

Bonhams



Photographs

New York | October 2, 2019



PETER LINDBERGH (1944-2019)





ROBERT FRANK (1924-2019)

Photographs

New York | Wednesday October 2, 2019, at 2pm EST

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

PREVIEW

New York

Saturday September 28,
12pm to 5pm
Sunday September 29,
12pm to 5pm
Monday September 30,
10am to 5pm
Tuesday October 1,
10am to 5pm
Wednesday October 2,
10am to 1pm

SALE NUMBER: 25274
Lots 1 - 154

CATALOG: \$35

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INQUIRIES

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SALE INCLUDING PROPERTY FROM

- An Important Miami Collection
- A Private Collection, Northern California
- A Southern California Museum
- A Private Collection, Florida and California
- A New York Collection

ILLUSTRATIONS

Front cover: lot 11
Inside front cover: lot 16
Session page: lot 34
Inside back cover: lot 69
Back cover: lot 121

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1

VARIOUS PRIVATE COLLECTIONS

1

ELLIOTT ERWITT (BORN 1928)

Provence, 1955

Archival pigment print, signed, titled and dated in pencil on the verso.

17 1/4 x 12in (43.8 x 30.5cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$4,000 - 6,000

2

HENRI CARTIER-BRESSON (1908-2004)

Seville, 1933

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

9 3/8 x 14in (23.7 x 35.5cm)

sheet 12 x 16in (30.5 x 40.6cm)

\$8,000 - 12,000

Literature

Photographs by Cartier-Bresson, Grossman, New York, 1963, p. 24



2

3

HENRI CARTIER-BRESSON (1908-2004)

Roman Amphitheatre, Valencia, 1933
Gelatin silver print, printed later, signed in ink
and copyright blindstamp in the margin.
9 1/2 x 14in (24.1 x 35.5cm)
sheet 12 x 16in (30.5 x 40.6cm)

\$8,000 - 12,000

Literature

Photographs by Cartier-Bresson, Grossman,
New York, 1963, p. 5

4

HENRI CARTIER-BRESSON (1908-2004)

Mardi Gras, Tarascon, 1959
Gelatin silver print, printed later, signed in ink
in the margin.
9 3/8 x 14in (23.8 x 35.5cm)
sheet 12 x 16in (30.5 x 40.6cm)

\$5,000 - 7,000



3



4



5

5

ANDRÉ KERTÉSZ (1894-1985)

Chez Mondrian, 1926

Gelatin silver print, printed later, signed, dated and annotated 'Paris' in pencil on the verso.

9 3/4 x 7 1/8in (24.7 x 18.1cm)

sheet 10 x 8in (25.4 x 20.3cm)

\$5,000 - 7,000

6

ROBERT FRANK (1924-2019)

Paris, 1951

Gelatin silver print, printed 1970s, signed, titled and dated by the artist in ink on the recto; annotated '#51 P/K P-1 (II)' in an unknown hand in ink on a label affixed on the verso.

13 1/8 x 8 1/2in (33.3 x 21.6cm)

sheet 13 7/8 x 10 7/8in (35.2 x 27.6cm)

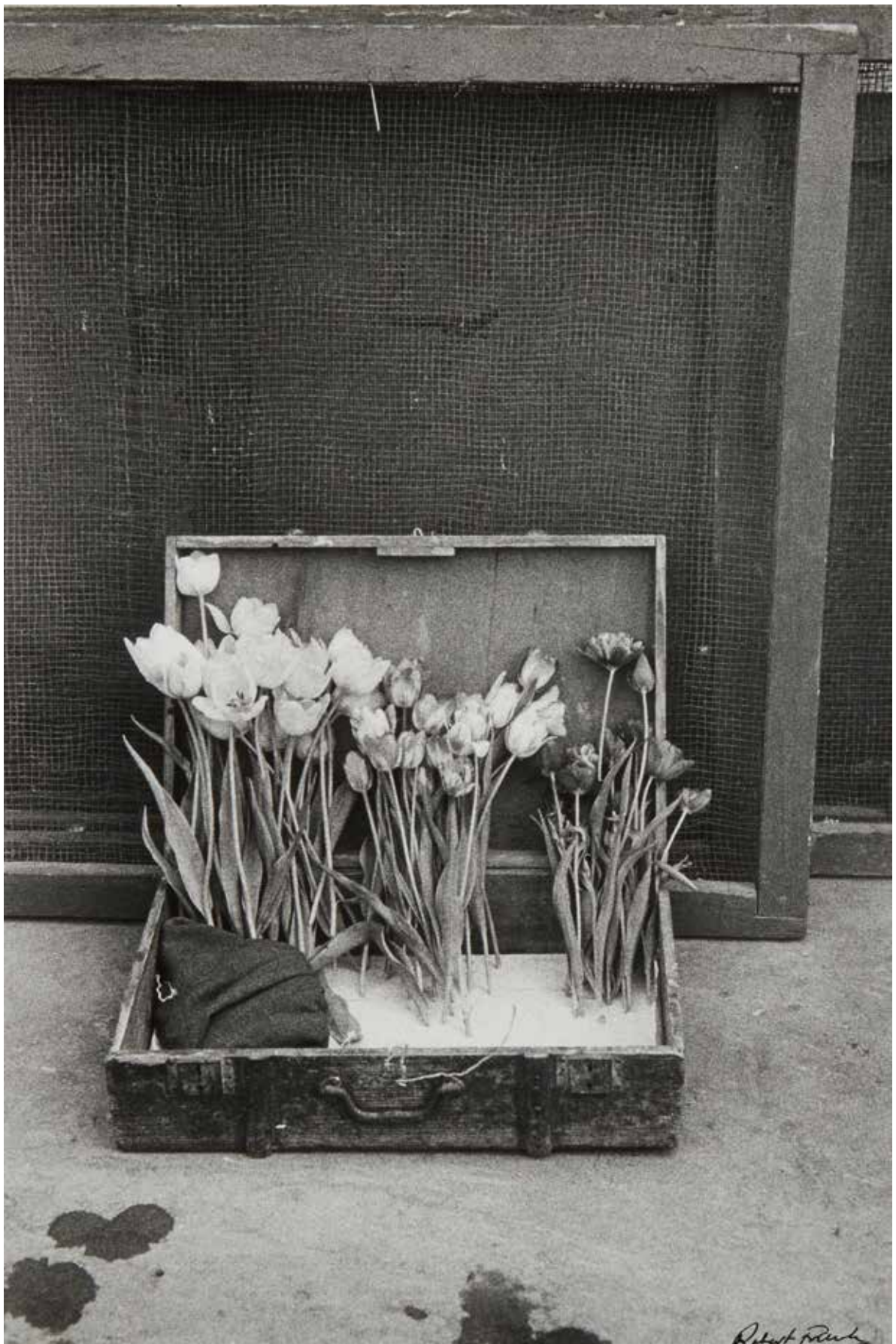
\$25,000 - 35,000

Provenance

With Howard Greenberg Gallery, New York;
Christie's, New York, October 5, 2012, lot 232;
Sotheby's, Paris, November 10, 2017, lot 130

Literature

Robert Frank, *The lines of my hand*, Secker & Warburg, London, 1989, ill. p. 33



Robert Rauschenberg



7

IRVING PENN (1917-2009)

Icelandic Poppy/Papaver nudicaule (New York, 2006)

Archival pigment print, signed, initialed, dated, notations '22571' 'G' in ink and Penn/Vogue copyright credit reproduction limitation and edition stamps on the flush-mount verso. One from the edition of 13.
image/flush-mount 22 7/8 x 24in (58.1 x 61cm)

\$30,000 - 50,000

Provenance

With Pace/MacGill Gallery, New York



8

EUGÈNE ATGET (1857-1927)

Fête du Trône, 1926

Gold toned printing out paper print, titled, numbered '104', '17 bis' in pencil and credit stamp on the verso.
sheet 7 x 9in (17.8 x 22.8cm)

\$25,000 - 35,000

Provenance

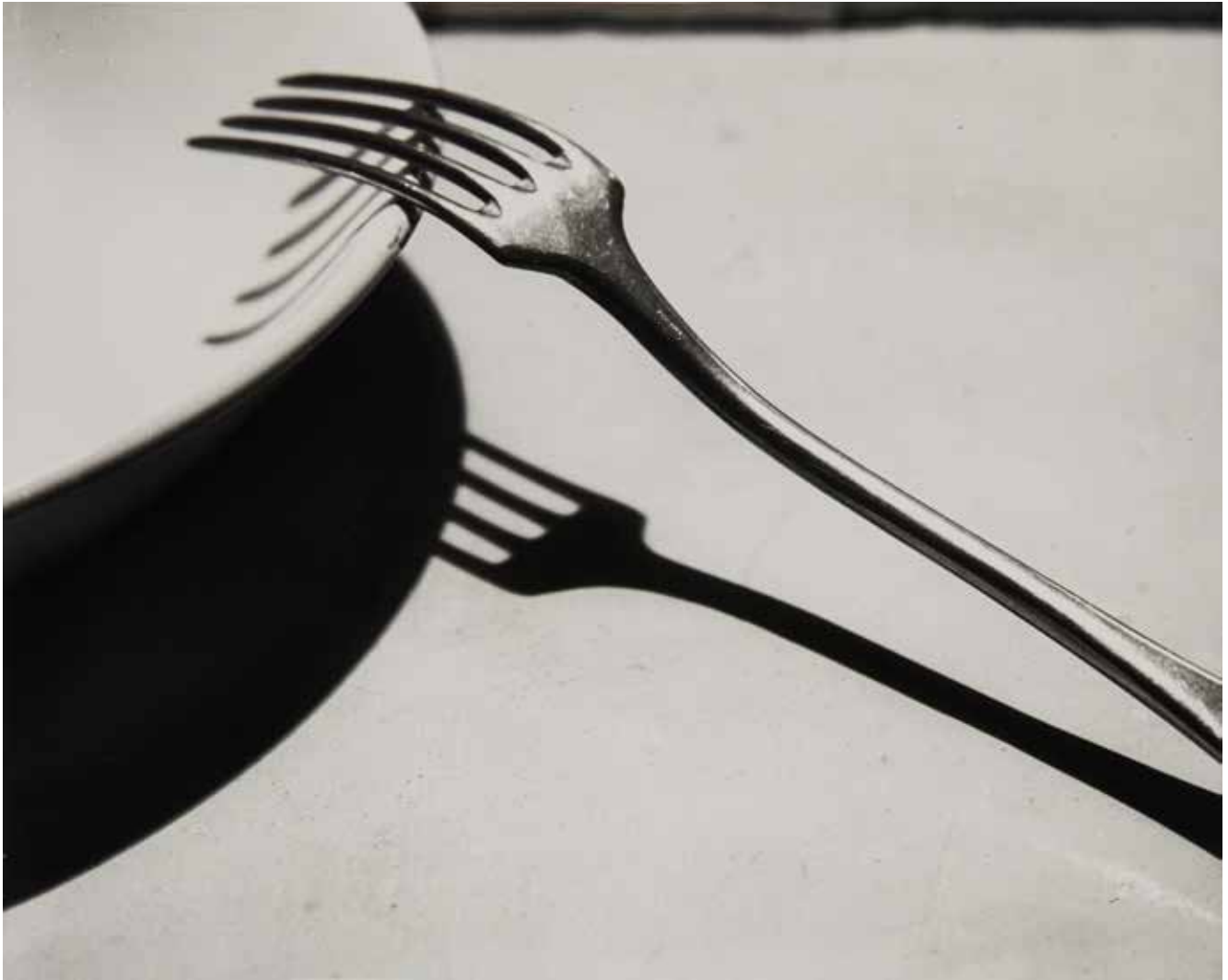
From the artist;
to Tristan Tzara, Paris;
by descent to Marie-Thérèse Tzara;
Christie's, New York, 29 April 1999, lot 172;
to the present owner

For almost three decades, Eugène Atget created a meticulous archive of his photographs of a Paris that was being replaced by a more modern (and to him, hateful) infrastructure. In *Fête du Trône*, one of Atget's extraordinary images of the city's ancient fairground, he captures a lively mural of nymphs dancing in a shadowy bay - an almost dreamlike, proto-Surrealist image.

While Atget would have denied any direct association with the Surrealists, it was thanks to Man Ray and his circle that his work became recognized as more than just an eccentric and naive visual record of the old city. Man Ray, a prominent member of the Surrealists and Atget's neighbor, included a selection of the older photographer's work in the first official review of the Surrealists *La Révolution Surréaliste*, issued in June 1926, the year *Fête du Trône* was created.

Man Ray probably also introduced fellow artist Tristan Tzara to Atget's work. Tzara, a founder of the Dada movement and the original owner of lot 7, found Atget's unconscious "surrealism" irresistible and used it as inspiration for his own his writings, poetry and art.

Man Ray's studio assistant, the young photographer Bernice Abbott, also became acquainted with Atget at around this time. After his death, she acquired the more than eight thousand prints left in his studio and subsequently brought Atget's photographs to the attention of the world.



9

ANDRÉ KERTÉSZ (1894-1985)

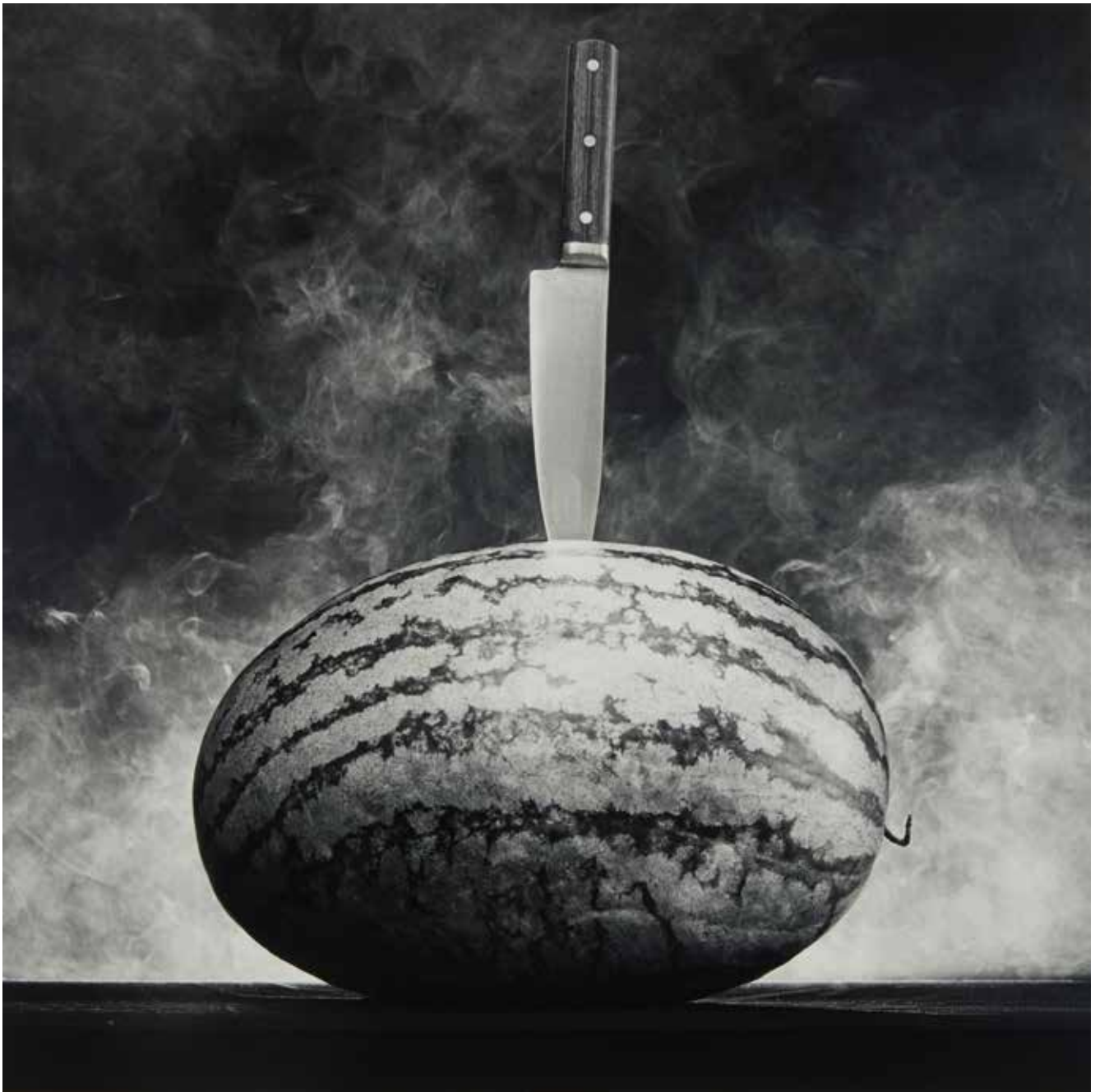
Paris (Fork), 1925

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

7 3/4 x 9 5/8in (19.8 x 24.8cm)

sheet 8 x 10in (20.3 x 35.4cm)

\$3,000 - 5,000



10

ROBERT MAPPLETHORPE (1946-1989)

Watermelon with Knife, 1985

Gelatin silver print, flush-mounted, signed and dated by Michael Ward Stout, Estate Executor, in ink, titled, dated, numbered 'AP1/2' and MAP notation '1556' in pencil on the flush-mount verso.

15 x 15 5 1/8in (38 x 38.3cm)

sheet / flush-mount 19 x 16in (48.2 x 40.7cm)

\$20,000 - 30,000

Provenance

With Xavier Hufkens, Brussels

Literature

Celant, *Mapplethorpe*, Electa, 1992, p. 219

Piss Christ, Andres Serrano's 1987 image of a plastic crucifix submerged in a tank of urine, is one of the most influential yet controversial images of all time.

Serrano submitted the photograph for a competition *Awards in the Visual Arts*, organized by the Southeastern Center for Contemporary Art in Winston-Salem, North Carolina. Ten artists from ten US regions, Serrano among them, were awarded a prize of \$15,000 and a traveling exhibition, funded by the Equitable Life Assurance Company, The Rockefeller Foundation, a non-profit philanthropic organization and, most importantly given the furor that followed, The National Endowment for the Arts (NEA), funded by tax payers and bestowed by Federal Government.

The first sign of trouble came when the exhibition was on view at the Virginia Museum of Fine Arts. A local resident complained about the work in a letter to a local newspaper and this was noticed by Bill Wildmon, head of the American Family Association, a right-wing Christian fundamentalist organization. Wildmon petitioned Congress to denounce and defund the NEA, a demand staunchly supported by Republican Senators Alphonse d'Amato and Jesse Helms. The episode marked the beginning of the so-called "Culture Wars" in the US, a series of skirmishes between left and right that has continued virtually unabated ever since. Artists such as Robert Mapplethorpe's 1989 show at the Corcoran Gallery in Washington, DC, also funded by the NEA, was cancelled due to right-wing pressure. As recently as 2010, David Wojnarowicz's film of Christ on the cross being slowly consumed by ants at The National Gallery of Art in DC was also discontinued due to the outrage it engendered. Occasionally, some of these battles were won by artists and institutions; Chris Ofili's dung-encrusted painting *The Holy Virgin Mary*, which had its American debut in 1999 as part of the *Sensation* traveling exhibition at The Brooklyn Museum, incited then-Mayor Rudolph Giuliani to freeze city funding to the Museum and threaten eviction from its longstanding home near Prospect Park. However, the Museum counter-sued New York City for violating its First Amendment rights and won the case unequivocally.

In various interviews, Serrano has said that when he made *Piss Christ* he had no intention of creating something so controversial - that *Piss Christ* was always both a work of art and an act of devotion. Serrano is a practicing Catholic, who as a child was told by the nuns who taught him that it was wrong to idolize representations of Christ since they merely described sacred scenes and were not actually holy in themselves. Serrano considers *Piss Christ* a comment on this paradox, making him neither a "blasphemer" nor an "anti-Christian", as his accusers would attest. He also believes that the work has ignited some useful and timely debate on what the crucifixion scene, which has become almost a meaningless visual cliché, really symbolizes - the horrific and prolonged death of Jesus Christ in unimaginably brutal circumstances.

Serrano stands by *Piss Christ* as both an artist and a Christian. He also supports the notion that all opinions about the work - whether for or against it - should be embraced and that artists and art institutions must be free to create and exhibit whatever they wish without fear of reprisals or hostile government intervention.

Serrano continued this legacy of "sedition" in his very recent, 2019 installation *The Game: All Things Trump*, an ironic portrait (described as a "post Duchamp "readymade"), of the current US president made up of thousands of Trump artifacts collected together by the artist.

These are volatile and thought-provoking times, in which *Piss Christ* seems more relevant than ever to the debate of what constitutes great art. Bonhams is pleased, therefore, to have the opportunity to offer Serrano's masterpiece in this sale. This print is one from an edition of only 10 and was purchased by the current owner from Stux Gallery (Serrano's original dealer) in New York City in 1989.

11

ANDRES SERRANO (BORN 1950)

Piss Christ, 1987

Dye-bleach print, flush-mounted on board and flush-mounted to Plexiglas, signed, titled, dated and numbered '6/10' in ink on the flush-mount verso.

40 x 27 1/2in (101.1 x 69.8cm); artist's frame

\$80,000 - 120,000

Provenance

With Stux Gallery, New York, acquired by the present owner in 1989

Literature

Kuspit, "Objects and Bodies: Ten Artists in Search of Interiority," *Awards in the Visual Arts 7*, Winston-Salem, 1988, p. 115; Johnson, "Storm Over 'Art' Photo of Christ," *The New York Post*, May 12, 1989, p. 6; Atkins, "Stream of Conscience," *The Village Voice*, May 30, 1989, vol. 34, no. 22, pp. 87-88; Finnegan, "Bearing the Cross: An Interview with Andres Serrano," *Contemporanea*, no. 22, November 1990, pp. 32-35; Denson, "John Miller and Andres Serrano, 'Bad Boy' Sublimation," *Contemporanea*, no. 22, November 1990, pp. 37-41; Bolton, *Culture Wars: Documents from the Recent Controversies in the Arts*, New York, 1992, p. 309; Wallis, *Andres Serrano: Body and Soul*, New York, 1995, n.p.; Serrano, *A History of Sex*, Milan, 1998, p. 5; Wallis, *Art Matters: How the Culture Wars Changed America*, New York, 1999; Hanson, ed., *Andres Serrano: "America" and other work*, Cologne, 2004, n.p.





A SOUTHERN CALIFORNIA MUSEUM

12

ANONYMOUS

X-Ray of a Cadaver, c. 1910
Unique cyanotype photogram.
36 x 13 1/2in (91.4 x 34.3cm)

\$1,000 - 1,500

VARIOUS PRIVATE COLLECTIONS

13

ADAM FUSS (BORN 1961)

Untitled (Sunflower), 1998
Unique dye-bleach photogram.
sheet 14 x 11in (35.5 x 28cm)

\$7,000 - 9,000

Provenance

With James Kelly Contemporary, Santa Fe,
New Mexico





14



15



16

14

ALEC SOTH (BORN 1969)

Falls #34, 2005

Chromogenic print, flush-mounted, signed in ink on an accompanying gallery label; number '10' from the edition of 10.

