTNER (1922-2016)

Coming to America, c. 1951

Gelatin silver print, printed later, signed, titled, dated and notation 'LS729' in pencil on the verso.

7 3/4 x 11 5/8in (19.6 x 29.5cm)

sheet 9 3/4 x 14in (24.7 x 35.5cm)

\$1,500 - 2,000

Provenance

With Bonni Benrubi Gallery, New York



114



115

AN IMPORTANT MIAMI COLLECTION

114

TSENG KWONG CHI (1950-1990)

Statue of Liberty, New York, 1979

Gelatin silver print, flush-mounted and printed 1998, signed, titled, dated, numbered '4/25' by Muna Tseng, Estate Executor, in ink and Estate copyright credit stamp on the flush-mount verso.

14 3/4 x 14 3/4in (37.5 x 37.5cm)

sheet/ flush-mount 16 x 20in (40.6 x 50.8cm)

\$2,000 - 3,000

Provenance

With Julie Saul Gallery, New York

AN IMPORTANT MIAMI COLLECTION

115 ^W

ANGEL MARCOS (BORN 1955)

En Cuba 39/ In Cuba 39, 2004

Archival pigment print diptych, face-mounted and flush-mounted on Plexiglas, one signed, titled, dated and numbered '2/3' in ink on the flush-mount verso. (2)

each 65 x 49in (165 x 124.5cm); overall 65 x 98in (165 x 248cm)

\$7,000 - 9,000

Provenance

With Galerie Ernst Hilger, Vienna, Austria



AN IMPORTANT MIAMI COLLECTION

116

VIRGINIA BEAHAN (BORN 1946) & LAURA MCPHEE (BORN 1958)

The Blue Lagoon, Svartsengi Geothermal Pumping Station, Iceland, 1988

Chromogenic print, signed, titled, dated and numbered '12/20' in ink in the margin.

29 x 36 3/8in (66 x 92.4cm)

sheet 30 x 40in (76.2 x 101.5cm)

\$2,500 - 3,500

Provenance

With Laurence Miller Gallery, New York



AN IMPORTANT MIAMI COLLECTION

117

WILLIAM CHRISTENBERRY (BORN 1936)

Hale County, Alabama, 1983

Chromogenic print, printed 1995, signed, titled and dated in ink on the verso.

17 1/4 x 22in (43.8 x 55.8cm)

sheet 19 3/4 x 23 3/4in (50.1 x 60.3cm)

\$2,000 - 3,000

Provenance

With Carol Ehlers Gallery, Chicago



119

AN IMPORTANT MIAMI COLLECTION

118

ANDREW MOORE (BORN 1957)

Anton's Books, 2000

Chromogenic print, signed, titled and dated in pencil/ ink on the verso; number 2 from the edition of 5.

47 x 37 1/2in (119.4 x 95.3cm)
sheet 50 x 40in (127 x 101.6cm)

\$6,000 - 8,000

Provenance

With Yancey Richardson Gallery, New York

AN IMPORTANT MIAMI COLLECTION

119

CANDIDA HÖFER (BORN 1944)

McEwan Hall, Edinburgh, 1998

Chromogenic print, signed, titled, dated twice and numbered '4/6' in pencil on the verso.

15 x 22 3/4in (38 x 57.7cm)
sheet 20 x 24in (50.7 x 61cm)

\$6,000 - 8,000

Provenance

With Sonnabend Gallery, New York



120

AN IMPORTANT MIAMI COLLECTION

120

DIDIER COURBOT (BORN 1967)

Needs (Rome), 1999
Archival pigment print, flush-mounted, signed, dated and numbered '2/3' in ink on the flush-mount verso
image/ flush-mount 36 1/2 x 47 3/8in
(92.7 x 120.4cm)

\$2,500 - 3,500

Provenance

With Galerie Nelson, Paris

AN IMPORTANT MIAMI COLLECTION

121

INIGO MANGLANA-OVALLE (BORN 1961)

Selena I, from "FM", 2000
Chromogenic print, flush-mounted and face-mounted on Plexiglas, signed in ink and typed number '6/10' on the gallery label affixed on the flush-mount.
image 21 x 40 1/8in (53.3 x 102.1cm)
sheet/ flush-mount 30 x 49in (76 x 124.5cm)

\$5,000 - 7,000

Provenance

With Max Protech Gallery, New York

AN IMPORTANT MIAMI COLLECTION

122

FRED HERZOG (BORN 1930)

Bagner's Grocery, 1960
Archival pigment print, printed 2008, signed, titled and dated '10/20' in pencil on the verso.
11 3/4 x 18in (29.8 x 45.7cm)
sheet 14 x 20in (35.5 x 50.8cm)

\$2,000 - 3,000

Provenance

With Laurence Miller Gallery, New York

Fred Herzog's photographs of Vancouver are vibrantly colorful, complex, mysterious and full of life. Herzog was born in 1930 in Germany and came to Vancouver in 1953. He was employed as a medical photographer by day and, in his free time, documented daily life as he observed it.

Herzog was awarded a major retrospective at the Vancouver Art Gallery in 2007.

In the *Needs* series, the main thing is the action, for me it's not a photo series, it works like sculpture.

DIDIER COURBOT



121



122

...What was so marvelous about her work [was] the deceptively effortless sense of composition, the bold diagonal at which the children cross the overgrown lot...Few photographers—few artists—have so gracefully conveyed their deep interest in, and respect for, the complication and the beauty that accrues to children simply by virtue of their being children. Few artists have demonstrated such compassion, such appreciation—and such a profound sense of amusement—for the sort of ordinary people who had the good fortune to be there when Helen Levitt was doing her legwork on their street.

FRANCINE PROSE, *The Photography of Helen Levitt*, The New York Public Library, February 5, 2015



123 (actual size)



124 (actual size)



125 (actual size)

AN IMPORTANT MIAMI COLLECTION

123

HELEN LEVITT (1918-2009)

New York, c.1940-1949

Gelatin silver contact print, signed and notation '23A' in pencil on the verso.

1 3/4 x 3 1/8in (4.4 x 7.9cm)

sheet 2 x 3 7/8in (5 x 9.8cm)

\$2,000 - 3,000

Provenance

With Laurence Miller Gallery, New York

AN IMPORTANT MIAMI COLLECTION

124

HELEN LEVITT (1918-2009)

New York, c.1940-1949

Gelatin silver contact print, signed and notation '93' in pencil on the verso.

2 5/8 x 4in (6.6 x 10.1cm)

sheet 3 x 4 1/2in (7.6 x 11.4cm)

\$2,000 - 3,000

Provenance

With Laurence Miller Gallery, New York

AN IMPORTANT MIAMI COLLECTION

125

HELEN LEVITT (1918-2009)

New York City, c.1939

Gelatin silver contact print, signed and notation '672' in pencil on the verso.

3 1/4 x 2 1/4in (8.2 x 5.7cm)

sheet 3 3/4 x 2 5/8in (9.5 x 6.6cm)

\$2,000 - 3,000

Provenance

With Laurence Miller Gallery, New York



126



127

AN IMPORTANT MIAMI COLLECTION

126

WILLIAM EGGLESTON (BORN 1939)

Untitled (Nightclub Portrait), 1973

Gelatin silver print, printed 2005, flush-mounted, signed, numbered '1/5' in ink and stamped 'EAT 0509.046' on the Eggleston Artistic Trust label affixed on the flush-mount verso.

image/ flush-mount 38 x 26 3/4in (95.6 x 68cm)

\$7,000 - 9,000

Provenance

With Cheim & Read, New York

William Eggleston's intriguing series of *Nightclub Portraits* (represented here and lot 131) were taken with a 5 x 7 inch camera and an umbrella flash so that he could shoot in virtual darkness in the juke joints and clubs around Memphis. The effect is stark—of extraneous detail stripped away, an effect heightened here by Eggleston's use of black and white film rather than his usual color.

AN IMPORTANT MIAMI COLLECTION

127

PHIL COLLINS (BORN 1970)

Vesna (with mirror), 2001

Chromogenic print, flush-mounted on Diasac, signed in ink, titled, dated and numbered '1/4' on the accompanying gallery label.

image/ flush-mount 39 x 47 1/4in (99 x 120cm)

\$1,500 - 2,000

Provenance

With Tanya Bonakdar Gallery, New York



128

AN IMPORTANT MIAMI COLLECTION

128

ELLIOTT ERWITT (BORN 1928)

Self Portrait, Ireland, 1961

Gelatin silver print, printed later, signed in ink in the margin; signed, titled, dated and negative notation '91-1-25/ 5A' in pencil on the verso.

12 1/8 x 8 1/4in (31.1 x 20.9cm)

sheet 14 x 11in (35.5 x 27.9cm)

\$2,500 - 3,500

Provenance

Acquired directly from the artist

AN IMPORTANT MIAMI COLLECTION

129

FRANCESCA WOODMAN (1958-1981)

Providence, Rhode Island,

Gelatin silver print, printed later, signed, numbered '22/40' by Betty and George Woodman, Estate Executors, in pencil and stamped 'IPE/ FW' on the verso.

5 7/8 x 5 7/8in (14.8 x 14.8cm)

sheet 10 x 8in (25.4 x 20.3cm)

\$10,000 - 15,000

Provenance

With Marian Goodman Gallery, New York



129



130

AN IMPORTANT MIAMI COLLECTION

130 ^W

PHIL COLLINS (BORN 1970)

I only want you to love me (Bujar and Megi), 2003
Chromogenic print, flush-mounted on Diasec, signed in ink, titled, dated and numbered '4/4' on the accompanying gallery label.
image/ flush mount 39 x 58 3/4in (99 x 149cm)

\$1,500 - 2,000

Provenance

With Tanya Bonakdar Gallery, New York

Characteristic of Phil Collins' approach to image-making (whether video, installation or a photograph), is his close engagement with place and community, which has included disco-dancing Palestinians, fans of The Smiths across three continents, Kosovan-Albanian refugees, the youth of Baghdad, anti-fascist skinheads in Malaysia, and teachers of Marxism-Leninism from the former German Democratic Republic. Collins' work has an expressive documentary quality—he portrays the activities and complex inter-relationships of everyday life, where, as in lot 130, expressions of intimacy and desire seem at odds with the public space in which they are recorded. Please see lot 127 for another example of Collins' thought-provoking work.

