

**PHOTOGRAPHS**

*New York 6 April 2016*



**CHRISTIE'S**









## SPECIALISTS FOR THIS AUCTION



Philippe Garner  
DEPUTY CHAIRMAN



Darius Himes  
INTERNATIONAL HEAD  
OF DEPARTMENT



Shlomi Rabi  
HEAD OF SALE



Anne Bracegirdle  
SPECIALIST



Rebecca Jones  
CATALOGUER



Matthieu Humery  
CONSULTANT

### EMAIL

First initial followed by last name @christies.com  
(eg. Darius Himes = dhimes@christies.com).  
For general enquiries about this auction, email  
should be addressed to the auction administrator.

## INTERNATIONAL DEPARTMENT PHOTOGRAPHS

### DEPUTY CHAIRMAN

Philippe Garner  
+44 (0) 207 389 2366

### INTERNATIONAL HEAD OF DEPARTMENT

Darius Himes  
+1 212 636 2324

### CONSULTANT

Matthieu Humery

### WORLDWIDE

#### LONDON

Jude Hull  
Alice L'Estrange  
+44 (0) 207 389 2315

#### NEW YORK

Shlomi Rabi  
Anne Bracegirdle  
Rebecca Jones  
Leslie Rothenberg  
+1 212 636 2330

#### PARIS

Elodie Morel  
Fannie Bourgeois  
Marie-Sygne Le Baud  
+33 (1) 40 76 84 16

#### SALE ADMINISTRATOR

Leslie Rothenberg  
+1 212 636 2326

### SERVICES

#### ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437  
Fax: +1 212 636 4938

#### AUCTION RESULTS

christies.com

#### CATALOGUES ONLINE

Lotfinder®  
Internet: www.christies.com

#### CLIENT SERVICES

Tel: +1 212 636 2000  
Email: info@christies.com

#### PAYMENT

Buyers  
Tel: +1 212 636 2495  
Fax: +1 212 636 4939  
Consignors  
Tel: +1 212 636 2350  
Fax: +1 212 492 5477

#### ART TRANSPORT

Tel: +1 212 636 2480  
Fax: +1 212 636 4937

#### HANDLING AND COLLECTION

Tel: +1 212 636 2495  
Fax: +1 212 636 4939

## INTERNATIONAL AUCTION CALENDAR PHOTOGRAPHS

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONTACT THE SPECIALISTS ABOVE  
OR A REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

### LONDON

20 MAY  
PHOTOGRAPHS

### ONLINE

12-21 APRIL  
THE FIRST 80 YEARS

10-19 MAY  
EUROPEAN MODERNISM  
AND THE AVANT-GARDE

7-16 JUNE  
THE FEMALE FORM

14-23 JUNE  
THE CLASSICS



# PHOTOGRAPHS

WEDNESDAY 6 APRIL 2016

## PROPERTIES FROM

The Collection of Ileana Sonnabend  
and the Estate of Nina Castelli Sundell  
The James J. Brennan Collection  
The Aperture Foundation

## AUCTION

Wednesday 6 April 2016  
Morning session at 10.00 am (lots 1-104)  
Afternoon session at 2.00 pm (lots 105-202)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Saturday	2	April	10.00 am – 5.00 pm
Sunday	3	April	1.00 pm – 5.00 pm
Monday	4	April	10.00 am – 5.00 pm
Tuesday	5	April	10.00 am – 5.00 pm

## AUCTIONEER

Philippe Garner (# 1127787)

**Certain lots denoted with ★ are consigned by the US Government selling entity and due to the nature of the consignment, the Government consigning entity requires Christie's to provide the US Government selling entity with a list of the successful bidders of these lots in this sale.**

Front cover: Lot 120  
© Hiroshi Sugimoto, Courtesy Of Fraenkel Gallery  
And Pace/MacGill Gallery

Inside front cover: Lot 23  
© Eggleston Artistic Trust, courtesy Cheim &  
Read, New York

Inside back cover: Lot 188  
© Condé Nast, Photograph by Irving Penn

Back cover: Lot 137  
© Marco Breuer. Courtesy of Yossi Milo Gallery,  
New York

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **OWL-11950**

## CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.  
[40]

These auctions feature  
**CHRISTIE'S LIVE**  
*Bid live in Christie's salerooms worldwide*  
register at [www.christies.com](http://www.christies.com)



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

View catalogues and leave bids online at [christies.com](http://christies.com)

# CHRISTIE'S



★ 1

**EDWARD WESTON (1886-1958)**

*Aspen Valley, New Mexico, 1937*

gelatin silver print, mounted on board  
initialed and dated in pencil (mount, recto); signed, titled and  
dated in pencil (mount, verso)  
image/sheet: 9½ x 7½ in. (24.2 x 19.1 cm.)  
mount: 16¼ x 13½ in. (41.3 x 34.3 cm.)

\$8,000-12,000

**PROVENANCE:**

with Weston Gallery, Carmel, California.

This print is accompanied by a certificate of authenticity from  
Weston Gallery, Carmel, California.





★ 2

**EDWARD WESTON (1886-1958)**

*Our Camp, Texas Springs, Death Valley, 1938*

gelatin silver print  
credited 'Edward Weston' by Brett Weston and variously numbered in  
unknown hand in pencil (verso)  
image/sheet: 8 x 10 in. (20.3 x 25.4 cm.)

\$8,000-12,000

**PROVENANCE:**

Dody Weston Thompson, the artist's daughter-in-law (1923-2012).

**LITERATURE:**

Amy Conger, *Edward Weston: Photographs*, Center for Creative Photography, 1992, fig. 1413/1939.



★ 3

**BRETT WESTON (1911-1993)**

*White Sands, New Mexico, 1946*

gelatin silver print, mounted on card  
signed, dated and numbered '#10' in pencil (mount, verso)  
image/sheet: 7½ x 9½ in. (19 x 24.2 cm.)  
mount: 12 x 14 in. (30.5 x 35.5 cm.)

\$6,000-8,000





★ 4

**EDWARD WESTON (1886-1958)**

*Bird Skeleton, Oceano, 1936*

gelatin silver print, mounted on board  
signed and dated in pencil (mount, recto); titled and numbered '22 B' in pencil,  
with typed exhibition label (mount, verso)  
image/sheet: 7½ x 9½ in. (19.1 x 24.2 cm.)  
mount: 14 x 15½ in. (35.5 x 39.3 cm.)

\$10,000-15,000

**PROVENANCE:**

The Collection of Jean Kellogg.





★ 5

**EDWARD WESTON (1886-1958)**

*And Two Cats, 1941*

gelatin silver print, mounted on card  
initialed and dated in pencil (mount, recto); signed, titled and dated in pencil  
(mount, verso)

image/sheet: 7½ x 9½ in. (19 x 24.2 cm.)

mount: 14 x 15½ in. (35.5 x 39.5 cm.)

\$8,000-12,000

**PROVENANCE:**

with Carl Siembab Gallery of Photography, Boston.





★ 6

**CHARLES SHEELER (1883-1965)**

*Copper Beech, 1948-1952*

gelatin silver print, mounted on card  
signed in pencil (mount, recto)  
image/sheet: 8 x 5 $\frac{5}{8}$  in. (20.3 x 13.7 cm.)  
mount: 13 $\frac{3}{4}$  x 11 in. (35 x 28 cm.)

\$8,000-12,000

**PROVENANCE:**  
with Babcock Galleries, New York.



7

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, OHIO

**7**

**EUGÈNE ATGET (1857-1927)**

*Tree Roots, St. Cloud, 1906*

arrowroot print, mounted on board  
image/sheet: 8  $\frac{7}{8}$  x 6  $\frac{7}{8}$  in. (22.7 x 17.5 cm.)  
mount: 12  $\frac{3}{4}$  x 10  $\frac{3}{4}$  in. (32.4 x 27.4 cm.)

\$12,000-18,000



8

**8**

**ALBERT RENGER-PATZSCH  
(1897-1966)**

*Zweige einer Hängebuche [Branches of  
a hanging beech], 1957*

gelatin silver print  
photographer's credit stamp and numbered '7'  
in pencil (verso)  
image: 6  $\frac{1}{2}$  x 9 in. (16.5 x 23 cm.)  
sheet: 7 x 9  $\frac{5}{8}$  in. (17.8 x 23.8 cm.)

\$8,000-12,000

**PROVENANCE:**

with Harry Lunn Jr. Gallery, Washington, D.C.





9

**ANSEL ADAMS (1902-1984)**

*The Tetons and the Snake River, Grand Teton National Park, Wyoming, 1942*

gelatin silver print, printed 1973-1977

signed in pencil (mount, recto); titled and dated in ink in Carmel credit stamp [BMFA 11] (mount, verso)

image/sheet: 15 $\frac{1}{8}$  x 18 $\frac{7}{8}$  in. (38.5 x 48 cm.)

mount: 21 $\frac{7}{8}$  x 27 $\frac{7}{8}$  in. (54.7 x 70.9 cm.)

\$30,000-50,000

**PROVENANCE:**

with Leiserowitz Gallery, West Des Moines, Iowa;  
Private Collection, Atlantic, Iowa, acquired from the above c. 1976;  
Gifted by the above to the present owner in October 2015.

**LITERATURE:**

Mary Street Alinder, *Ansel Adams Letters and Images, 1916-1984*, A New York Graphic Society Book/Little, Brown and Company, Boston, Toronto, London, 1988, p.331.

Andrea G. Stillman, *Ansel Adams, 400 Photographs*, Little, Brown and Company, New York, Boston, London, 2007, p. 205 and cover.



10

## ANSEL ADAMS (1902-1984)

### *Portfolio II: The National Parks and Monuments*

San Francisco: Grabhorn Press, 1950. 15 gelatin silver prints, mounted on board; each signed and numbered sequentially in pencil (mount, recto); each numbered '91' and sequentially numbered '1-15' in red crayon, portfolio copyright credit stamp and collection labels (mount, verso); each approximately 10 x 8 in. (25.4 x 20.3 cm.) or inverse; text inserts, numbered '91/100' in red crayon (colophon); number 91 from the edition of 100; contained in the original folding cloth portfolio.

\$40,000-60,000

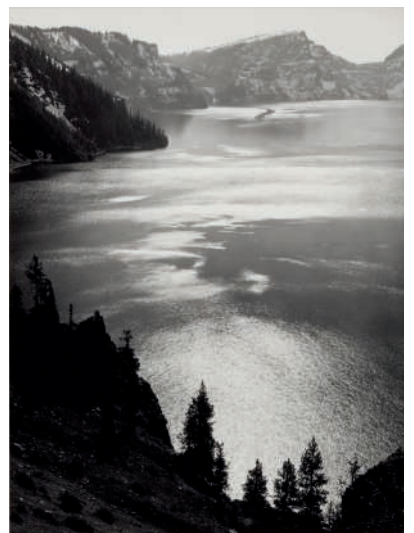
**PROVENANCE:**

Private Collection, California.

The plates are as follows:

1. *Noon Clouds*, Glacier National Park, Montana, 1942
2. *Forest, Early Morning*, Mount Rainier National Park, Washington, 1949
3. *Dunes, Hazy Sun*, White Sands National Monument, New Mexico, 1941
4. *White House Ruin, Morning*, Canyon de Chelly National Monument, Arizona, 1949
5. *From Hurricane Hill*, Olympic National Park, Washington, 1948
6. *Moth and Stump*, Interglacial Forest, Glacier Bay National Monument, Alaska, 1949
7. *Sentinel Rock, Winter Dusk*, Yosemite National Park, California, 1944
8. *Afternoon Sun*, Crater Lake National Park, Oregon, 1943
9. *In Joshua Tree National Monument*, California, 1942
10. *Rain, Beartrack Cove*, Glacier Bay National Monument, Alaska, 1949
11. *Dead tree, Sunset Crater National Monument*, Arizona, 1947
12. *Zabriskie Point*, Death Valley National Monument, California, 1942
13. *Old Faithful Geyser, late evening*, Yellowstone National Park, Wyoming, 1942
14. *The Atlantic, Schoodic Point*, Acadia National Park, Maine, 1949
15. *Dawn, Autumn Forest*, Great Smoky Mountains National Park, Tennessee, 1948









•11

## ANSEL ADAMS (1902-1984)

*Half Dome, Merced River, Winter, Yosemite National Park, California, 1938*

gelatin silver print, mounted on board  
signed, titled, dated 'c. 1940' in pencil (mount, recto); titled,  
dated 'c. 1940' in ink in 'Carmel' credit stamp (mount, verso)  
image/sheet: 14¾ x 19 in. (37.5 x 48.3 cm.)  
mount: 22 x 26¾ in. (56 x 68 cm.)

\$40,000-60,000

### PROVENANCE:

with Shapiro Gallery, San Francisco, California.

### LITERATURE:

Andrea G. Stillman, *Ansel Adams, 400 Photographs*, Little, Brown and Company, New York, 2007, pp.115 and 419.

Andrea G. Stillman, *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Company, New York, 2012, p. 214.