24 x 30in (61 x 76.2cm)

sheet / flush-mount 30 x 36in (76.2 x 91.4cm)

\$10,000 - 15,000

Provenance

With Weinstein Gallery, Minneapolis

15

LAURIE SIMMONS (BORN 1949)

Splash, 1980

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

16 1/2 x 23 1/2in (42 x 59.6cm)

sheet 20 x 24in (50.8 x 61cm)

\$5,000 - 7,000

Provenance

Christie's, New York, October 3, 1996, lot 470

16

PETER LINDBERGH (1944-2019)

Estelle Lefébure, Karen Alexander, Rachael Williams, Linda Evangelista, Tatjana Patitz, Christy Turlington, "Vogue" USA, Santa Monica, 1988

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

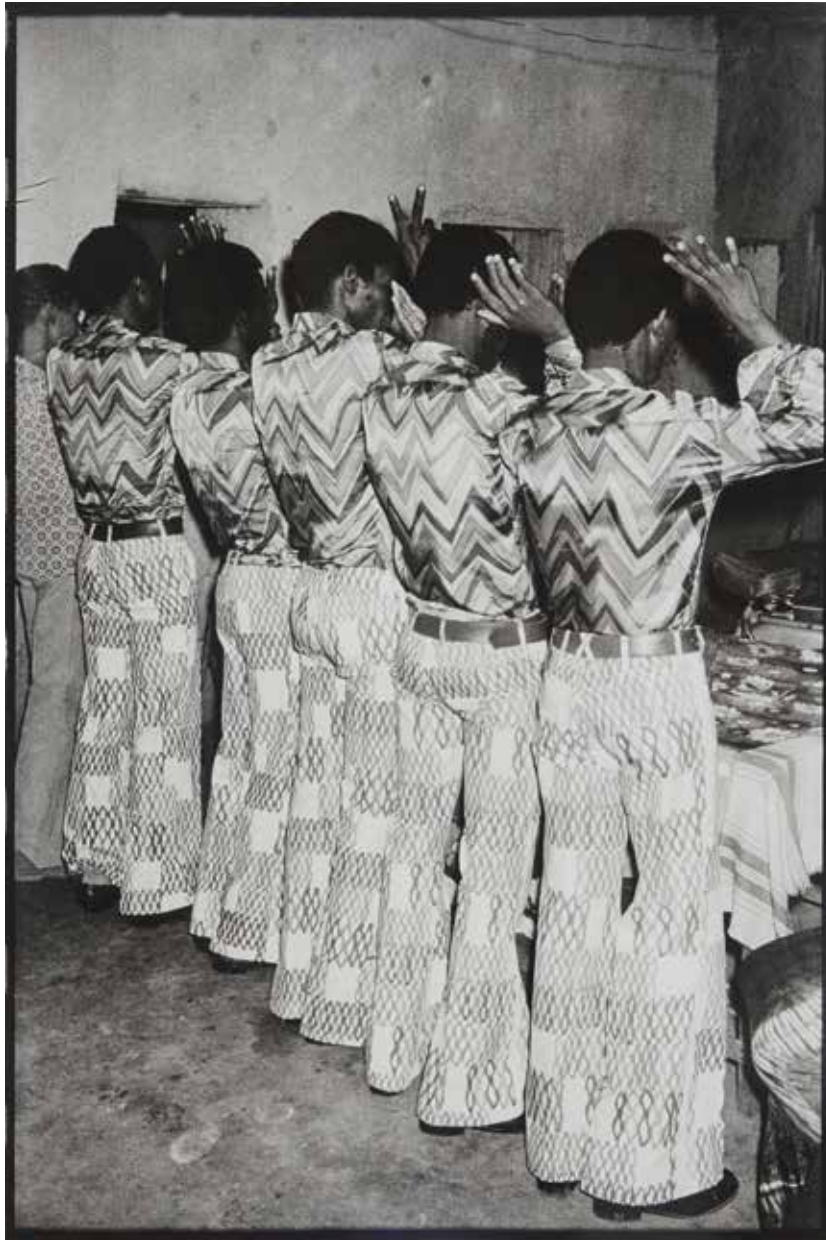
13 3/4 x 20 1/2in (34.9 x 52.1cm)

sheet 19 1/2 x 23 1/2in (49.5 x 59.7cm)

\$25,000 - 35,000



17



18

AN IMPORTANT MIAMI COLLECTION

17

ELLIOTT ERWITT (BORN 1928)

Arkansas, 1954

2 gelatin silver prints, printed later, each signed in ink in the margin; each signed, titled and dated in pencil on the verso. (2)
each 8 x 12in (20.2 x 30.5cm)
sheet each 11 x 14in (28 x 35.5cm)

\$2,000 - 3,000

Provenance

Acquired directly from the artist

VARIOUS PRIVATE COLLECTIONS

18

MALICK SIDIBÉ (1935-2016)

Les très bons amis dans la même tenue, 5 Juin (June), 1972

Gelatin silver print, printed 1998, signed, titled and dated in ink in the margin.

21 5/8 x 14 3/8in (54.9 x 36.3cm)
sheet 24 x 20in (61 x 50.8cm)

\$5,000 - 7,000



19

BRIAN DUFFY (1933-2010)

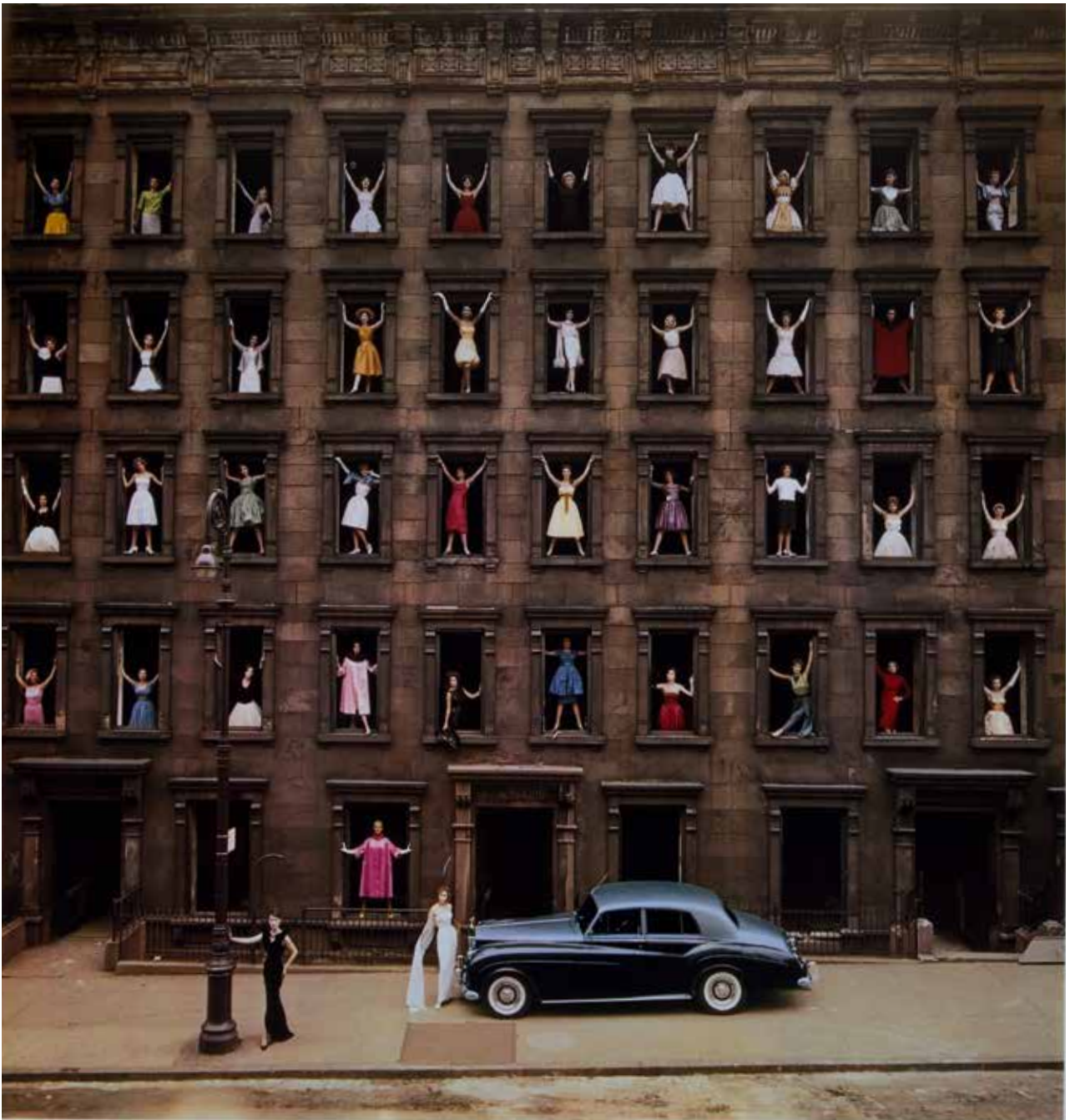
David Bowie, "Aladdin Sane" Contact Sheet, 1973

Archival pigment print, signed in ink by the artist and Duffy Archive blindstamp in the margin; signed and dated by Chris Duffy, Archive Administrator, in ink and Duffy Archive stamp on the verso. sheet 40 x 40in (102 x 102cm)

\$30,000 - 50,000

Brian Duffy first came into prominence in London during the 1960s alongside fellow fashion photographers David Bailey, Terence Donovan and Norman Parkinson.

Duffy worked on his first assignment with David Bowie in 1972, during the musician's *Ziggy Stardust* period. Bowie and Duffy had an instant rapport and so collaborated on various other projects until around 1980, during which time Duffy photographed and sometimes even helped shape Bowie's various extraordinary stage personae. It was Duffy, for example, who carved the red and blue lightning bolt in lipstick across Bowie's face for his iconic *Aladdin Sane* album, and this extraordinary contact sheet enlargement dates from this session.



20

ORMOND GIGLI (BORN 1925)

New York City (Girls in Windows), 1960

Archival pigment print, printed later, signed, titled and numbered '12/30' in ink in the margin; signed, titled, dated and numbered '12/30' in ink on the verso.

16 3/4 x 15 1/2in (41.5 x 39.4cm)

sheet 18 1/4 x 17 3/8in (46.4 x 44.2cm)

\$15,000 - 20,000



21

HENRI CARTIER-BRESSON (1908-2004)

Young Ballerinas, Palais Garnier Opera House, Paris, 1954

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

17 5/8 x 11 3/4in (44.7 x 29.8cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$10,000 - 15,000



22

ROBERT POLIDORI (BORN 1951)

Galerie Basse, Château de Versailles, 1985

Archival pigment print, flush-mounted on aluminum; signed in ink on the accompanying gallery label; one from the edition of 10.
image/ flush-mount 51.2 x 61in (127 x 152cm)

\$15,000 - 25,000

Provenance

With Flowers Gallery, London

Literature

Pérouse de Montclos, *Robert Polidori: Versailles*, Paris, Edition Mengès, 1991, p. 299



23

23

ELLIOTT ERWITT (BORN 1928)

New York City, 1946

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

14 3/4 x 21 5/8in (37.5 x 55cm)

sheet 20 x 24in (50.8 x 61cm)

\$4,000 - 6,000

Literature

Elliott Erwitt, Home Around the World, Aperture, New York/ Harry Ransom Center, Austin, 2016, p. 65

24

MARC RIBOUD (BORN 1923)

The Painter of the Eiffel Tower, 1953

Gelatin silver print, printed later, signed in pencil and copyright credit stamp on the verso.

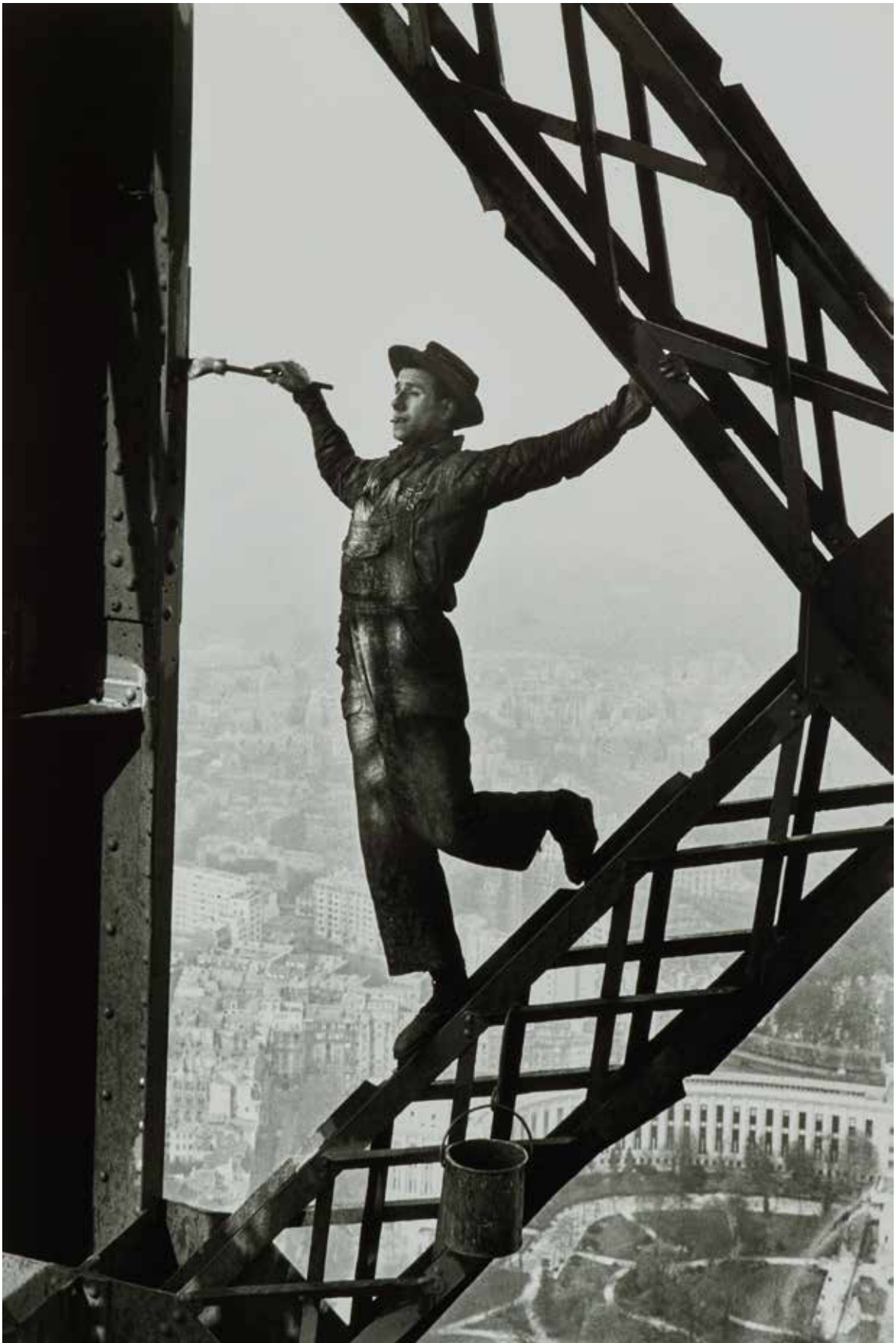
21 3/4 x 14 3/8in (55.2 x 36.5cm)

sheet 24 x 20in (61 x 50.8cm)

\$5,000 - 7,000

Provenance

With Peter Fetterman Gallery, Santa Monica





25



26



27

25

WILLIAM EGGLESTON (BORN 1939)

Untitled, Kyoto, 2001

Archival pigment print, flush-mounted, signed in ink in the margin; Eggleston Artistic Trust and edition numbers '0112.110', 'PP' respectively in ink and EAT copyright credit reproduction limitation stamp on the flush-mount verso.

24 1/2 x 36in (61.6 x 91.4cm)

sheet / flush-mount 30 x 39 3/4in (40.6 x 30.5cm)

\$8,000 - 12,000

Provenance

Acquired directly from the artist

Lots 25 and 27 are part of a group of 32 images created by Eggleston in Kyoto for the exhibition *William Eggleston* exhibited by the Fondation Cartier pour l'art contemporain in Paris in 2001.

26

PHILIP-LORCA DICORCIA (BORN 1951)

Singapore, 1993

Archival pigment print, flush-mounted, signed in pencil on the flush-mount verso; number 6 from the edition of 10.

12 x 15in (30.5 x 38cm)

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

\$8,000 - 12,000

Provenance

With Pace/MacGill Gallery, New York

27

WILLIAM EGGLESTON (BORN 1939)

Untitled (Statue of a Spotted Dog, Kyoto), 2001

Archival pigment print, flush-mounted, signed in ink in the margin; Eggleston Artistic Trust and edition numbers '0112.109', 'PP' respectively in ink and EAT copyright credit reproduction limitation stamp on the flush-mount verso.

36 x 24in (91.4 x 61cm)

sheet / flush-mount 39 3/4 x 30in (101 x 76.2cm)

\$8,000 - 12,000

Provenance

Acquired directly from the artist





29

28

NOBUYOSHI ARAKI (BORN 1940)

Untitled, nd

A suite of 24 unique Polaroid SX70s, each signed in ink on the casing. (24)

each 3 1/8 x 3in (8 x 7.7cm)

casing each 4 1/2 x 3 1/2in (11.5 x 8.9cm)

\$10,000 - 15,000

29

NAN GOLDIN (BORN 1953)

Misty and Jimmy in a Taxi, NYC, 1991

Dye-bleach print, flush-mounted, signed, titled, dated and numbered 'A.P. 2' in ink on the flush-mount verso.

26 3/4 x 38 3/8in (68 x 97.8cm)

sheet / flush-mount 27 1/2 x 40in (69.8 x 101.6cm)

\$15,000 - 20,000

Literature

Nan Goldin: The Other Side, Cornerhouse Publications, Manchester, 1993, pp. 58-59; *Nan Goldin: I'll Be Your Mirror*, Whitney Museum of Art, New York, 1996, p. 309.



30 (actual size)



31



32

30

WALKER EVANS (1903-1975)

Self Portrait, Brooklyn, c. 1926
Gelatin silver contact print, exposure notation '9 4SS' by the artist in pencil on the verso.
3 1/4 x 2 1/4in (8.3 x 5.7cm)

\$6,000 - 8,000

Walker Evans adored making self-portraits and this, a tiny gelatin silver 'proto-selfie,' was made in Brooklyn in the 1920s, shortly after Evans's return from Paris.

31

WALKER EVANS (1903-1975)

Parked Car, Small Town Main Street, Ossining, New York, 1932
Gelatin silver print, printed 1972-1975, signed by the artist and numbered '59/75' in an unknown hand in pencil on the mount.
6 1/2 x 9 7/8in (16.5 x 25.1cm)
mount 14 3/4 x 19 3/4in (37.5 x 50.2cm)

\$3,000 - 5,000

Provenance

With RoseGallery, Santa Monica

Literature

Walker Evans, American Photographs, The Museum of Modern Art New York/ Harry N. Abrams, pp. 10-11; Hill and Liesbrock, eds., *Walker Evans: Depth of Field*, Prestel, Munich, 2015, p. 68

32

DOROTHEA LANGE (1895-1965)

Funeral Cortège, End of an Era in a Small Valley Town, 1938
Gelatin silver print, printed 1950s, credit stamp on the verso.
10 1/2 x 11in (52.1 x 27.9cm)
sheet 14 x 11in (35.6 x 27.9cm)

\$15,000 - 25,000

Provenance

With RoseGallery, Santa Monica

Literature

Dorothea Lange: Photographs of a Lifetime, Aperture, New York, 1982, p. 55; *Dorothea Lange: The Heart and Mind of a Photographer*, Bulfinch Press, Boston, 2002, p. 148



33

33

BILL BRANDT (1904-1983)

Coal Miners' Houses, Windows to the Street, 1937
 Gelatin silver print, printed later and flush-mounted, Museum of Modern Art, New York label affixed on the flush-mount verso.
image/ flush-mount 20 x 17 1/4in (56.8 x 43.7cm)

\$3,000 - 5,000

A PRIVATE COLLECTION, NORTHERN CALIFORNIA

34

ROBERT FRANK (1924-2019)

Wales (Ben James, Miner), 1953
 Gelatin silver print, signed by the artist, credit, title, date, notation '2535' in an unknown hand in pencil/ ink and Lunn Archive copyright credit reproduction limitation stamps on the verso.
13 5/8 x 9 1/4in (34.5 x 23.5cm)
sheet 14 x 11in (35.5 x 27.9cm)

\$20,000 - 30,000

Provenance

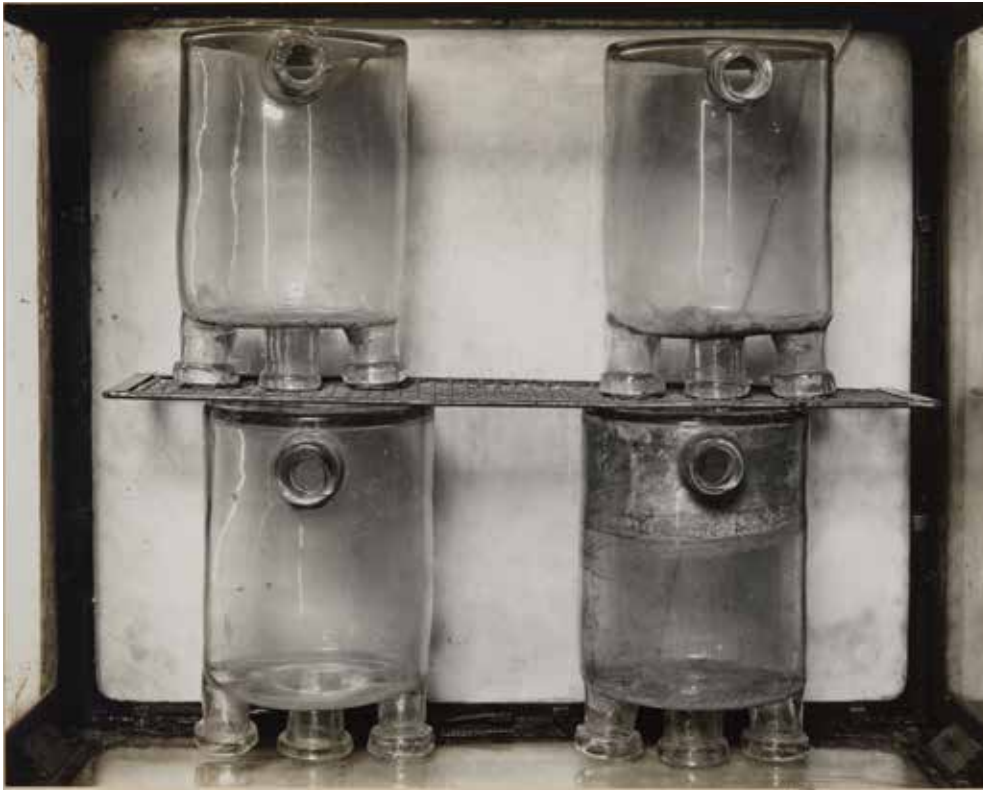
With Rick Wester Photographs, Hastings-on-Hudson, New York.

Literature

Frank; and Maloney ed., "Ben James: Story of a Welsh Miner," *U.S. Camera Annual*, New York: U.S. Camera Publishing Corp., 1954, 82-93, variant illustrated

In 1953, Frank traveled to photograph the Welsh mining towns of Maesteg and Caerau. The small communities he found there still revolved around work, family and tradition, yet they were also in the midst of significant transition. Instead of working, as they had, for small, privately-owned companies who offered no fringe benefits, miners now reported to the newly-nationalized Coal Board (NCB), a government-controlled organization which promised considerable improvements to the miners' living and working conditions. Frank was permitted by the NCB to shadow the miner as they went about their daily lives and he chose Ben James as the main protagonist for the resulting "day in the life of"-style photo essay. The photographs were first published, with descriptive captions, in the 1955 issue of *U.S. Camera Annual*. Frank said of these photographs, "I could have followed a livelier and perhaps more colorful Welsh miner, but I'm happy I decided to portray Ben James. When I said farewell to him I realized that no future story on any Welsh miner will look as this one does. I'm sure the new generation is essentially the same, but I wonder if not having such hardships will make it easier for them." With these photographs, Frank broke the rules of contemporary "photojournalism." These are not mere factual descriptions of his sitters, dispassionately observed, but a series of very singular glimpses into life lived with a kind of unconscious dignity borne of generations of hardship at the coal face.