AN IMPORTANT MIAMI COLLECTION

131

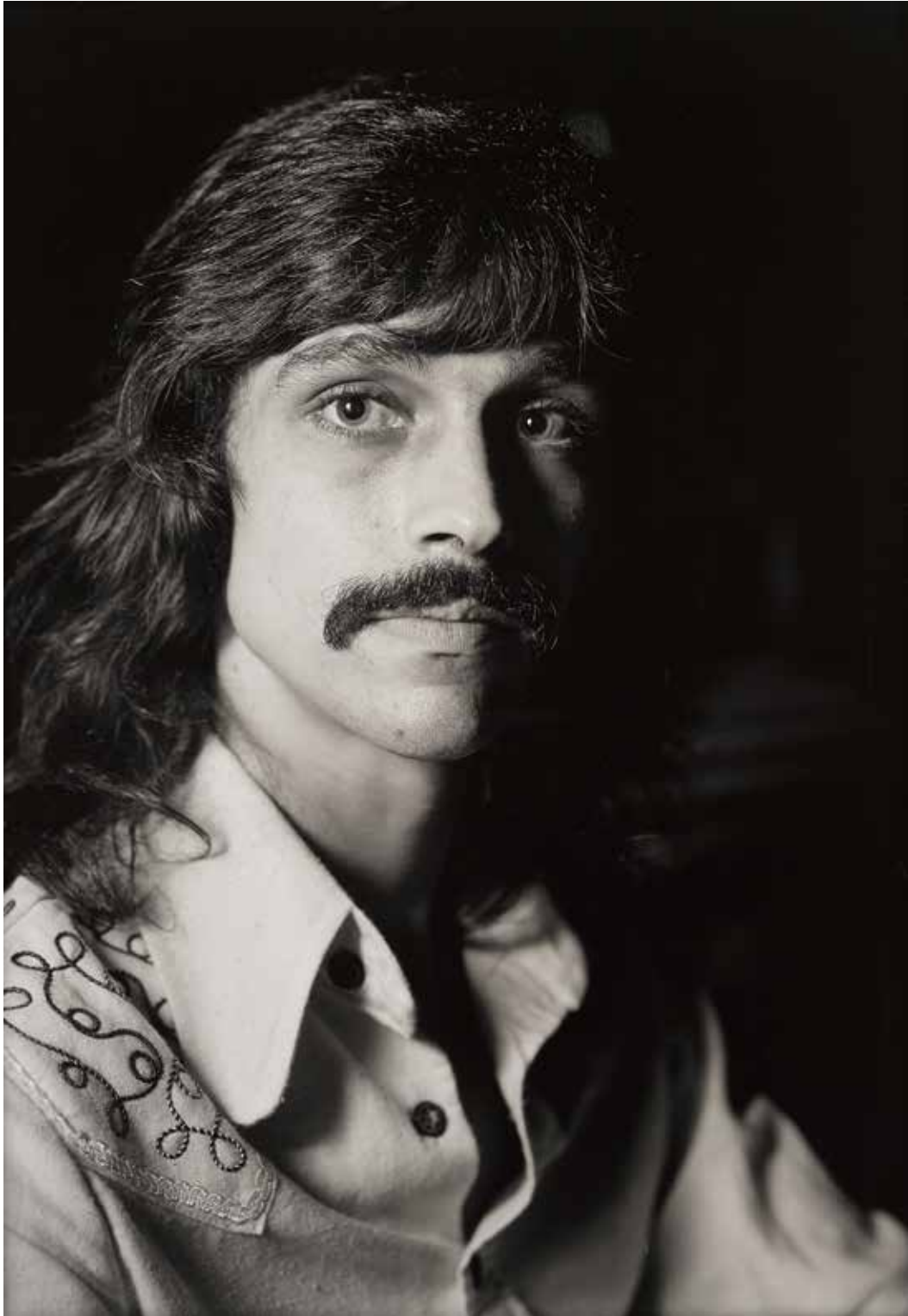
WILLIAM EGGLESTON (BORN 1939)

Untitled (Nightclub Portrait), 1973
Gelatin silver print, printed 2005, flush-mounted, signed, numbered '1/5' in ink and stamped 'EAT 0509.048' on the Eggleston Artistic Trust label affixed on the flush-mount verso.
image/ flush-mount 38 x 26 3/4in (95.6 x 68cm)

\$7,000 - 9,000

Provenance

With Cheim & Read, New York



131



AN IMPORTANT MIAMI COLLECTION

132

ELLIOTT ERWITT (BORN 1928)

New York City (Alfred Hitchcock and Vera Miles), 1950

Gelatin silver print, printed later, signed in ink in the margin, signed, titled, dated and notation '10 31/12' in pencil on the verso.

8 x 12in (20.3 x 30.4cm)

sheet 11 x 13 3/4in (27.9 x 34.9cm)

\$1,500 - 2,000

Provenance

Acquired directly from the artist



AN IMPORTANT MIAMI COLLECTION

133

ELLIOTT ERWITT (BORN 1928)

Ireland, 1965

Gelatin silver print, printed later, signed in ink in the margin; signed, titled, dated and notation '65-4-9/17a' in pencil on the verso.

8 x 12in (20.2 x 30.5cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$1,500 - 2,000

Provenance

Acquired directly from the artist



134

AN IMPORTANT MIAMI COLLECTION

134

ELLIOTT ERWITT (BORN 1928)

Paris, France, 1949

Gelatin silver print, printed later, signed in ink in the margin; signed, titled and dated in pencil on the verso.

8 1/8 x 12 1/4in (20.6 x 31.1cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$1,500 - 2,500

Provenance

Acquired directly from the artist

AN IMPORTANT MIAMI COLLECTION

135

TSENG KWONG CHI (1950-1990)

Mickey Mouse, Disneyland, California, 1979

Gelatin silver print, flush-mounted and printed 1996, signed, titled, dated, numbered '2/25' by Muna Tseng, Estate Executor, in ink and Estate copyright credit stamp on the flush-mount verso.

15 x 15in (38 x 38cm)

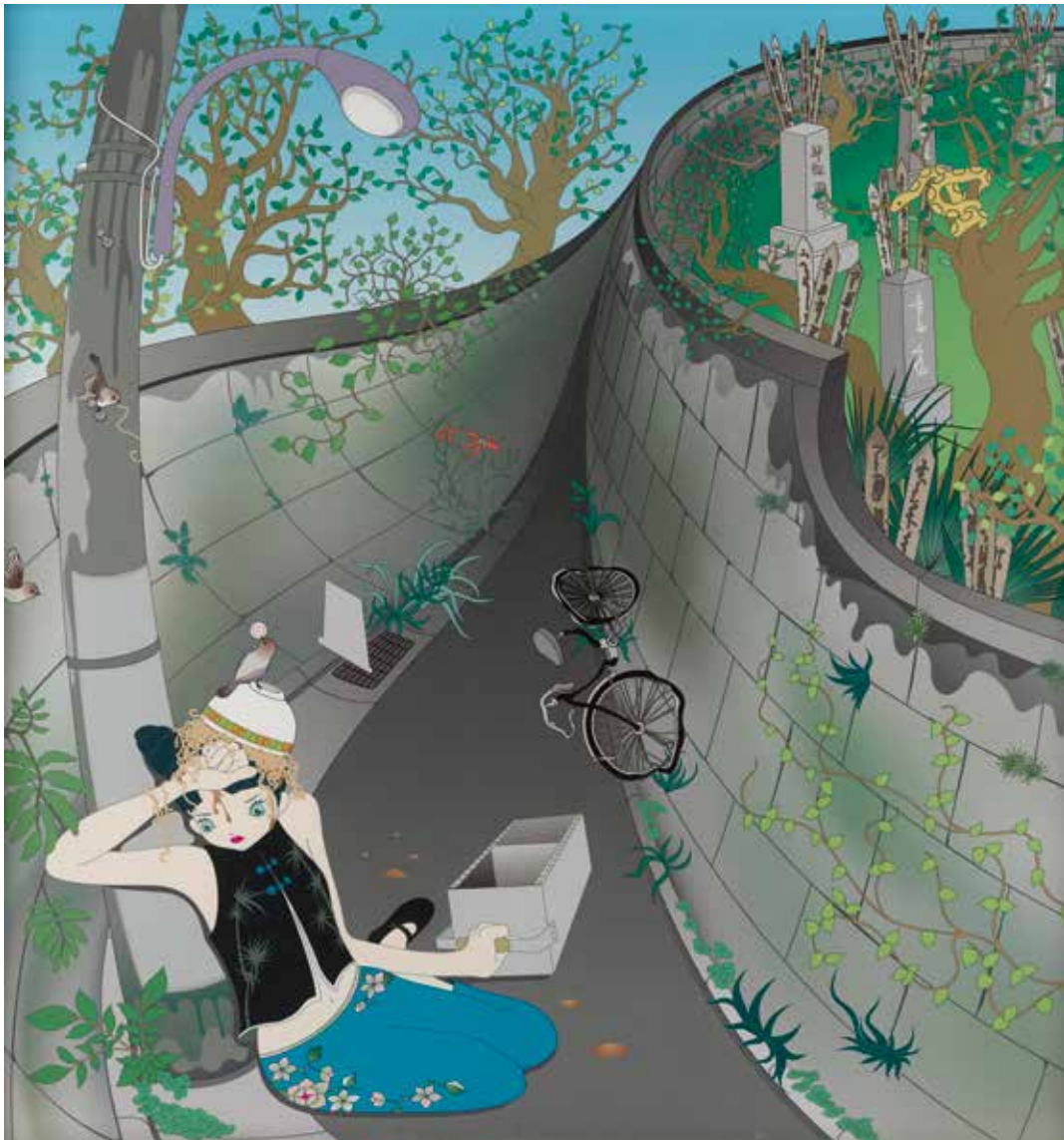
sheet 19 1/2 x 16in (49.5 x 40.6cm)

\$2,000 - 3,000

Provenance

With Julie Saul Gallery, New York





136

VARIOUS PRIVATE COLLECTIONS

136 ^W

CHIHO AOSHIMA (BORN 1974)

China Noodles Girl, 2000

Archival pigment print, flush-mounted, signed and artist's sketch in ink on the gallery label affixed on the frame backing.

image/ flush-mount 37 x 37in (94 x 94cm)

\$3,000 - 5,000

Provenance

With Blum and Poe, Santa Monica

137

ABELARDO MORELL (BORN 1948)

A Mad Tea Party, 1998

Gelatin silver print, signed, titled and dated in pencil on the verso; numbered '9/30' on the gallery label affixed on the frame backing.