12

## ANSEL ADAMS (1902-1984)

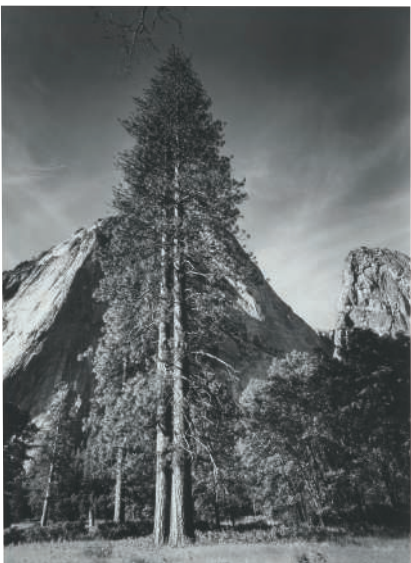
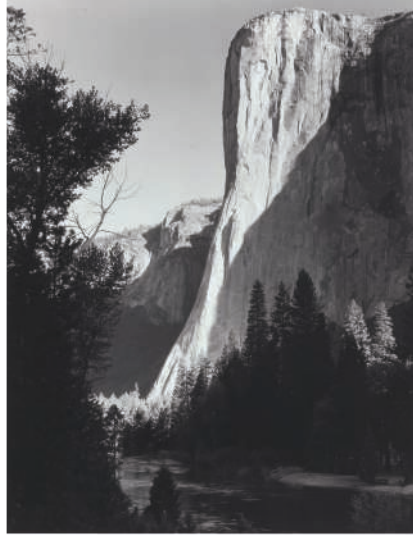
*Winter Sunrise, Sierra Nevada from Lone Pine California, 1944*

gelatin silver print, mounted on board, printed 1980  
signed in pencil (mount, recto); title, date, identification number '418'  
in ink in Museum Set Edition stamp (mount, verso)  
image/sheet: 15 x 19½ in. (38.2 x 49.1 cm.)  
mount: 21¾ x 27¾ in. (55.6 x 70.8 cm.)

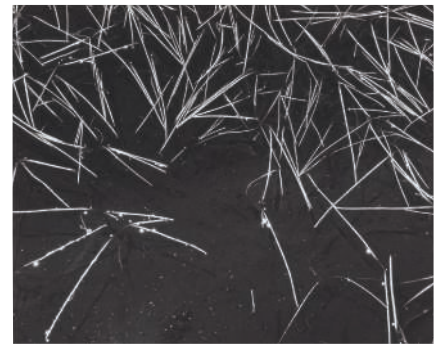
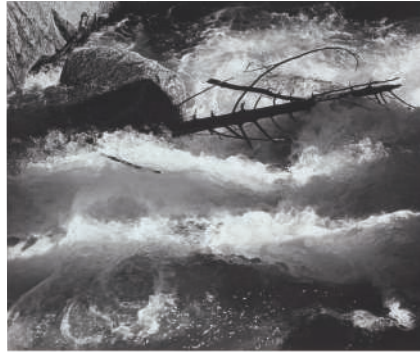
\$25,000-35,000

### LITERATURE:

Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., London, 1983, p. 162.  
Ansel Adams, *Yosemite and the Range of Light*, Little, Brown and Co., London, 1992, pl. 99.  
John Szarkowski, *Ansel Adams at 100*, Little, Brown and Company/San Francisco Museum of Modern Art, New York, 2001, pl. 85.  
Andrea Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Co., London, 2007, p. 245.  
Andrea Stillman, *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., London, 2012, p. 128.







PROPERTY OF A MIDWESTERN COLLECTOR

13

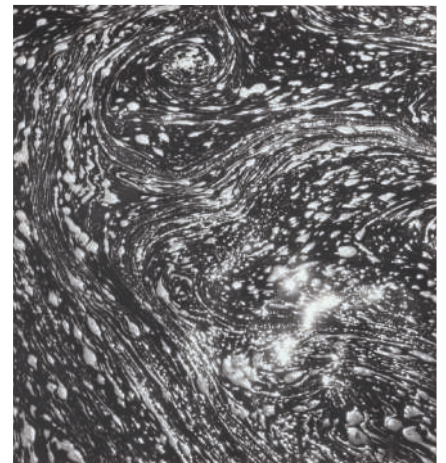
**ANSEL ADAMS (1902-1984)**

*Portfolio III: Yosemite Valley*

San Francisco: Sierra Club, 1960. 16 gelatin silver prints mounted on board; each signed in ink and sequentially numbered '1-16' in pencil (mount, recto); each numbered '153', and sequentially numbered '1-16' in red ink in Portfolio copyright credit stamp (mount, verso); varying image sizes from 7½ x 6½ in. (18.2 x 16.9 cm.) to 11½ x 7¼ in. (29 x 19.7 cm.), each mount 18 x 14 in. (45.8 x 35.6 cm.); numbered '153' from the edition of 200 (colophon); contained in the original gilt-lettered green cloth portfolio with flaps and ties

\$50,000-70,000

1. *Monolith, The Face of Half Dome*, c. 1927
2. *Merced River, Cliffs of Cathedral Rocks, Autumn*, 1939
3. *Lower Yosemite Fall*, c. 1946
4. *Trees and Snow*, 1933
5. *Branches in Snow*, c. 1932
6. *El Capitan, Sunrise*, 1956
7. *Tenaya Creek, Spring Rain*, 1959
8. *Water and Foam*, c. 1960
9. *Winter Storm*, 1940
10. *Dogwood Blossoms*, 1938
11. *Grass and Pool*, c. 1935
12. *Nevada Fall, Rainbow*, c. 1947
13. *Rushing Water, Merced River*, c. 1955
14. *Bridalveil Fall*, c. 1952
15. *Trees and Cliffs*, 1954
16. *Half Dome, Thunder Cloud*, c. 1956





•14

## ANSEL ADAMS (1902-1984)

*Tenaya Lake, Mount Conness, Yosemite National Park, California, c. 1946*

gelatin silver print, mounted on board  
signed, titled, dated 'c. 1940' in pencil (mount, recto); titled,  
dated 'c. 1940' in ink in 'Carmel' credit stamp (mount, verso)  
image/sheet: 14¾ x 18½ in. (37.5 x 47 cm.)  
mount: 22 x 26½ in. (55.8 x 66.7 cm.)

\$60,000-80,000

### PROVENANCE:

with Shapiro Gallery, San Francisco, California.

### LITERATURE:

Mary Street Alinder et al., *Ansel Adams, Letters and images, 1916-1984*, Little, Brown and Company, Boston, 1988, p. 248.  
John Szarkowski, *Ansel Adams at 100*, Little, Brown and Company/  
San Francisco Museum of Modern Art, New York, 2001, pl. 61.  
Andrea G. Stillman, *Ansel Adams, 400 Photographs*, Little, Brown  
and Company, New York, 2007, pp. 309 and 423.





15

**ROBERT ADAMS (B. 1937)**

*Wasatch Mountains, Near Willard, Utah, 1979*

gelatin silver print

signed, titled and dated in pencil, with photographer's copyright  
credit stamp (verso)

image: 9 x 11 in. (22.9 x 28 cm.)

sheet: 11 x 14 in. (28 x 35.7 cm.)

\$10,000-15,000

**LITERATURE:**

Robert Adams, *From the Missouri West*, Aperture, Millerton,  
New York, 1980, p. 40.



16

**ROBERT ADAMS (B. 1937)**

*South of the Rocky Flats Nuclear Weapons Plant, Jefferson County, Colorado, 1976*

gelatin silver print

signed, dated and annotated, 'Hogback and North Table Mtn, Jefferson County' in pencil (verso)

image: 6¾ x 8½ in. (17.2 x 20.7 cm.)

sheet: 7⅞ x 9⅞ in. (20.1 x 25.2 cm.)

\$10,000-15,000

**LITERATURE:**

Robert Adams, *From the Missouri West*, Aperture, Millerton, New York, 1980, p. 19.

Robert Adams, *Robert Adams: The Place We Live: A Retrospective Selection of Photographs 1964-2009 - Volume One*, Yale University Press, New Haven, 2010, p. 145.





actual size

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

17

**ROBERT ADAMS (B. 1937)**

*Colorado Springs, Colorado, 1968*

gelatin silver print  
signed, dated, and various annotations in pencil (verso); titled and dated on  
affixed typed gallery label (frame backing board)  
image: 5 $\frac{7}{8}$  x 6 in. (14.9 x 15.2 cm.)  
sheet: 10 x 7 $\frac{7}{8}$  in. (25.3 x 20 cm.)

\$12,000-18,000

**PROVENANCE:**

with Matthew Marks Gallery, New York.

*At our best and most fortunate we make pictures because of what stands before our camera, to honor what is greater and more interesting than we are. We never accomplish this perfectly, though in return we are given something perfect — a sense of inclusion. Our subject thus redefines us, and is part of the biography by which we want to be known.*

Robert Adams



18

**LEWIS BALTZ (B. 1945)**

*East Wall, Western Carpet Mills, 1231 Warner, Tustin,  
from 'Industrial Parks', 1974*

gelatin silver print

signed, dated, numbered '13/21' and annotated '1P17' (verso)

image: 6 x 9 in. (15.3 x 22.9 cm.)

sheet: 8 x 10 in. (20.4 x 25.5 cm.)

This work is number 13 from the edition of 21.

\$15,000-20,000

**LITERATURE:**

Lewis Baltz, *The New Industrial Parks near Irvine, California, R.A.M./*  
Steidl/Whitney Museum of American Art, Santa Monica, Göttingen,  
New York, 2005, pl. 17.





19

**LEWIS BALTZ (B. 1945)**

*North Wall, Automated Marine International, 1641 McGaw, Irvine, from 'Industrial Parks', 1974*

gelatin silver print

signed, dated, numbered '13/21' and annotated '1P16' (verso)

image: 6 x 9 in. (15.3 x 22.9 cm.)

sheet: 7 $\frac{7}{8}$  x 9 $\frac{7}{8}$  in. (20 x 25.2 cm.)

This work is number 13 from the edition of 21.

\$15,000-20,000

**LITERATURE:**

Lewis Baltz, *The New Industrial Parks near Irvine, California*, R.A.M./Steidl/Whitney Museum of American Art, Santa Monica, Göttingen, New York, 2005, pl. 16.







WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND THE ESTATE OF NINA CASTELLI SUNDELL

20

## ROBERT RAUSCHENBERG (1925-2008)

### *Rauschenberg Photographs*

New York: Sonnabend Editions, 1980. Number 40 from the edition of 50. Portfolio of 12 gelatin silver prints, 1949-61, printed 1979, each signed, dated, and numbered '40/50' in ink (margin), each image approximately 12 x 12 in. (30.5 x 30.5 cm.), each sheet 13¼ x 13½ in. (33.8 x 34.4 cm.); printed title, plate list, numbered '40' with stamp (colophon); contained in original beige cloth clamshell box with mounted photograph (12)

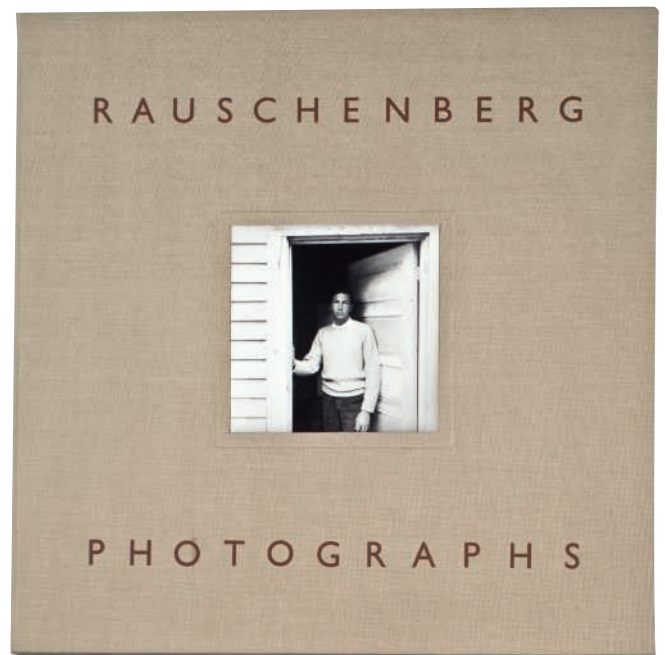
\$10,000-15,000

#### PROVENANCE:

The artist;  
Acquired from the above by the Estate of Ileana Sonnabend;  
By descent to the present owner.

The plates are as follows:

1. *Tangier*, 1952
2. *Ceiling with Light Bulb*, c. 1952
3. *Central Park*, 1950
4. *Untitled (Inside of an Old Carriage)*, c. 1949
5. *Quiet House (Black Mountain College)*, c. 1949
6. *Sneakers*, 1950
7. *Bathroom Window (Broadway Studio)*, c. 1961
8. *Laundry - New York City*, late 1950s
9. *Car and Cover*, c. 1951
10. *Billboard (Stalin)*, 1953
11. *Car with Tarpaulin*, 1951
12. *Stop*, 1951





21

21

**WILLIAM EGGLESTON  
(B. 1939)**

*Eguin Plantation, near Minter City,  
Mississippi, 1973*

dye-transfer print  
signed in pencil and photographer's credit  
stamp (verso)  
image: 12½ x 18 in. (31.8 x 45.8 cm.)  
sheet: 15¾ x 20 in. (40.4 x 50.9 cm.)

\$10,000-15,000

**PROVENANCE:**

The artist;  
Acquired from the above in the 1970s.

**LITERATURE:**

Thomas Weski, Winston Eggleston and William  
Eggleston III, *William Eggleston Chromes: Volume  
2 1969-1974*, Steidl, Göttingen, 2011, p. 59.



22

22

**WILLIAM EGGLESTON  
(B. 1939)**

*Tennessee [Bozo's Cafe], 1972*

dye-transfer print  
signed in pencil and photographer's credit  
stamp (verso)  
image: 12 x 17½ in. (30.5 x 44.5 cm.)  
sheet: 15¾ x 20 in. (40.4 x 50.9 cm.)

\$6,000-8,000

**PROVENANCE:**

The artist;  
Acquired from the above in the 1970s.

**LITERATURE:**

Thomas Weski, Winston Eggleston and William  
Eggleston III, *William Eggleston Chromes: Volume 1  
1969-1974*, Steidl, Göttingen, 2011, p. 67.





*I never know beforehand. Until I see it. It just happens all at once. I take a picture very quickly and instantly forget about it.*

William Eggleston

**23**

**WILLIAM EGGLESTON (B. 1939)**

*Untitled [chandelier in window], c. 1970*

dye-transfer print

signed in pencil and photographer's credit stamp (verso)

image: 12 x 17½ in. (30.5 x 44.5 cm.)

sheet: 15⅞ x 20 in. (40.4 x 50.9 cm.)