35



36

35

FAUREST DAVIS (1906-1991)

Four Boxed Glass Figures, Tucson, 1938

Gelatin silver print, signed and dated in pencil on the mount; initialed, titled, dated and notation '242' in ink on the mount verso.

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

mount 14 3/4 x 16in (37.4 x 40.6cm)

\$2,500 - 3,500

Provenance

With Jeffrey Fraenkel Gallery, San Francisco

Exhibited

San Francisco Museum of Modern Art, *A History of Photography from CA Collections*, February 9-April 30, 1989

Faurest Davis first studied astronomy before turning to photography and becoming a commercial photographer in the 1930s. His work was championed and exhibited by Ansel Adams at the San Francisco Golden Gate Exposition. Beaumont Newhall, MoMA, New York's first Curator of Photographs also purchased a few of Davis's works for the Museum's collection.

ANOTHER PRIVATE COLLECTION

36

JOSEF SUDEK (1896-1976)

Still Life, 1950s

Gelatin silver print, printed 1972, signed in stylus on the recto; dated '1972' in pencil/ ink on the verso.

8 5/8 x 6 1/4in (21.9 x 15.8cm)

sheet 9 x 6 5/8in (22.8 x 16.8cm)

\$5,000 - 7,000



37

A PRIVATE COLLECTION, NORTHERN CALIFORNIA

37

MAN RAY (1890-1976)

Mathematical Object (Othello), 1936

Gelatin silver print, 'Val-de-Grâce' credit, stamped 'Éditions Cahiers d'Art' and '18 Sept 1936' on the verso.

11 1/2 x 9 1/8in (29.1 x 23.2cm)

\$15,000 - 20,000

Provenance

With Jeffrey Fraenkel Gallery, San Francisco

Exhibited

San Francisco Museum of Modern Art, *A History of Photography from CA Collections*, February 9-April 30, 1989

In the 1930s, Max Ernst encouraged fellow Surrealist Man Ray to use the models of mathematical equations - objects made out of white plaster, papier mâché, string and metal, on display at the Institut Poincaré in Paris - as inspirations for his own art. Man Ray photographed the models from 1934-1936, using dramatic lighting to bring out their angles, shadows, and grooves. A dozen of the resulting images, including lot 37, were published in a 1936 issue of the French artistic and literary journal *Cahiers d'art*, devoted to the Surrealist object.

In the late 1940s, now back in his native United States, Man Ray based paintings on these photographs which he called *Human Equations* and those with Shakespearean titles, his *Shakespearean Equations*.



38 (actual size)

AN IMPORTANT MIAMI COLLECTION

38

HELEN LEVITT (1918-2009)

Brooklyn, c. 1940

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

3 3/4 x 2 1/2in (9.5 x 6.4cm)

sheet 4 x 3in (10.2 x 7.6cm)

\$2,000 - 3,000

A PRIVATE COLLECTION, NORTHERN CALIFORNIA

39

HELEN LEVITT (1918-2009)

New York, 1984

Gelatin silver print.

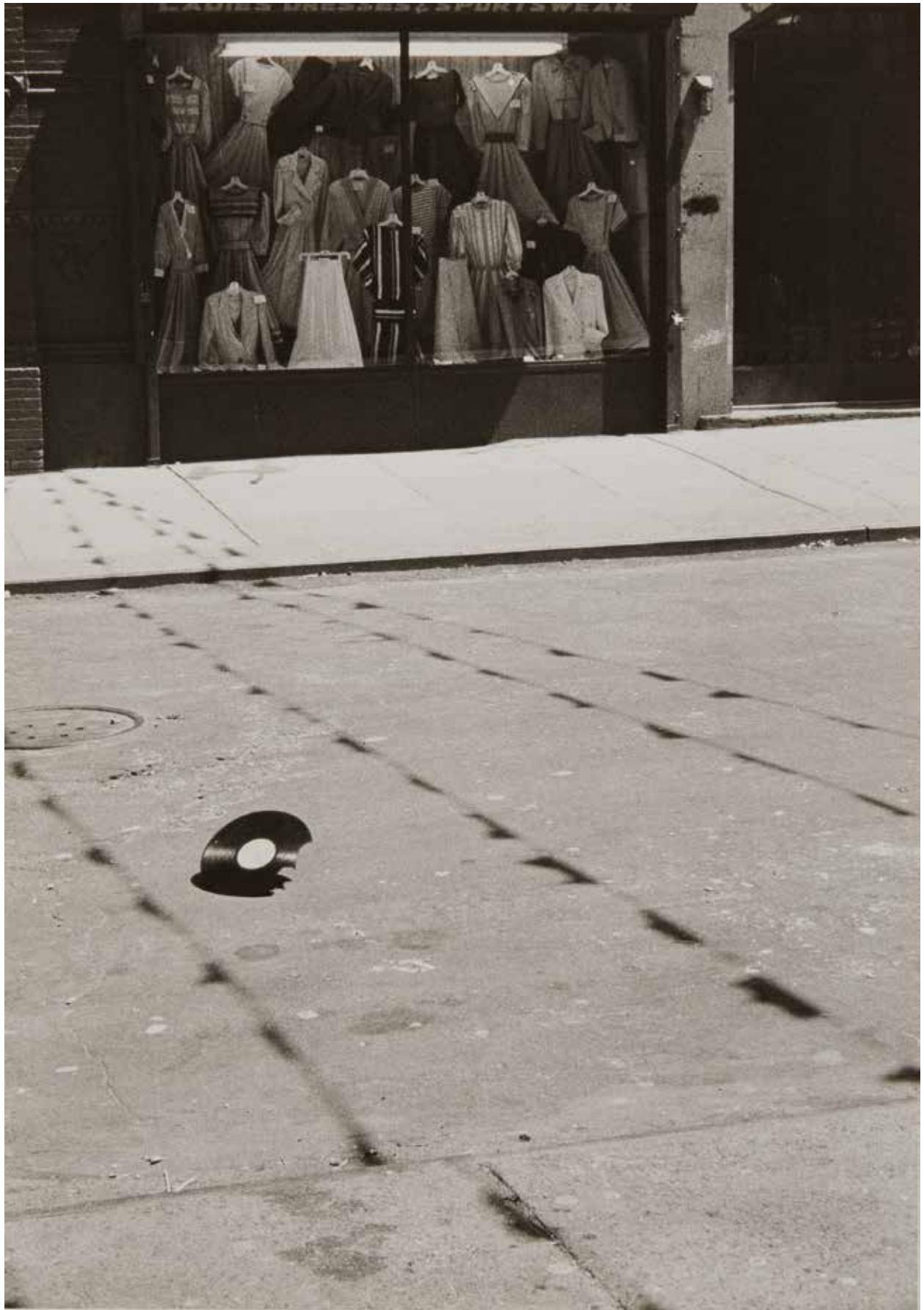
10 5/8 x 7 1/2in (27 x 19cm)

sheet 14 x 11in (35.5 x 27.9cm)

\$5,000 - 7,000

Provenance

With Jeffrey Fraenkel Gallery, San Francisco





40

40

ROGER PARRY (1905-1977)

Robbery, 1930s

Gelatin silver print, annotated 'je certifie que cette photo a été tiré par Roger Parry dans les années 30' (I certify that this photo was shot by Roger Parry in the 30s), by Madeleine R. Parry, Estate Executor, in ink on the verso.

9 3/8 x 7in (23.7 x 17.8cm)

\$3,000 - 5,000

Provenance

With Rick Wester Photographs, Hastings-on-Hudson, New York

Born and educated in Paris, Roger Parry worked as a draftsman until 1928 when he became Maurice Tabard's darkroom assistant. His work was subsequently published in *Art et Métiers Graphiques*, a favorite annual of the avant garde, and *Banalités*, a book of poems. From 1930, he worked for Gallimard publishers, eventually becoming *Nouvelle Revue Française*'s art director.

41

GARRY WINOGRAND (1928-1984)

Las Vegas, 1960

Gelatin silver print, flush-mounted, titled, dated by the artist; signed, titled and annotated 'Image Jan 1-20, 1960' by Eileen Hale Winogrand, Estate Executor, in ink and Estate copyright credit stamp on the flush-mount verso.

image/ flush-mount: 8 3/4 x 13 1/4in (22.2 x 33.6cm)

\$7,000 - 9,000

Provenance

With Jeffrey Fraenkel Gallery, San Francisco



41

VARIOUS PRIVATE COLLECTIONS

42

MORRIS WARMAN (1918-2010)

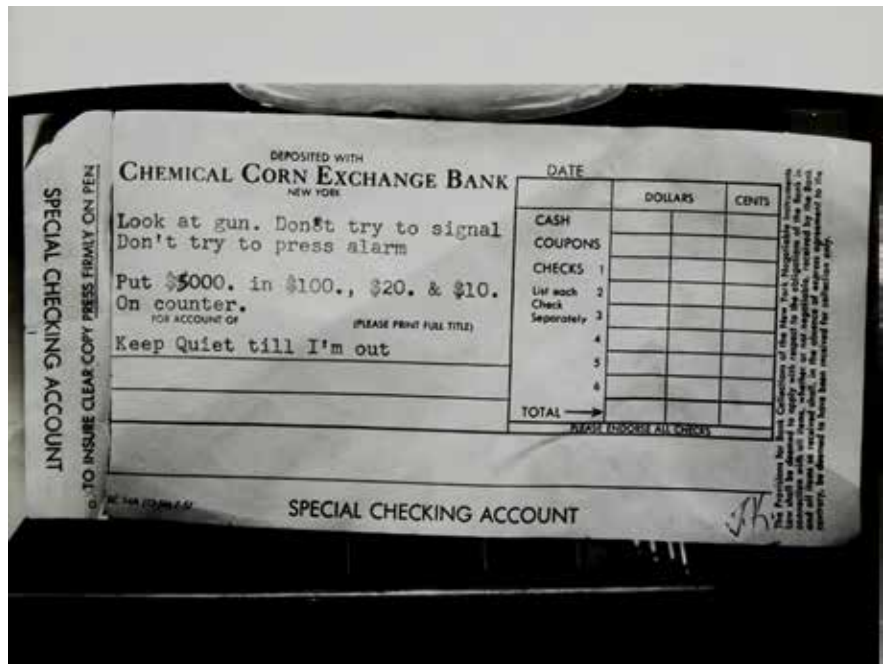
Untitled (Stick-up note), c. 1960

Gelatin silver print, Warman/ *Herald Tribune*
credit stamp on the verso.

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

\$1,000 - 1,500

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.



42

Jan 28, 05

David.

I can't go on like this. You say
You Love Me But Then Say "I Don't Give A
Flying Fuck" about my problems. You GOOF.
Laura told me you fucked her but made
sure you Sucked Her Off for 45 minutes.
Did she taste as good as me? Ass hole.
We had a good relationship together "15 mts."
Remember giving me flowers the first 3 mts.?
What happened eh? Dave? I Love You but
you've become a piece of shit. Right is ~~Rite~~
Right and Wrong is Wrong. Go fuck your asshole
like I fucked yours. I hate you always.
Take Care and Drop Dead. You Said →



44

43

ALEC SOTH (BORN 1969)

"I Can't Go On Like This", 2005

Chromogenic print; signed in ink on a gallery label affixed on the frame backing; number '2' from the edition of 10.

29 1/2 x 23 1/2in (75 x 59.7cm)
sheet 30 x 36in (76.2 x 91.5cm)

\$6,000 - 8,000

Provenance

With Gagosian Gallery, New York

In his series *Niagara*, Alec Soth photographs life on both the American and Canadian sides of Niagara Falls, which he regards as not only a tourist destination, but also a community where the stuff of real life is played out. Images from the series include beautiful and highly decorative views of the Falls themselves (see lot 14), alongside shots of cheap motels, young honeymooners and this powerful, tragi-comic, handwritten "Dear John" letter.

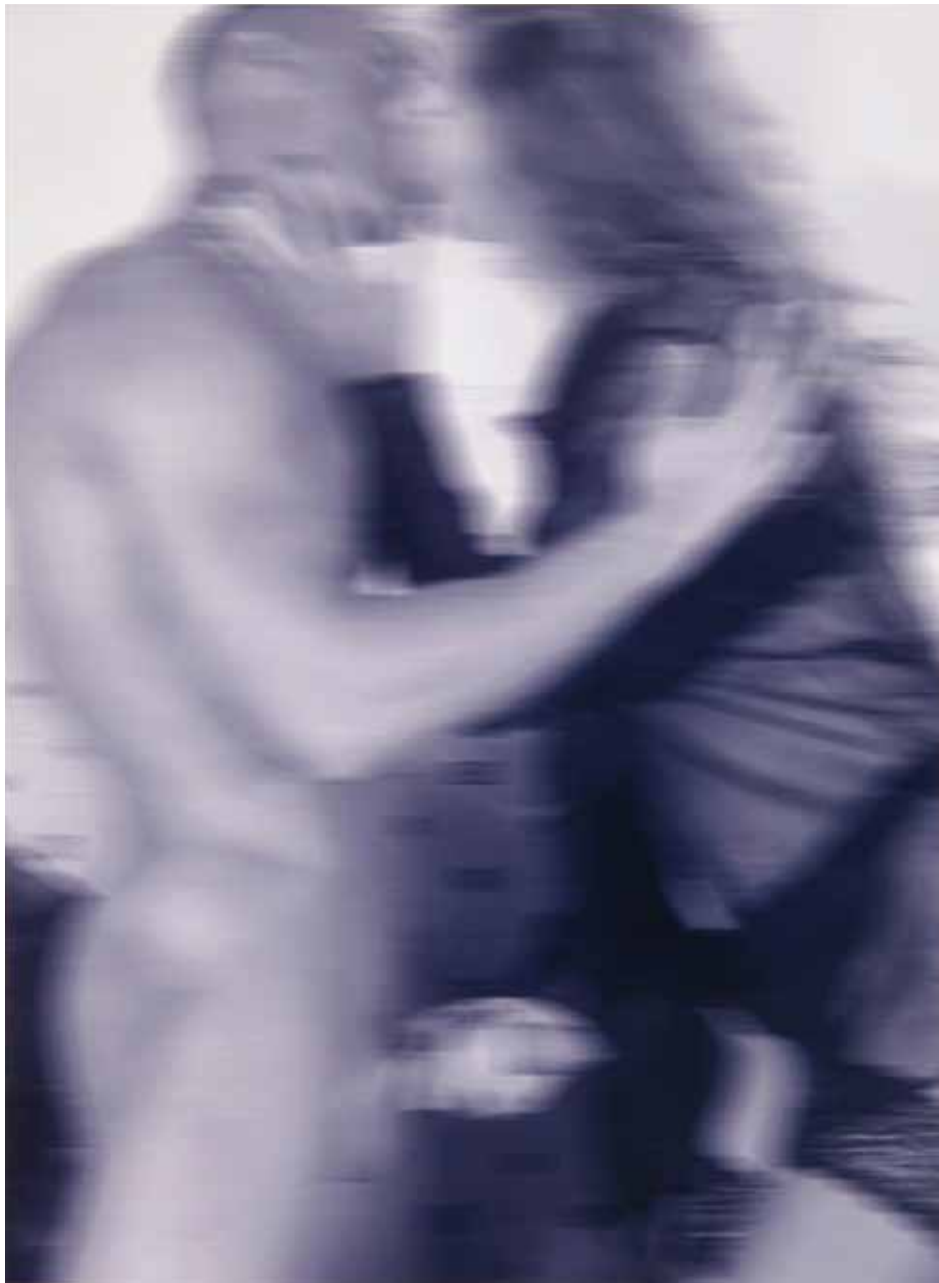
44

PETER BEARD (BORN 1938)

Diary Page, Thurs-Fri 27-28 June, 1991

Chromogenic print with white ink, printed 1994, signed, dated, titled and inscribed 'emergency photocopy wallpaper bricks/Tokyo/ all-nighter for Seibu Museum show during Rwanda genocide spring 1994 Creston Hotel Tokyo' in white ink on the recto/ in the margin. 15 x 19in (38.5 x 48.5cm)

\$6,000 - 8,000



45

45

THOMAS RUFF (BORN 1958)

Untitled, 2003

Archival pigment print, signed, dated and numbered 'AP 9/20' in pencil on the verso.

9 5/8 x 7in (24.4 x 17.8cm)
sheet 11 x 8 1/2in (28 x 21.6cm)

\$1,500 - 2,500

46

WILLIAM EGGLESTON (BORN 1939)

Untitled ("Love is in the Air"), 2001

Iris print, signed in ink in the margin; Eggleston Artistic Trust number '0105202', edition number 'PP' in ink and EAT copyright credit reproduction limitation stamp on the verso; from the edition of 7 plus 3 lettered examples.

17 3/4 x 27in (45 x 68.5cm)
sheet 23 x 30in (58.5 x 76.2cm)

\$7,000 - 9,000

Provenance

Acquired directly from the artist

47

NAN GOLDIN (BORN 1953)

Joey at the Love Ball, NYC, 1992

Dye-bleach print, signed, titled, dated and numbered '5/25' in ink on the verso.

16 3/8 x 24 1/8in (41.5 x 61.5cm)
sheet 19 7/8 x 29in (50.5 x 73.6cm)

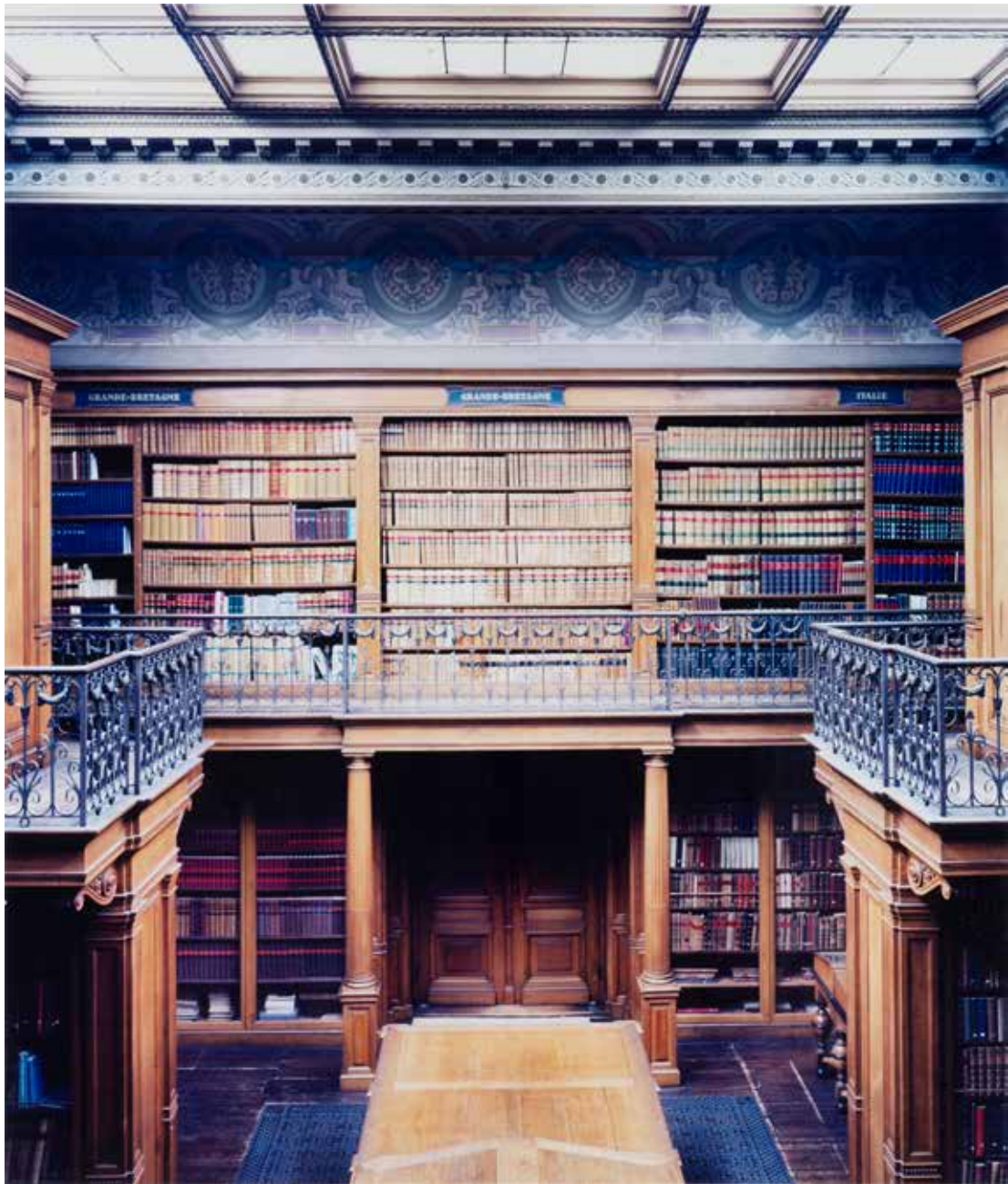
\$3,000 - 5,000



46



47



48

48

CANDIDA HÖFER (BORN 1944)

Teylers Museum, Haarlem II, 2003
 Chromogenic print, signed in ink on a gallery
 label affixed on the frame backing.
 33 1/2 x 37 3/4in (96 x 85cm)

\$15,000 - 25,000

Provenance

With Ben Brown Fine Art, London

49^W

CANDIDA HÖFER (BORN 1944)

National Gallery of Ireland, Dublin, 2004
 Chromogenic print, signed in ink on a label
 affixed on the frame backing; number '4'
 from the edition of 6.
 58 x 47in (147 x 119.3cm)
 sheet 69 1/2 x 59 1/4in (176.5 x 150.5cm)

\$25,000 - 35,000

AN IMPORTANT MIAMI COLLECTION

50

UTA BARTH (B. 1958)

Ground #72, 1996
 Chromogenic print, flush-mounted on board,
 signed, dated and numbered '2/8' in ink on a
 credit label affixed on the mount verso.
*image/ flush-mount: 17 3/4 x 23 1/2in (45.1
 x 59.7cm)*

\$2,000 - 3,000

Provenance

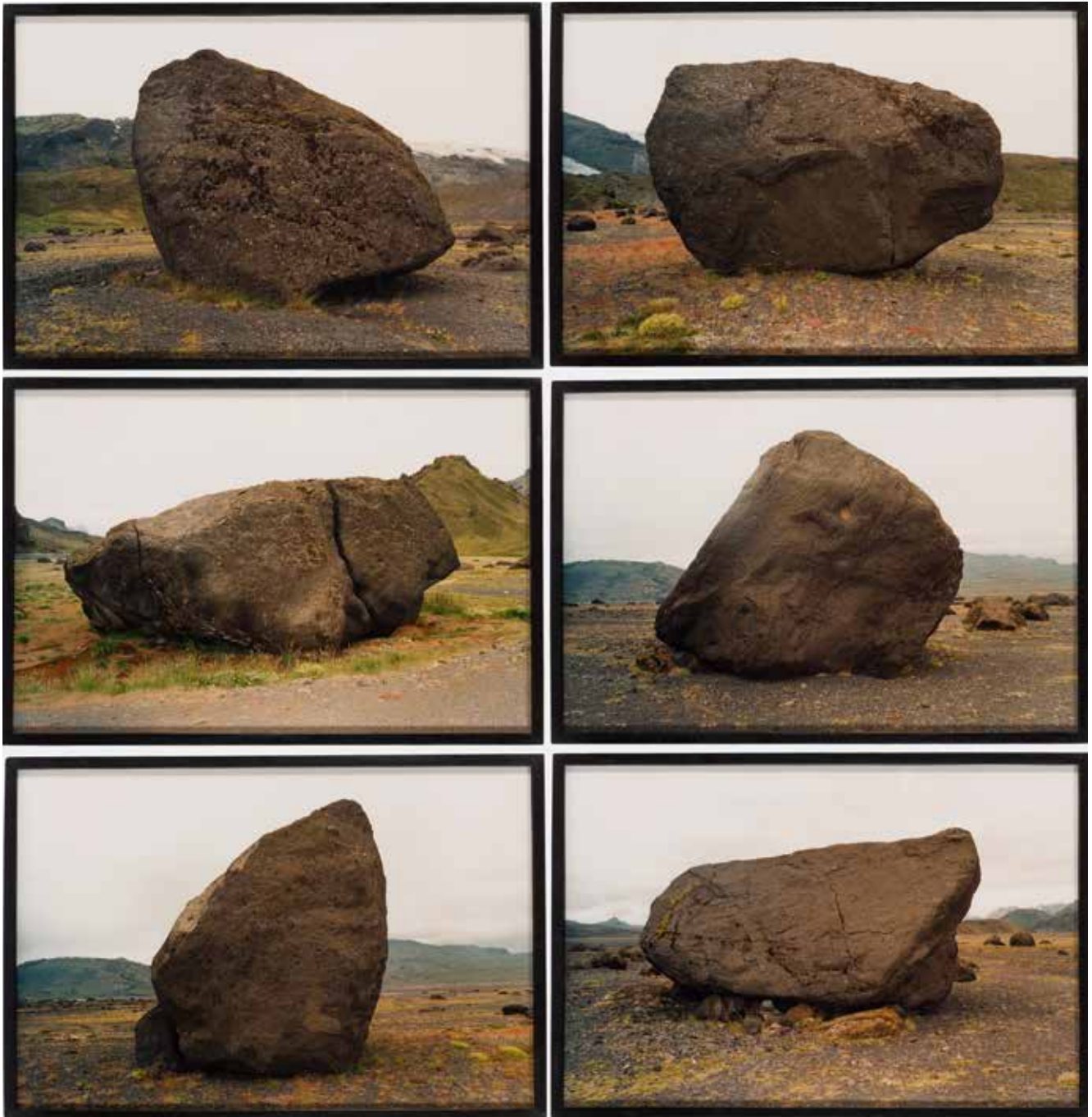
With Acme, Santa Monica



49



50



51

OLAFUR ELIASSON (BORN 1967)

The Large Stone Series, 1998

6 chromogenic prints; from the edition of 10. (6)

each 15 3/4 x 23in (40 x 58.5cm)

\$15,000 - 25,000

Provenance

With Bonakdar Jankou Gallery, New York



TWO PRIVATE COLLECTIONS

52

IRVING PENN (1917-2009)

7 Shells, New York, (May 2 2002)

Gelatin silver print, signed, initialed, titled, dated, numbered '9', negative notation '20696' in pencil, copyright credit reproduction limitation and edition stamps on the verso; one from the unnumbered edition of 9.