22 3/8 x 18in (56.7 x 45.8cm)

sheet 24 x 20in (61 x 50.8cm)

\$2,000 - 3,000

Provenance

With Bonni Benrubi Gallery, New York

138

DASH SNOW (1981-2009)

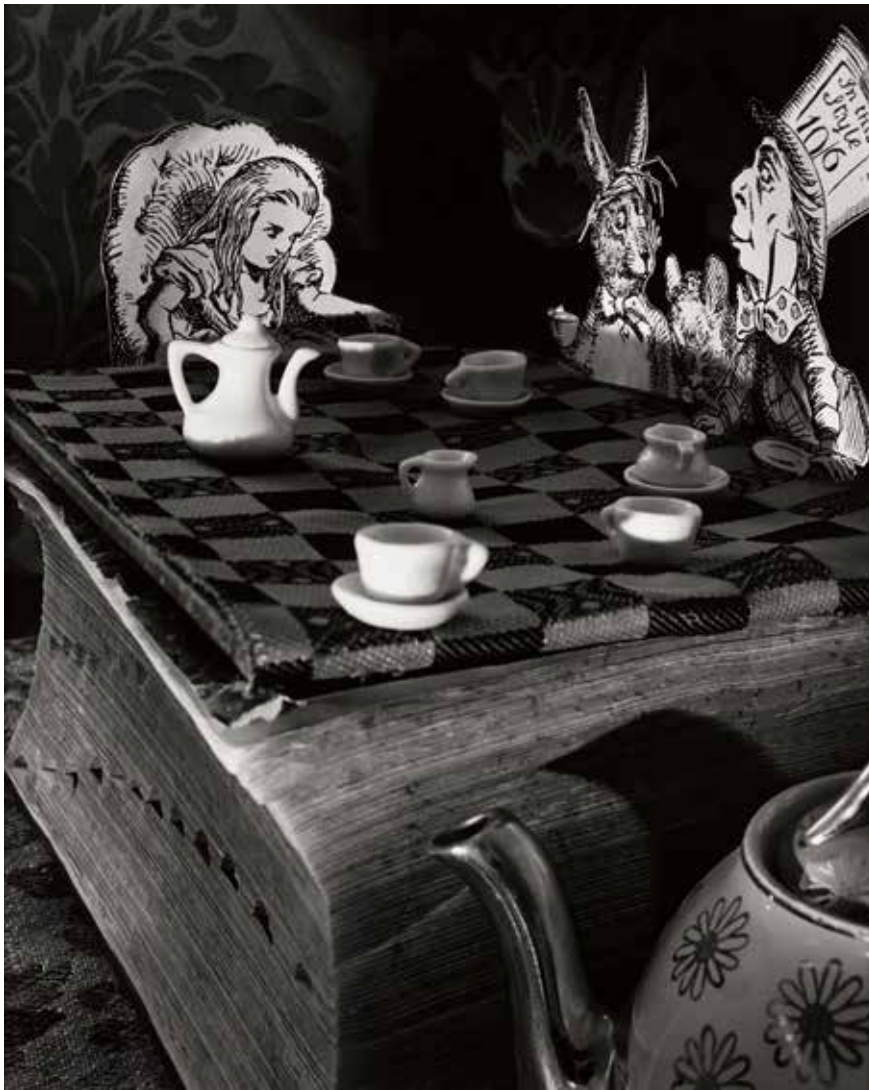
Untitled ("Jesus Loves U"), 2003

Archival pigment print, number 1 from the edition of 5.

15 x 18 3/8in (38 x 46.8cm)

sheet 19 7/8 x 20in (50.5 x 50.8cm)

\$3,000 - 5,000



136



137



139

139

BERT STERN (1930-2013)

Marilyn with Blue Roses, 1962

Gelatin silver print, printed later, signed in gold ink on the recto; copyright credit reproduction limitation stamp on the verso. sheet/ flush-mount 36 x 27 3/4in (91.4 x 70.5cm)

\$3,000 - 5,000

140

FRANK HORVAT (FRENCH, BORN 1928)

Crazy Horse Show, Paris, 1962

Gelatin silver print, printed 2010, signed and numbered '2/30' in ink in the margin; signed, titled and annotated 'Printed 2010 by myself with archival inks and paper' in ink on the verso.

13 3/8 x 20in (34 x 50.8cm)

sheet 16 1/2 x 23 1/2in (42 x 59.7cm)

\$2,000 - 3,000

141

DAIDO MORIYAMA (BORN 1938)

Untitled (Eros or something other than Eros), 2006

Silkscreen on canvas, signed and numbered '1/5' in ink on the verso.

19 x 24in (48.2 x 61cm)

\$4,000 - 6,000



140



141



142



143



144

142

LEONARD FREED (1929-2006)

Hasidic Wedding, 1954

Gelatin silver print, printed 1991, signed, dated and inscribed in ink on the verso.

9 5/8 x 14 1/2in (24.4 x 36.8cm)

sheet 12 x 16in (30.5 x 40.6cm)

\$1,500 - 2,000

143

RAY K. METZKER (1931-2014)

City Whispers, Philadelphia, 1981

Gelatin silver print, printed later, signed and numbered '2/25' in pencil on the verso.

5 3/8 x 7 5/8in (13.6 x 19.3cm)

sheet 8 x 10in (20.3 x 25.4cm)

\$7,000 - 9,000

Provenance

With Laurence Miller Gallery, New York, acquired c. 1981

144

HELMUT NEWTON (1920-2004)

Rome, 1977

Gelatin silver print, signed, titled, dated in ink and 'Paris' copyright credit reproduction limitation stamp on the verso.

17 1/4 x 11 3/4in (43.8 x 29.9cm)

sheet 19 5/8 x 15 3/4in (49.8 x 40cm)

\$7,000 - 9,000



145

145

GARRY WINOGRAND (1928-1984)

Los Angeles, 1969

Gelatin silver print, printed later, signed in pencil on the verso.

8 3/4 x 13 1/4in (22 x 33.5cm)
sheet 11 x 14in (27.9 x 35.5cm)

\$3,000 - 5,000

Provenance

With Fraenkel Gallery, San Francisco

146

GARRY WINOGRAND (1928-1984)

Los Angeles, 1980-83

Gelatin silver print, signed in pencil on the verso.

9 1/4 x 13 1/2in (23.4 x 34.2cm)
sheet 10 1/2 x 14 7/8in (25.4 x 37.7cm)

\$2,000 - 3,000

147

LEE FRIEDLANDER (BORN 1934)

Albuquerque, 1972

Gelatin silver print, printed 1978, signed, titled, dated, negative notation '105-34' in pencil, copyright credit reproduction limitation and date stamps on the verso.

7 1/2 x 11 1/4in (19.1 x 28.5cm)
sheet 11 x 14in (28 x 35.6cm)

\$4,000 - 6,000

Provenance

With Light Gallery, New York, acquired c. 1980



146



147



148

BERENICE ABBOTT (1898-1991)

Tempo of the City, Fifth Avenue and 44th Street, New York, 1938
Gelatin silver print, printed later, signed in pencil on the mount;
'Maine' copyright credit reproduction limitation stamp on the mount
verso.

10 3/4 x 10in (27.3 x 25.4cm)
mount 20 x 16in (50.8 x 40.7cm)

\$2,500 - 3,500

Provenance

Christie's East, New York, April 6, 2001, Lot 7



149

WALKER EVANS (1903-1975)

Main Street of a Pennsylvania Town, 1935

Gelatin silver print, Evans/ Farm Security Administration credit and Lunn Archive stamps on the verso.

9 1/2 x 7 3/8in (24.2 x 18.7cm)

\$4,000 - 6,000

Provenance

With Prakapas Gallery, New York, acquired 1978

Literature

Walker Evans: American Photographs, The Museum of Modern Art, New York/ Harry N. Abrams, Inc., 50th Anniversary Edition, 1988, pl. 28



150

DIANE ARBUS (1923-1971)

Woman in her rocking chair, S.C., 1968

Gelatin silver print, printed Jan. 1977 by Neil Selkirk, stamped 'A Diane Arbus Photograph' signed, titled and dated by Doon Arbus, Estate Administrator, in ink and Estate reproduction limitation stamp on the verso.

15 x 14 7/8in (38 x 37.8cm)

sheet 20 x 16in (50.8 x 40.7cm)

\$6,000 - 8,000



151

DIANE ARBUS (1923-1971)

Transvestite at her birthday party, N.Y.C., 1969

Gelatin silver print, printed later by Neil Selkirk, stamped 'A Diane Arbus Photograph' signed, titled, dated and numbered '10/75' by Doon Arbus, Estate Administrator, in ink, Estate copyright reproduction limitation and date stamps on the verso.

14 3/4 x 14 7/8in (37.5 x 37.7cm)

sheet 20 x 16in (50.8 x 40.7cm)

\$4,000 - 6,000

Literature

Diane Arbus, Aperture, New York, 1972, np



152

BRUCE DAVIDSON (BORN 1933)

Jimmy Armstrong, the Palisades, New Jersey, 1958

Gelatin silver print, printed later, signed in pencil on the verso.