\$8,000-12,000

**PROVENANCE:**

The artist;

Acquired from the above in the 1970s.



24

24

**WILLIAM EGGLESTON (B. 1939)**

*Untitled [Christmas wreath], 1970s*

dye-transfer print  
signed in pencil and photographer's credit stamp (verso)  
image: 13½ x 9¼ in. (34.4 x 23.6 cm.)  
sheet: 17¾ x 13½ in. (45.2 x 34.4 cm.)

\$7,000-9,000

**PROVENANCE:**

The artist;  
Acquired from the above in the 1970s.

25

**WILLIAM EGGLESTON (B. 1939)**

*Untitled [white warehouse], 1970s*

dye-transfer print  
signed in pencil and photographer's credit stamp (verso)  
image: 8 ⅞ x 12 in. (20.7 x 30.5 cm.)  
sheet: 15 7⁄8 x 20 in. (40.4 x 50.9 cm.)

\$6,000-8,000

**PROVENANCE:**

The artist;  
Acquired from the above in the 1970s.



25





26

**27**  
**EMMET GOWIN (B. 1941)**

*Concerning America and Alfred Stieglitz, and Myself*

Richmond: Self-published, 1965. From the edition of 100. 14 gelatin silver prints, each mounted on bound paper pages. Text excerpts from the 1934 publication, *America and Alfred Stieglitz: A Collective Portrait*. Title and drawing by Emmet Gowin on front cover printed by Trevvett Christian Inc. Each image approximately 6¾ x 4½ in. (17.5 x 11.7 cm.) or inverse, each sheet 11½ x 10¼ in. (29.2 x 26 cm.), overall 11½ x 10½ in. (29.5 x 26.7 cm.)

\$7,000-9,000

**LITERATURE:**

Andrew Roth (ed.), *Book of 101 Books: Seminal Photographic Books of the Twentieth Century*, *The Open Book*, PPP Editions/Roth Horowitz, LLC., 2001, pp. 172-3.



**26**

**WILLIAM CHRISTENBERRY (B. 1936)**

*Green Warehouse, Newbern, Alabama, 1973; The Bar-B-Q, Greensboro, Alabama, 1977; and Pepsi Cola Sign in Landscape, Near Uniontown, Alabama, 1978*

3 dye-transfer prints, each printed 1981

each signed, titled, dated in ink, with photographer's credit and date stamps (verso)

each image approximately: 3¼ x 5 in. (8.3 x 12.8 cm.)

each sheet approximately: 8 x 10 in. (20.4 x 25.5 cm.)

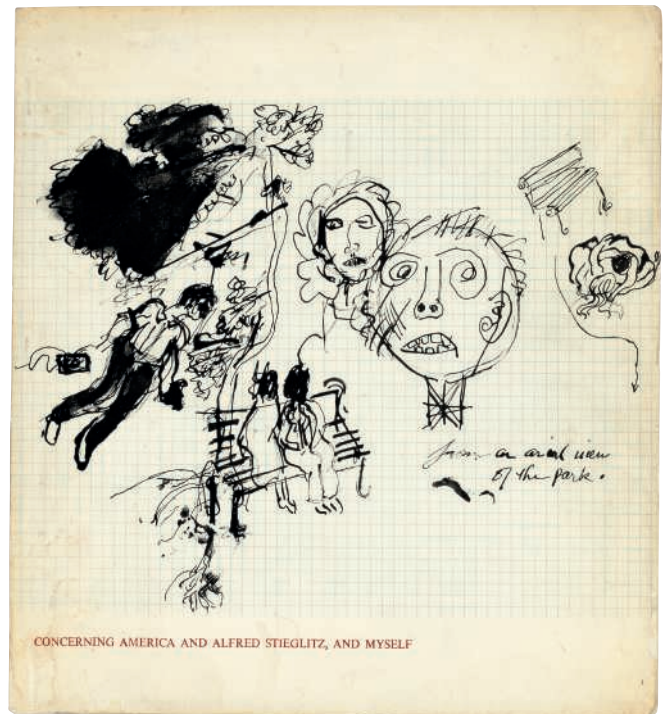
(3)

\$8,000-12,000

**PROVENANCE:**

The artist;

Acquired from the above by the present owner, 1981.



27



*I like to think that my works flow like music. That may be one reason I work in large groups versus one picture of one thing; it's the flow of the whole series that counts.*

William Eggleston

28

**WILLIAM EGGLESTON (B. 1939)**

*Southern Suite, 1981*

10 dye-transfer prints  
 each variously numbered in wax pencil (margin, recto); each signed in pencil  
 with photographer's credit stamp (verso)  
 each image approximately: 9 7/8 x 15 in. (25.1 x 38 cm.) or inverse  
 each sheet approximately: 16 x 20 in. (40.8 x 50.8 cm.) or inverse  
 Please note this suite predates the artist's edition of 12.

\$80,000-120,000

(10)

**PROVENANCE:**

The artist;  
 Acquired from the above in the 1970s.

**LITERATURE:**

Willie Morris & William Eggleston, *Faulkner's Mississippi*, Oxmoor House, Birmingham, 1990, pp. 13, 51, 89, 105, 117 & 151.  
 William Eggleston, *Ancient and Modern*, Random House, New York, 1992, pp. 40, 44, 58-61 & 63.  
 William Eggleston, *Horses and Dogs*, Smithsonian Institution Press, Washington, D.C., 1994, p. 17.  
 William Eggleston, *Fondation Cartier pour l'art contemporain*, Paris, 2002, pls. 24 & 135.







29

29

**STEPHEN SHORE (B. 1947)**

*U.S. 10, Post Falls, Idaho, 1974*

chromogenic print, printed 1976  
signed, titled, and dated in ink (verso); credited,  
titled, dated on affixed typed gallery label (frame  
backing board)

image: 12 x 15 in. (30.5 x 38.2 cm.)

sheet: 16 x 20 in. (40.7 x 50.9 cm.)

\$7,000-9,000



30

30

**JOEL MEYEROWITZ (B. 1938)**

*Broadway and 46th Street, New York  
City, 1976*

dye-transfer print  
signed, titled, dated in ink (verso)  
image: 15½ x 23¾ in. (39.4 x 60.1 cm.)  
sheet: 20¾ x 25⅞ in. (52.8 x 63.8 cm.)

\$5,000-7,000

**PROVENANCE:**

The Seagram Collection of Photographs, Phillips,  
de Pury & Luxembourg, New York,  
April 25, 2003, lot 61.



31

**LEE FRIEDLANDER (B. 1934)**

*Washington D.C., 1962*

gelatin silver print, printed 1970s  
signed, titled, dated, numbered '1-5' in pencil, and photographer's  
copyright credit stamp (verso); credited, titled and dated on affixed  
typed gallery labels (frame backing board)  
image: 13 x 8½ in. (33 x 21.7 cm.)  
sheet: 13¾ x 11 in. (35.4 x 28 cm.)

\$10,000-15,000

**PROVENANCE:**

with Galerie Thomas Zander, Köln, Germany.



31

32

**LEE FRIEDLANDER (B. 1934)**

*Nashville, 1963*

gelatin silver print, printed later  
signed, titled, dated and annotated in pencil with photographer's  
copyright credit stamp (verso)  
image: 12¾ x 8½ in. (32.7 x 21.5 cm.)  
sheet: 13¾ x 11 in. (35.2 x 28 cm.)

\$6,000-8,000

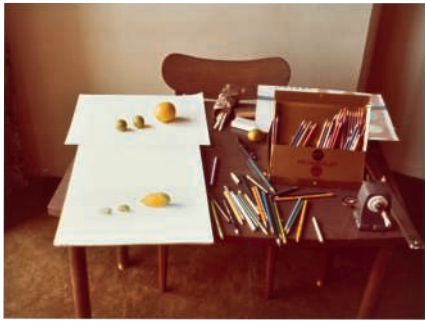
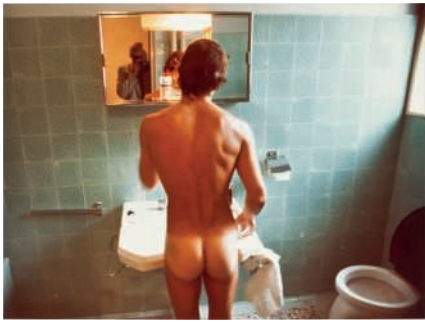
**PROVENANCE:**

The artist;

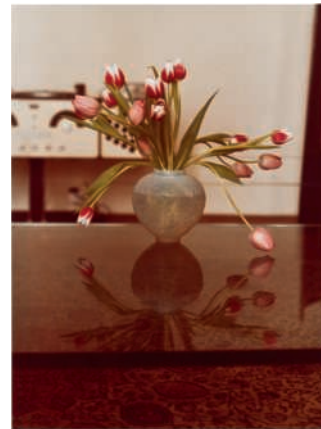
Acquired directly from the above in the 1990s.



32







WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND THE ESTATE OF NINA CASTELLI SUNDELL

**33**

**DAVID HOCKNEY (B. 1937)**

*Twenty Photographic Pictures by David Hockney, 1976*

New York: Sonnabend Editions, 1976. Portfolio of 20 chromogenic prints each on Kodak paper mounted on board, 1976, each initialed, numbered 'AP IV/XX' in ink (margin), each image 7 x 9½ in. (17.8 x 24.2 cm.) or inverse, each sheet 8¼ x 10¾ in. (21 x 27.4 cm.) or inverse; text inserts with plate list and printed title, numbered 'AP IV/XX' in pencil (colophon); AP number 4 from the edition of 80 plus 20 APs; contained in original cloth-covered portfolio box (20)

\$20,000-30,000

**PROVENANCE:**

The artist;  
Acquired from the above by the Estate of Ileana Sonnabend;  
By descent to the present owner.

The plates are as follows:

- Pink Hose, May 1974*
- Steps Into Water, May 1975*
- My Parents, Bradford, July 1975*
- Two Lemons and Four Limes, Santa Monica 1971*
- Peter Showing, Paris, July 1975*
- The Pacific Ocean at Malibu, April 1973*
- A Neat Window, Santa Monica, April 1973*
- Jean in the Luxembourg Gardens, June 1974*
- Tennis Court, Berkeley, November 1971*
- Hollywood Window, April 1973*
- Sur Le Motif, May 1974*
- Henry Avoiding The Sun, August 1975*
- Pretty Tulips, February 1970*
- Yves - Marie Asleep, May 1974*
- Peter Washing, Belgrade, September 1970*
- Still Life with Hats, August 1973*
- Tidied Up Beach, Viareggio, August 1973*
- John St. Clair Swimming, April 1972*
- The Pines Fire Island, August 1975*
- Herrenhausen, Hannover, May 1970*



34

**34**

**ELGER ESSER (B. 1967)**

*Meung S/Loire, 2001*

chromogenic print, face-mounted to acrylic  
signed in ink and titled, dated, and numbered '2/7'  
on affixed typed artist's label and credited, titled,  
dated and numbered on affixed typed gallery label  
(frame backing board)

image: 39¼ x 56⅝ in. (99.7 x 143.8 cm.)

sheet: 52¼ x 69⅝ in. (132.7 x 175.6 cm.)

This work is number 2 from the edition of 7.

\$20,000-30,000

**PROVENANCE:**

with Sonnabend Gallery, New York.



35

**35**

**AXEL HÜTTE (B. 1951)**

*Greenland, 2003*

chromogenic print  
credited, titled, dated, and numbered '4/4' on  
affixed typed gallery label (frame backing board)

image: 39 x 51¼ in. (99 x 130.8 cm.)

sheet: 50½ x 62 in. (128.3 x 157.5 cm.)

This work is number 4 from the edition of 4.

\$8,000-12,000

**PROVENANCE:**

with Cohan and Leslie, New York.

36





**36**

**RICHARD MISRACH (B. 1949)**

*Shrapnel, Bomb and School Bus, 1987*

chromogenic print, flush-mounted on board  
signed, titled, dated, numbered '3/7' and inscribed, 'Thanks, Matt,  
for everything' in pencil (flush mount, verso)  
image/sheet/flush mount: 30 x 38 in. (76.2 x 96.5 cm.)  
This work is number 3 from the edition of 7.

\$10,000-15,000



37

37

**ROE ETHRIDGE (B.1969)**

*Canada II, 2003*

chromogenic print, flush-mounted on aluminum  
signed in ink, credited, titled, dated and numbered '3/5' on affixed  
typed gallery label (frame backing board)  
image/sheet/flush mount: 30 x 23¼ in. (76.3 x 60.4 cm.)  
This work is number 3 from the edition of 5.

\$4,000-6,000

**PROVENANCE:**

with Andrew Kreps Gallery, New York.

38

**ROE ETHRIDGE (B.1969)**

*Untitled (Brooklyn), 2002*

chromogenic print, flush-mounted on aluminum  
signed in ink, credited, titled, dated and numbered '3/5' on affixed typed  
gallery label (frame backing board)  
image/sheet/flush mount: 30 x 24¼ in. (76.3 x 62.3 cm.)  
This work is number 3 from the edition of 5.

\$4,000-6,000

**PROVENANCE:**

with Andrew Kreps Gallery, New York.



38

39

**THOMAS STRUTH (B. 1954)**

*Ladeira Porto Geral, São Paulo, 2001*

chromogenic print  
signed in ink on affixed label, credited, titled, dated, and numbered  
'4/10' on affixed typed gallery label (frame backing board)  
image: 18 x 22⅞ in. (45.7 x 58 cm.)  
sheet: 28¼ x 33 in. (72 x 84 cm.)  
This work is number 4 from the edition of 10.