10 1/2 x 18 7/8in (26.6 x 48cm)

13 1/2 x 19 1/2in (34.2 x 49.5cm)

\$15,000 - 20,000



53

ALFRED STIEGLITZ (1864-1946)

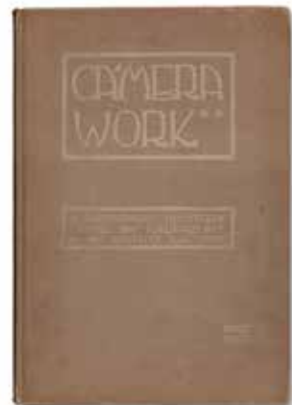
"Camera Work" Number XLV, Number 47, July 1914
4to. edition with hard covers, signed, dated 'May 15, 1916' and
inscribed to the artist Abraham Walkowitz (1878-1965), 'Of this
number of Camera Work - No 47 - twenty-seven copies were
published on Special Paper - This is one of these copies', by Alfred
Stieglitz in ink on a front endpaper; accompanied by *The City Across
the River*, photogravure from *Camera Work*, Number 36, October
1911.

sheet (print) 11 x 7 1/2in (28 x 19cm)

\$5,000 - 7,000

Provenance

With Zabriskie Gallery, New York





A PRIVATE COLLECTION, MANHATTAN

54

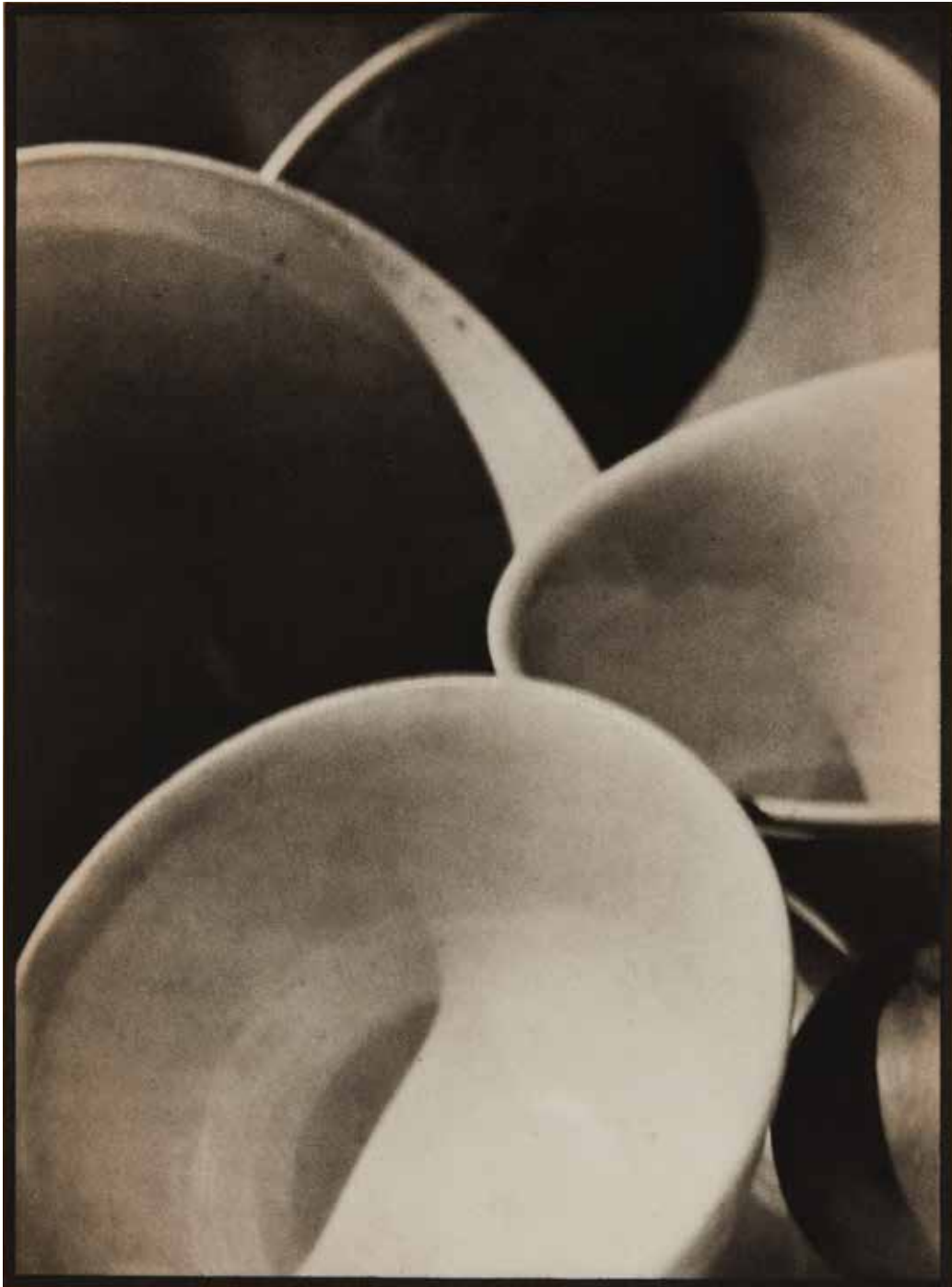
ALFRED STIEGLITZ (1864-1946)

Old and New New York, 1910

Photogravure on Japanese tissue from *Camera Work*,
Number 36, 1911, mounted on *Camera Work* page.

8 x 6 1/4in (20.2 x 15.8cm)

\$2,000 - 3,000



55

55

PAUL STRAND (1890-1976)

Bowls, Connecticut, 1917

Photogravure, signed by the artist in pencil in the margin.

9 x 13 1/2in (22.9 x 33cm)

sheet 11 3/4 x 8in (29.8 x 20.3cm)

\$7,000 - 9,000

56

EDWARD WESTON (1886-1958)

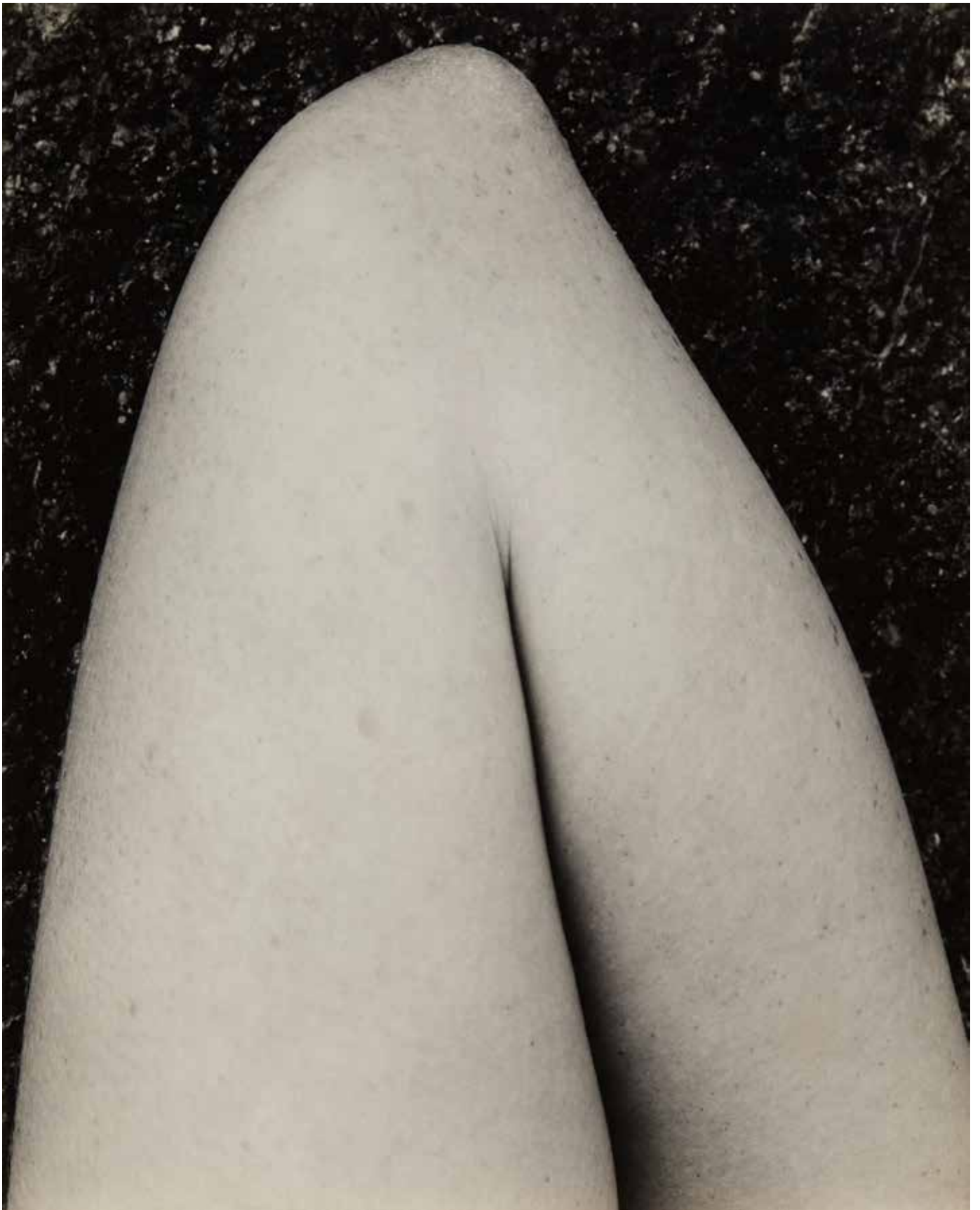
Elbow, 1935

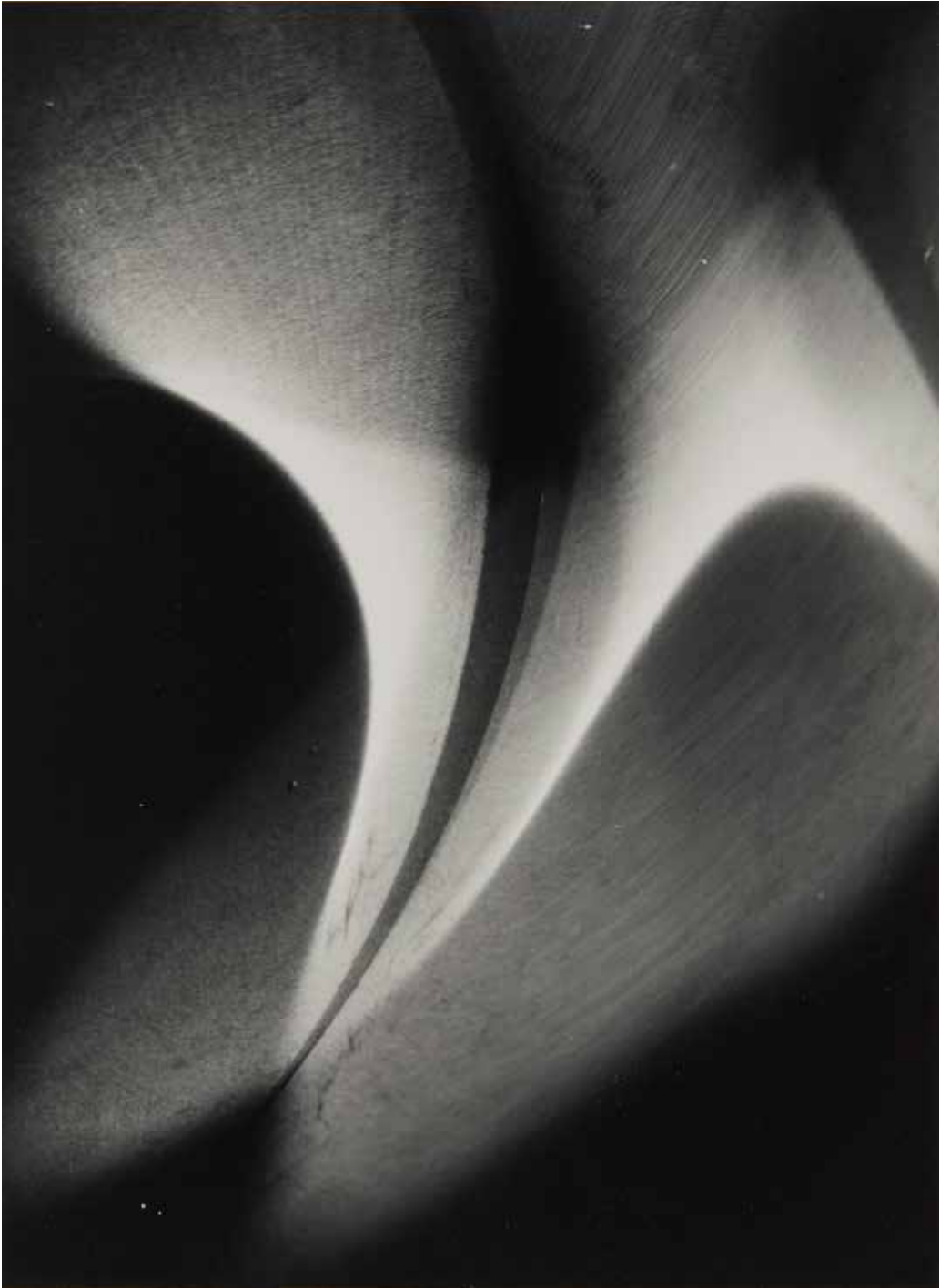
Gelatin silver print, signed, dated and numbered '12-40' on the mount; titled, annotated EW-POMC-June' in pencil on the mount verso.

9 1/2 x 7 5/8in (24.1 x 19.3cm)

mount 12 3/8 x 9 5/8in (31.4 x 24.4cm)

\$20,000 - 30,000





57 (actual size)

57

WYNN BULLOCK (1902-1975)

Light Abstraction, 1939

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

7 3/8 x 5 3/8in (18.7 x 13.6cm)

mount 14 x 11in (35.5 x 28cm)

\$4,000 - 6,000

58

CARLOS HOYOS (1955-2009)

Half-Circle, 2004

Archival pigment print, signed and numbered '1/1 EE' in pencil in the margin.

41 1/2 x 33 1/2in (105.4 x 85cm)

sheet 44 x 33in (111.8 x 83.7cm)

\$3,000 - 5,000

This photograph was part of a series created by photographer Carlos Hoyos as a homage to the Convair 990, an historic airplane acquired by NASA as a medium-altitude research platform for testing the Space Shuttle's landing gear. In his series, Hoyos plays with light, contrast, shadows and shapes to create extraordinary sculptural abstractions from the aircraft's massive fuselage.

59

PIERRE BOUCHER (1908-2000)

Untitled (Propeller of the SS "Normandie"), 1935

Gelatin silver print, signed in ink, dated and notation 'WB 7252' in pencil and credit stamp on the verso.

7 1/8 x 9 1/4in (18 x 23.5cm)

\$2,500 - 3,500



58



59



60 (actual size)

60

WERNER ROHDE (1906-1990)

Karneval, 1928

Gelatin silver print, signed and address annotation by the artist in ink; various annotations in an unknown hand in German in pencil and 'Film und Foto' label affixed on the verso.

9 1/8 x 6 5/8in (23.3 x 16.8cm)

sheet 9 1/2 x 7in (24.1 x 17.8cm)

\$7,000 - 9,000

Werner Rohde took up photography as an art student in the 1920s. After meeting László Moholy-Nagy, Rohde began experimenting with unusual techniques, angles and lighting effects to achieve his own, very distinct style. His work was shown in the influential *Film und Foto* exhibition in Stuttgart in 1929.



61

JAROSLAV RÖSSLER (1902-1990)

Untitled (Self Portrait), c. 1930

Gelatin silver print, annotations in pencil on the verso.

8 3/8 x 6 1/4in (21.3 x 15.8cm)

\$3,000 - 5,000

61

62

CARLOTTA CORPRON (1901-1988)

Photogram with Watch Springs, 1940s

Gelatin silver print, probably unique, titled in pencil and credit stamp on the verso.

10 1/2 x 13 1/2in (26.7 x 34.3cm)

\$1,200 - 1,800



62



63

63

LOTTE JACOBI (1896-1990)

Head of the Dancer Niuta Norskaya, 1929

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

10 1/2 x 12 1/2in (25.4x 31.7cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$2,000 - 3,000

64

ALFREDO JAAR (BORN 1956)

"I Remember Her Eyes" - The Eyes of Gutete Emerita, 2001

Dye-bleach print, signed, titled, dated, numbered 'AP' and inscribed 'For Mark with gratitude and admiration' in ink on the recto/ in the margin.

3 1/8 x 8in (8 x 20.3cm)

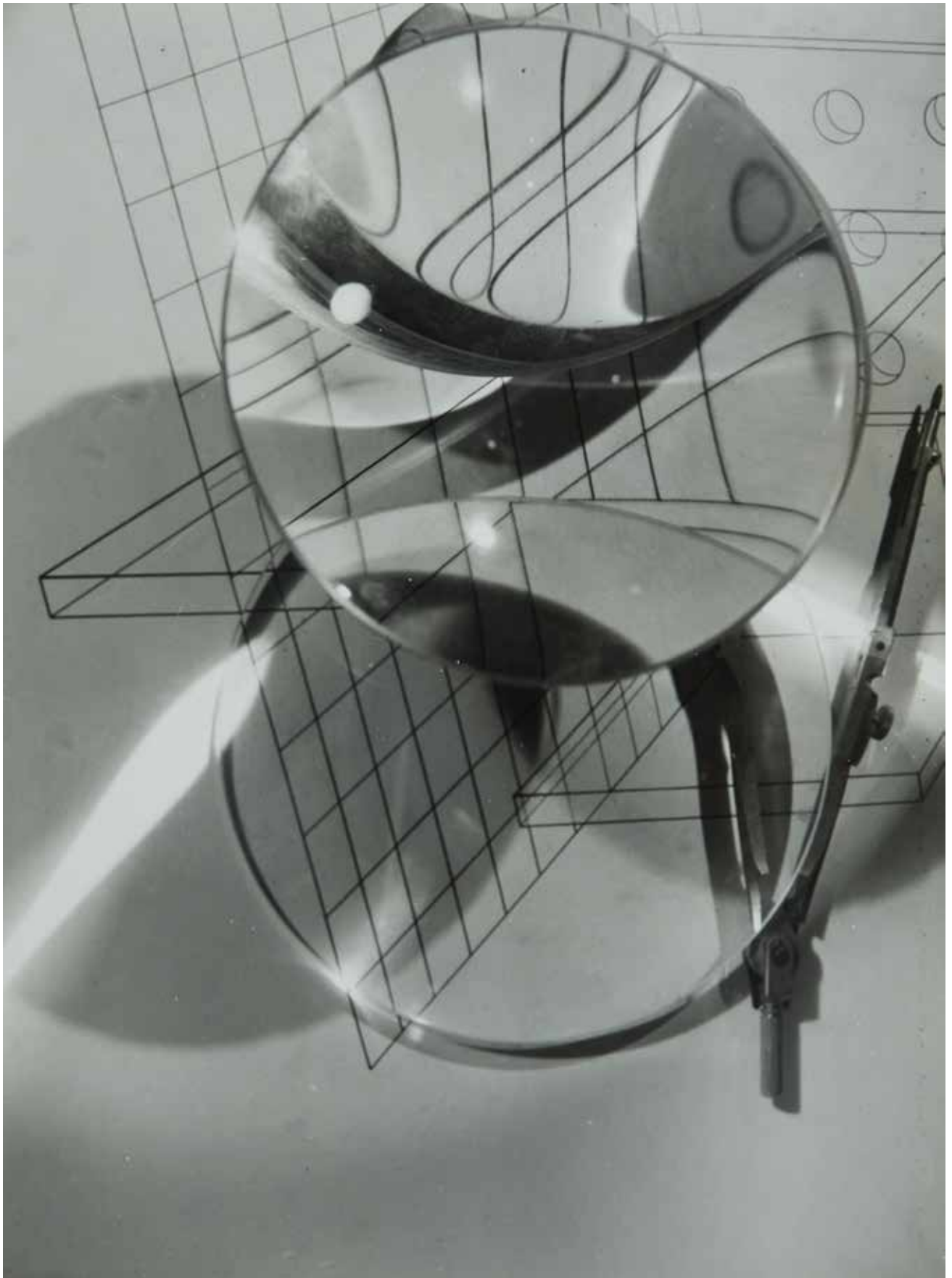
sheet 20 x 16in (50.8 x 40.6cm)

\$5,000 - 7,000

Alfredo Jaar, the Chilean artist, architect, and filmmaker, is known principally for his installations, often incorporating photography and on themes of conflict and politics. Perhaps his best known body of work is his *Rwanda Project*, a commentary on the genocide that took place there in 1994. Gutete Emerite, the subject of this work, was a survivor of the Ntamara Church massacre and her eyes, according to Jaar, "acted as a camera that saw something the rest of us could never see."