12 5/8 x 8 3/8in (32 x 21.2cm)

sheet 14 x 11in (35.5 x 27.9cm)

\$3,000 - 5,000

Literature

Bruce Davidson, Fundación MAPFRE/ Aperture, New York, 2016,

p. 79



153

WALKER EVANS (1903-1975)

Sidewalk and Storefront (Barber's Shop), New Orleans, 1935
Gelatin silver print, printed c. 1979, numbered '9/75' in ink and Estate blindstamp in the margin; initialed and annotated "This gelatin silver print was made from Evans's original negative by Amos Chan for the Estate of Walker Evans' by John Hill, Estate Executor, in pencil on the verso.

21 1/2 x 16 7/8in (54.4 x 42.8cm)
sheet 24 x 20in (61 x 50.8cm)

\$4,000 - 6,000

Literature

Walker Evans: American Photographs, The Museum of Modern Art, New York/ Harry N. Abrams, Inc., 50th Anniversary Edition, 1988, pl. 5

Although an edition of 75 was proposed, only a handful of prints in this size were actually realized.





155

154

BERENICE ABBOTT (1898-1991)

Jacob Heymann's Butcher's Shop, 345 Sixth Avenue, New York, 1938

Gelatin silver print, signed in pencil on the verso.

9 1/2 x 7 1/2in (24.1 x 19cm)

sheet 10 x 8in (25.5 x 20.3cm)

\$5,000 - 7,000

Provenance

Christie's, New York, October 18, 2006, lot 155

155

MORRIS ENGEL (1918-2005)

Comic book stand, NYC, c.1945

Gelatin silver print, printed later, signed in ink in the margin, signed, titled and dated in pencil on the verso.

10 3/8 x 9 7/8in (26.3 x 25cm)

sheet 14 x 11in (35.5 x 27.9cm)

\$2,000 - 3,000

Exhibited

Hide & Seek: Picturing Childhood. The Nelson-Atkins Museum of Art, Kansas City, September 26, 2009–February 21, 2010



156

156

ANDRÉ KERTÉSZ (1894-1985)

Brick Walls, 1961

Gelatin silver print, signed in pencil and notation 'Page 171' in pencil on the verso.
9 3/4 x 7 1/2in (24.6 x 19cm)
sheet 10 x 8in (25.5 x 20.3cm)

\$3,000 - 5,000

157

BRETT WESTON (1911-1993)

Rooftops, Spain, 1960

Gelatin silver print, signed and dated in pencil on the mount verso.
7 5/8 x 9 1/2in (19.3 x 24.1cm)
mount 13 1/4 x 15in (33.5 x 38cm)

\$2,500 - 3,500

Provenance

Swann Galleries, New York, October 21, 2003, lot 292



157

158

ANDRÉ KERTÉSZ (1894-1985)

Washington Square, New York, 1966

Gelatin silver print, signed and dated in pencil on the verso.

13 3/4 x 10 3/8in (34.8 x 23.7cm)

sheet 14 x 11in (35.5 x 27.8cm)

\$7,000 - 9,000

Provenance

Gift of the artist

Literature

Borhan, *André Kertész: His Life and Work*, Bullfinch Press, 2000, p. 303; *André Kertész*, Jeu de Paume, Paris, 2010, p. 268

159

BRETT WESTON (1911-1993)

Manhattan Bridge, 1946

Gelatin silver print, printed later, signed and dated 'June 5, 2000' by Christian K. Keesee, Archive Administrator, in pencil and stamped 'This is an Original Brett Weston Photograph Printed by the Photographer Authenticated by the Brett Weston Archive' on the verso.

7 1/2 x 9 1/2in (19.1 x 24.1cm)

sheet 8 x 10in (20.3 x 25.4cm)

\$3,000 - 5,000

Provenance

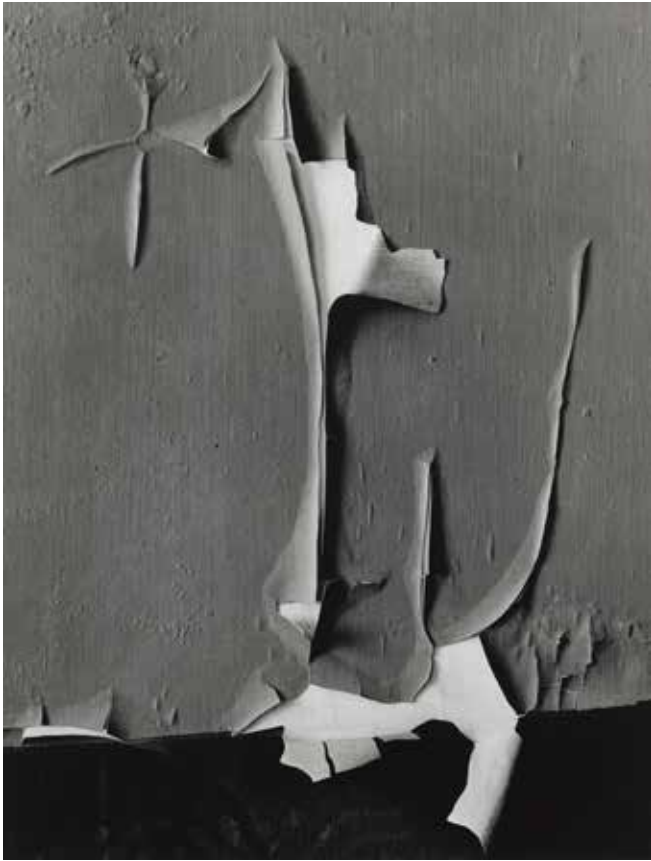
Swann Galleries, New York, February 10, 2003, lot 69



158



159



160

160

MINOR WHITE (1908-1976)

Peeled Paint, Rochester, 1959

Gelatin silver print, printed later, credit stamp on the verso.

9 5/8 x 7 3/8in (24.3 x 18.7cm)

sheet 10 x 8in (25.5 x 20.3cm)

\$4,000 - 6,000

Provenance

Swann Galleries, New York, December 17, 2004, lot 215

161

RAY K. METZKER (1931-2014)

Pictus Interruptus, Greece, 1979

Gelatin silver print, signed in pencil on the verso.

12 1/4 x 17 1/4in (31.1 x 43.7cm)

sheet 16 x 20in (40.5 x 50.8cm)

\$5,000 - 7,000

Provenance

With Laurence Miller Gallery, New York, acquired c. 1981



161



162

ORMOND GIGLI (BORN 1925)

Flag Girl, 1986

Archival pigment print, printed later, signed, titled,
dated and numbered '2/5' in ink in the margin.

42 x 31in (106.7 x 78.7cm)

sheet 48 x 36in (121.9 x 91.4cm)

\$12,000 - 18,000



163

163 ^W

BERNDNAUT SMILDE (BORN 1978)

Nimbus II, 2012

Unique archival pigment print, flush-mounted to Dibond, signed in ink, printed title, date and number '1/1' on the credit label affixed on the flush-mount verso.

image/ flush-mount 49 1/4 x 73 1/4in (125.1 x 186cm)

\$3,000 - 5,000

164

DAVID DREBIN (BORN 1970)

Gotham City, 2010

Archival pigment print, flush-mounted and face-mounted, signed and numbered '4/7' in ink on the accompanying credit label.

image/ flush-mount 40 x 80in (101.6 x 203.2cm); artist's frame construction

\$7,000 - 9,000

Provenance

With HK Photographs, New York

165

MAX YAVNO (1911-1985)

New Orleans, 1970

Gelatin silver print, signed in pencil on the mount; Grand Rapids Museum of Art exhibition label proof affixed on the back of the mat.

4 1/2 x 6 5/8in (11.4 x 16.9cm) mount 11 x 14in (28 x 35.5cm)

\$2,000 - 3,000

Provenance

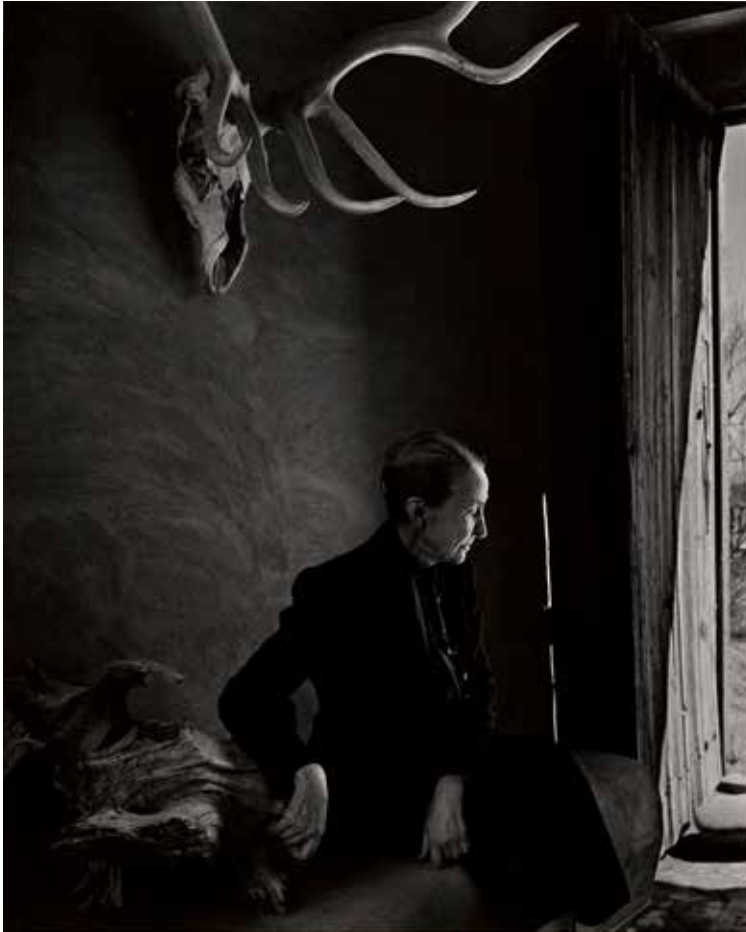
Swann Galleries, New York, October 15, 2004, lot 302



164



165 (actual size)



166

YOUSUF KARSH (1908-2002)

Georgia O'Keeffe, 1956

Gelatin silver print, printed later, signed in ink on the mount; credit stamp on the mount verso.