\$3,000-5,000

**PROVENANCE:**

with Galerie Meert Rihoux, Brussels.



39

38





40

**THOMAS STRUTH (B. 1954)**

*Rua Fagundes, São Paulo, 2001*

chromogenic print  
 signed in pencil on affixed label, credited, titled,  
 dated and numbered '5/10' on affixed typed  
 gallery label (frame backing board)  
 image: 18 x 22<sup>7</sup>/<sub>8</sub> in. (45.7 x 58 cm.)  
 sheet: 28<sup>1</sup>/<sub>4</sub> x 33 in. (72 x 84 cm.)  
 This work is number 5 from the edition of 10.

\$4,000-6,000

**PROVENANCE:**  
 with Galerie Meert Rihoux, Brussels.

40

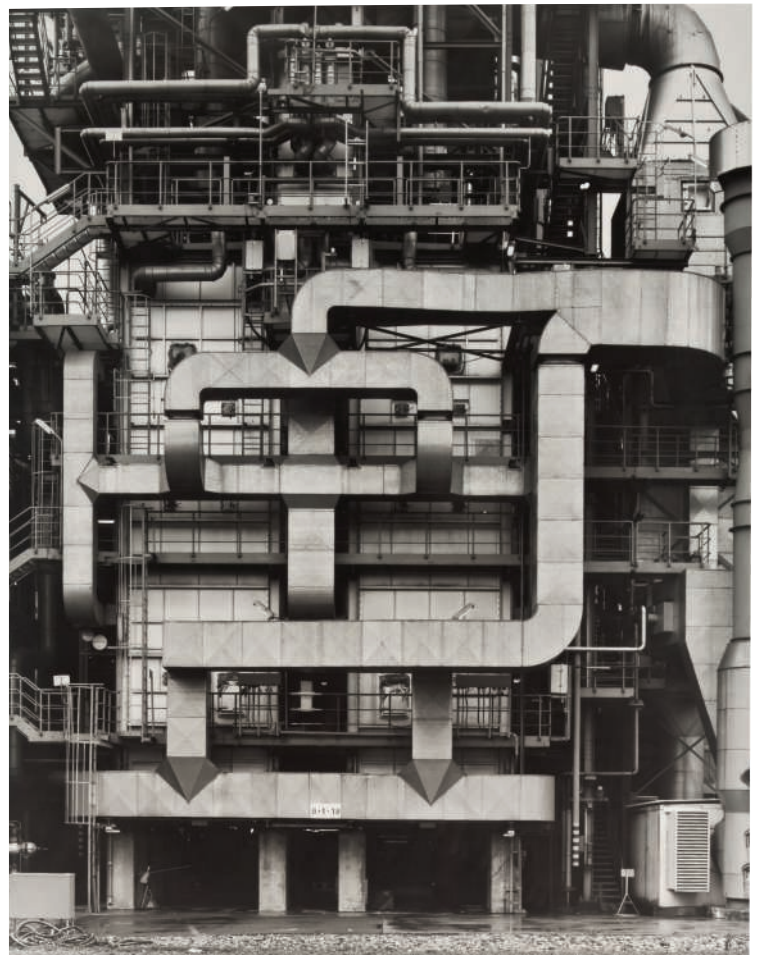
41

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

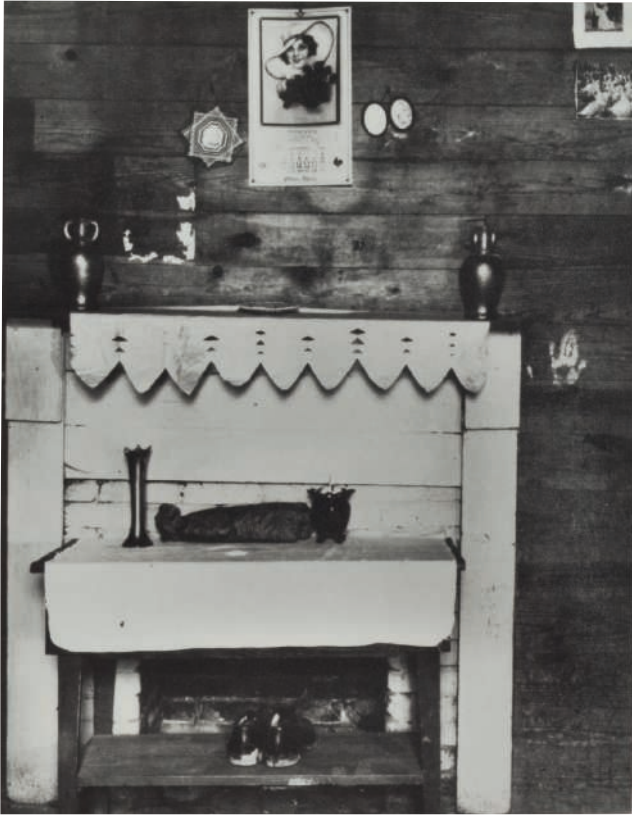
*Chemische Fabrik Wesseling bei Köln  
 [Chemical Factory Wesseling near Cologne], 1998*

ferrotyped gelatin silver print  
 signed, titled and dated in pencil (verso); credited, titled, and  
 dated '1992' on affixed typed gallery label (frame backing board)  
 image: 24 x 19 in. (61 x 48.3 cm.)  
 sheet: 24<sup>1</sup>/<sub>2</sub> x 20 in. (62.3 x 50.8 cm.)

\$10,000-15,000



41



42

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**42**

**SHERRIE LEVINE (B. 1947)**

*After Walker Evans, 1981*

gelatin silver print

signed, titled, dated, and numbered '2/10' in pencil (verso)

image: 9 7/8 x 7 1/2 in. (23.8 x 19 cm.)

sheet: 9 7/8 x 8 in. (25 x 20.3 cm.)

This work is number 2 from the edition of 10.

\$10,000-15,000

**PROVENANCE:**

Richard Kuhlenschmidt Gallery, California, 1991.



43

**43**

**WALKER EVANS (1903-1975)**

*Detail of a Frame House in Ossining, New York, 1931*

gelatin silver print

Lunn Archive credit stamp with numbers '1' and '168' in pencil (verso)

image: 8 x 6 1/2 in. (20.4 x 16.6 cm.)

sheet: 9 7/8 x 8 in. (25.2 x 20.4 cm.)

\$10,000-15,000

**PROVENANCE:**

with Harry Lunn Jr. Gallery, Washington, D.C.

**LITERATURE:**

Lincoln Kirstein, *Walker Evans American Photographs*, The Museum of Modern Art, New York, 1938, Part Two, pl. 29.

*Walker Evans: First and Last*, Harper & Row, Publishers, New York, Hagerstown, San Francisco, London, 1978, p. 25.

Peter Galassi, *Walker Evans & Company*, The Museum of Modern Art, New York, 2000, pl. 280.



PROPERTY FROM THE JAMES J. BRENNAN  
COLLECTION

44

**WALKER EVANS (1903-1975)**

*Main Street, Saratoga Springs,  
New York, 1931*

gelatin silver print, flush-mounted on board  
signed and titled in pencil (flush mount, verso)  
image/sheet/flush mount: 7 x 6 in. (17.8 x 15.2 cm.)

\$12,000-18,000

**PROVENANCE:**

with Laurence Miller Contemporary  
Photographs, New York.



44

45

**ALBERT RENGER-PATZSCH  
(1897-1966)**

*Doppelwendeltreppe [Double Spiral  
Staircase], Augsburg, c. 1940*

gelatin silver print  
photographer's credit stamps, numbered '61' in  
pencil, and annotated 'double spiral staircase to a  
late medieval waterworks, Augsburg' in German in  
unknown hand in ink (verso)  
image/sheet: 9 x 6¼ in. (23 x 16 cm.)

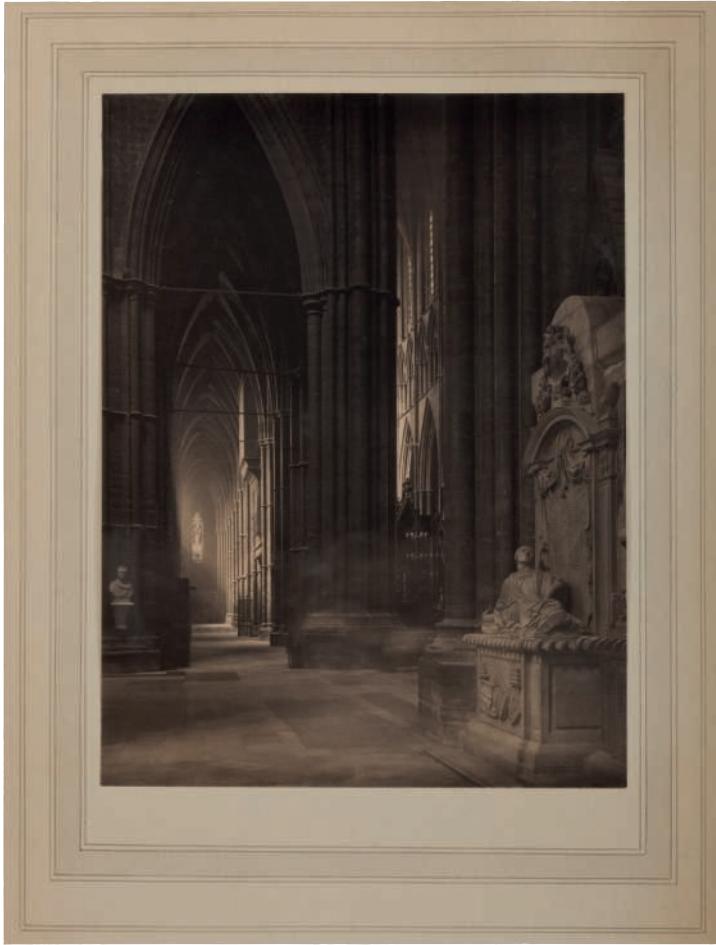
\$10,000-15,000

**PROVENANCE:**

with Harry Lunn Jr. Gallery, Washington, D.C.



45



46

46

**FREDERICK H. EVANS  
(1853-1943)**

*Westminster Abbey, South Ambulatory  
into Choir and Nave Aisle, 1911*

platinum print, mounted on paper,  
mounted on board  
signed, titled, dated and annotated with copyright  
and 'x.36' in ink (secondary mount, verso); credited  
and titled in ink on affixed gallery label (frame  
backing board)  
image/sheet: 9 5/8 x 7 1/4 in. (24.5 x 18.8 cm.)  
original paper mount and original secondary board  
mount: 19 x 13 5/8 in. (48.3 x 34.7 cm.)

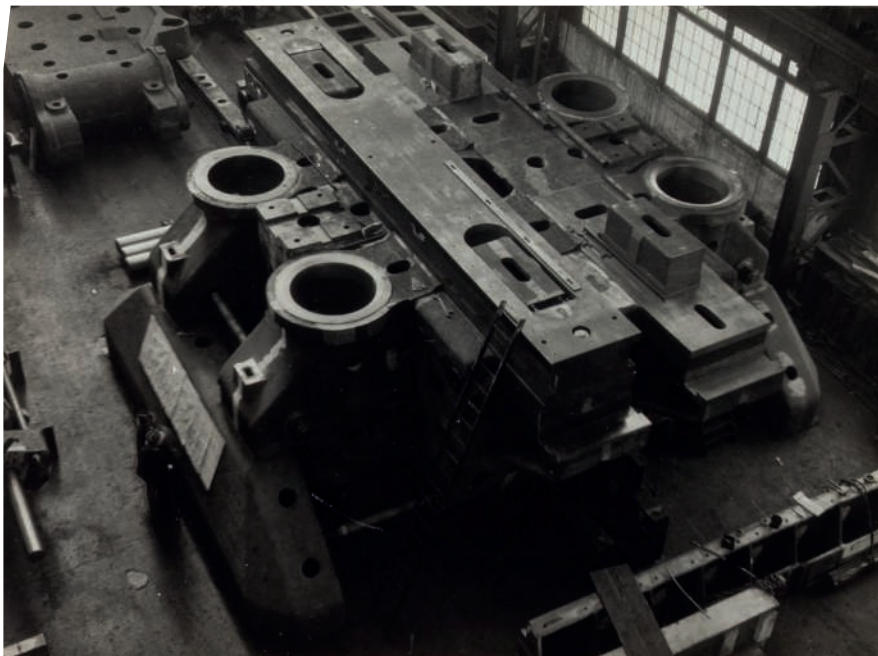
\$7,000-9,000

**PROVENANCE:**

with W. R. Deighton (1840-1932), London.

**LITERATURE:**

Beaumont Newhall, *Frederick H. Evans,  
Photographer of the Majesty, Light and Space of  
the Medieval Cathedrals of England and France*,  
Aperture, Millerton, 1975, n.p. (as, *Westminster  
Abbey: Nave and Aisle from South Transept*).



47

47

**ALBERT RENGER-PATZSCH  
(1897-1966)**

*Untitled [Albert Factory], c. 1926*

gelatin silver print  
photographer's credit stamp, dated and annotated  
'substructure of a 15,000 + press' in German in  
pencil (verso)  
image: 6 5/8 x 9 in. (17 x 23 cm.)  
sheet: 7 x 9 5/8 in. (17.8 x 23.8 cm.)

\$15,000-25,000

**PROVENANCE:**

with Harry Lunn Jr. Gallery, Washington, D.C.

42





48

**PAUL OUTERBRIDGE, JR. (1896-1958)**

*Golf Score Keeper, 1924*

platinum print, mounted on original board  
titled and annotated 'CEB' by the artist in pencil (mount, recto); dated  
'December 1924', '10/10/24', numbered '8', and annotated 'Christmas gifts' in  
pencil in Harper's Bazaar press stamp (mount, verso); copyright credit stamp  
(overlying tissue)

image/sheet: 4 ½ x 3 ½ in. (11.5 x 9 cm.)

mount: 14 x 11 in. (35.6 x 28 cm.)