I REMEMBER HER EYES.
THE EYES OF GUTETE EMERITA.





66

65

GYORGY KEPES (1906-2001)

Untitled (Abstraction), 1939

Gelatin silver print, signed, dated and annotated 'vintage' in pencil on the mount verso.

18 3/8 x 13 5/8in (46.6 x 34.5cm)

mount 20 x 16in (50.8 x 40.6cm)

\$4,000 - 6,000

66

DONALD DESKEY (1894-1989)

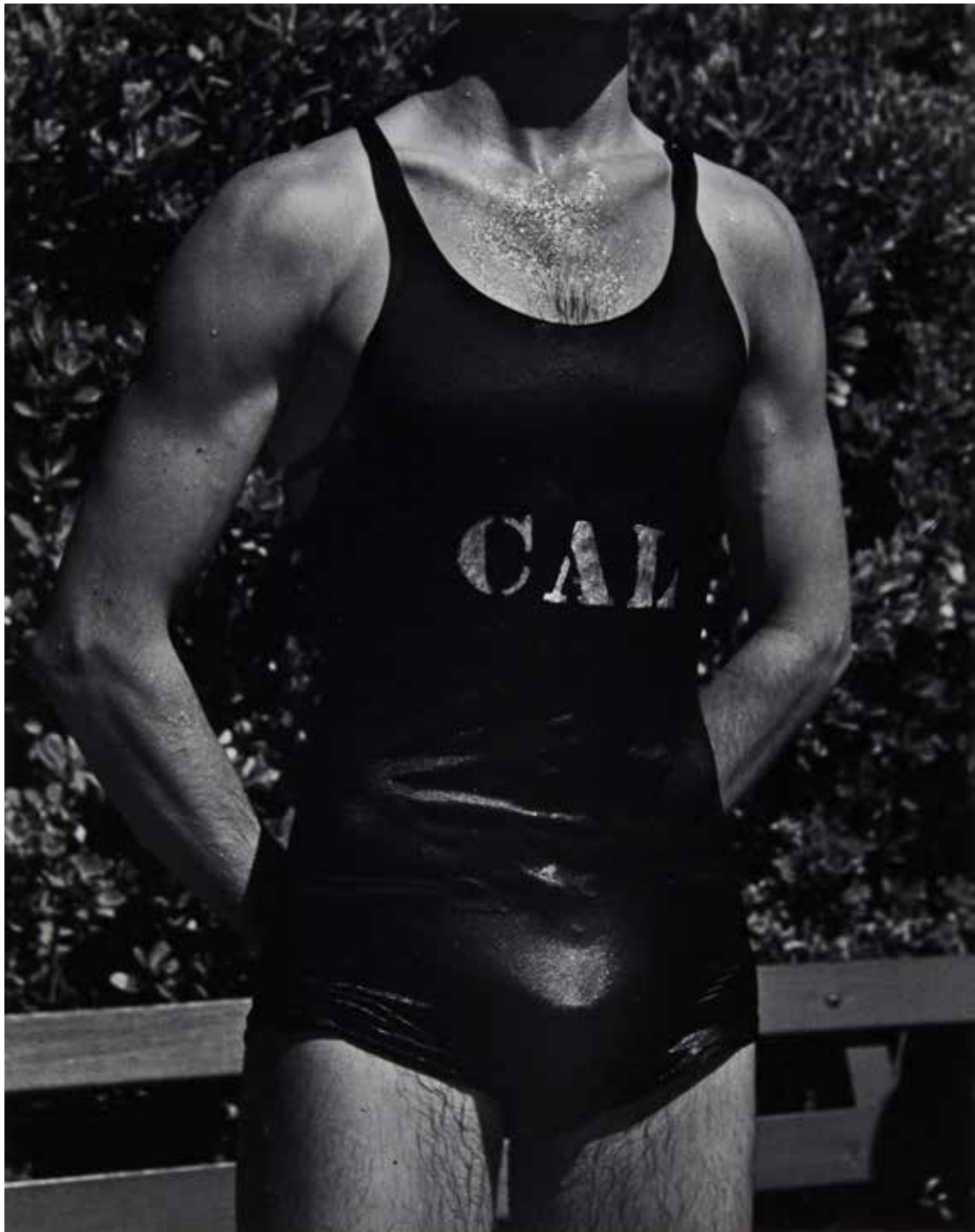
Papierabfälle; and Barrels, c. 1930

2 gelatin silver prints, printed later. (2)

each approximately 8 1/4 x 7 1/4in (20.8 x 18.5cm)

sheet 10 x 8in (25.4 x 20.3cm)

\$2,000 - 3,000



67

67
JOHN GUTMANN (1905-1998)

The Swimmer, 1934

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

9 3/8 x 7 1/2in (27.3 x 19cm)
sheet 10 x 8in (25.4 x 20.4cm)

\$2,000 - 3,000

68
GRANT MUDFORD (BORN 1944)

Baja, 1976

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

13 3/8 x 19 5/8in (34 x 49.8cm)
sheet 20 x 24in (50.7 x 61cm)

\$1,500 - 2,500

69
GRANT MUDFORD (BORN 1944)

Long Beach, 1979

Gelatin silver print, printed 1980, signed, titled and dated in pencil on the verso.

18 3/4 x 23 1/4in (47.5 x 59cm)
sheet 20 x 24in (50.7 x 61cm)

\$1,500 - 2,000



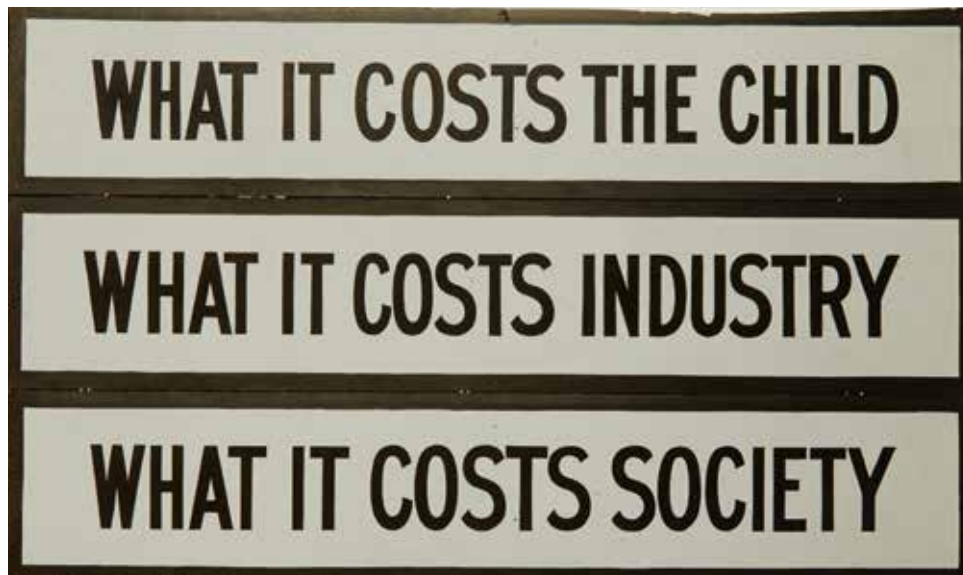
68



69



70



71



72

70

THOMAS DEMAND (BORN 1964)

"Bullion", 2003

Kleve, Germany: EN/OF Editions: Lambda print, signed, dated and numbered '79/100' in ink on a label affixed on the verso, 12 1/4 x 12 1/2in (31 x 31.5cm); accompanied by *Memorize* a twelve-inch vinyl record by Pan•American with 4 tracks; both contained in a 4to. folder/ record sleeve.

\$3,000 - 5,000

71

LEWIS WICKES HINE (1874-1940)

Untitled from "Child Labor Studies", c. 1910

Gelatin silver print, two notations 'N 3757' in pencil on the verso.
3 5/8 x 6in (9.2 x 15.2cm)

\$2,000 - 3,000

72

RODNEY GRAHAM (BORN 1949)

Typewriter with Flour, 2003

Light box (chromogenic transparency, Plexiglas, steel surround with Hammerite finish); one from the edition of 10.
15 3/4 x 19 7/8 x 4in (40 x 50.2 x 10.2cm)

\$25,000 - 35,000



73

73

RALPH STEINER (1899-1986)

Typewriter Keys, 1921-1922

Gelatin silver print, printed 1980s, signed in pencil on the mount.

8 x 6in (20.3 x 15.2cm)

mount 14 5/8 x 12 1/4in (37.2 x 31.1cm)

\$2,000 - 3,000

Literature

Fulton, ed. *Pictorialism into Modernism: The Clarence H. White School of Photography*, Rizzoli, New York, 1996, p. 109

74

WERNER MANTZ (1903-1983)

Untitled (Gauges), 1930

Gelatin silver print, signed and dated in pencil on the mount; credit stamp on the reverse of the mount.

8 1/8 x 6 3/4in (20.6 x 17.2cm)

sheet 8 3/8 x 6 7/8in (45.1 x 34cm)

mount 17 3/4 x 13 3/8in (45.1 x 34cm)

\$4,000 - 6,000

Provenance

With Robert Miller Gallery, New York



74 (actual size)



75

PAUL STRAND (1890-1976)

Abstraction: Twin Lakes, Connecticut, from "On My Doorstep", 1916
Gelatin silver print, flush-mounted on card and printed in 1976,
portfolio blindstamp on the flush-mount verso.
13 1/8 x 9 1/8in (33.2 x 23.2cm)
sheet / flush-mount 19 x 16in (48.2 x 40.7cm)

\$3,000 - 5,000

76

RALPH STEINER (1899-1986)

Coconut Processing Factory, 1938
Gelatin silver print, printed 1977, signed in pencil on the mount;
signed, dated '1977' and annotated extensively in ink on the mount
verso.
9 1/2 x 7 3/8in (24.1 x 18.7cm)
mount 17 x 14in (43.2 x 35.5cm)

\$1,500 - 2,000

Provenance

With Robert Miller Gallery, New York

77

WERNER MANTZ (GERMAN, 1901-1983)

Untitled, 1929
Gelatin silver print, signed and dated in pencil on the verso.
6 7/8 x 9in (17.5 x 22.9cm)
sheet 7 x 9 1/4in (17.8 x 23.5cm)

\$3,000 - 4,000



76



77



78

PIERRE NOBEL

Untitled, c. 1930

Gelatin silver print.

13 3/4 x 10 1/4in (34.8 x 26cm)

mount 18 5/8 x 16in (47.2 x 40.6cm)

\$1,200 - 1,800



(actual size)

79

KARL STRUSS (1886-1981)

Man's Construction, 1926

Gelatin silver print, 'Hollywood' stamp on the verso; signed, titled and copyright reproduction limitation in pencil on the mount verso.

3 3/4 x 4 3/4in (9 1/2 x 12cm)

mount 4 1/2 x 5 1/4in (11.5 x 13.3cm)

\$20,000 - 30,000

Provenance

With Robert Miller Gallery, New York

Man's Construction, arguably Karl Struss's masterpiece, was made in 1925 at the height of the photographer's career and at a point when his focus was shifting from the romanticism of Pictorialism towards a more formal Modernist style. In 1912, six of Struss's photographs, still firmly in the Pictorialist tradition, had been selected for the Stieglitz's *Camera Work*. However, by the time Struss created *Man's Construction*, we are confronted with a composition which is far more sophisticated and original. Here Struss juxtaposes the softly lit background of the bridge against a sharply-focused construction site in the foreground. *Man's Construction* is a proto-modernist triumph, whose significance and presence far outstrips the characteristic, tiny size of the print.



80

80

ANTON STANKOWSKI (1906-1998)

City Montage, 1937

Signed, dated and numbered '4/8' in pencil on the mount.

11 3/8 x 14 7/8in (28.9 x 37.7cm)

mount 27 5/8 x 17 5/8in (70.2 x 44.2cm)

\$7,000 - 9,000

81

ANDRÉ KERTÉSZ (1894-1985)

Paris, 1927

Gelatin silver print, printed later, signed, titled, dated, annotated 'Page 150' in pencil and copyright credit stamp on the verso.

7 3/4 x 9 3/4in (19.5 x 24.5cm)

sheet 8 x 10in (20.2 x 25.4cm)

\$3,000 - 5,000

82

ILSE BING (1899-1998)

Champ de Mar, as seen from the Eiffel Tower, Paris, 1931

Gelatin silver print, printed 1981, signed, titled and dated in pencil on the mount verso.

7 3/4 x 9 1/2in (19.6 x 24.1cm)

sheet 11 x 13 3/4in (28 x 34.9cm)

\$3,000 - 5,000



81



82



83

83

WEEGEE (ARTHUR FELLIG) (1899-1968)

Distortion, 1950s

Gelatin silver print, 'Weegee NYC' credit and collection stamps on the verso.

9 1/8 x 8 1/4in (23.2 x 21cm)

\$1,500 - 2,000

84

SPENCER ALTEMONT MOSELEY (1925-1998)

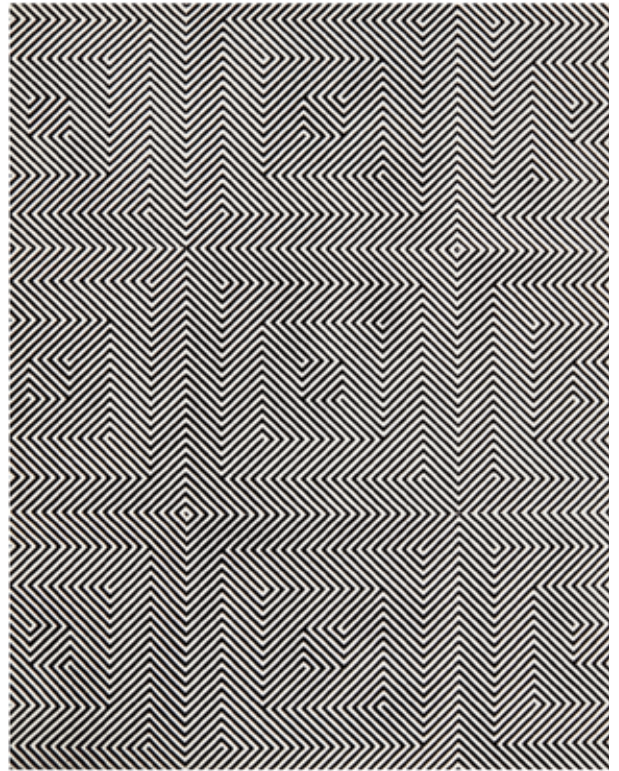
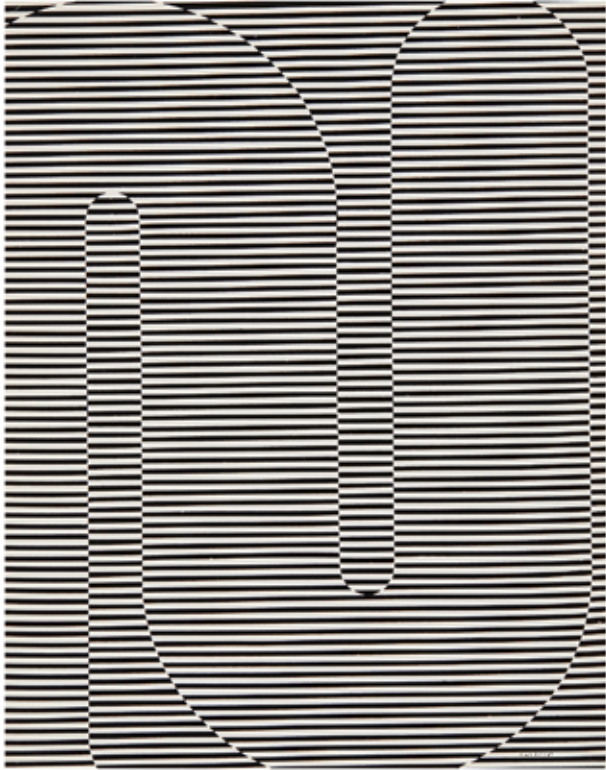
Moiré Studies (including Little Portuguese Bend), c. 1965

4 gelatin silver prints, one signed and dated in ink on the recto.

11 x 14in (28 x 35.6cm) or the reverse

\$3,000 - 5,000

Moseley trained at the University of Washington, then in Paris with the legendary modernist Fernand Léger (1881–1955). As an artist and teacher, Moseley was keenly aware of the rapidly changing art world of his era and his paintings, prints and photographs embrace modernism, abstraction, cubism, pop and op art. Moseley rarely exhibited or sold his work, making these four photographs, exquisite examples of his extraordinary gift for formal arrangements, extremely rare.



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 Improve Your Appearance and

Closed Crotch Practical and Convenient Cannot Bind in Crotch

Closed Crotch Practical and Convenient Cannot Bind in Crotch

With Elastic Abdominal Reducing Belt

Special \$1.68 up

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2T627 \$2.13 up

2T641 \$4.09 up

2T603 \$3.09 up

2T627—Women of full figure find the proper & front-facing reducing corset find this "Narrow" (unusually firm) Laced Corset.

2T641—A very effective Abdominal Reducing Corset. Shade of strong Pink. Crotch, built in back. A wide elastic abdominal reducer.

2T603—EXTRA Long

85



86



87

VARIOUS PRIVATE COLLECTIONS

85

MANUEL ALVAREZ BRAVO (1902-2002)

Sistema Nervioso del Gran Simpatico, 1929
Gelatin silver print, printed later, signed on the verso.

9 1/4 x 7 1/4in (23.5 x 18.4cm)

sheet 10 x 8in (25.4 x 20.3cm)

\$3,000 - 5,000

Provenance

From the artist's collection;
to RoseGallery, Santa Monica

Literature

Kismaric, *Manuel Alvarez Bravo*, The Museum of Modern Art, New York, 1997, pl. 81

86

HENRI CARTIER-BRESSON (1908-2004)

Picnic on the Banks of the Marne, 1938
Gelatin silver print, printed later, signed in ink in the margin.

9 1/2 x 14in (24.2 x 35.5cm)

sheet 12 x 16in (30.5 x 40.6cm)

\$6,000 - 8,000

Literature

Photographs by Cartier-Bresson, Grossman, New York, 1963, p. 17

87

BRASSAÏ (1899-1984)

Untitled (Dressmaker with mannequin), c. 1930

Gelatin silver print, printed 1960s, negative notation 'PI 692' in pencil and credit stamp on the verso.

12 x 9in (30.5 x 22.8cm)

sheet 12 x 9 3/8in (30.5 x 23.7cm)

\$3,000 - 5,000



88

HENRI CARTIER-BRESSON (1908-2004)

Alberto Giacometti, Rue d'Alésia, Paris, 1961

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

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

sheet 16 x 12in (40.6 x 30.5cm)

\$8,000 - 12,000

AN IMPORTANT MIAMI COLLECTION

89

ELLIOTT ERWITT (BORN 1928)

Paris (Magnum Photographers), 1988

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 1/8in (20.5 x 31cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$1,500 - 2,000

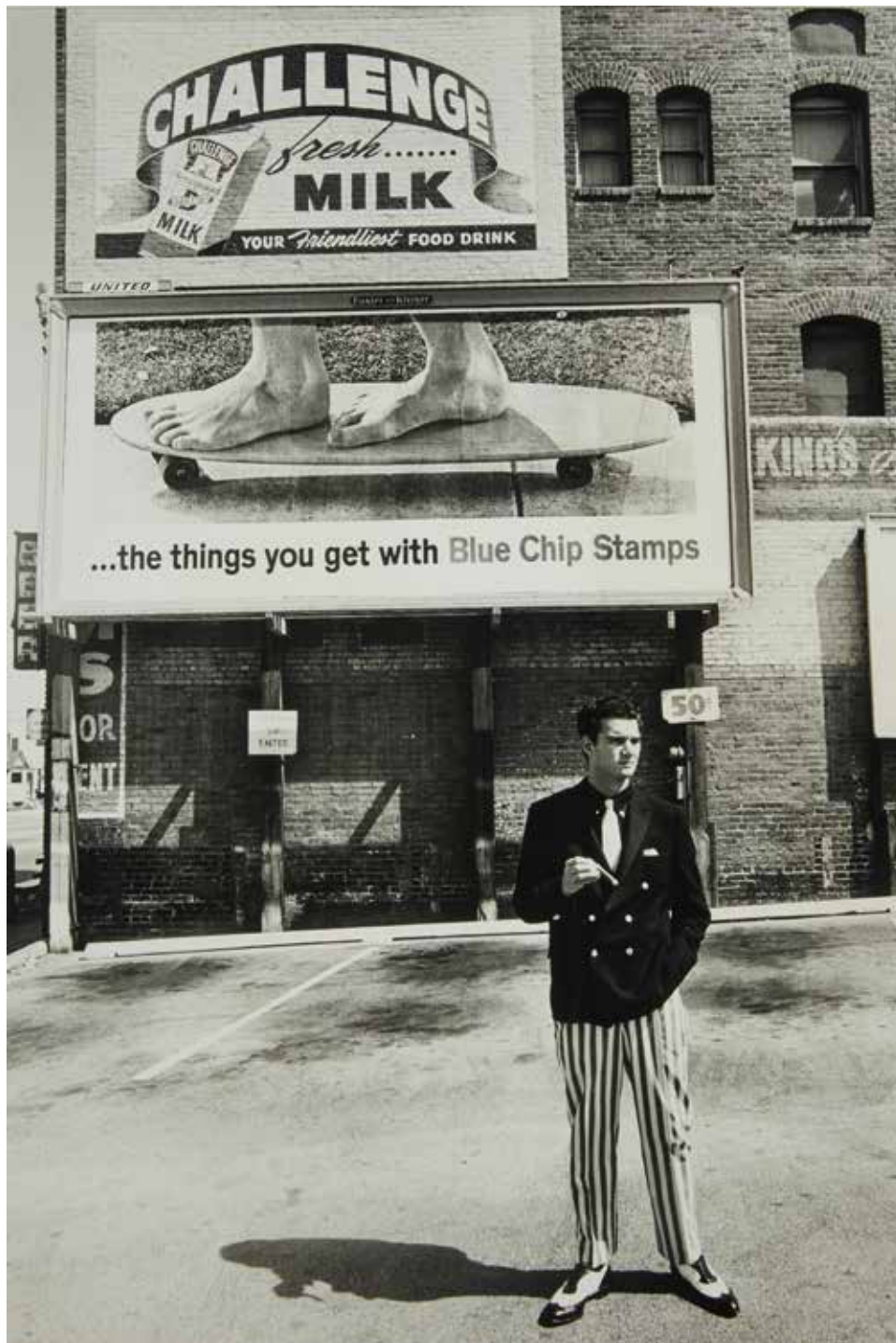
Provenance

Acquired directly from the artist

88



89



ANOTHER PRIVATE COLLECTION

90

DENNIS HOPPER (1936-2010)

Selected portraits (Allen Ginsberg, Larry Bell and Peter Blake), 1964-1967

3 gelatin silver prints, printed 1988, each signed, dated and numbered '6/15' in pencil on the verso. (3) sheet each 23 3/4 x 16in (60.3 x 40.6cm) or the reverse

\$7,000 - 9,000



91

AN IMPORTANT MIAMI COLLECTION

91

WILLIAM EGGLESTON (BORN 1939)

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

\$6,000 - 8,000

Provenance

With Cheim & Read, New York

92

WILLIAM EGGLESTON (BORN 1939)

Untitled (Nightclub Portrait), 1973
Gelatin silver print, printed 2005, flush-mounted, signed twice, numbered '1/5' in ink, stamped 'EAT# 0509.036' and Eggleston Artistic Trust label affixed on the flush-mount verso.
image/ flush-mount 38 x 26 3/4in (95.6 x 68cm)

\$6,000 - 8,000

VARIOUS PRIVATE COLLECTIONS

93

WALKER EVANS (1903-1975)

Citizen in Downtown Havana, 1933
Gelatin silver print, printed 1991, annotated 'This gelatin silver print was made by Brian Graham from Walker Evans's original negative. It was made under the supervision of John Hill, executor of Walker Evans's estate in 1991' by John Hill in pencil on the verso; one from the edition of 5.
21 1/2 x 11 1/2in (54.6 x 29.2cm)
sheet 24 x 20in (61 x 50.8cm)

\$15,000 - 20,000

Literature

Walker Evans, American Photographs, The Museum of Modern Art New York/ Harry N. Abrams, pp. 20-21; Hill and Liesbrock, eds., *Walker Evans: Depth of Field*, Prestel, Munich, 2015, p. 137



92







95

94

HENRI CARTIER-BRESSON (1908-2004)

Selected images from "The American Scene", 1948
15 gelatin silver prints, the majority with caption and various (an)notations in an unknown hand in pencil, each with typed *American Scene* caption label, High Holborn Periodicals Library, London accession stamp, 14 stamped 'See' or 'Used', 30 October 1948, one with Magnum, New York credit stamp and 6 with Popperfoto agency labels affixed on the verso. (15) each approximately 9 3/4 x 6 1/2in (24.7 x 16.5cm)

\$10,000 - 15,000

95

HARRY CALLAHAN (1912-1999)

Chicago, 1945
Gelatin silver print, printed later, signed in pencil in the margin; signed in pencil on the verso.
8 3/8 x 12 1/2in (21.2 x 31.7cm)
sheet 11 x 14in (27.8 x 35.5cm)

\$5,000 - 7,000



96

AN IMPORTANT MIAMI COLLECTION

96

ELLIOTT ERWITT (BORN 1928)

Brasilia, 1961,

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

8 x 11 3/4in (20.3 x 30.1cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$2,000 - 3,000

Provenance

Acquired directly from the artist

VARIOUS PRIVATE COLLECTIONS

97

GARRY WINOGRAND (1928-1984)

*"Woman are better than men. Not only have they survived,
they do prevail",*

DEP Editions Inc., New York, 1982, 13 of 15 gelatin silver prints,
each signed in pencil on the verso; numbered '16/75' in an unknown
hand in ink on the title page; each 9 x 13 1/4in (22.9 x 33.6cm)
or the reverse; all contained in a folio clamshell box with linen covers.