19 3/4 x 15 3/4in (50.2 x 40cm)

mount 26 1/8 x 22in (66.2 x 56cm)

\$4,000 - 6,000

167

RALPH EUGENE MEATYARD (1925-1972)

Lexington, Kentucky (Madelyn pregnant), 1955

Gelatin silver print, initialed and dated in ink on the mount, credit, title and notation '43' in an unknown hand in ink on the mount verso.

4 5/8 x 9 7/8in (11.7 x 25cm)

mount 14 x 11in (35.5 x 28cm)

\$4,000 - 6,000

166



167



168

NAN GOLDIN (BORN 1953)

Hotel Room, Zürich, 1995

Dye-bleach print, signed, titled and dated in ink on the verso.

15 3/8 x 10 3/4in (39 x 27.3cm)

sheet 16 x 12in (40.6 x 30.5cm)

\$2,500 - 3,500

Provenance

Swann Galleries, New York, May 15, 2003, Lot 348



169



170

169

ERNST HAAS (1921-1986)

California, USA, 1976

Archival pigment print, printed later, titled, dated, numbered '4/30', annotated 'Estate of Ernst Haas' in ink on the verso, signed, titled, dated and numbered '4/30' by Alexander Haas, Estate Co-Executor, on the accompanying Estate label.

*26 x 17 1/2in (66 x 44.5cm)
sheet 30 x 20in (76.2 x 50.7)*

\$4,000 - 6,000

Literature

Ewing, *Ernst Haas: Color Correction*, Steidl, Göttingen, p. 143

170

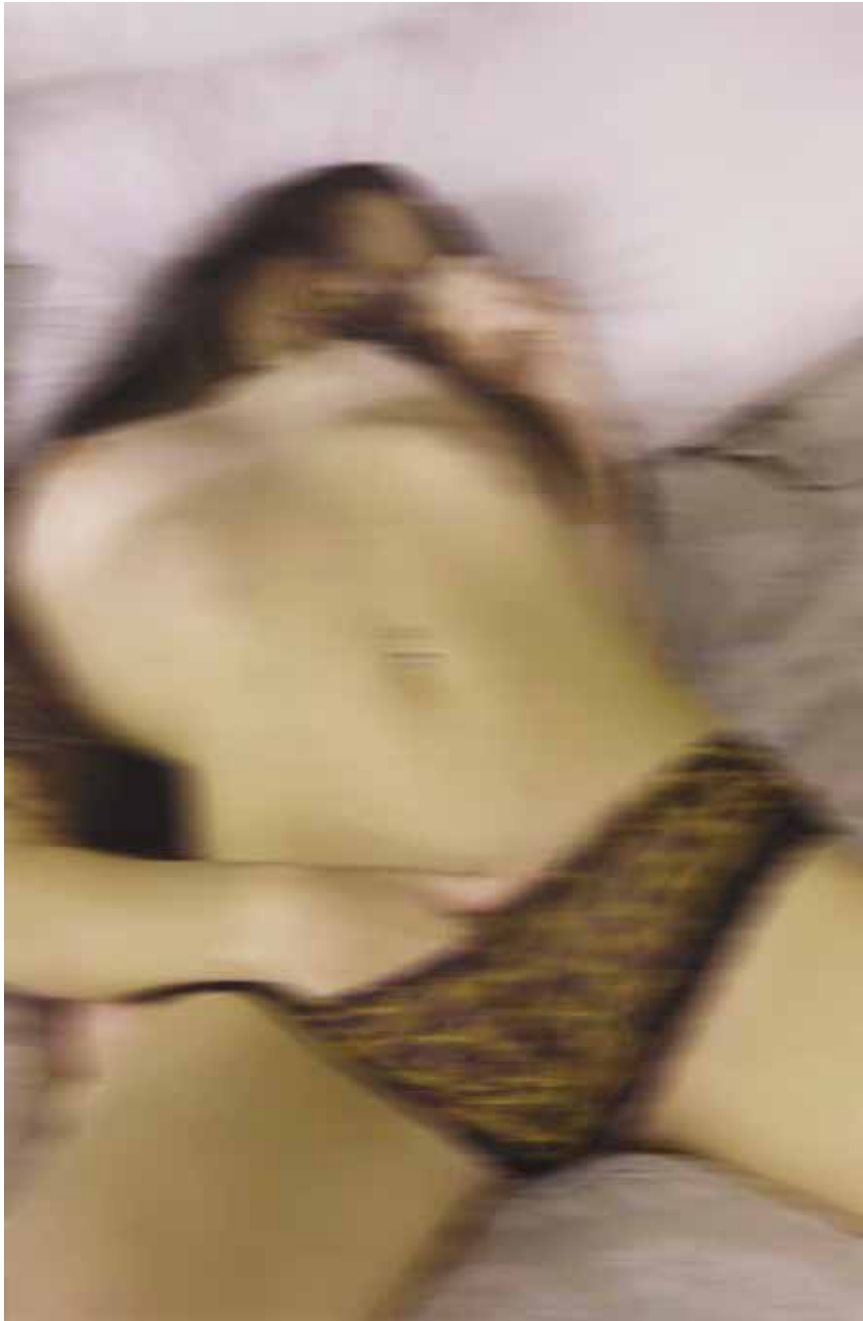
LEE FRIEDLANDER (BORN 1934)

Philadelphia, 1961

Gelatin silver print, printed 1970s, signed, titled, dated, negative notation '1-11' and copyright credit reproduction limitation stamp on the verso.

*8 3/4 x 13in (22.2 x 33cm)
sheet 11 x 14in (28 x 35.5cm)*

\$4,000 - 6,000



171

THOMAS RUFF (BORN 1958)

Nude ry18, 2002

Archival pigment print, printed 2008, signed in pencil on the verso;
number '23' from the edition of 30.

30 3/4 x 20 3/8in (78.1 x 51.8cm)

sheet 33 7/8 x 23 1/2in (85.9 x 59.7cm)

\$8,000 - 12,000



172

JENNY SAVILLE (BORN 1970)

Closed Contact, 2002

4 dye-bleach prints, each flush-mounted, each signed, consecutively numbered 'A-D' and '8/25' in ink on the flush-mount verso; accompanied by four catalogues from the exhibition, *Closed Contact: Jenny Saville and Glen Luchford*, held at Gagosian Gallery, Los Angeles in 2002. (4)

sheet each 15 3/8 x 11 1/4in (39.1 x 28.5cm)

\$8,000 - 12,000

Literature

Eccher (ed.), *Jenny Saville*, Electra, Milan, 2005, p. 40-42



173

TERRY O'NEILL (BORN 1938)

Faye Dunaway-The Morning After, 1976

Chromogenic print, printed later and flush-mounted, signed and numbered 'A/P' in white ink in the margin.

36 x 36in (91.4 x 91.4cm)

sheet/ flush-mount 40 x 40in (101.6 x 101.6cm)

\$8,000 - 12,000

Literature

O'Neill, *Celebrity*, Little, Brown and Co., London, 2003, pp. 134-135



174



175

174

PATRICK DEMARCHELIER (BORN 1943)

Kim and Julie, 1978

Gelatin silver print, printed later, signed by the artist, title, date, notation 'cat #1246' in pencil, copyright credit reproduction limitation and edition stamps on the verso; print '4' from the edition of 25.

14 3/8 x 21 1/2in (36.5 x 54.5cm)

sheet approximately 20 x 24in (50.7 x 61cm)

\$3,000 - 5,000

175

DAVID DREBIN (BORN 1970)

Dreams of Hong Kong, 2010

Archival pigment print, flush-mounted, signed, titled and numbered '3/7' in ink on the accompanying credit label.

image/ flush-mount 47 1/2 x 68 (120.6 x 172.8cm)

\$3,000 - 5,000

Provenance

With HK Photographs, New York



176

ANDREW MACPHERSON (BORN 1960)

Standing on the Shoulders of Giants (Oasis Album Cover), 1999
Archival pigment print, signed and numbered '2/15' in pencil
in the margin.

image 16 7/16 x 32 7/8in (41.7 x 83.5cm)

\$2,500 - 3,500

This image was created as the sleeve art for Oasis's album *Standing on the Shoulder of Giants*, which was released in 2000. The idea was to capture the passage of time in a way that had not been seen or done before. The five boys playing soccer on the nearby rooftop were to represent the members of the band.

The work embodies a very complex combination of 30 images, assembled in 1999 and only made possible by the release of Photoshop 5 earlier in the same year. This is also the first known use of what is now called the 'Day to Night' technique. The raw images were taken over 36 hours from the top floor of 500 5th Avenue in New York as the remnants of Hurricane Charley passed by off-shore. The Twin Towers can also be seen just behind the Empire State building.

177

JULIUS SHULMAN (1910-2009)

Case Study House #22, Pierre Koenig, Los Angeles, California, 1960

Gelatin silver print, printed later and flush-mounted, signed and dated in white ink on the recto.

image/ flush-mount 29 3/4 x 23 5/8in (75.6 x 59.8cm)

\$10,000 - 16,000

178

JULIUS SHULMAN (1910-2009)

Kaufman House, Richard Neutra, Palm Springs, California, 1947

Gelatin silver print, printed later and flush-mounted, signed and dated in white ink on the recto.

image/ flush-mount 23 3/4 x 29 5/8in (60.3 x 95.2cm)

\$10,000 - 16,000



177



178



179

179

BERND AND HILLA BECHER (1931-2007 AND 1934-2015)

Coke Plant Flemalle, Liege; Coke Plant, Emscher-Lippe, Dorsten, Ruhr; Coke Plant, Zeche Ewald Fortsetzung Recklinghausen, Ruhr, c. 1980

Gelatin silver print triptych; the first signed, each titled and consecutively numbered '1-3' in pencil on the mount verso. (3) each approximately 16 x 12 1/8in (40.5 x 30.8cm) mount each 20 x 16in (50.8 x 40.5cm)

\$18,000 - 22,000

Provenance

With Sonnabend Gallery, New York



180

180

BRETT WESTON (1911-1993)

Oil Refinery, 1951

Gelatin silver print, notation 'Page 20' in blue pencil on the verso.