\$40,000-60,000

**PROVENANCE:**

The Estate of the Artist;  
Through agent to the present owner.

**LITERATURE:**

Elaine Dines et al., *A Singular Aesthetic, Photographs & Drawings 1921-1941, A Catalogue Raisonné*, Arabesque Books, Santa Barbara, 1981, pl. 120, p. 161.  
Elaine Dines et al., *Paul Outerbridge*, Taschen, Köln, 1999, p. 80.

This print is believed to be unique.



49

**EDWARD WESTON (1886-1958)**

*Pepper, 1929*

gelatin silver print  
titled and dated by the artist, annotated '3 Pages D & E - June "30"' and  
numbered 'EW/1074' in unknown hand in pencil (verso)  
image/sheet: 7 ½ x 9 ¼ in. (19.1 x 23.5 cm.)

\$40,000-60,000

**PROVENANCE:**

with Andrew Smith Gallery, Santa Fe, New Mexico.

While the pepper was a popular subject for Weston from 1929 to 1930, prints of this image are particularly rare. In his negative log at The Center for Creative Photography, Tuscon, only three prints of this image are recorded.



50

**JOSEF SUDEK (1896-1976)**

*Still Life with Egg, 1950-1954*

gelatin silver print  
various annotations in pencil and ink (verso)  
image/sheet: 8¾ x 6½ in. (22.2 x 16.5 cm.)

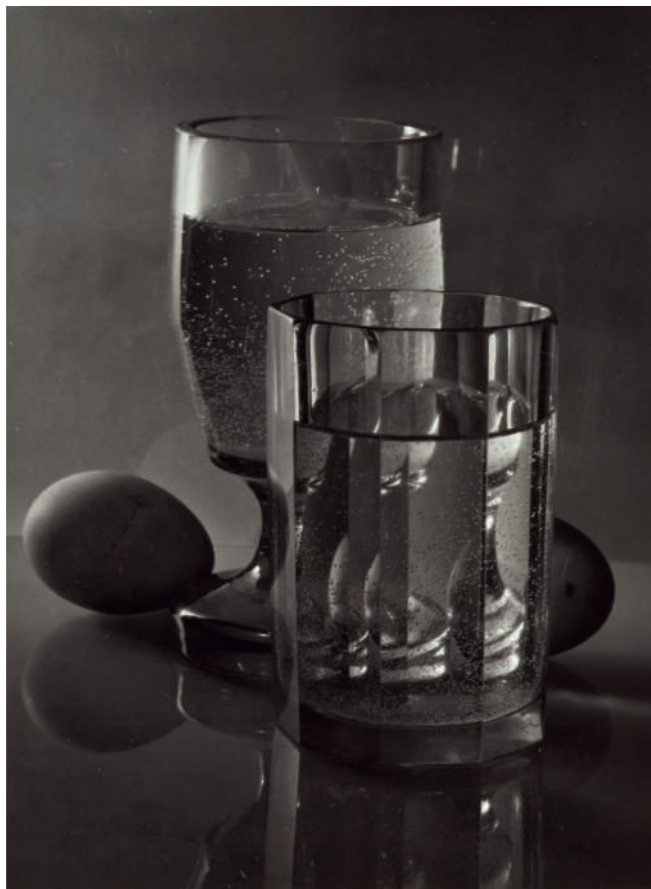
\$7,000-9,000

**PROVENANCE:**

Sotheby's, New York, May 6, 1987, lot 397;  
Acquired at the above sale by the present owner.

**LITERATURE:**

Maia-Mari Sutnik (ed.), *Josef Sudek: The Legacy of a Deeper Vision*,  
Hirmer, Munich, 2012, pl. 128.



50

51

**IRVING PENN (1917-2009)**

*Fish, New York, 1939*

platinum palladium print, flush-mounted on aluminum, printed 1983  
signed, titled, dated, numbered '22/40', and printers notations in pencil,  
copyright credit stamp and stamped 'In addition to 40 numbered prints of this  
image in platinum metals, unnumbered, but signed, silver prints not exceeding  
a total of 13 may exist' (flush mount, verso)  
image/sheet/flush mount: 16 x 24 in. (40.6 x 60.9 cm.)  
This work is number 22 from the edition of 40.

\$12,000-18,000



51



PROPERTY FROM THE JAMES J. BRENNAN COLLECTION

52

## IRVING PENN (1917-2009)

*Still Life (with Mouse)*, New York, 1947

gelatin silver print  
signed, titled, dated, and *Vogue* credit in ink, numbered '7124' in pencil,  
with Penn/Condé Nast copyright credit and edition stamps (verso)  
image: 9 $\frac{5}{8}$  x 7 $\frac{3}{8}$  in. (24.5 x 18.7 cm.)  
sheet: 10 x 8 in. (25.4 x 20.3 cm.)  
This work is from the edition of 78.

\$10,000-15,000

### PROVENANCE:

with Pace/MacGill Gallery, New York.

### LITERATURE:

John Szarkowski, *Irving Penn*, Museum of Modern Art, New York, 1984, pl. 74.  
Irving Penn, *Passage, A Work Record*, Alfred A. Knopf/Callaway, New York,  
1991, p. 31.  
Irving Penn, *Still Life: Irving Penn Photographs, 1938-2000*, Little, Brown and  
Co., London, 2001, n.p.



53

**PETER FISCHLI AND  
DAVID WEISS  
(B.1952 AND 1946-2012)**

*Die missbrauchte Zeit, 1985*

gelatin silver print

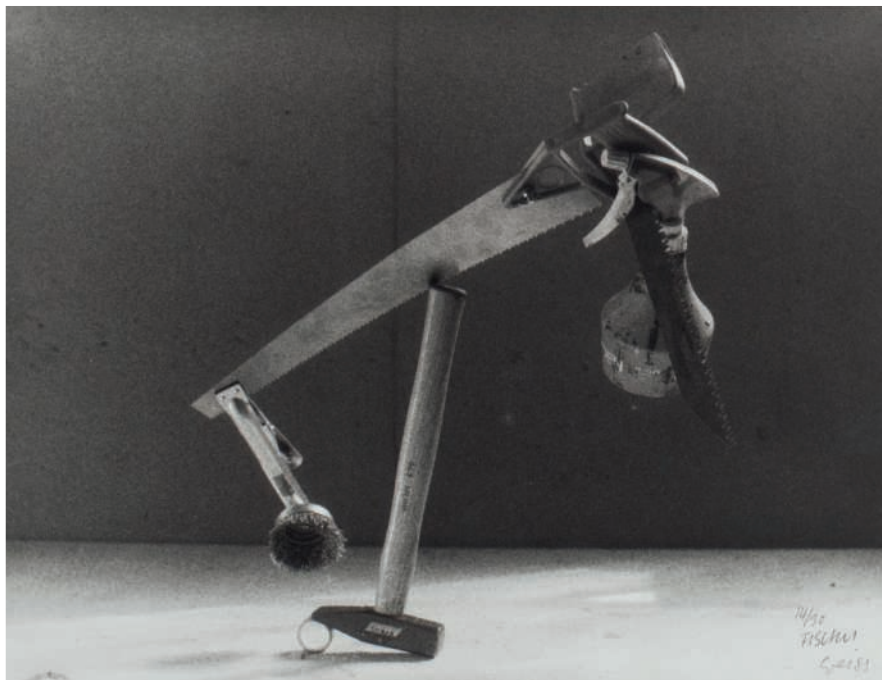
signed and numbered '14/30' in pencil (recto);  
numbered 'F72677' and 'A 73%8' in pencil (verso);  
credited and dated '1988' on affixed typed gallery  
label (frame backing board)

image: 8 5/8 x 11 1/4 in. (22 x 28.7 cm.)

sheet: 9 5/8 x 12 in. (23.9 x 30.5 cm.)

This work is number 14 from the edition of 30.

\$5,000-7,000



53

WORKS FROM THE COLLECTION OF  
ILEANA SONNABEND AND  
THE ESTATE OF NINA CASTELLI SUNDELL

54

**MAN RAY (1890-1976)**

*Untitled (Flower), 1940s*

gelatin silver print

initialed in pencil and 'PHOTOGRAPH/MAN RAY'  
stamp [Manford M25] with drawing  
in pencil (verso)

image: 13 1/2 x 10 5/8 in. (34.3 x 27 cm.)

sheet: 14 x 11 in. (35.6 x 28 cm.)

\$10,000-15,000

**PROVENANCE:**

The artist;

Acquired from the above by the Estate of Ileana  
Sonnabend;

By descent to the present owner.



54



55 (actual size)

55

**MAN RAY (1890-1976)**

*Gertrude Stein, c. 1928*

gelatin silver print

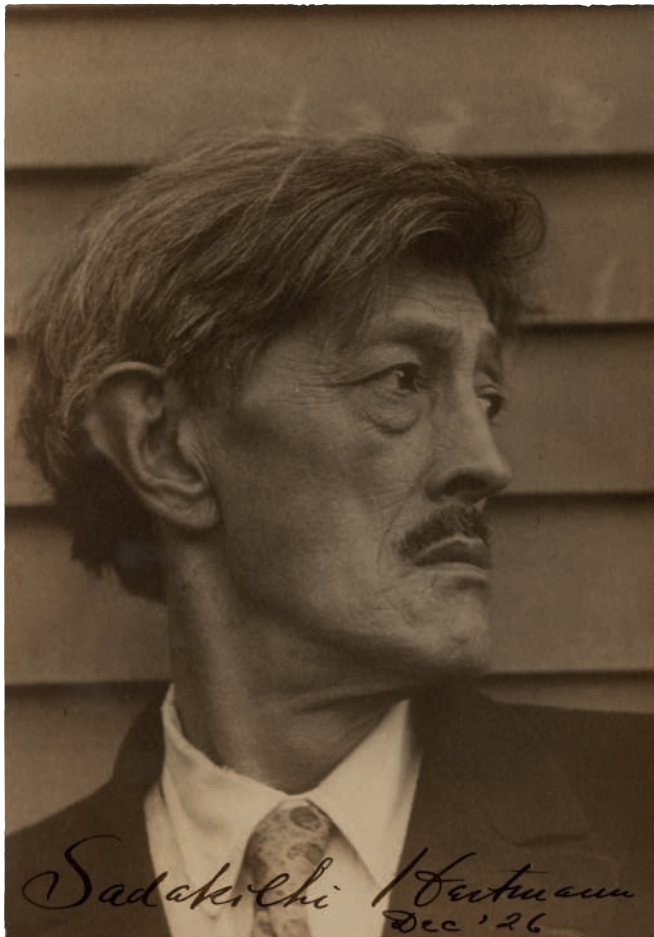
'Man Ray, 31 bis rue campagne-première, Paris' stamp [Manford M28] and numbered '343.1' in pencil (verso); titled and dated on affixed typed gallery label (frame backing board)

image/sheet: 3¼ x 2¾ in. (8.3 x 6 cm.)

\$10,000-15,000

**PROVENANCE:**

Galerie 1900-2000, Paris, 2007.



56

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, OHIO

56

**MARGRETHE MATHER (1886-1952)**

*Sadakichi Hartmann, 1926*

gelatin silver print

titled and dated in ink (recto); signed in ink (verso)

image/sheet: 6¾ x 4¾ in. (17.5 x 12 cm.)

\$5,000-7,000



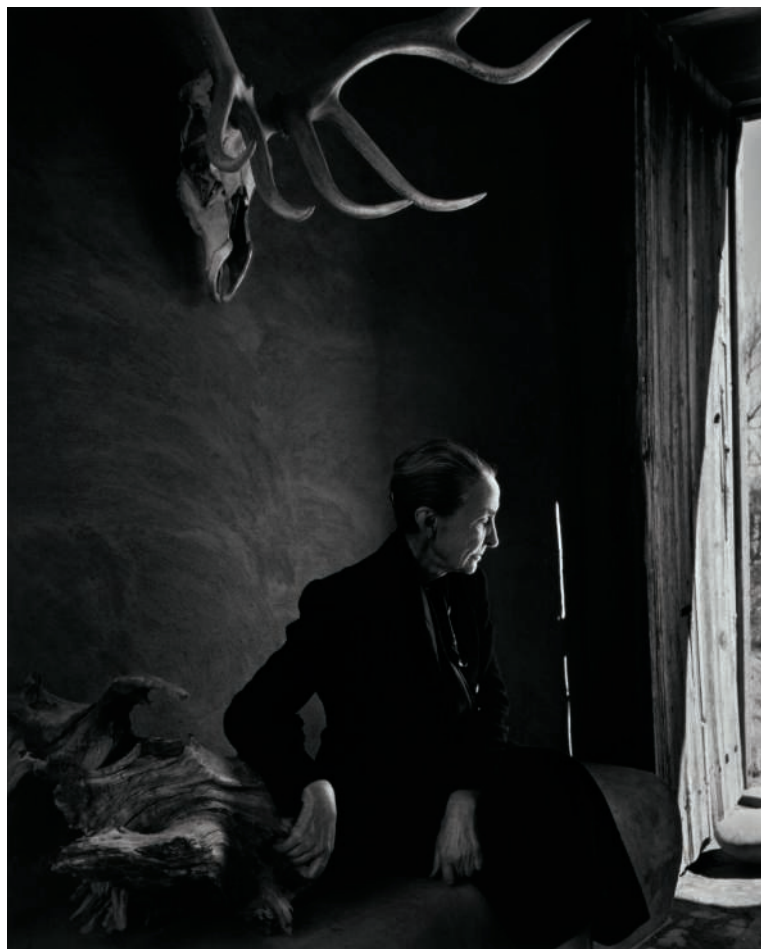
57

**YOUSUF KARSH  
(1908-2002)**

*Georgia O'Keeffe, 1956*

gelatin silver print, printed later  
signed in ink (mount, recto); titled and  
dated in pencil  
with photographer's credit stamp (mount, verso)  
image/sheet: 19 $\frac{3}{4}$  x 15 $\frac{7}{8}$  in. (50.2 x 40.4 cm.)  
mount: 27 $\frac{7}{8}$  x 22 in. (70.9 x 56 cm.)