\$9,000 - 12,000





98



99



100

98

LOUIS FAURER (1916-2001)

Park Avenue Garage, New York City, 1950
Gelatin silver print, printed later, signed, titled
and dated in pencil on the verso.
sheet 11 x 14in (27.8 x 35.5cm)

\$7,000 - 9,000

99

DANNY LYON (BORN 1942)

The Pits, 1987-1988
Gelatin silver print diptych, signed, titled,
dated in pencil and 'Bleak Beauty' credit
stamp on the verso.
each 6 x 4 1/8in (15.2 x 10.5cm)
sheet 11 x 14in (28 x 35.6cm)

\$1,500 - 2,500

100

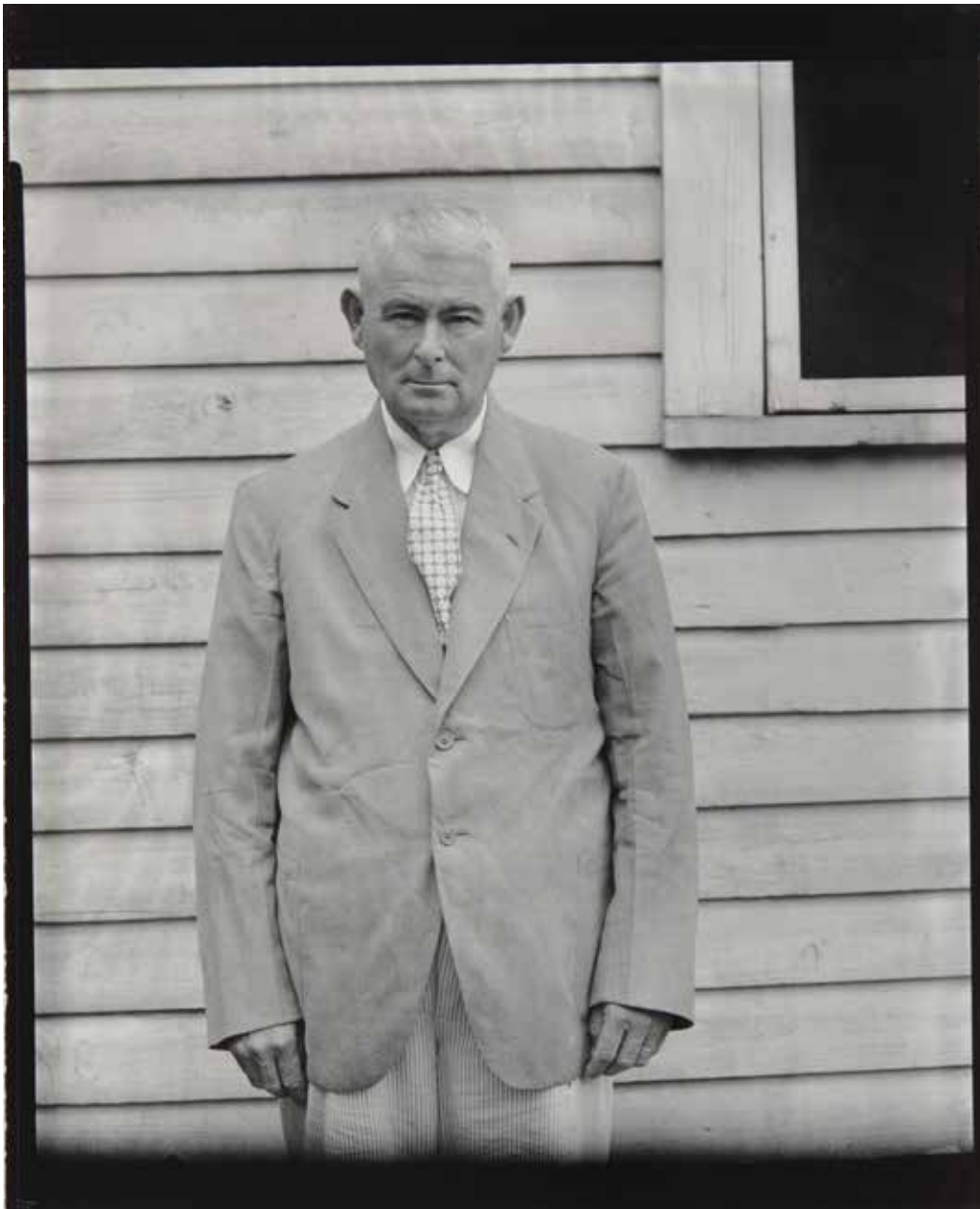
WILLIAM EGGLESTON (BORN 1939)

Untitled, 1966-1968
Gelatin silver print, signed by the artist, EAT#
'0004279' in an unknown hand in ink on the
verso.
12 5/8 x 12 1/2in (32 x 31.7cm)
sheet 20 x 16in (50.8 x 40.6cm)

\$10,000 - 15,000

Provenance

With Cheim and Read, New York



101

101

WALKER EVANS (1903-1975)

Landlord, Hale County, Alabama, 1936

Gelatin silver print, printed later, notation 'III 244'
in pencil and Lunn Archive stamp on the verso.

9 x 7 5/8in (22.9 x 19.3cm)

sheet 10 x 8in (25.4 x 20.2cm)

\$7,000 - 9,000

Provenance

With RoseGallery, Santa Monica

102

WALKER EVANS (1903-1975)

Cotton Tenant Farmer's Wife, Allie Mae Burroughs, 1936

Gelatin silver print, printed 1971, signed, dated, numbered 'XII,
48/100' in pencil on the mount.

9 3/8 x 7 1/8in (23.8 x 18.1cm)

mount 18 x 14 3/4in (45.8 x 37.5cm)

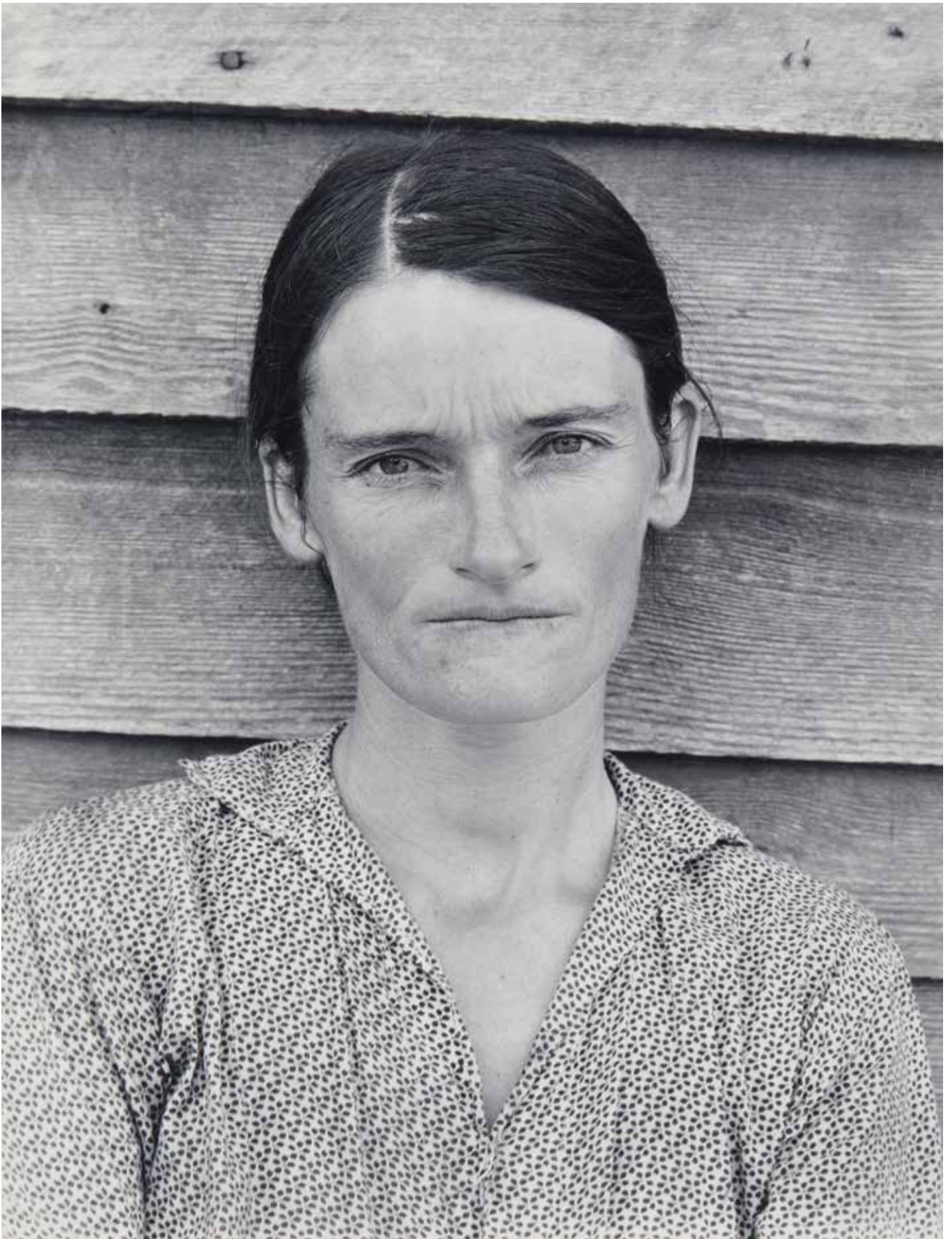
\$7,000 - 9,000

Provenance

With RoseGallery, Santa Monica

Literature

Walker Evans, American Photographs, The Museum of Modern Art
New York/ Harry N. Abrams, pp. 14-15; Hill and Liesbrock, eds.,
Walker Evans: Depth of Field, Prestel, Munich, 2015, p. 210



102 (actual size)



103 (actual size)

103

WALKER EVANS (1903-1975)

Florida, Aug 12, 1974

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

3 1/8 x 3in (8 x 7.7cm)

casing 4 1/2 x 3 1/2in (11.5 x 8.9cm)

\$4,000 - 6,000

104

TARYN SIMON (BORN 1975)

Scene of crime, Ayers, Massachusetts, Waters died in an accident 6 months after his exoneration. Served 18 years of a life sentence for murder and robbery, 2002

Chromogenic print, flush-mounted on aluminum, credit, title, date and number '2/5' on a gallery label affixed on the flush-mount verso.

image/ flush-mount 31 x 40in (78.7 x 101.6cm)

\$4,000 - 6,000

Provenance

With Gagosian Gallery, New York

Literature

Simon, *The Innocents*, Umbrage, 2003, p. 95

105

HENRI CARTIER-BRESSON (1908-2004)

Knoxville, Tennessee, 1947

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

9 3/8 x 14in (23.7 x 35.6cm)

sheet 12 x 16in (30.5 x 40.6cm)

\$3,000 - 5,000

Literature

Photographs by Cartier-Bresson, Grossman, New York, 1963, p. 39



104



105

106

RICHARD AVEDON (1923-2004)

Jacob Israel Avedon, Father of the Photographer, Sarasota, 12.19.72
Gelatin silver print, flush-mounted on linen, signed in pencil, initialed, inscribed 'to...with gratitude', numbered '1/10' in ink, credit reproduction limitation, title, date and edition stamp on the flush-mount verso.

32 7/8 x 33in (83.5 x 83.7cm)

sheet / flush-mount 34 x 34in (86.4 x 86.4cm); artist's original
Plexiglas bolted frame construction

\$60,000 - 80,000

Provenance

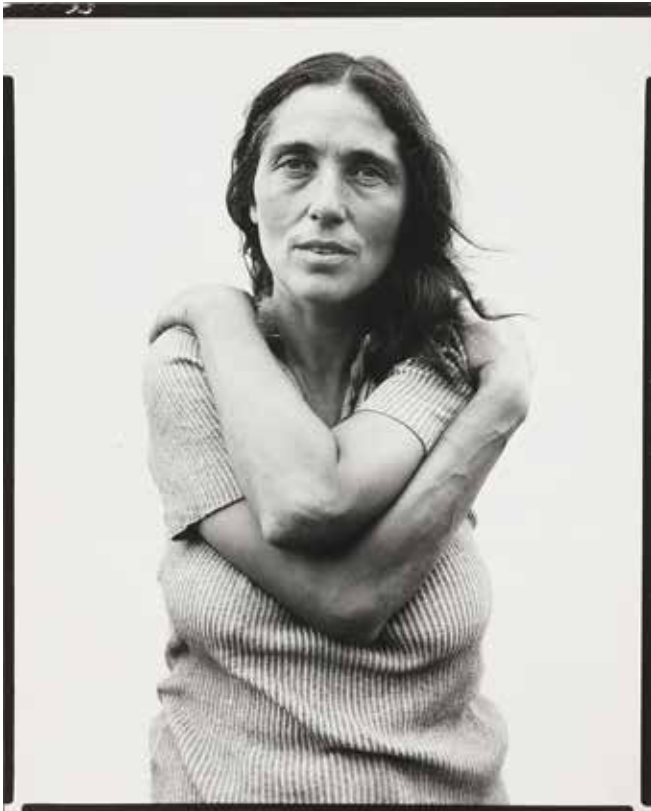
Gift of the artist

Avedon photographed the great and the beautiful over the course of his highly successful career. However, his series of portraits of his father Jacob Israel Avedon, made from 1967-1973 during the last years of his life, have a different, palpably personal quality. The portrait framework is classic Avedon - shot in a flat light against a white background showing the black border of the negative, but his usual ability to extract (or create) an emotional response from his subjects is replaced here by studies that resonate with his own, very personal connection to the sitter.

These portraits were exhibited at The Museum of Modern Art, New York in 1975 and later at Avedon's *New Portraits* show at the Marlborough Gallery in NY.

While this print, a portrait of his father taken at Sarasota Memorial Hospital in December 19, 1972, was made at the same time as all the other prints from the Marlborough show, and like them was numbered '1/10', it did not form part of the final exhibition line-up.





107

107

RICHARD AVEDON (1923-2004)

June Leaf, sculptress, Mabou Mines, Nova Scotia, July 18, 1975

Gelatin silver print, signed, numbered '8/50', notation '56' in ink, copyright credit reproduction limitation, title, date and edition stamps on the verso.

9 5/8 x 7 5/8in (24.4 x 19.5cm)
sheet 10 x 8in (25.3 x 20.3cm)

\$3,500 - 4,500

Provenance

Swann Galleries, New York, October 20, 2005, lot 319

108

TODD WEBB (1905-2000)

Georgia O'Keeffe at Ghost Ranch, 1962

Gelatin silver print, printed 1984, signed, dated and numbered '42/50' in ink in the margin; dated, numbered in ink and copyright credit stamp on the verso.

11 1/4 x 8 1/2in (28.5 x 21.6cm)
sheet 14 x 11in (35.5 x 28cm)

\$2,000 - 3,000



108



109

HARRY CALLAHAN (1912-1999)

Eleanor, Chicago, 1947

Gelatin silver print, printed later, inscribed 'Happy birthday Serge, Warmest greetings to Barbara, Harry and Eleanor' in pencil on the accompanying paper folder.

4 5/8 x 3 3/8in (11.7 x 8.5cm)

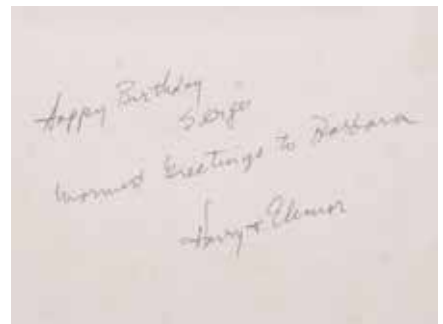
sheet 6 7/8 x 5 5/8in (17.3 x 14.2cm)

\$4,000 - 6,000

Provenance

From the artist;
to Serge Chermayeff;
to the present owner

Serge Chermayeff (1900-1996) worked first as an interior designer in London until he established his own architectural practice in 1930. After 1933, Chermayeff completed a number of commissions with the German architect Erich Mendelsohn, notably the De La Warr Pavilion in Bexhill-on-Sea, an icon of The International Style. In 1940, war and bankruptcy forced Chermayeff to emigrate to America, where he became an academic, teaching in California, Chicago, Harvard, MIT and Yale.





110

110

WILLY RONIS (1910-2009)

Le Nu Provençal, Gordes, 1949

Gelatin silver print, printed 2005, signed in ink in the margin, signed, titled, dated in pencil/ink and copyright credit stamp on the verso.

12 3/4 x 10 1/4in (32.4 x 26cm)

sheet 15 1/2 x 11 3/4in (39.4 x 29.7cm)

\$3,000 - 5,000

Provenance

With Peter Fetterman, Santa Monica



111

111

EDWARD WESTON (1886-1958)

Nude, 1927

Gelatin silver print, printed later by Cole Weston, signed, titled, dated, negative notation '62N' by Cole Weston in pencil and 'Edward Weston' facsimile signature credit stamp on the mount verso.

7 1/4 x 8 1/4in (18.3 x 21cm)

mount 13 1/4 x 15in (33.6 x 38cm)

\$3,000 - 5,000

Literature

Abbott, Ed., *Edward Weston's Book of Nudes*, Getty Publications, 2007, pl. 4

112

EDWARD WESTON (1886-1958)

Nude, 1933-1934

Gelatin silver contact print, printed later by Cole Weston, signed, titled, dated '1934? 1933', notation '119N' in pencil and Edward Weston facsimile signature stamp on the mount verso.

3/12 x 4 3/8in (8.3 x 11.1cm)

sheet 13 1/4 x 15in (33.6 x 38cm)

\$2,500 - 3,500

Literature

Abbott, Ed., *Edward Weston's Book of Nudes*, Getty Publications, 2007, pl. 23



112 (actual size)

113

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)

\$5,000 - 7,000



113



114

114

E.J. BELLOCQ (1873-1949)

New Orleans (Storyville Portrait), 1911-1913

Gold toned printing out paper print, printed 1973 by Lee Friedlander, date in pencil and credit reproduction limitation, title, date and process stamp on the verso; accompanied by a card mailer, stamped with Friedlander's New City, NY address.
sheet 10 x 8in (25.4 x 20.3cm)

\$1,000 - 1,500

115

HORST P. HORST (1906-1999)

Odalisque Sitting (variant), 1943

Platinum-palladium print, printed 1980s, signed in pencil in the margin; signed and numbered '7/25' in pencil on the verso.
18 5/8 x 15in (47.3 x 38cm)
sheet 22 1/4 x 18 1/8in (56.5 x 46cm)

\$12,000 - 18,000





116

EDWARD S. CURTIS (1868-1952)

The Night Scout, Apache, 1904

Gelatin silver border print, notation 'x-2928-10' in the image;
signed and copyright notation in ink on the recto.

7 5/8 x 5 1/2in (19.3 x 14cm)

sheet 10 x 8in (25.4 x 20.3cm)

\$6,000 - 8,000

117

HERB RITTS (1952-2002)

Male Nude - Front View, Silverlake, 1985
Gelatin silver print, signed, dated '4/90'
and inscribed 'For Cris, Much love always
xxxxoo' in pencil on the verso.
5 7/8 x 4 1/4in (14.8 x 10.8cm)
sheet 14 x 11in (35.6 x 28cm)

\$2,000 - 3,000

Provenance

Acquired directly from the artist



117

118

HERB RITTS (1952-2002)

Untitled, Los Angeles, 1987
Gelatin silver print, signed, dated '4/90' and
inscribed 'For Cris, love you xxxooo' in pencil
on the verso.
10 3/8 x 13in (26.3 x 33cm)
sheet 11 x 14in (28 x 35.6cm)

\$1,500 - 2,500

Provenance

Acquired directly from the artist



118



119

119

DUANE MICHALS (BORN 1932)

Visible Angel, 1970s

Unique hand-colored gelatin silver print, signed in ink, titled in pencil on the recto; signed and titled in ink in the margin.