9 1/2 x 7 5/8in (24.1 x 19.2cm)

sheet 10 x 8in (25.5 x 20.3cm)

\$5,000 - 7,000

Provenance

With Richard Moore Vintage Photographs, Oakland, California,
acquired 2003



181

181

LEWIS BALTZ (1945 - 2014)

Night Construction, Reno, 1977

Gelatin silver print, printed later, signed, dated, numbered '39/40' and notation 'N7' in pencil on the verso.

6 1/2 x 9 1/2in (16.5 x 24.1cm)

sheet 8 x 10in (20.3 x 25.4cm)

\$7,000 - 9,000

Provenance

With Leo Castelli Gallery, New York, acquired c. 1981

182

ANSEL ADAMS (1902-1984)

Orchard, Portola Valley, California, c. 1940

Gelatin silver print, printed 1970s, signed in pencil on the mount; titled, dated in ink and 'Carmel' credit stamp on the mount verso.

15 1/4 x 19 1/4in (38.7 x 48.8cm)

mount 22 x 28in (55.8 x 71.1cm)

\$5,000 - 7,000

183

GEORGE TICE (BORN 1938)

Oak Tree, Holmdel, New Jersey, 1970

Gelatin silver print, printed November 1980, signed in ink on the mount; titled, dated and annotation 'Galerie Nelson Gold' on the mount verso.

15 1/4 x 19 3/8in (38.7 x 49.2cm)

mount 22 x 26 5/8in (56.4 x 67.5cm)

\$2,000 - 3,000



182



183



184

184

HARRY CALLAHAN (1912-1999)

Cape Cod, 1972

Gelatin silver print, printed later, signed in pencil in the margin.

9 1/8 x 9 1/4in (23.1 x 23.4cm)

sheet 11 x 12in (27.9 x 30.4cm)

\$2,000 - 3,000

Provenance

With Light Gallery, New York, acquired c. 1979



185

185

FREDERICK HENRY EVANS (1853-1943)

Bourges Cathedral; and St. Bartholomew, Smithfield, 1906-1907; and 1911

Three platinum prints, two signed, titled in pencil/ink, and blindstamp on the mount; one titled in pencil and Evans' 'Ex Libris' label affixed on the mount verso. (3) each approximately 9 3/4 x 7 1/2in (24.8 x 19cm) or the reverse mount various sizes from 9 7/8 x 10 3/4in (19.3 x 21.8cm) to 14 5/8 x 10 1/2in (37.2 x 26.7cm)

\$4,000 - 6,000

186

KARL STRUSS (1886-1981)

Albright-Knox Art Gallery, Buffalo, 1910

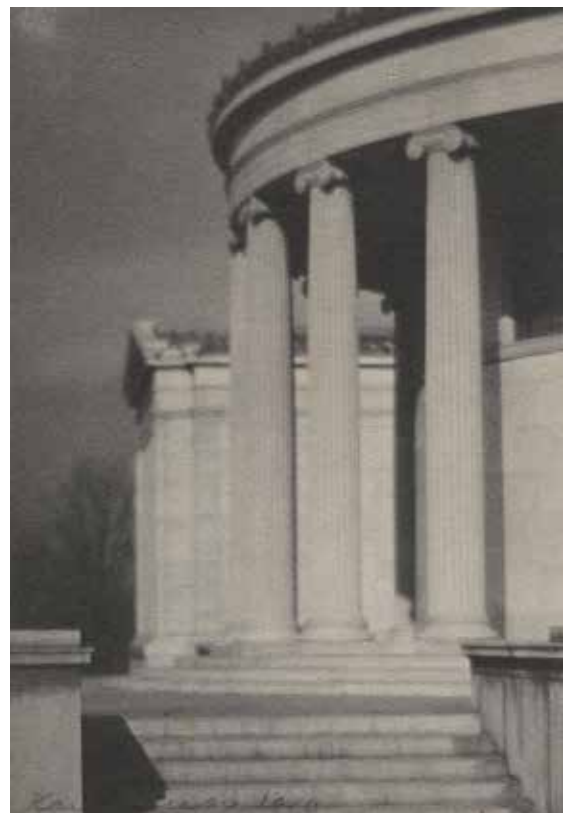
Platinum print, signed and dated in pencil on the recto.

4 1/4 x 2 7/8in (10.7 x 7.3cm)

\$3,000 - 5,000

Provenance

Bonhams and Butterfields, San Francisco, October 18, 2005, lot 392



186 (actual size)



187

187

KARL STRUSS (1886-1981)

Karl Struss: A portfolio 1909-1929,
15 platinum prints, each signed in pencil
on the verso; each numbered '49/75' in
an unknown hand in pencil on the mount;
lacking portfolio case and inserts.
various sizes from 2 3/4 x 3 1/2in
(7 x 8.9cm) to 4 3/8 x 3 5/8in (11.1 x 9.2cm)
mount each 12 x 9in (30.5 x 22.8cm)

\$8,000 - 12,000

188

HARRY CALLAHAN (1912-1999)

Benefit Street, Providence, Rhode Island,
c. 1970
Gelatin silver print, printed later, signed in
pencil in the margin.
9 3/4 x 12 7/8in (24.8 x 32.7cm)
sheet 11 x 14in (27.8 x 35.5cm)

\$2,500 - 3,500

Provenance

With Light Gallery, New York, acquired
c. 1979

189

LEE FRIEDLANDER (BORN 1934)

Sceaux, France, 1973
Gelatin silver print, signed, negative notation
'137-14' in pencil, annotated '#36 Parc de
Sceaux, Paris, Environs' in an unknown hand
in pencil and copyright credit reproduction
limitation stamp on the verso.
7 1/4 x 11in (18.4 x 27.9cm)
sheet 11 x 14in (27.8 x 35.5cm)

\$2,000 - 3,000



188



189



190

JOEL MEYEROWITZ (BORN 1938)

"The French Portfolio", 1980

Grapestake Gallery, San Francisco, 12 dye-transfer prints, each signed and numbered '11/96' in ink in the margin; lacking portfolio case and inserts.

each 12 1/4 x 18 1/2in (31 x 47cm) or the reverse sheet 20 x 16in (50.8 x 40.7cm)

\$6,000 - 8,000

Provenance

Bonhams & Butterfields, San Francisco, October 25, 2006, Lot 724



191

RAY K. METZKER (1931-2014)

Untitled (Diptych), 1968

Gelatin silver print, signed and numbered '1/20' in pencil on the verso.

5 5/8 x 8 1/2in (14.2 x 21.5cm)

sheet 8 x 10in (20.3 x 25.4cm)

\$2,500 - 3,500

Provenance

With Vintage Works, Chalfont, Pennsylvania, acquired 2005



192



193



194

192

HARRY CALLAHAN (1912-1999)

Cape Cod, 1972

Gelatin silver print, printed later, signed in pencil in the margin; signed in pencil on the verso.

9 1/2 x 12 3/8in (24.1 x 31.4cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$2,000 - 3,000

Provenance

With Light Gallery, New York, acquired c. 1979

193

HARRY CALLAHAN (1912-1999)

Cape Cod, 1972

Gelatin silver print, printed later, signed in pencil in the margin, titled and dated 'c. 1972-75' in an unknown hand in pencil on the verso.

9 5/8 x 9 3/4in (24.4 x 24.7cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$2,000 - 3,000

Provenance

With Light Gallery, New York, acquired c. 1979

194

LEWIS BALTZ (1945 - 2014)

Hidden Valley, Looking Southwest, 1977

Gelatin silver print, printed later, signed, dated, numbered '40/40' and notation 'N3' in pencil on the verso.

6 1/2 x 9 1/2in (16.5 x 24.1cm)

sheet 8 x 10in (20.3 x 25.4cm)

\$5,000 - 7,000

Provenance

With Leo Castelli Gallery, New York, acquired c. 1981



195

EUGÈNE ATGET (1857-1927)

Olivier, c. 1900

Printing out paper, titled, notation '#157' in an unknown hand in pencil, Atget credit and 'Berenice Abbott Collection' stamp on the mount verso.

8 7/8 x 6 3/4in (22.5 x 17.2cm)

mount 14 1/2 x 11 3/8in (36.8 x 28.8cm)

\$4,000 - 6,000

Provenance

With Carlton Gallery, New York, acquired 1980

196

EUGÈNE ATGET (1857-1927)

St Benoît, c. 1913

Printing out paper, title, notation '6591' in an unknown hand in pencil, Atget credit and 'Collection Berenice Abbott' stamp on the mount verso.

8 1/2 x 8 3/4in (21.6 x 22.2cm)

mount 14 5/8 x 11 3/8in (37.2 x 28.8cm)

\$5,000 - 7,000

Provenance

With Marcuse Pfeifer Gallery, New York, acquired 1978

197

EUGÈNE ATGET (1857-1927)

Trianon, Bassin du Miroir, 1924

Matte albumen print, titled and notation '1127' in pencil on the verso.