\$6,000-8,000



57

58

**EDWARD STEICHEN  
(1879-1973)**

*Rodin, 'Le Penseur', Paris, 1902*

gelatin silver print, printed 1960s  
signed and dated in Roman numerals  
(in the negative); titled, dated  
and annotated in pencil in unknown hand,  
with credit stamp (verso)  
image: 13 $\frac{1}{2}$  x 16 $\frac{1}{2}$  in. (34.2 x 41.8 cm.)  
sheet: 13 $\frac{7}{8}$  x 16 $\frac{7}{8}$  in. (35.2 x 41.8 cm.)

\$10,000-15,000

**PROVENANCE:**

Sotheby's, New York, November 12, 1985, lot 228;  
Acquired at the above sale by the present owner.

**LITERATURE:**

'A life in Photography', pl. 16, *Camera Work*, no. 11,  
July 1905 and Special Supplement, April 1906.



58

49



59

59

**EDWARD STEICHEN  
(1879-1973)**

*Isadora Duncan at the Portal of the  
Parthenon, Athens, 1920*

gelatin silver print  
photographer's credit stamp, titled, dated,  
variously numbered and annotated in pencil (verso)  
image: 9½ x 7⅞ in. (24.2 x 20.1 cm.)  
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$15,000-20,000



60

60

**HENRI CARTIER-BRESSON  
(1908-2004)**

*Siphnos, Greece, 1961*

gelatin silver print, printed later  
signed in ink and blindstamped copyright  
credit (margin)  
image: 9½ x 14¼ in. (24.2 x 36.3 cm.)  
sheet: 12 x 16 in. (30.5 x 40.7 cm.)

\$6,000-8,000





PROPERTY FROM THE APERTURE FOUNDATION

61

**PAUL STRAND (1890-1976)**

*Barn Façade, Haut Rhin, France 1950*

gelatin silver contact print, flush-mounted on card  
credited, titled, dated by Hazel Strand in pencil and variously  
numbered in an unknown hand in pencil (mount, verso)

image: 7 $\frac{1}{8}$  x 9 $\frac{1}{2}$  in. (19.5 x 24.2 cm.)

sheet/flush mount: 7 $\frac{1}{8}$  x 9 $\frac{1}{8}$  in. (20.1 x 25.2 cm.)

\$10,000-15,000



62

62

**ANDRÉ KERTÉSZ (1894-1985)**

*Chez Mondrian, 1926*

gelatin silver print, printed later  
signed and dated in pencil (verso)  
image: 19 $\frac{5}{8}$  x 14 $\frac{5}{8}$  in. (50.5 x 37.7 cm.)  
sheet: 19 $\frac{7}{8}$  x 15 $\frac{7}{8}$  in. (50.5 x 40.3 cm.)

\$10,000-15,000

**PROVENANCE:**

with Anthony Ralph Gallery, New York.



63

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, OHIO

63

**PAUL STRAND (1890-1976)**

*In Botmeur, Finistère, France, 1950*

gelatin silver contact print, printed 1960s  
credit, title, date by Hazel Strand in pencil and  
Light Gallery inventory stamp numbered '76.12'  
in pencil (verso)  
image/sheet: 9 $\frac{1}{2}$  x 7 $\frac{1}{2}$  in. (24 x 19 cm.)

\$12,000-18,000

**PROVENANCE:**

The Estate of Paul Strand;  
with Light Gallery, New York;  
Acquired from the above by the present owner.

**LITERATURE:**

Claude Roy, *La France de Profil*, Aperture, New York,  
2001, p. 62.



64

**HENRI CARTIER-BRESSON  
(1908- 2004)**

*Srinagar, Kashmir, 1948*

gelatin silver print, printed later  
signed in ink and blindstamped photographer's  
copyright credit (margin)

image: 9 7/8 x 14 in. (23.8 x 35.6 cm.)

sheet: 12 x 15 3/4 in. (30.5 x 40.1 cm.)

\$6,000-8,000



64

65

**IRVING PENN (1917-2009)**

*Five Moroccan Women, 1971*

platinum-palladium print, mounted on aluminum,  
printed 1979

signed, titled, dated, numbered '11/40' in pencil,  
with Penn/Condé Nast copyright credit stamp  
and stamped 'In addition to 40 numbered prints of  
this image in platinum metals, unnumbered, but  
signed, silver prints not exceeding a total of 5 may  
exist' (mount, verso)

image: 20 1/8 x 19 3/4 in. (51.2 x 50.2 cm.)

sheet: 24 3/4 x 22 1/8 in. (62.9 x 56.3 cm.)

mount: 25 7/8 x 22 1/8 in. (65.8 x 56.3 cm.)

This work is number 11 from the edition of 40.

\$20,000-30,000



65



*What I really try to do is photograph people at rest, in a state of serenity.* Irving Penn

66

## IRVING PENN (1917-2009)

### *Four Guedras, Morocco, 1971*

platinum-palladium print, mounted on aluminum, printed 1985  
signed, titled, dated, numbered '18/18' in pencil, annotated 'courtesy of Vogue'  
in pencil in photographer's copyright credit stamp, and stamped 'In addition to  
18 numbered prints of this image in platinum metals, unnumbered, but signed,  
silver prints not exceeding a total of 18 may exist' and 'hand-coated by the  
photographer' (mount, verso)

image: 23 x 19 $\frac{1}{2}$  in. (58.4 x 49.8 cm.)

sheet: 24 $\frac{7}{8}$  x 22 in. (63.2 x 55.9 cm.)

mount: 26 x 22 in. (66.1 x 56 cm.)

This work is number 18 from the edition of 18.

\$70,000-90,000

#### PROVENANCE:

with Pace/MacGill Gallery, New York.

#### LITERATURE:

Merry A. Foresta and William F. Stapp, *Irving Penn: Master Images*,  
Smithsonian Institution Press, Washington D.C., 1990, cat. no. 44, p. 57.  
Yvonne Lehnerr and Raoul Blanchard, *Irving Penn: Collection privée*,  
*Privatsammlung*, Musee d'art et d'histoire, Fribourg, Editions Benteli, 1994,  
cat. no. 64, p.89.

Merry A. Foresta, *Irving Penn, Beyond Beauty*, Smithsonian American Art  
Museum/the Irving Penn Foundation/Yale University Press, New Haven,  
and London, 2015, cat. no. 119, p.173.





67

## IRVING PENN (1917-2009)

### *Two Guedras, Morocco, 1972*

platinum-palladium print, mounted on aluminum, printed 1977  
signed, titled, dated, numbered '3/40', and printer's notations in pencil, with Penn/Condé Nast copyright credit stamp, and stamped 'In addition to 40 numbered prints of this image in platinum metals, unnumbered but signed, silver prints not exceeding a total of 15 may exist' and 'Hand-coated by the photographer' (mount, verso); credited, titled, dated, numbered '3/40' on affixed typed gallery label (frame backing board)  
image: 21 x 17 in. (53.4 x 43.2 cm.)  
sheet: 25 x 22 in. (63.5 x 56 cm.)  
mount: 26 1/8 x 22 in. (66.4 x 56 cm.)  
This work is number 3 from the edition of 40.

\$70,000-90,000

#### LITERATURE:

Irving Penn, *Worlds in a Small Room*, Grossman, London, 1974, p. 83, cover and frontispiece.  
Irving Penn, *Irving Penn: Photographs in Platinum Metals - Images 1947-1975*, Marlborough Fine Art, Ltd., London, 1977, cat. no. 110.  
John Szarkowski, *Irving Penn*, The Museum of Modern Art, New York, 1984, pl. 94.  
Irving Penn, *Passage: A Work Record*, Knopf/Callaway, New York, 1991, p. 199.  
Sarah Greenough, *Irving Penn: Platinum Prints*, National Gallery of Art/Yale University Press, Washington, D.C./New Haven, 2005, pl. 61.



68

### IRVING PENN (1917-2009)

*Cigarette #34, New York, 1972*

platinum-palladium print, mounted on aluminum, printed 1974  
signed, dated, numbered '14/18', and annotated in pencil, with  
photographer's copyright credit stamp, and stamped 'Hand-coated  
by the Photographer' (mount, verso)  
image: 23 x 18 $\frac{1}{2}$  in. (58.5 x 46.7 cm.)  
sheet: 25 x 22 in. (63.5 x 56 cm.)  
mount: 26 x 22 in. (66.1 x 55.9 cm.)

This work is number 14 from the edition of 18.

\$22,000-28,000

#### LITERATURE:

John Szarkowski, *Irving Penn*, the Museum of Modern Art/New York Graphic Society Books, New York, Boston, 1984, pl. 117.

Tim Jefferies, *Irving Penn Cigarettes*, Hamiltons Gallery/the Irving Penn Foundation, London, 2012, pl. IV.



69

**FREDERICK SOMMER  
(1905-1999)**

*Moon Culmination, 1948*

gelatin silver print, mounted on board  
signed, titled, dated in pencil (mount, verso)  
image/sheet: 9 ½ x 7 ⅞ in. (24.2 x 18.2 cm.)  
mount: 14 x 12 in. (35.6 x 30.5 cm.)

\$7,000-9,000



69

70

**IRVING PENN (1917-2009)**

*Rag Face (SM), neg II, 1975*

platinum-palladium print  
signed, titled, dated, numbered '59/61',  
and variously annotated in pencil with  
photographer's copyright credit stamp (verso)  
image: 26½ x 21 in. (67.4 x 53.4 cm.)  
sheet: 29½ x 22¼ in. (75 x 56.6 cm.)  
This work is number 59 from the edition of 61.

\$12,000-18,000

**PROVENANCE:**

Phillips, New York, April 25, 2007, Lot 129.



70



71

## IRVING PENN (1917-2009)

*Vitrier, Paris, 1950*

platinum-palladium print, printed 1976  
signed, titled, dated, and numbered '20/25' in pencil, with Penn/Condé Nast copyright credit stamp, and stamped 'In addition to 25 numbered prints of this image in platinum metals, unnumbered, but signed, silver prints not exceeding a total of 7 may exist', and 'Hand-coated by the photographer' (verso); credited, titled, dated, and numbered '20/25' on affixed typed gallery label (frame backing board)  
image: 16 $\frac{7}{8}$  x 10 $\frac{7}{8}$  in. (42.9 x 27.7 cm.)  
sheet: 22 $\frac{1}{4}$  x 15 $\frac{7}{8}$  in. (56.6 x 40.4 cm.)  
This work is number 20 from the edition of 25.

\$40,000-60,000

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

Irving Penn

### LITERATURE:

John Szarkowski, *Irving Penn*, Museum of Modern Art, New York, pl. 89.





PROPERTY FROM A PRIVATE COLLECTION, MEXICO

**72**

**MANUEL ÁLVAREZ BRAVO (1902-2002)**

*Peregrino en las Cosas desta Vida, 1942*

gelatin silver print

signed and annotated 'Mexico' in ink (verso)

image/sheet: 7 7/8 x 9 1/2 in. (20 x 24.2 cm.)

\$25,000-35,000

**LITERATURE:**

Roberto Tejada, *Manuel Alvarez Bravo, Photographs from the J. Paul Getty Museum*, Los Angeles, 2001, pl. 41.



73

**JOSEF KOUDELKA (B. 1938)**

*Spain, 1971*

gelatin silver print, printed 1992

signed in ink (margin)

image: 14 x 21¼ in. (35.6 x 54 cm.)

sheet: 19¼ x 23¼ in. (50.3 x 59.1 cm.)

\$15,000-20,000

**PROVENANCE:**

Robert Koch Gallery, San Francisco, California, 1993.



74

**RUTH ORKIN (1921-1985)**

*American Girl in Italy, Florence, 1951*

gelatin silver print, mounted on board, printed later  
signed and dated with copyright insignia in pencil  
(mount, recto)

image/sheet: 12 x 18¼ in. (30.5 x 46.4 cm.)

mount: 16 x 20 in. (40.7 x 50.8 cm.)

\$10,000-15,000



74

75

**WEEGEE (1899-1968)**

*Coney Island, 1940*

gelatin silver print, printed late 1950s  
photographer's '451 W. 47th Street' credit  
stamp (verso)

image: 10 ½ x 13 ¼ in. (26.6 x 33.6 cm.)

sheet: 11 x 14 in. (27.9 x 35.6 cm.)

\$10,000-15,000



75





76

76

**HENRI CARTIER-BRESSON  
(1908-2004)**

*France, Paris, Boulevard Diderot, 1969*

gelatin silver print, printed later  
signed in ink (margin) signed in ink with  
photographer's credit stamp (verso)  
image: 14 $\frac{1}{8}$  x 9.5 in. (35.9 x 24.1 cm.)  
sheet: 15 $\frac{3}{8}$  x 11 $\frac{1}{4}$  in. (39.6 x 29.9 cm.)

\$7,000-9,000

77

**HENRI CARTIER-BRESSON  
(1908-2004)**

*First paid holidays, Île-de-France, 1936*

gelatin silver print, printed later  
signed in ink (margin)  
image: 9 $\frac{1}{2}$  x 14 $\frac{1}{4}$  in. (24.2 x 36.3 cm.)  
sheet: 12 x 16 in. (30.5 x 40.8 cm.)

\$7,000-9,000



77



78

**ROBERT FRANK (B. 1924)**

*Idyll in the Woods, Spain, 1951*

gelatin silver print, flush-mounted on board  
signed in ink and credited, titled on affixed typed  
Museum of Modern Art exhibition label (mount,  
verso)

image/sheet/flush mount: 13¾ x 9¼ in. (35 x 23.6  
cm.)