4 3/4 x 7in (12 x 17.7cm)

sheet 8 x 10in (20.3 x 25.5cm)

\$3,000 - 5,000

120

THOMAS RUFF (BORN 1958)

Nudes, 2000

A suite of 8 archival pigment prints, each signed and numbered '5/50' in pencil on the verso.

each 14 1/8 x 9 1/2in (36 x 24.1cm) or the reverse

sheet each 29 1/2 x 34in (75 x 86.3cm)

\$9,000 - 12,000



121

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

Six Industrial Facades, 1974-1985

6 gelatin silver prints, the first signed 'B. & H. Becher' with a drawing of the grid arrangement of the six prints and each numbered consecutively '1-6' in pencil on the verso.

each 12 1/8 x 16in (30.7 x 40.6cm)

\$80,000 - 100,000

Provenance

Bernd and Hilla Becher
With Galerie Vega, Plainevaux

Literature

Greenough et al., *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, National Gallery of Art, Washington, D.C. and Art Institute of Chicago, 1989, pl. 332

Exhibited

The National Gallery of Art, Washington D.C., and other locations, *On the Art of Fixing a Shadow: 150 Years of Photography*, May 7-July 30, 1989

In 1957, Bernd Becher began taking photographs of industrial buildings in West Germany. The same year, he met Hilla Wobeser, who had also spent time photographing the country's industrial regions. Knowing that much of the infrastructure of these areas would not survive, they set out to document the buildings and machines of a disappearing economy in their "typographies." Lot 52, *6 Industrial Facades* exemplifies their approach: these structures are framed uniformly against a neutral sky, with no workers in evidence. Yet it is this very uniformity that the artists use to invite comparison between the form and function of each facade - in the final analysis, they are less industrial than sculptural.





122



123

122

DOUGLAS GORDON

Citizens of Palermo!, 2016

Single-channel video installation, accompanied by a Certificate of Authenticity, signed in ink, and numbered 'AP 1' from the edition of 7 plus 2 AP.

\$5,000 - 7,000

Douglas Gordon's video installation *Citizens of Palermo!* is a reassembled home movie he shot in the Capuchin Catacombs in Palermo, an underground cemetery which houses thousands of exposed embalmed corpses. The mummies, either standing or lying down, are divided into gender, age and social categories. While visiting the children's wing, Gordon came across an abandoned inflatable dolphin fluttering freely among the corpses. Gordon's art often focuses on the juxtaposition of doubles and opposites - here the contrast between life and death. The inflatable dolphin creates an incongruously playful element in this sober context.

123

CANDIDA HÖFER (BORN 1944)

McEwan Hall, Edinburgh, Scotland, 1998

Chromogenic print, signed, titled, dated, numbered '5/6' in pencil on the verso.

19 3/4 x 23 3/4in (50 x 60.3cm)

sheet 20 x 24in (50.7 x 61cm)

\$3,000 - 5,000

Provenance

With Galleri K, Oslo, Norway

124

JULIUS SHULMAN (1910-2009)

Kaufman House, Richard Neutra, 1947

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

sheet / flush-mount 20 x 24in (50.8 x 61cm)

\$8,000 - 12,000



124

125

LARRY SULTAN (1946-2009)

My Parents in Bed, Los Angeles, 1987

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

17 x 21in (43.2 x 53.4cm)

sheet 20 x 24in (50.8 x 61cm)

\$5,000 - 7,000



125



126

126

HENRI CARTIER-BRESSON (1908-2004)

Île de la Cité, Paris, France, 1952

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

11 3/4 x 17 5/8in (29.8 x 44.7cm)

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

\$8,000 - 12,000

127

DOROTHEA LANGE (1895-1965)

Untitled, c. 1930

Gelatin silver print, various printing annotations in pencil on the verso.

4 7/8 x 12 5/8in (12.4 x 32cm)

sheet 5 1/2 x 14in (14 x 35.5cm)

\$7,000 - 9,000

128

ANSEL ADAMS (1902-1984)

From North Tower, Golden Gate Bridge, c.

1954

Gelatin silver print, titled, negative number '4-SF-34A' by the artist in ink and stamped 'Photograph by Ansel Adams for the American Trust Company' on the mount verso.

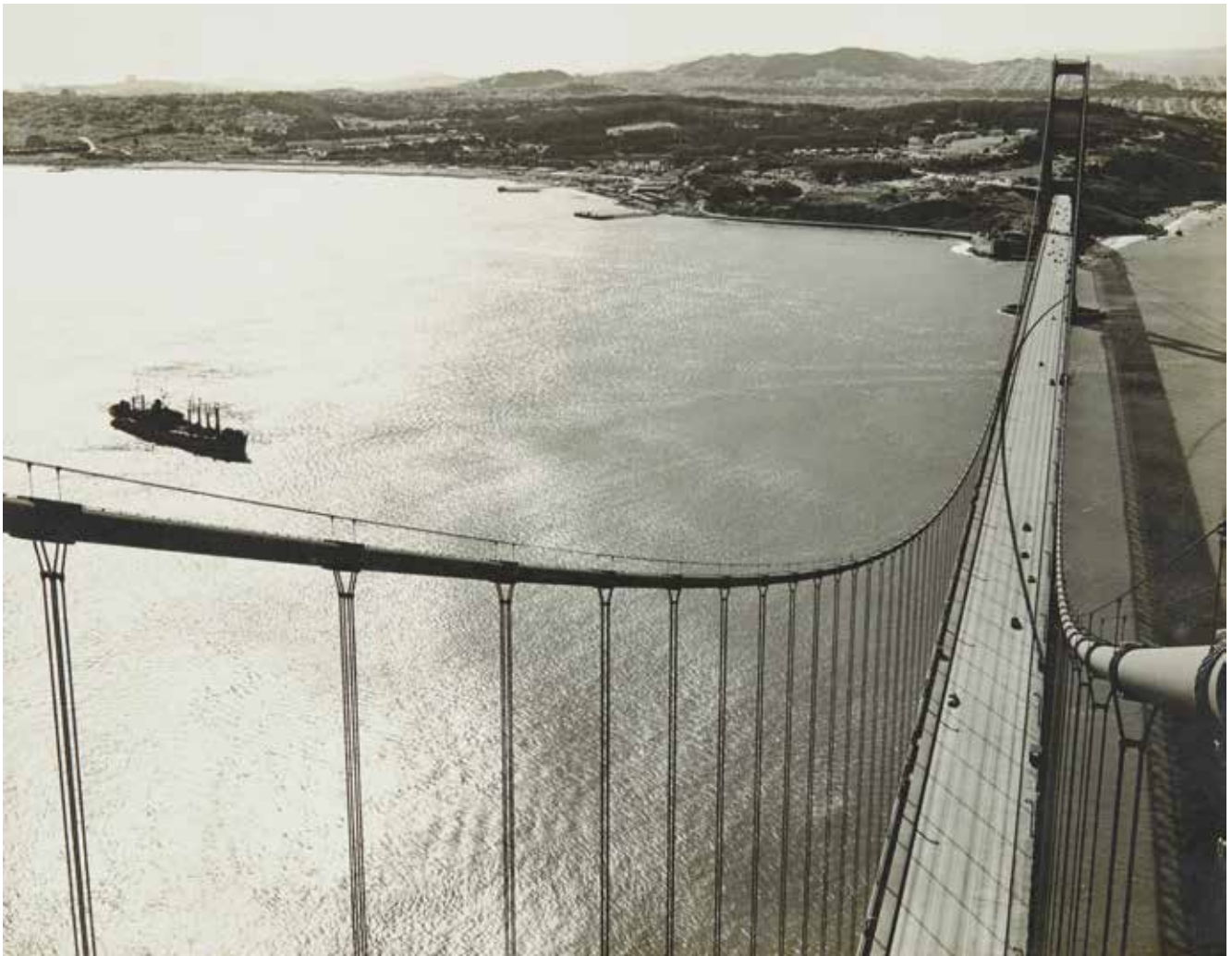
9 3/4 x 12 3/8in (24.8 x 31.3cm)

mount 10 x 13in (25.4 x 33cm)

\$4,000 - 6,000



127



128



129

ANSEL ADAMS (1902-1984)

Golden Gate before the Bridge, 1932

Gelatin silver print, printed before 1963, signed in ink on the mount;
titled in ink and Carmel credit stamp on the mount verso.

10 5/8 x 13 1/2in (26.9 x 34.2cm)

sheet 14 x 18in (35.5 x 45.7cm)

\$15,000 - 25,000



130

EDWARD WESTON (1886-1958)

Cloud, 1936

Gelatin silver print, date and notation '18-CL', annotation 'Book #1'
in pencil/ink on the verso.

7 5/8 x 9 1/2in (19.3 x 24.1cm)

8 x 9 7/8in (20.3 x 25cm)

\$15,000 - 25,000

Provenance

With Howard Greenberg Gallery, New York;
Christie's, New York, September 29, 2014, lot 214

Literature

Conger, *Edward Weston: Photographs*, Center for Creative
Photography, 1992, fig. 910/ 1936



131

131

EADWEARD MUYBRIDGE (1830-1904)

Panorama of San Francisco from California Street Hill, 1877

11 albumen print panorama, each mounted on card, each with printed Muybridge/ Morse's Gallery copyright credit and title on the mount.

each 4 1/2 x 7 3/4in (11.4 x 19.7cm)

mount 5 1/4 x 8 1/2in (13.3 x 21.5cm)

\$12,000 - 18,000

One of the landmarks of 19th-century American photography, this remarkable panorama shows the rapid growth of San Francisco in the decades after the Gold Rush. Muybridge's panorama provides a 360° degree view of the city from a vantage point on the central tower of the unfinished Nob Hill residence of railroad baron Mark Hopkins, then the highest point in the developed portion of the city. The view reaches some fifty miles into the distance and encompasses a width of fifteen miles.

Muybridge's panorama was advertised for sale in July 1877 at either \$8.00 for a rolled copy or \$10.00 accordion-folded and bound. Buyers could buy the panorama directly from Muybridge, or through Morse's Gallery.



132

132

ANSEL ADAMS (1902-1984)

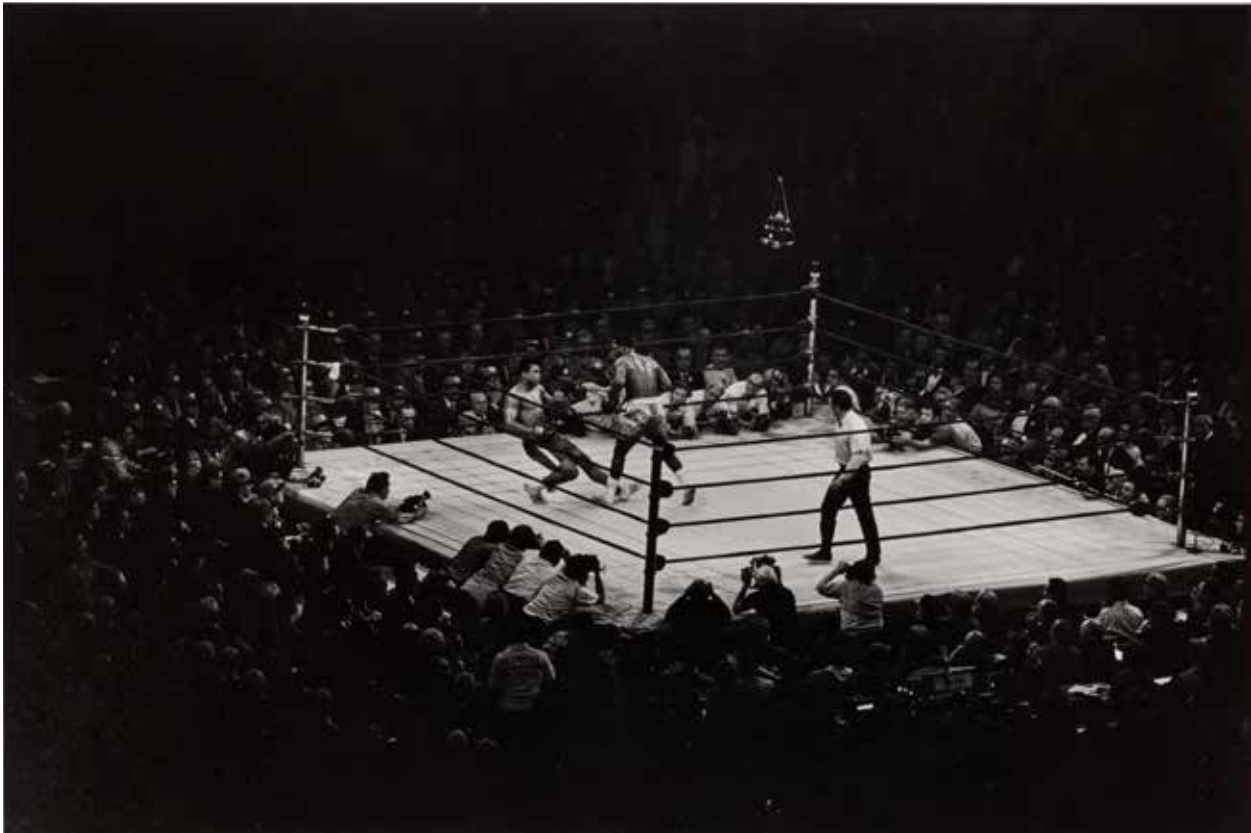
Moonrise, Hernandez, New Mexico, c. 1941

Gelatin silver print, printed February 1978, signed in pencil on the mount; titled, dated in ink and Carmel credit stamp on the mount verso.

15 3/8 x 19 1/8in (38 x 48.5cm)

mount 22 x 28in (55.9 x 75.1cm)

\$35,000 - 45,000



133

AN IMPORTANT MIAMI COLLECTION

133

ELLIOTT ERWITT (BORN 1928)

NYC (Mohammed Ali and Joe Frazier bout), 1971

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

8 1/2 x 12 3/4in (21.5 x 32.3cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$2,500 - 3,500

Provenance

Acquired directly from the artist

ANOTHER PRIVATE COLLECTION

134

BILL RAY (BORN 1936)

Marilyn Monroe Singing Happy Birthday to John F. Kennedy, 1962

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

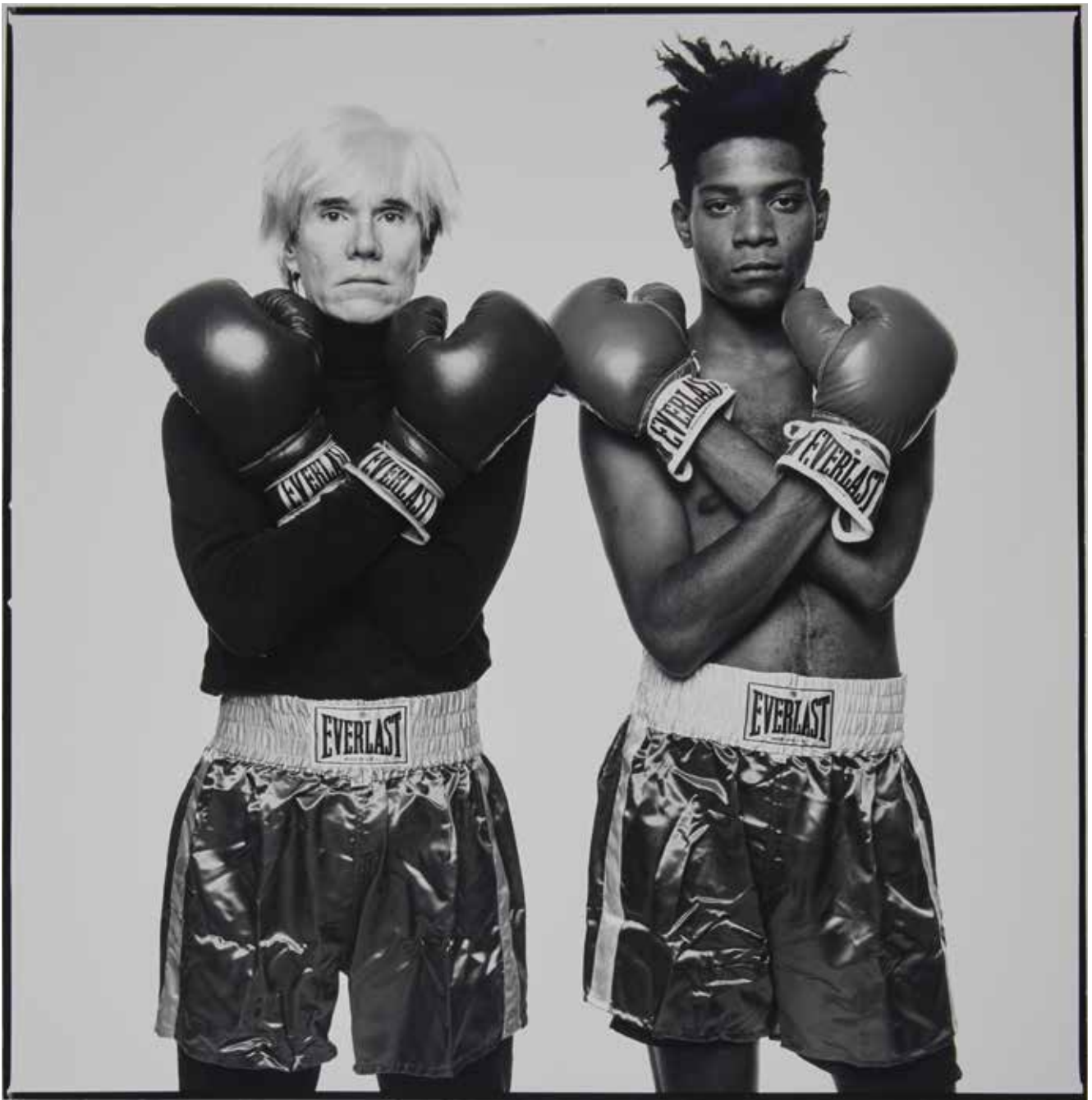
18 1/4 x 12in (46.3 x 30.5cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$1,000 - 1,500



134



A PRIVATE COLLECTION, FLORIDA AND NEW YORK

135

MICHAEL HALSBAND (BORN 1956)

Andy Warhol, Jean-Michel Basquiat, New York City, July 10, 1985
Gelatin silver print, printed 1997, signed, titled, dated in pencil and
credit stamp on the verso.

19 3/4 x 19 1/2in (50.2 x 49.5cm)
sheet 30 x 24in (76.2 x 61cm)

\$20,000 - 30,000



136

136

GREG GORMAN (BORN 1949)

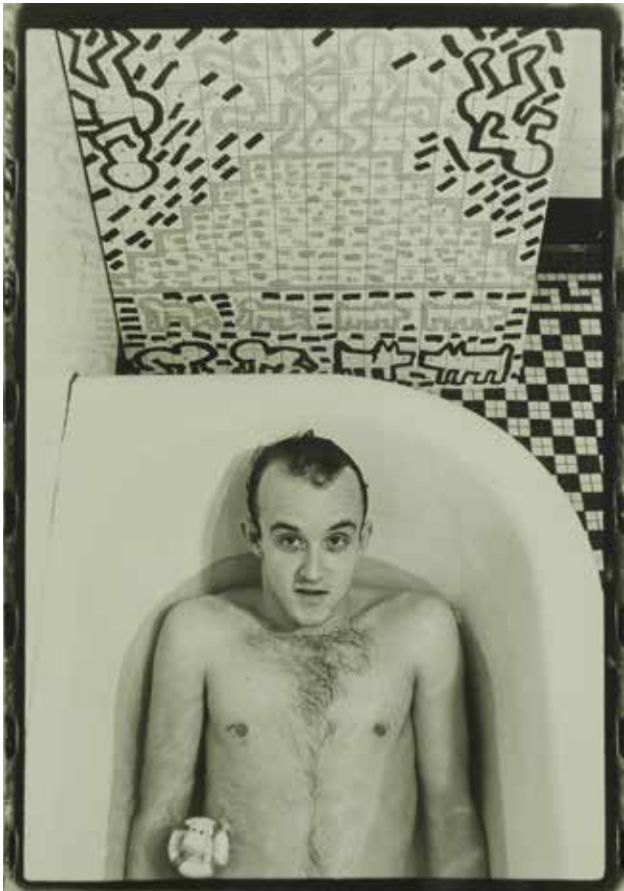
Andy Warhol, Los Angeles, 1986

Gelatin silver print, signed and numbered 10/25 in ink in the margin.

8 7/8 x 15in (22.5 x 38cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$2,000 - 3,000



137

137

DON HERRON

Keith Haring, Artist, NYC, 1982

Gelatin silver print, signed, titled, dated and numbered '3/10' in ink in the margin.

17 1/8 x 11 1/2in (43.5 x 29.2cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$2,000 - 3,000



138

ALBERT WATSON (BORN 1942)

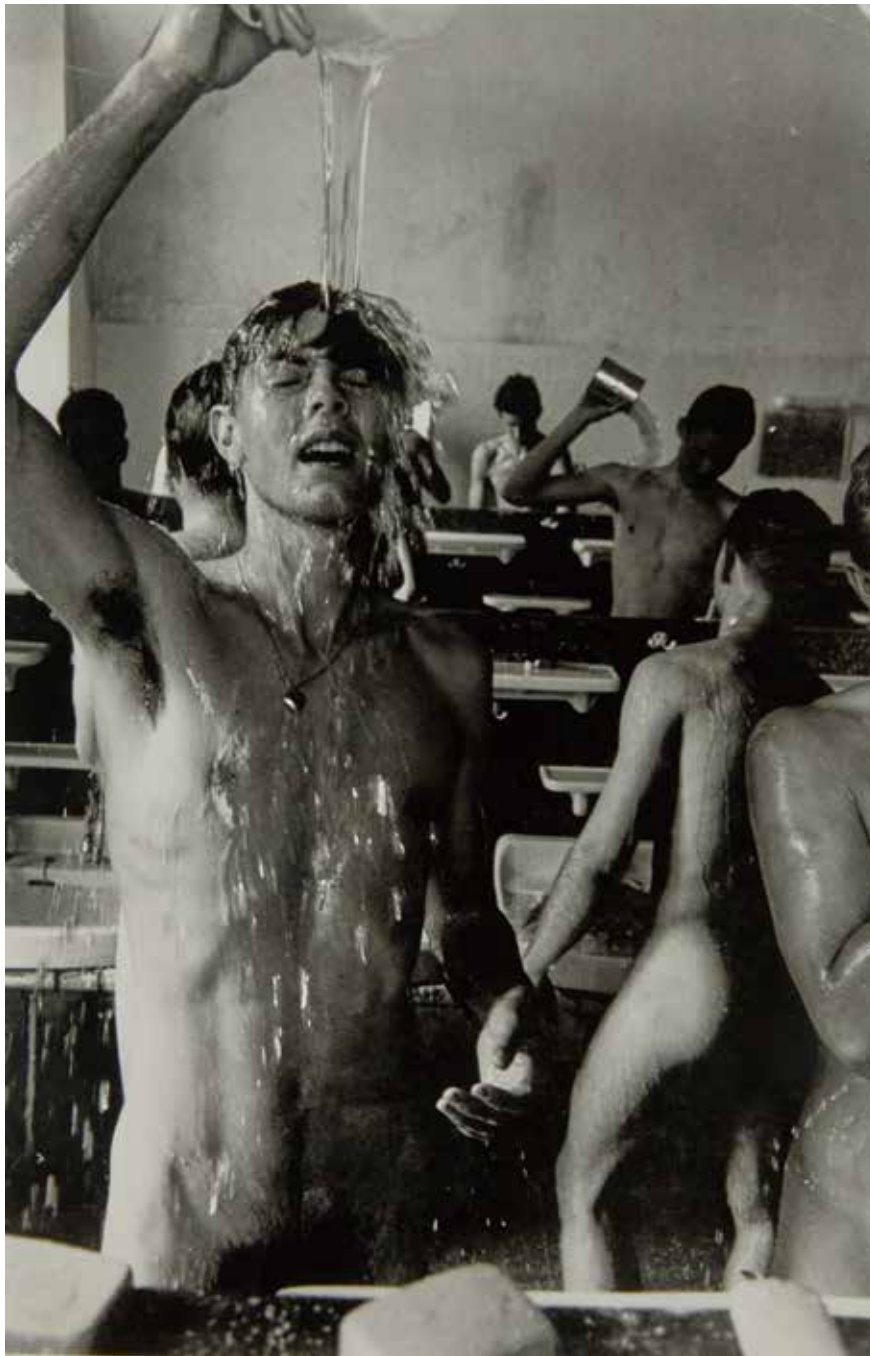
Patti Hansen, New York, 1977

Gelatin silver print, flush-mounted on aluminum, signed, titled,
dated and numbered '6/25' in ink on the flush-mount verso.