7 x 9 3/4in (17.8 x 24.8cm)

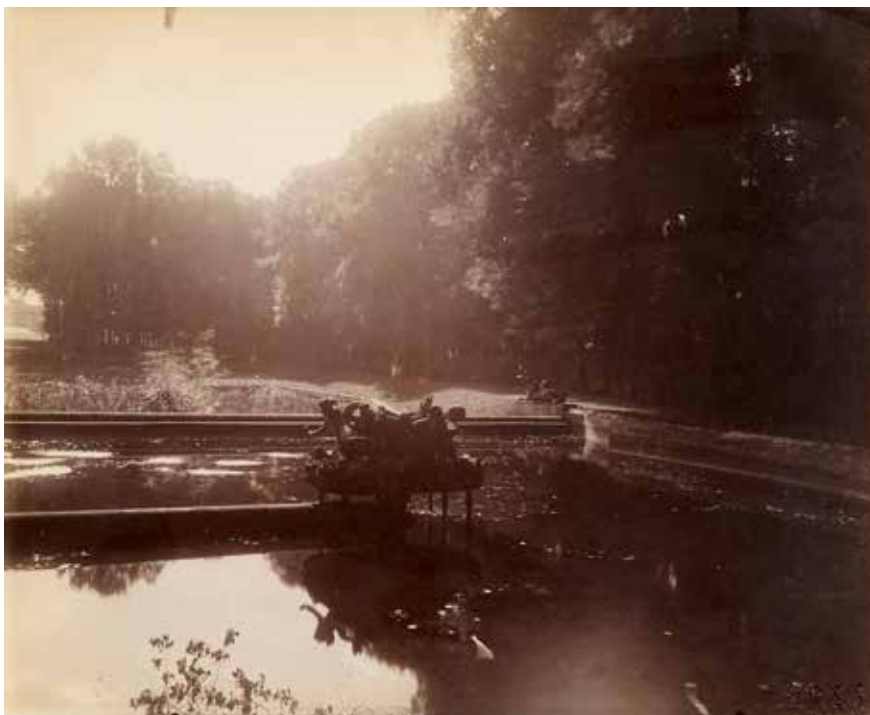
\$5,000 - 7,000

Provenance

With Robert Schoelkopf Gallery, New York, acquired 1972



196



197



198



198



199

198

ROBERT MACPHERSON (1811-1872)

Selected architectural studies of Rome, 1855-1865

10 albumen prints, each with plate notation in pencil and 'MacPherson Rome' blindstamp in the margin. (10)
each approximately 10 5/8 x 15 5/8in (27 x 39.7cm)
mount 18 3/8 x 24 5/8in (47.2 x 62.5cm)

\$2,500 - 3,500

A successful painter, journalist, and art dealer in Scotland until attracted by photography, Robert MacPherson moved to Rome in 1840 for health reasons and there became a commercial photographer, opening a shop from which he sold prints. However, MacPherson had high aspirations for his photographs, listing himself as "Artist Photographer" in a studio guide of 1858. For a time he enjoyed commercial success with the sale of these large-format, romantic views of Rome's ancient heritage.

199

EUGÈNE ATGET (1857-1927)

Gif, Place de l'Église, c. 1910

Matte albumen print, titled and numbered '7077' in pencil on the verso.
sheet 7 x 9in (17.8 x 22.8cm)

\$2,000 - 3,000



200

HEINRICH KÜHN (1866-1944)

Untitled (Landscape), 1905

Gum bichromate print, signed in pencil on the verso.

15 1/8 x 10 7/8in (38.4 x 27.6cm)

\$3,000 - 5,000

Provenance

With Lunn Gallery, Washington, D.C., acquired c. 1980



201

CARLETON E. WATKINS (1829-1916)

Calaveras Grove; and Pine Cones, c. 1878-1881

2 mammoth-plate albumen prints, each flush-mounted. (2)
each 21 x 15in (53.4 x 38in) or the reverse

\$3,000 - 5,000



202

202

JOHAN HAGEMEYER (1884-1962)

White Geraniums, 1941

Gelatin silver print, signed, titled, dated and annotated 'Carmel' on the secondary mount.

image/ flush-mount 7 1/4 x 9in (18.3 x 22.8cm)

secondary mount 16 x 12 7/8in (40.6 x 32.7cm)

\$4,000 - 6,000

Provenance

With Paul Hertzmann Gallery, San Francisco, acquired 2004

203

PAUL STRAND (1890-1976)

"The Garden" (Orgeval), 1957-1967

Michael Hoffman, Millerton, New York: 6 gelatin silver prints, each flush-mounted on archival card, printed 1976 by Richard Benson, each with Portfolio blind-stamp on the reverse of the flush-mount; each signed by the artist and numbered '30' in an unknown hand in ink on the colophon; prints and text inserts contained in a folio box with gilt-impressed title.

each 9 5/8 x 7 1/2in (24.4 x 19cm)

sheet/ flush-mount 10 x 8in (25.4 x 20.3cm)

\$4,000 - 6,000





204

204

ROBERT FRANK (BORN 1924)

Near Valencia, c. 1953

Gelatin silver print, printed later, signed, titled and dated in ink in the margin.

8 1/2 x 12 1/2in (21.6 x 31.7cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$4,000 - 6,000

Provenance

Acquired directly from the artist

Literature

Robert Frank: Moving Out, National Gallery of Art, Washington, D.C. Scalò, 1994, p. 72

205

DON MCCULLIN (BORN 1935)

Bangladesh Floods, 1973

Gelatin silver print, signed and dated in ink in the margin, signed, dated and inscribed in ink on the verso.

7 x 10 1/8in (17.7 x 25.7cm)

sheet 11 3/4 x 14 3/4in (29.8 x 37.4cm)

\$1,500 - 2,000

206

HENRI CARTIER-BRESSON (1908-2004)

Main Street, Marcillac-Vallon (Aveyron),

1968-1969

Gelatin silver print, printed 1970s, signed in ink in the margin.

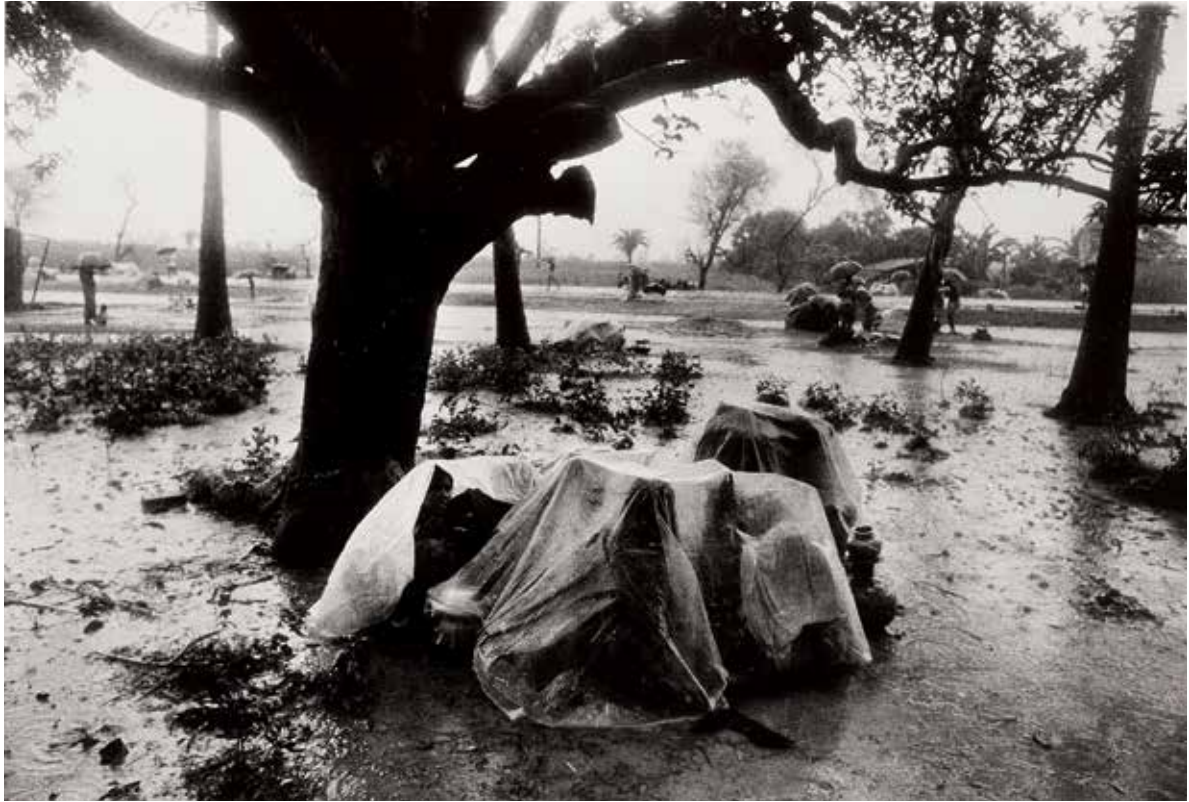
9 1/2 x 14in (24.1 x 35.5cm)

sheet 12 x 16in (30.4 x 40.6cm)

\$4,000 - 6,000

Provenance

Swann Galleries, New York, December 7, 2004, Lot 228



205



206



207

207

PETER STARK (BORN 1943)

Francis Bacon in his studio and Francis Bacon celebrating in the Colony Club (Muriel Belcher in the background), c. 1973
 Gelatin silver and archival pigment print, printed later, each signed, one titled and dated in ink, one with copyright credit stamps and typed credit label affixed on the verso. (2)
 each approx. 9 1/2 x 6 5/8in (24.1 x 16.8cm) or the reverse sheet 10 x 8in (25.3 x 20.3) or the reverse

\$3,000 - 5,000

208

HENRI CARTIER-BRESSON (1908-2004)

London, Festival City; and Berlin, Europe's Strangest City, c. 1959
 2 gelatin silver prints, each with captions, printing notations in an unknown hand in pencil/ink, each with London Library, date stamps and typed credit caption labels affixed on the verso. (2)
 each approximately 6 3/4 x 9 1/2in (17.2 x 24.1cm)

\$3,000 - 5,000



208



208



209

JOEL-PETER WITKIN (BORN 1939)

La Serpentine, Marseilles, 1992

Gelatin silver print, signed, titled, dated and numbered '2/12' in pencil on the verso.

31 x 26 1/2in (78.8 x 67.3cm)

sheet 40 x 30in (101.5 x 76.2cm)

\$2,000 - 3,000

Provenance

With Pace/MacGill Gallery, New York

210

HORACE BRISTOL (1909-1997)

"Horace Bristol: Eight Images", 1993
Graham Nash Editions, Manhattan Beach:
8 gelatin silver prints, each signed,
consecutively numbered 'I-VIII', '15/30'
in pencil and Portfolio blindstamp in the
margin; signed by Graham Nash in ink on
the colophon; prints and text inserts all
contained in a four-fold 4to case with gilt-
impressed title.