\$15,000-25,000

**EXHIBITED:**

New York, Museum of Modern Art, *Postwar  
European Photography*, May 26 - August 23, 1953,  
no. 53.785.



78

WORKS FROM THE COLLECTION OF  
ILEANA SONNABEND AND  
THE ESTATE OF NINA CASTELLI SUNDELL

79

**BRASSAÏ (1899-1984)**

*Pair of Lovers, rue Croulebarbe, Near  
the Place d'Italie, c. 1932*

ferrotyped gelatin silver print, printed later  
signed in pencil, photographer's '81, Faubourg St-  
Jacques' copyright credit and 'Tirage de l'Auteur'  
stamps, numbered '32' in red ink, and annotated  
'pp.77' in blue ink (verso)

image/sheet: 11 ¼ x 9 in. (28.6 x 22.9 cm.)

\$5,000-7,000

**PROVENANCE:**

The artist;  
Acquired from the above by the Estate of Ileana  
Sonnabend;  
By descent to the present owner.



79



80

80

**ANDRÉ KERTÉSZ (1894-1985)**

*Washington Square at night, 1954*

gelatin silver print, printed later

signed and dated in pencil (verso)

image: 19 $\frac{5}{8}$  x 13 $\frac{1}{8}$  in. (49.9 x 33.3 cm.)

sheet: 19 $\frac{7}{8}$  x 15 $\frac{1}{8}$  in. (50.5 x 40.2 cm.)

\$10,000-15,000



81

81

**ANDRÉ KERTÉSZ (1894-1985)**

*Washington Square Park, 1954*

gelatin silver print, printed later

signed and dated in pencil (verso)

image: 13 $\frac{3}{8}$  x 10 $\frac{1}{8}$  in. (34.7 x 25.8 cm.)

sheet: 14 x 11 in. (35.6 x 28 cm.)

\$8,000-12,000

**PROVENANCE:**

with Anthony Ralph Gallery, New York.

64





actual size

*Your photography is a record of your living, for anyone who really sees.*

Paul Strand

82

**PAUL STRAND (1890-1976)**

*Portrait of Louis Gondeville, France, 1951*

gelatin silver print, flush-mounted on board  
signed, titled, dated and annotated in pencil (flush mount, verso)  
image: 5 $\frac{7}{8}$  x 4 $\frac{5}{8}$  in. (15 x 11.6 cm.)  
sheet/flush mount: 6 $\frac{1}{2}$  x 5 in. (16.5 x 12.6 cm.)

\$10,000-15,000

**PROVENANCE:**

Michael Hoffman (1942-2001), former Director of the Aperture Foundation;  
Gifted by the above to the Dutchess Land Conservatory, Millbrook, New York;  
Acquired from the above by the present owner in 2014.

## PAUL STRAND (1890-1976)

### *The Family, Luzzara, Italy, 1953*

gelatin silver print, flush-mounted on card  
signed, titled, dated in ink with printer's notations and various numbers  
in other hands in pencil (flush mount, verso)  
image: 7½ x 9½ in. (19 x 24.2 cm.)  
sheet/flush mount: 7¾ x 9¾ in. (19.7 x 24.7 cm.)

\$200,000-300,000

#### PROVENANCE:

The Estate of Paul Strand/The Paul Strand Archive of Aperture Foundation;  
By agent to a Private Collection;  
Christie's, New York, October 5, 1999, lot 233;  
Acquired from the above sale by the present owner.

#### LITERATURE:

Cesare Zavattini, *Un Paese: Portrait of an Italian Village*, Aperture, New York, 1955, p. 81.  
Beaumont Newhall, *The History of Photography from 1839 to The Present Day*, The Museum of Modern Art, New York, 1964, p. 121.  
*Paul Strand: A Retrospective Monograph: The Years 1950-1968*, Aperture, New York, vol. 2, 1972, pl. 209.  
Mike Weaver, *The Art of Photography, 1839-1989*, Yale University Press, New Haven, 1989, pl. 193.  
Sarah Greenough, *Paul Strand, An American Vision*, Aperture, New York, 1993, p. 129.  
Catherine Duncan, *Paul Strand: The World on my Doorstep*, Aperture, New York, 2005, pl. 56.  
Anne M. Lyden, *In Focus: Paul Strand*, The J. Paul Getty Museum, Los Angeles, 2005, pl. 37.  
Calvin Tomkins, *Paul Strand: Sixty Years of Photographs*, Aperture, New York, 2009, p. 75.

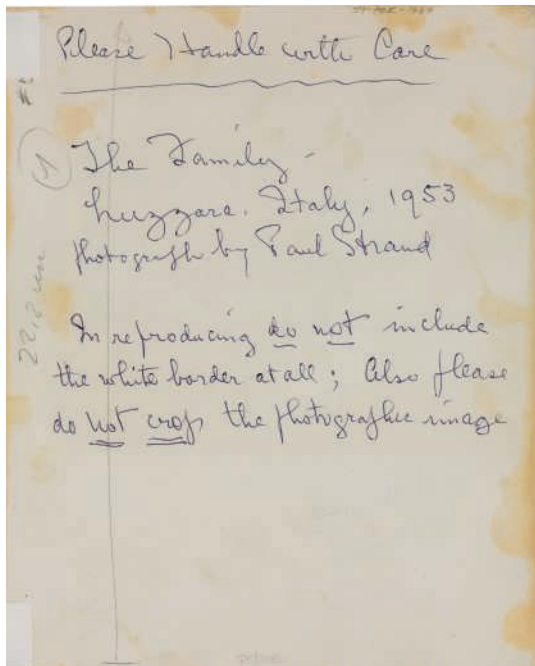
Following his modernist works in the 1920s, Paul Strand reevaluated the direction of his work, moving toward a new enthusiasm for portraiture - both of a place and its people. In some ways he was taking a step back, looking at his images of the 1910s, such as *White Fence, Port Kent, New York*, 1916. 'It was very alive,' Strand said of that picture, 'very American, very much part of the country.' However, as Strand set out to record Mexico in the 1930s and then Europe in the 1940s and 1950s, he delved deeper into this idea of creating a more complete portrait of a place (*Sixty Years of Photographs*, pp. 23, 34).

At the same time, the sociological element in Strand's work was beginning to develop. During his travels in the 1930s in New Mexico and Mexico he grew fascinated with the idea of the basic characteristics of a town or community - the people, the architecture, the landscape - which together are integral in capturing the essence of a place. Here, his involvement in leftist politics also began to evolve. Later in the '30s and '40s he worked on many socially conscious film projects including *The Plow That Broke the Plains*, produced for the Resettlement Administration.

In 1950, together with Hazel Kingsbury who became his third wife a year later, Strand set out to photograph in France, seeking what he described, 'to find and show many of the elements that make this village a particular place where particular people live and work.' They found the village not in France but in Luzzara, Italy, by the Po River. Accompanied by a native resident named Valentino Lusetti, Strand chose to photograph his Italian comrade's family. Pictured are Valentino's mother, Anna, by then a widow. Surrounding the doorway are Valentino's brothers: Bruno, Guerrino, Afro and Nino. The image, a masterpiece in composition as much as in its poetic sensibility, was subsequently featured in Strand's book *Un Paese (A Village)*, a visual journey of the town and its people. Published in 1955, the book was a collaboration with the screenwriter Cesare Zavattini, whose text explored the experiences of everyday life for the community of Luzzara.

Considered by many to be Strand's most important Post-War work, *The Family, Luzzara*, visually speaks to all the associations of people to place that Strand had been searching and striving for since his 1944 work *Time in New England* (ibid, pp. 32, 33).

Approximately fifteen prints of this image are known to exist. This includes, according to the Strand Archive, 5 x 6 inch contact prints in the collections of The Museum of Modern Art, New York; The National Gallery of Art, Washington, D.C.; The Hallmark Collection; The Amon Carter Museum of Art, Fort Worth, Texas; and The Cleveland Museum of Art. In 1953 Strand purchased his first enlarger and began making 8 x 10 inch enlargements. Enlargements of this image would have been made later in the 1950s and examples are in the collections of the Museum of Fine Arts, Boston; George Eastman House, Rochester, New York; and the Philadelphia Museum of Art. There are four prints known in private collections, including one previously owned by Galerie Zur Stockeregg, Zurich.



verso





*I like to photograph people who have strength and dignity in their faces, whatever life has done to them, it hasn't destroyed them. I gravitate toward people like that.*

Paul Strand



actual size

84

**PAUL STRAND (1890-1976)**

*Day Labourer, Luzzara, 1953*

gelatin silver print, flush-mounted on board  
signed, titled, dated and variously annotated in pencil (verso)  
image/sheet/flush mount: 4 $\frac{3}{8}$  x 5 $\frac{7}{8}$  in. (11.7 x 15 cm.)

\$15,000-20,000

**PROVENANCE:**

Hazel Strand;  
Michael Hoffman (1942-2001), former Director of the Aperture Foundation;  
with Howard Greenberg Gallery, New York;  
Acquired from the above by the present owner.





*It is one thing to photograph people. It is another to make others care about them by revealing the core of their humanness.*

Paul Strand

PROPERTY FROM THE APERTURE FOUNDATION

85

**PAUL STRAND (1890-1976)**

*Young Boy, Gondeville, France, 1951*

gelatin silver contact print, flush-mounted on card  
credited by Anne Kennedy in pencil (mount, verso)

image: 7½ x 9½ in. (19.1 x 24.2 cm.)

sheet: 7¾ x 9¾ in. (20 x 24.8 cm.)

\$40,000-60,000

**LITERATURE:**

*Paul Strand: A Retrospective Monograph: The Years 1915-1968*, Aperture, New York, 1971, p. 165.

Calvin Tomkins, *Paul Strand: Sixty Years of Photographs*, Aperture, New York, 1976, p. 91 and front cover.

Claude Roy and Paul Strand, *La France de Profil*, Aperture, New York, 2001, p. 106 (variant).



86

86

**RICHARD AVEDON  
(1923-2004)**

*Portrait of James Baldwin, 1963*

gelatin silver print  
signed in pencil and copyright credit  
printed (verso)  
image: 13 ½ x 13 ¼ in. (34.4 x 33.7 cm.)  
sheet: 11 x 14 in. (28 x 35.6 cm.)

\$15,000-25,000



87

87

**ROBERT FRANK (B. 1924)**

*Alain Delon and Monica Vitti, 1964*

gelatin silver print  
signed and dated in ink (margin); credited  
and dated '1978' in copyright credit stamp  
and titled, dated, and numbered '394' in pencil  
in photographer's archive stamp (verso)  
image: 10 5/8 x 13 ½ in. (26.4 x 34.5 cm.)  
sheet: 11 x 13 7/8 in. (28 x 35.4 cm.)

\$10,000-15,000

**PROVENANCE:**

with Harry Lunn Jr. Gallery, Washington, D.C.

70



88

**ROBERT FRANK (B. 1924)**

*Men at the club, c. 1958*

gelatin silver print  
signed in ink (margin); credited and dated '1979'  
in ink in copyright credit stamp, numbered '2643'  
in ink in photographer's archive stamp (verso)  
image: 13 x 8¾ in. (33 x 22.2 cm.)  
sheet: 14 x 11 in. (35.5 x 28 cm.)

\$12,000-18,000

**PROVENANCE:**

with Harry Lunn Jr. Gallery, Washington, D.C.



88

89

**ROBERT FRANK (B. 1924)**

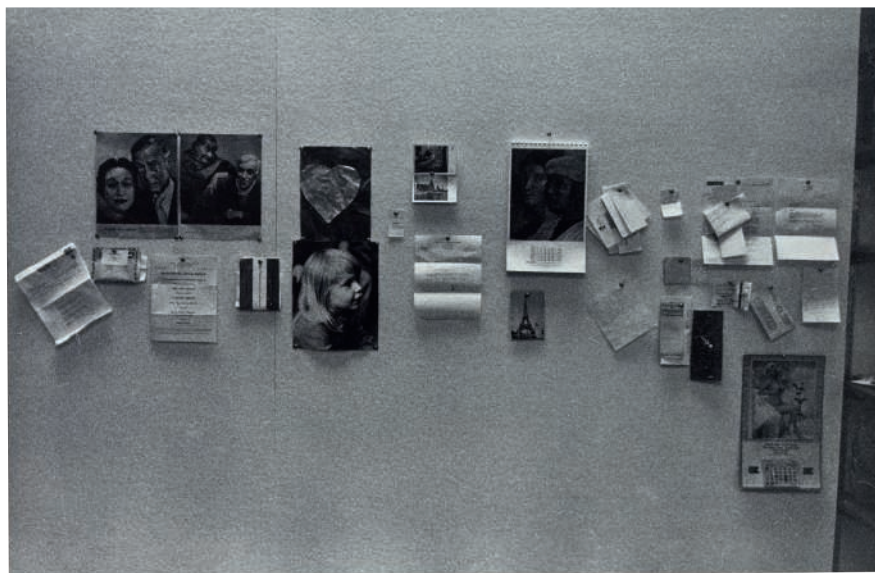
*Untitled [Wall Clippings], 1950s*

gelatin silver print, printed later  
signed in ink, printer's notations in an unknown  
hand in pencil (verso)  
image: 8¾ x 13½ in. (22.2 x 34.4 cm.)  
sheet: 11 x 14 in. (28 x 35.5 cm.)

\$8,000-12,000

**PROVENANCE:**

with Harry Lunn Jr. Gallery, Washington, D.C.



89



90

90

**ROBERT FRANK (B. 1924)**

*South Carolina, 1955*

gelatin silver print, printed later  
signed in ink (margin); credited and dated '1979' in  
ink in copyright credit stamp and numbered '2625'  
in ink in photographer's archive stamp (verso)  
image: 8½ x 13 in. (21.7 x 33.1 cm.)  
sheet: 11 x 14 in. (28 x 35.6 cm.)