24 x 18 3/4in (61 x 47.6cm)

sheet / flush-mount 30 x 24in (76.2 x 61cm)

\$3,000 - 5,000



139

139

WILL MCBRIDE (1931-2015)

Mike in the Shower, Salem, 1962
Gelatin silver print, printed later, signed,
titled and dated in pencil on the verso.
14 1/2 x 9 1/4in (36.7 x 23.5cm)
sheet 16 x 12in (40.6 x 30.5cm)

\$2,000 - 3,000

140

HORACE BRISTOL (1909-1997)

PBY Blister Gunner, Rescue at Rabaul, 1944
Gelatin silver print, printed later, signed in
pencil on the verso.
9 1/2 x 10 1/8in (24.1 x 25.6cm)
sheet 14 x 11in (35.5 x 27.9cm)

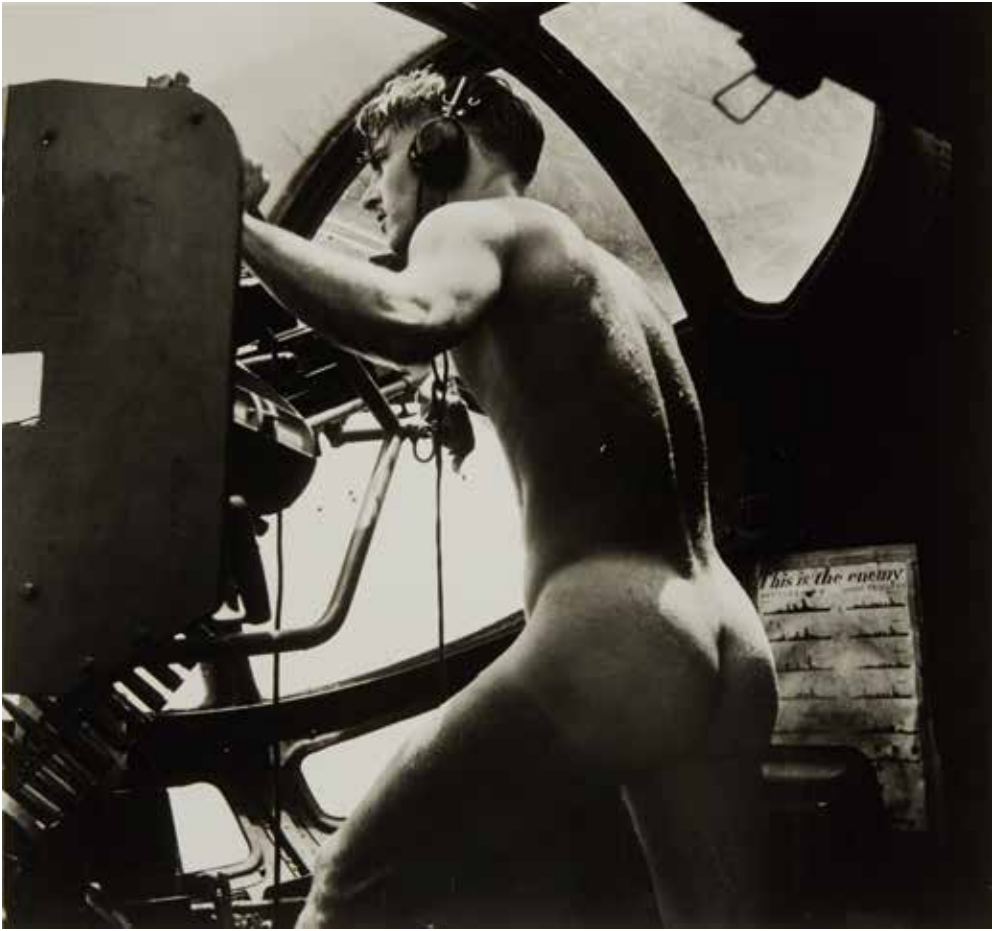
\$8,000 - 12,000

141 [□]

FRANCESCO SCAVULLO (1921-2004)

Sting (Song), 1984
Gelatin silver print, printed 2004 by Motion
Picture Group Inc., signed, numbered
'140/150' in pencil by Sean Byrnes, Estate
Executor, and Estate copyright credit
reproduction limitation stamp on the verso.
21 3/4 x 17 1/2in (55.3 x 44.1cm)
sheet 24 x 20in (61 x 50.8cm)

\$1,000 - 1,500



140



141



142



143

142

GREG GORMAN (BORN 1949)

Iman, Los Angeles, 1988

Gelatin silver print, signed, titled, dated, numbered '13/25' in pencil, copyright credit reproduction limitation and edition stamp on the verso

17 3/4 x 14 3/4in (45 x 37.5cm)
sheet 20 x 16in (50.8 x 40.6cm)

\$2,000 - 3,000

Provenance

With Fahey/Klein, Los Angeles

143

HOWARD SCHATZ (BORN 1940)

Nudes; and Shannon Chain #10, 1997-1998

2 gelatin silver prints, each signed, titled, dated, numbered '8/24' and '25/48' in ink in the margin. (2)

*Nudes: 18 1/2 x 15 1/2in (47 x 39.3cm);
Shannon Chain: 17 3/4 x 14in (45.1 x 35cm)*
sheet each 20 x 16in (50.8 x 40.6cm)

\$2,000 - 3,000



144



145



146

144

CURTIS KNAPP

Madonna, "Island" cover, October 1, 1983
Gelatin silver print, signed, titled, dated
and numbered '7/75' in ink in the margin.
15 1/4 x 13 1/4in (38.7 x 33.6cm)
sheet 20 x 16in (50.8 x 40.6cm)

\$800 - 1,200

145

EIKOH HOSOE (BORN 1933)

Man and Woman, 1960
Gelatin silver print, printed later, signed
(in English and Japanese), titled, dated and
notation 'nega 16' in pencil on the verso.
17 7/8 x 18 3/8in (45.4 x 46.6cm)

\$2,000 - 3,000

VARIOUS PRIVATE COLLECTIONS

146

HERB RITTS (1952-2002)

Madonna, Hollywood ("True Blue"), 1986
Gelatin silver print, copyright blindstamp
in the margin; signed, titled, dated and
numbered 'AP/1' in pencil on the verso.
18 1/2 x 15 1/4in (47 x 38.6cm)
sheet 20 x 16in (50.8 x 40.6cm)

\$8,000 - 12,000



147

JULIA MARGARET CAMERON (1815-1879)

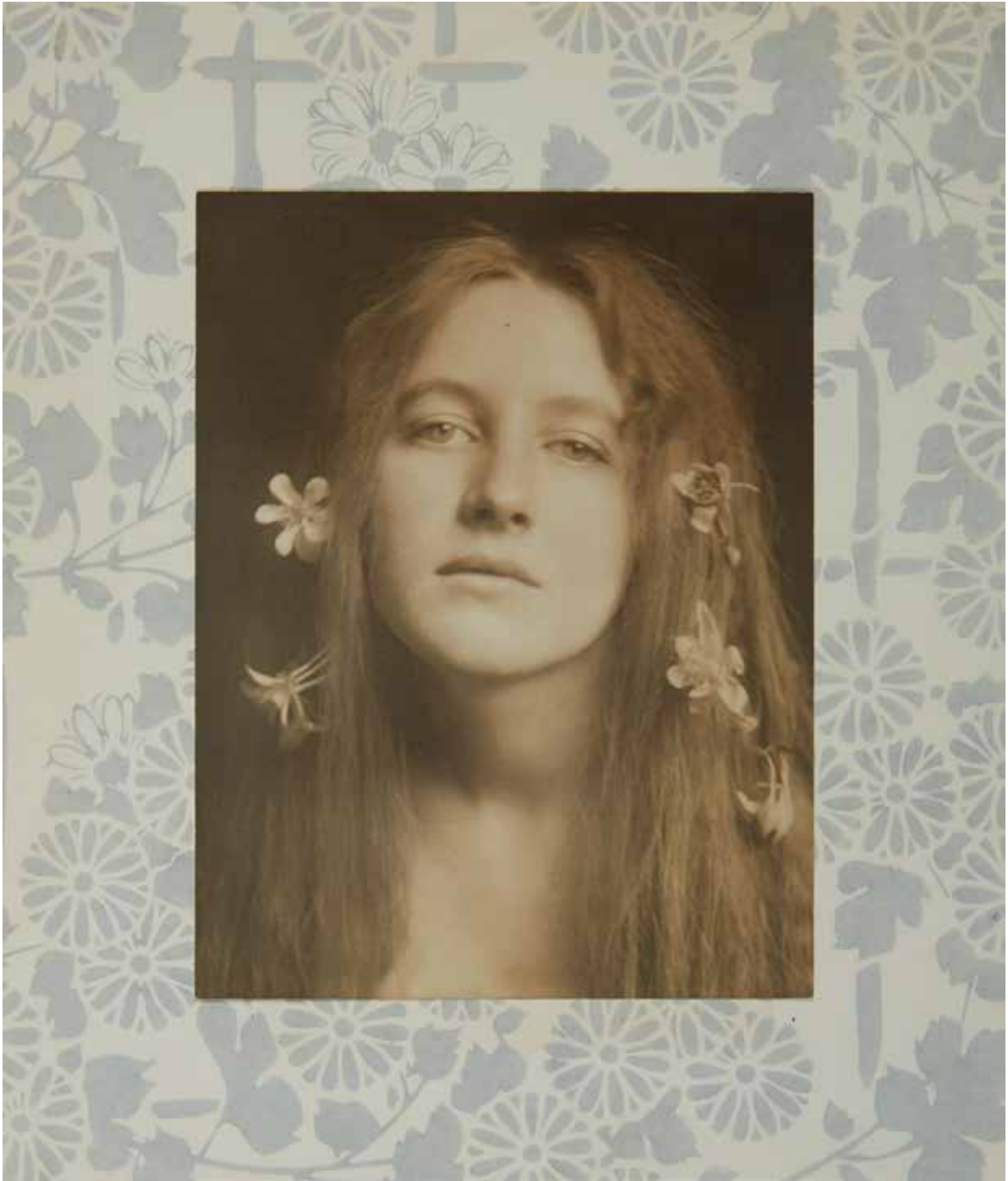
Alfred Lord Tennyson, 3 June 1868

Albumen print, signed, titled and annotated 'From Life Registered
Photograph Copyright' in ink on the mount.

12 x 10in (30.5 x 25.5cm)

mount 15 x 13in (38.1 x 33cm)

\$7,000 - 9,000



148

HARRY RUBINCAM (1871-1940)

Untitled (Portrait of a Young Woman), c. 1900

Platinum print, credit stamp on the verso.

9 1/8 x 7in (23.2 x 17.8cm)

mount 13 1/2 x 11 1/2in (34.2 x 29.2cm)

\$7,000 - 9,000



149



150



151

149

MARC RIBOUD (BORN 1923)

Young Girl with Flower in Demonstration against War in Vietnam, Washington, D.C., 1967

Gelatin silver print, printed later, signed in pencil and copyright credit stamp on the verso.

13 5/8 x 20 5/8in (34.5 x 52.4cm)
sheet 19 3/4 x 24in (50.1 x 61cm)

\$5,000 - 7,000

Provenance

With Peter Fetterman Gallery, Santa Monica

150

LARRY CLARK (BORN 1943)

Army, 1965-1966

Gelatin silver print, signed, titled, dated and partially annotated '...same M2 Leica, 7 exposures over a 2 year period' in pencil on the verso.

sheet 11 x 14in (27.8 x 35.5cm)

\$3,000 - 5,000

151

TINA BARNEY (BORN 1945)

The Floor, 1992

Chromogenic print, signed, dated, numbered '1/10' and notation '6578' in ink on the recto. sheet / flush-mount 49 3/4 x 62 1/4in (126.4 x 158.1cm)

\$7,000 - 9,000



152



153



154

AN IMPORTANT MIAMI COLLECTION

152

ELLIOTT ERWITT (BORN 1928)

Bruxelles, 1957

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

8 1/4 x 13 3/4in (21 x 35cm)

sheet 11 x 14in (27.8 x 35.5cm)

\$1,500 - 2,000

Provenance

Acquired directly from the artist

153

ELLIOTT ERWITT (BORN 1928)

Bratsk, Siberia, USSR, 1967

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 (22.9 x 33cm)

sheet 11 x 14in (28 x 35.5cm)

\$2,500 - 3,500

Provenance

Acquired directly from the artist

ANOTHER PRIVATE COLLECTION

154

GARRY WINOGRAND (1928-1984)

Los Angeles, c. 1980-81

Gelatin silver print, flush-mounted, signed in pencil on the flush-mount verso.

9 1/8 x 13 5/8in (23.2 x 34.5cm)

sheet / flush-mount 10 5/8 x 14 3/4in (26.3 x 37.5cm)

\$7,000 - 9,000

Provenance

Christie's East, New York, c. 1980

Literature

Szarkowski, *Winograd: Figments from the Real World*, The Museum of Modern Art, New York, 1988, p. 95

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GLOSSARY OF TERMS FOR PHOTOGRAPHS

The following are examples of the terminology used in this catalog. Please note that all statements made in this catalog are made subject to the provisions of the Condition of Sale and Buyer's Guide printed in the catalog:

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Subject to the Conditions of Sale and Terms of Guarantee, each lot is guaranteed to be the work of the photographer or author whose name appears in Bold Type Heading.

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Generally accepted titles for photographs have been put in italics; in other cases, descriptive titles have been used.

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An early print is one made at roughly the same time as the negative by the photographer or by a person or procedure satisfactory to the photographer. The negative dated indicates the date that the negative, positive, digital file or other method was exposed. When there is a difference between the negative date and the date of printing, the later date follows the description of the photographic process.

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Measurements are given height preceding width rounded to the nearest eighth of an inch.

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Post-War & Contemporary Art

New York | November 13, 2019

INQUIRIES

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

Fördertürme (Winding Towers), 1966-1968

16 gelatin silver prints
each 12 1/8 x 16in (30.7 x 40.6cm)

\$180,000 - 250,000

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We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

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3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/ or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

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To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

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Conditions of sale - continued

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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 thereof; (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 buyer (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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied

Conditions of sale - continued

upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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 8 October oversized lots (noted as W next to the lot number and/or listed on page 135) 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 lot will be retained in Bonhams Gallery 14 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.

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 8 October. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET WEDNESDAY 9 OCTOBER

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 by Monday 7 October. 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

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
+1 415 694 9002

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
+1 917 206 1699

Antiquities

London
Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

London
David Williams
+44 20 7393 3807

Art Collections, Estates & Valuations

London
Harvey Cammell
+44 (0) 20 7468 8340
New York
Sherri Cohen
+1 917 206 1671
Los Angeles
Leslie Wright
+1 323 436 5408
Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

Australian Art

Australia
Merryn Schriever
+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
+44 20 7393 3817
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
Fergus Gambon
+44 20 7468 8245

British Ceramics

London
Fergus Gambon
+44 20 7468 8245

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
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299
New York
Bruce MacLaren
+1 917 206 1677
Los Angeles
Rachel Du
+1 323 436 5587
San Francisco
Dessa Goddard
+1 415 503 3333
Hong Kong
Xibo Wang
+852 3607 0010
Sydney
Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
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
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
San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia

Edinburgh
Kevin McGimpsey
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

Hong Kong
Edward Wilkinson
+852 2918 4321
New York
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

London
Oliver White
+44 20 7468 8303

Japanese Art

London
Suzannah Yip
+44 20 7468 8368
New York
Jeff Olson
+1 212 461 6516

Jewellery

London
Jean Ghika
+44 20 7468 8282
Emily Barber
+44 20 7468 8284
New York
Brett O'Connor
+1 212 461 6525
Caroline Morrissey
+1 212 644 9046
Camille Barbier
+1 212 644 9035
Los Angeles
Emily Waterfall
+1 323 436 5426
San Francisco
Shannon Beck
+1 415 503 3306
Hong Kong
Paul Redmayne
+852 3607 0006

Marine Art

London
Veronique Scorer
+44 20 7393 3962

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**

London
Mark Oliver
+44 20 7393 3856
New York
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611
Los Angeles
Jason Stein
+1 323 436 5466

Motor Cars

London
Tim Schofield
+44 20 7468 5804
New York
Rupert Banner
+1 212 461 6515
Eric Minoff
1 917 206 1630
Evan Ide
+1 917 340 4657
Los Angeles
Jakob Greisen
+1 415 503 3284
Michael Caimano
+1 929 666 2243
San Francisco
Mark Osborne
+1 415 503 3353
Europe
Phillip Kantor
+32 476 879 471

Automobilia

London
Toby Wilson
+44 20 8963 2842
Adrian Pipiros
+44 20 8963 2840

Motorcycles

London
Ben Walker
+44 20 8963 2819
James Stensel
+44 20 8963 2818
Los Angeles
Craig Mallery
+1 323 436 5470

Museum Services

San Francisco
Laura King Pfaff
+1 415 503 3210

Native American Art

Los Angeles
Ingmars Lindbergs
+1 415 503 3393
Kim Jarand
+1 323 436 5430

Natural History

Los Angeles
Claudia Florian
+1 323 436 5437
Thomas E. Lindgren
+1 310 469 8567 •

Old Master Pictures

London
Andrew Mckenzie
+44 20 7468 8261

Orientalist Art

London
Charles O'Brien
+44 20 7468 8360

Photography

New York
Laura Paterson
+1 917 206 1653
Los Angeles & San Francisco
Morisa Rosenberg
+1 323 436 5435
+1 415 503 3259

**Post-War and
Contemporary Art**

London
Ralph Taylor
+44 20 7447 7403
New York
Muys Snijders
+212 644 9020
Jacqueline Towers-Perkins
+1 212 644 9039
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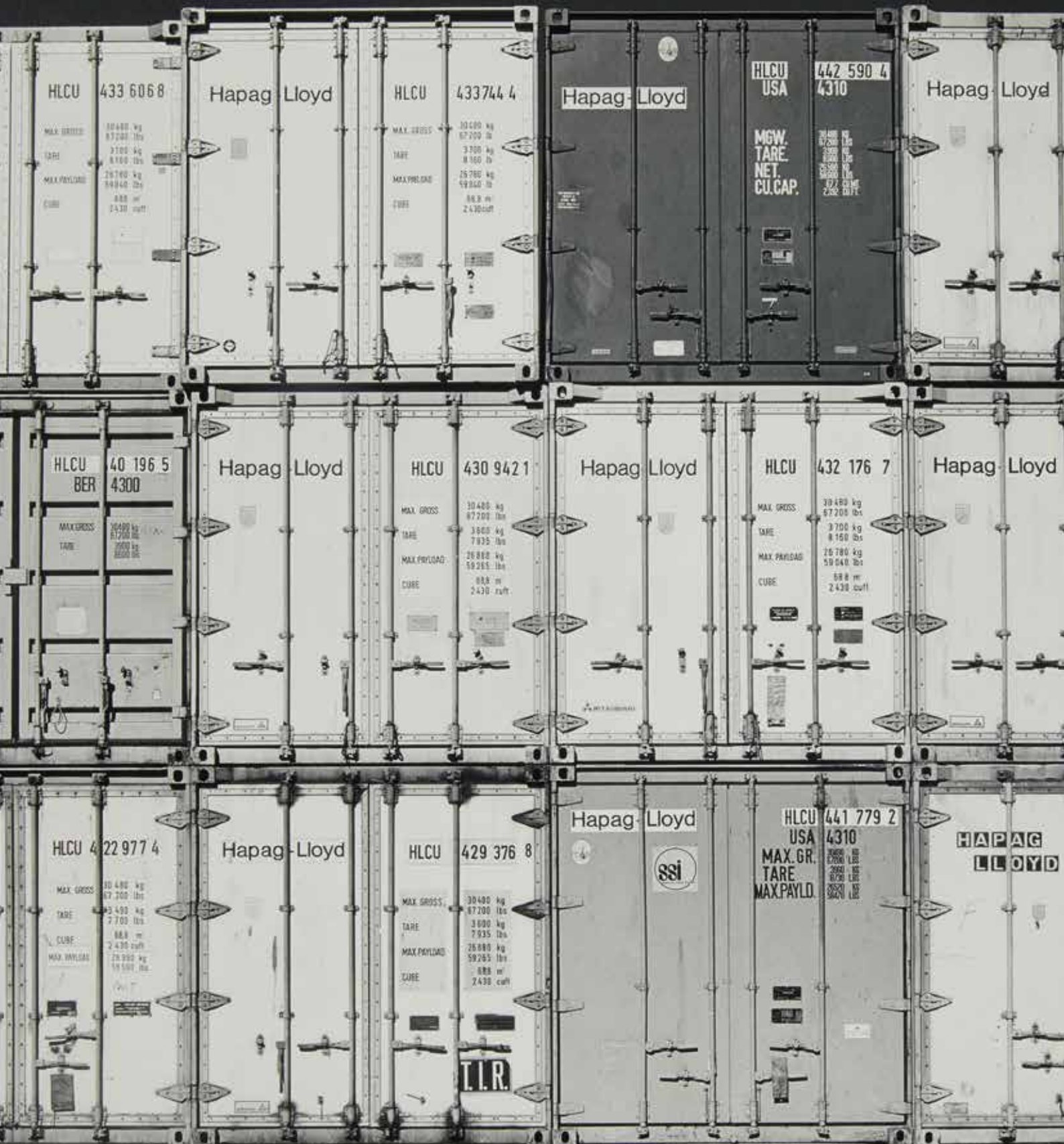
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MAX.GROSS 30400 kg
67200 lbs
TARE 3700 kg
8160 lbs
MAX.PAYLOAD 26700 kg
59040 lbs
CUBE 68.8 m³
2430 cuft

MAX.GROSS 30400 kg
67200 lbs
TARE 3700 kg
8160 lbs
MAX.PAYLOAD 26700 kg
59040 lbs
CUBE 68.8 m³
2430 cuft

MGW.
TARE
NET
CU.CAP.

30400 kg
67200 lbs
3700 kg
8160 lbs
26700 kg
59040 lbs
68.8 m³
2430 cuft

HLCU 40 196 5
BER 4300

Hapag Lloyd

HLCU 430 942 1

Hapag Lloyd

HLCU 432 176 7

Hapag Lloyd

MAX.GROSS 30400 kg
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TARE 3700 kg
8160 lbs

MAX.GROSS 30400 kg
67200 lbs
TARE 3700 kg
8160 lbs
MAX.PAYLOAD 26700 kg
59040 lbs
CUBE 68.8 m³
2430 cuft

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8160 lbs
MAX.PAYLOAD 26700 kg
59040 lbs
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2430 cuft

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TARE 3700 kg
8160 lbs
CUBE 68.8 m³
2430 cuft
MAX.PAYLOAD 26700 kg
59040 lbs

MAX.GROSS 30400 kg
67200 lbs
TARE 3700 kg
8160 lbs
MAX.PAYLOAD 26700 kg
59040 lbs
CUBE 68.8 m³
2430 cuft

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TARE
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67200 lbs
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