*various sizes from 8 x 8in (20.2 x 20.2cm)
to 8 x 10 1/4in (20.2 x 20.6cm)*

\$4,000 - 6,000

211

MANUEL ALVAREZ BRAVO (1902-2002)

*Obrero en Huelga Assassinado (Striking
Worker Assassinated)*, 1934
Gelatin silver print, printed later, signed and
annotated 'México' in pencil on the verso.
7 1/2 x 9 3/4in (19 x 24.8cm)
sheet 8 x 10in (20.2 x 25.4cm)

\$4,000 - 6,000



210



211



212

JOEL-PETER WITKIN (BORN 1939)

Un Santo Oscuro, Los Angeles, 1987

Toned gelatin silver print, signed, titled, dated
and numbered '1/3' in pencil on the verso.

28 1/8 x 28in (71.3 x 71.1cm)

sheet 40 x 30in (101.5 x 76.2cm)

\$3,000 - 5,000



213

HELMUT NEWTON (1920-2004)

Tied-up Torso, Ramatuelle, 1980

Gelatin silver print, printed later, signed,
titled, dated in pencil and inscribed 'For WK,
Zurich 1997' in red wax pencil on the verso.

14 7/8 x 15in (37.7 x 38cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$10,000 - 15,000

END OF SALE

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11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as

required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND**

EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the σ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

| | |
|------------------------|----------------------------|
| \$50-200..... | by \$10s |
| \$200-500..... | by \$20/50/80s |
| \$500-1,000..... | by \$50s |
| \$1,000-2,000..... | by \$100s |
| \$2,000-5,000..... | by \$200/500/800s |
| \$5,000-10,000..... | by \$500s |
| \$10,000-20,000..... | by \$1,000s |
| \$20,000-50,000..... | by \$2,000/5,000/8,000s |
| \$50,000-100,000..... | by \$5,000s |
| \$100,000-200,000..... | by \$10,000s |
| above \$200,000..... | at auctioneer's discretion |

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Tuesday 9th April oversized lots (noted as W next to the lot number and/or listed on page 179) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lots will be retained in Bonhams Gallery for 14 calendar days following the auction. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment. Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Tuesday 9th April. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON WEDNESDAY 10 APRIL.

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected within 5 business days of the auction. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

- 89
- 115
- 130
- 136
- 163

Bonhams Specialist Departments

19th Century Paintings London

Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art London

Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art San Francisco

Sonja Moro
+1 415 503 3412

Aboriginal Art Australia

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art Los Angeles

Fredric W. Backlar
+1 323 436 5416 •

American Paintings New York

Jennifer Jacobsen
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Elizabeth Goodridge
+1 917 206 1621

Antiquities London

Francesca Hickin
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Antique Arms & Armour London

David Williams
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Art Collections, Estates & Valuations London

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New York

Sherri Cohen
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Los Angeles
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Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496

San Francisco
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Celeste Smith
+1 415 503 3214

Australian Art Australia

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+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts London

Matthew Haley
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New York
Ian Ehling
+1 212 644 9094
Darren Sutherland
+1 212 461 6531

Los Angeles
Catherine Williamson
+1 323 436 5442
San Francisco
Adam Stackhouse
+1 415 503 3266

British & European Glass London

John Sandon
+44 20 7468 8244

British Ceramics London

John Sandon
+44 20 7468 8244

California & Western Paintings & Sculpture Los Angeles

Scot Levitt
+1 323 436 5425
Kathy Wong
+1 323 436 5415
San Francisco
Aaron Bastian
+1 415 503 3241

Carpets London

Helena Gumley-Mason
+44 20 8393 2615

Chinese & Asian Art London

Asaph Hyman
+44 20 7468 5888

New York
Bruce MacLaren,
+1 917 206 1677
Ming Hua
+1 646 837 8132

Harold Yeo
+1 917 206 1628 •
Los Angeles

Rachel Du
+1 323 436 5587
San Francisco
Dessa Goddard
+1 415 503 3333
Henry Kleinhenz
+1 415 503 3336
Daniel Herske
+1 415 503 3271

Lingling Shang
+1 415 503 3207 •
Amelia Chao
+1 415 503 3397

Hong Kong
Xibo Wang,
+852 3607 0010

Australia
Yvett Klein,
+61 2 8412 2231

Chinese Paintings Hong Kong

Iris Miao,
+852 3607 0011

Clocks London

James Stratton
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New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals London

John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment Memorabilia London

Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics London

Sebastian Kuhn
+44 20 7468 8384

European Paintings London

Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Mark Fisher
+1 323 436 5488
Rocco Rich
+1 323 436 5410

European Sculptures & Works of Art London

Michael Lake
+44 20 8963 6813

Furniture and Decorative Art London

Thomas Moore
+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463

Greek Art London

Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia Edinburgh

Kevin McGimpsey
+44 131 240 2296
Hamish Wilson
+44 131 240 0916

Irish Art London

Penny Day
+44 20 7468 8366

Impressionist & Modern Art London

India Phillips
+44 20 7468 8328
New York
Caitlyn Pickens
+1 212 644 9135
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast Asian Art New York

Mark Rasmussen
+1 917 206 1688

Hong Kong
Edward Wilkinson
+852 2918 4321

Islamic & Indian Art London

Oliver White
+44 20 7468 8303

Japanese Art London

Suzannah Yip
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New York
Jeff Olson
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Jewellery London

Jean Ghika
+44 20 7468 8282
Emily Barber
+44 20 7468 8284

New York

Brett O'Connor
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Caroline Morrissey
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Camille Barbier
+1 212 644 9035

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Emily Waterfall
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San Francisco
Shannon Beck
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Hong Kong
Paul Redmayne
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Marine Art London

Veronique Scorer
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**Mechanical Music
London**

Jon Baddeley
+44 20 7393 3872

**Modern & Contemporary
African Art**

London
Giles Peppiatt
+ 44 20 7468 8355

New York
Hayley Grundy
+1 917 206 1624

**Modern & Contemporary
Middle Eastern Art**

London
Nima Sagharchi
+44 20 7468 8342

**Modern & Contemporary
South Asian Art**

London
Tahmina Ghaffar
+44 207 468 8382

**Modern Decorative
Art + Design**

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New York
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Dan Tolson
+1 917 206 1611

Los Angeles
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**Motor Cars
London**

Tim Schofield
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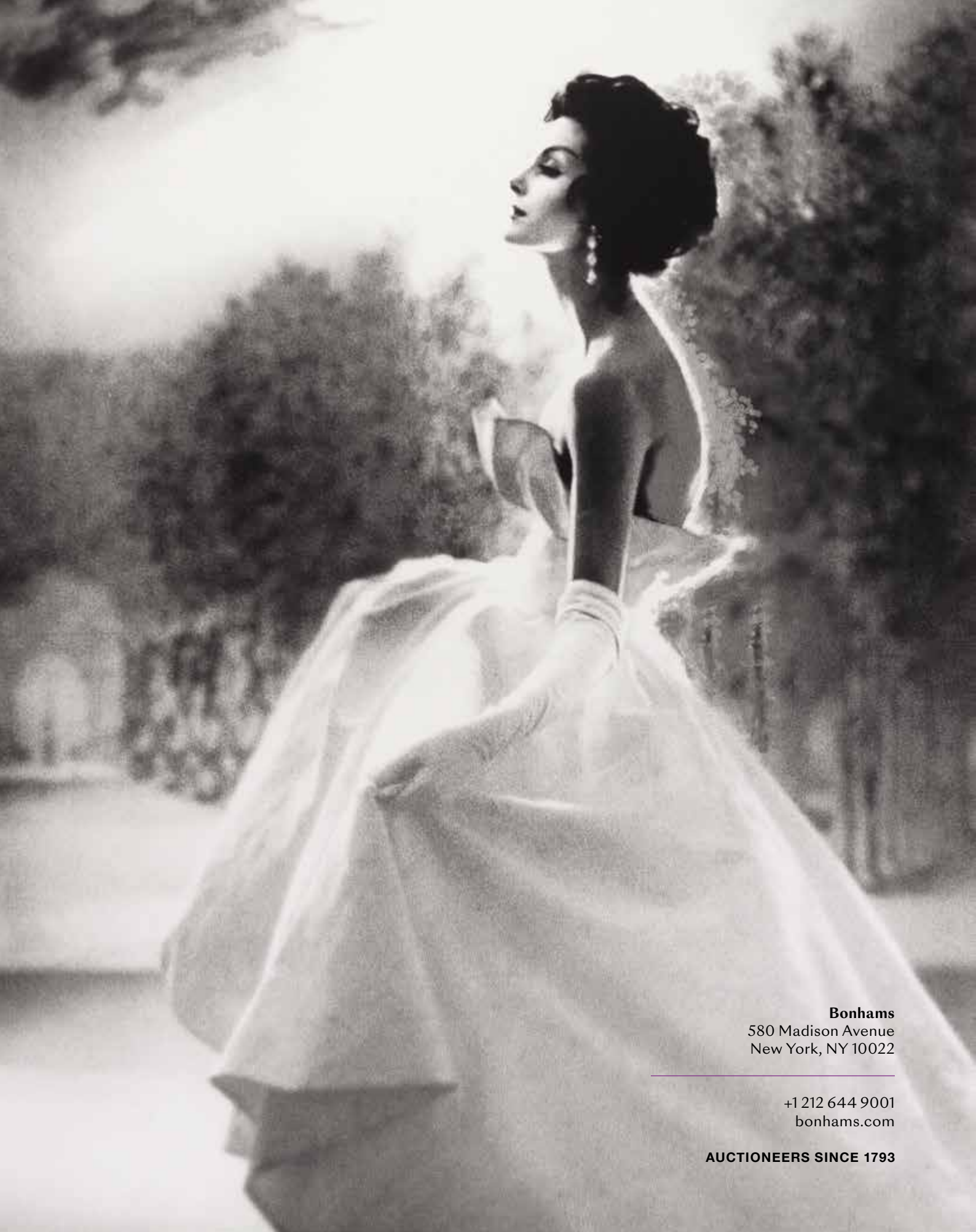
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