\$20,000-30,000



91

91

**ROBERT FRANK (B. 1924)**

*Paris, 1951*

gelatin silver print, printed 1970s  
signed, titled, dated in ink (margin); credited in ink  
in copyright credit stamp and annotated 'LINES  
27/ARCHIVE 1087' in pencil (verso)  
image: 8¾ x 13½ in. (22 x 34 cm.)  
sheet: 11 x 14 in. (28 x 35.5 cm.)

\$20,000-30,000

**LITERATURE:**

Robert Frank, *Black, White and Things*,  
Self-published, 1952, pl. 4.  
Robert Frank, *The Lines of My Hand*, Lustrum  
Press, New York, 1972, p. 27.  
*Robert Frank*, Aperture, Millerton, 1976, p. 15.  
Sarah Greenough and Philip Brookman (eds.),  
*Robert Frank / Moving Out*, National Gallery of  
Art/Scalo, Washington D.C., Zurich, 1994, p. 89.





92

93

### IRVING PENN (1917-2009)

*The Angel, New York, 1946*

platinum-palladium print, mounted on aluminum, printed 1989  
 signed, titled, dated, numbered '37/52', '2167', and printer's notations  
 in pencil with Penn/Condé Nast copyright credit stamp, and stamped  
 'In addition to 52 prints of this image in platinum metals, unnumbered  
 signed silver prints not exceeding a total of 48 may exist', and 'HAND  
 COATED BY THE PHOTOGRAPHER' (mount, verso); credited, titled,  
 dated '1949', and numbered 'from an edition of 52' on affixed typed  
 gallery label (frame backing board)  
 image: 22 7/8 x 18 1/4 in. (58.2 x 46.4 cm.)  
 sheet: 24 7/8 x 22 in. (63.3 x 55.5 cm.)  
 mount: 26 x 22 in. (66.1 x 56 cm.)  
 This work is number 37 from the edition of 52.

\$15,000-25,000

**PROVENANCE:**  
 with Pace/MacGill Gallery, New York.



94

WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND  
 THE ESTATE OF NINA CASTELLI SUNDELL

92

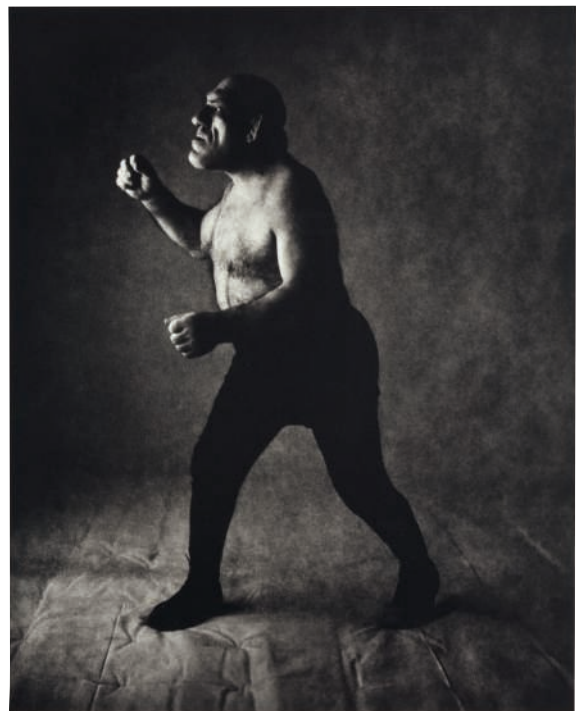
### WEEGEE (1899-1968)

*The Human Cannon-ball, 1943*

gelatin silver print, printed later  
 photographer's 'Weegee the Famous' and '151 West 47th Street' credit stamps  
 (verso)  
 image: 13 3/8 x 10 in. (34 x 25.4 cm.)  
 sheet: 13 7/8 x 10 7/8 in. (35.3 x 27.7 cm.)

\$6,000-8,000

**PROVENANCE:**  
 The artist;  
 Acquired from the above by the Estate of Ileana Sonnabend;  
 By descent to the present owner.



93

WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND  
 THE ESTATE OF NINA CASTELLI SUNDELL

94

### WEEGEE (1899-1968)

*Bagelman, c. 1940*

gelatin silver print, printed later  
 photographer's 'Weegee the Famous' credit stamp (verso)  
 image: 13 1/2 x 10 3/8 in. (34.3 x 26.4 cm.)  
 sheet: 13 7/8 x 10 7/8 in. (35.3 x 27.7 cm.)

\$4,000-6,000

**PROVENANCE:**  
 The artist;  
 Acquired from the above by the Estate of Ileana Sonnabend;  
 By descent to the present owner.



95

**LEWIS WICKES HINE (1874-1940)**

*Joan of the Mill, 1907*

gelatin silver print  
photographer's 'Interpretive Photography' credit stamp and titled, dated,  
annotated 'C.P.A'; numbered '8 of 10' in pencil and variously numbered  
and annotated in pencil/red ink (verso)  
image: 7 ½ x 9 ½ in. (19.1 x 24.2 cm.)  
sheet: 8 x 10 in. (20.4 x 25.5 cm.)

\$10,000-15,000

**PROVENANCE:**

*Photographs from the Forbes Collection*, Christie's, New York, September 29,  
2014, Lot 18.

**EXHIBITED:**

*Favorite Photographs from The Forbes Collection*, The Forbes Galleries,  
New York, October 30, 2009 - August 28, 2010.

**LITERATURE:**

Vicki Goldberg, *Lewis W. Hine: Children at Work*, Prestel, Munich, London,  
New York, 1999, p. 64.





WORKS FROM THE COLLECTION OF  
ILEANA SONNABEND AND  
THE ESTATE OF NINA CASTELLI SUNDELL

96

**JOHN THOMSON (1837-1921)**

*Selected images from 'Street Life in London', c. 1877*

10 woodburytypes, each mounted on original card with printed red border each with title printed in red ink (mount, recto); 7 variously numbered in pencil (mount, verso) each image/sheet: approximately 4½ x 3¾ in. (11.5 x 8.7 cm.) or inverse each mount: approximately 10½ x 8 in. (26.7 x 20.4 cm.)

(10)

\$5,000-7,000

**PROVENANCE:**

The artist;  
Acquired from the above by the Estate of Ileana Sonnabend;  
By descent to the present owner.

**Titles:**

- Cast-Iron Billy*
- The 'Crawlers'*
- Halfpenny Ices*
- 'Hookey Alf,' of Whitechapel*
- Italian Street Musicians*
- The London Boardman*
- Public Disinfectors*
- Street Doctor*
- The Street Locksmith*
- Sufferers from the Floods*









WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND THE ESTATE OF NINA CASTELLI SUNDELL

97

## JAMES VAN DER ZEE (1886-1983)

*James Van Der Zee: Eighteen Photographs*

Washington, D.C.: Graphics International Ltd., 1974. Portfolio of 18 gelatin silver prints, 1905-38, printed by Richard Benson in 1974; each mounted, signed, numbered '6/XV' and sequentially numbered '1-18' in pencil (mount, recto); image sizes ranging from 2 $\frac{5}{8}$  x 9 $\frac{1}{4}$  in. (6.7 x 2.5 cm.) to 9 $\frac{3}{4}$  x 7 $\frac{3}{4}$  in. (24.8 x 19.8 cm.) or inverse; printed title, introduction by Regenia A. Perry, chronology, and plate list (colophon); proof number 6 from the edition of 75 + 15 proofs; contained in original charcoal linen folding box with silver lettering on spine and matching slipcase

(18)

\$12,000-18,000

### PROVENANCE:

The artist;  
Acquired from the above by the Estate of Ileana Sonnabend;  
By descent to the present owner.

A leading figure of the Harlem Renaissance, James Van Der Zee is best known for his documentary and studio portraits of African Americans from an emerging and thriving middle class. Born in 1886 in Lenox, Massachusetts, Van Der Zee discovered photography while in high school, adding a sophisticated eye to an already formidable musical ear. He worked as a piano and violin teacher before opening his own photo studio in Harlem

during the height of the Harlem Renaissance of the 1920s and '30s. He received numerous accolades and recognition for his contributions to, and documentation of, American history; he was named a permanent fellow of the Metropolitan Museum of Art, received a Living Legacy Award from President Carter, and was granted an honorary doctorate from Howard University. Nearly a century later, Van Der Zee's photographs stand as a cornerstone in American photography, providing an important peek into an inspiring moment in the country's social, economic and artistic identity.

The plates are as follows:

1. *Mrs. Turner, Lenox, Massachusetts, 1905*
2. *Whittier Preparatory School, Phoebus, Virginia, 1907*
3. *The Van DerZee Men, Lenox, Massachusetts, 1908*
4. *Kate and Rachel Van Der Zee, Lenox, Massachusetts, 1909*
5. *Miss Suzie Porter, Harlem, 1915*
6. *Nude, Harlem, 1923*
7. *Marcus Garvey and Garvey Militia, Harlem, 1924*
8. *Garveyite Family, Harlem, 1924*
9. *Dancer, Harlem, 1925*
10. *Portrait of An Actor, Harlem, 1929*
11. *Swimming Team, Harlem, 1925*
12. *Wedding Day, Harlem, 1926*
13. *Black Jews, Harlem, 1926*
14. *Atlantic City, 1930*
15. *Portrait of Two Brothers and Their Sister, Harlem, 1931*
16. *Couple, Harlem, 1932*
17. *The Heiress, Harlem, 1938*
18. *Daddy Grace, Harlem, 1938*



WORKS FROM THE COLLECTION OF  
ILEANA SONNABEND AND  
THE ESTATE OF NINA CASTELLI SUNDELL

98

**JAMES VAN DER ZEE  
(1886-1983)**

*Eight Portraits, 1920s-1930s*

8 gelatin silver prints  
7 signed and dated (in the negative); 3 with  
photographer's 'G.G.G. Photo Studio, Inc./109  
W. 135th St.' credit stamp, 1 with photographer's  
'G.G.G. Photo Studio/1065-7th Ave., N.Y.C.' credit  
stamp, 1 with photographer's 'GGG PHOTO  
STUDIO/272 LENOX AVE./NEW YORK 27, N.Y.'  
credit stamp, and all variously numbered  
in pencil (verso)  
each image: approximately 7½ x 9½ in.  
(19.1 x 24.2 cm.) or inverse  
each sheet: approximately 8 x 10 in.  
(20.4 x 25.5 cm.) or inverse



**PROVENANCE:**  
The artist;  
Acquired from the above by the Estate of Ileana Sonnabend;  
By descent to the present owner.

(10)

\$10,000-15,000





99

**LEE FRIEDLANDER (B.1934)**

*Wilmington, 1965*

gelatin silver print, printed later  
signed, titled, dated and variously annotated in pencil  
with photographer's copyright credit stamp (verso)  
image: 12¾ x 8½ in. (32.3 x 21.5 cm.)  
sheet: 13¾ x 11 in. (35.2 x 28 cm.)

\$5,000-7,000

**PROVENANCE:**

The artist;  
Acquired from the above in the 1990s.



100

100

**LEE FRIEDLANDER (B. 1934)**

*New Orleans, 1979*

gelatin silver print

signed, titled, and dated in pencil and

photographer's copyright credit stamp (verso)

image: 12 $\frac{7}{8}$  x 8 $\frac{1}{2}$  in. (36.6. x 21.5 cm.)

sheet: 13 $\frac{7}{8}$  x 11 in. (35.2 x 28 cm.)

\$4,000-6,000

**PROVENANCE:**

The artist;

Acquired from the above in the 1990s.



101

101

**LEE FRIEDLANDER (B.1934)**

*New Orleans, 1966*

gelatin silver print, printed 1990s

signed, titled, and dated in pencil (verso)

image: 7 $\frac{1}{2}$  x 11 $\frac{1}{4}$  in. (19 x 28.5 cm.)

sheet: 11 x 13 $\frac{7}{8}$  in. (28 x 35.2 cm.)

\$8,000-12,000

**PROVENANCE:**

The artist;

Acquired directly from the above in the 1990s.





*You don't have to go looking for pictures. The material is generous.  
You go out and the pictures are staring at you.*

Lee Friedlander

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**102**

**LEE FRIEDLANDER (B. 1934)**

*New York City, 1966*

gelatin silver print

signed and variously numbered in pencil with photographer's  
copyright credit stamp (verso)

image: 6¼ x 9½ in. (15.7 x 24 cm.)

sheet: 7 x 10⅞ in. (17.8 x 27.7 cm.)

\$30,000-50,000

**LITERATURE:**

Rod Slemmons, *Lee Friedlander: Like a One-Eyed Cat: Photographs 1956-1987*,  
Harry N. Abrams, Inc., New York, 1989, pl. 20.

Chris Bruce and Andy Grundberg, *After Art: Rethinking 150 Years of  
Photography*, Henry Art Gallery, University of Washington, Seattle, 1994, p. 12.

John Szarkowski, *Lee Friedlander, Self Portrait*, D.A.P./Distributed Art  
Publishers/Fraenkel Gallery, New York, 1998, pl. 27.

Thomas Weski and Heinz Liesbrock, *How You Look At It: Photographs of the  
20th Century*, D.A.P./Distributed Art Publishers, New York, 2000, p. 427.

Peter Galassi, *Friedlander*, The Museum of Modern Art, New York, 2005,  
pl. 120.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**103**

**LEE FRIEDLANDER (B. 1934)**

*New York City, 1964*

gelatin silver print

signed, titled, dated in pencil with photographer's copyright credit stamp (verso)

image: 6¼ x 10¼ in. (17.2 x 26.1 cm.)

sheet: 7 x 10⅞ in. (17.3 x 27.6 cm.)

\$15,000-20,000

**PROVENANCE:**

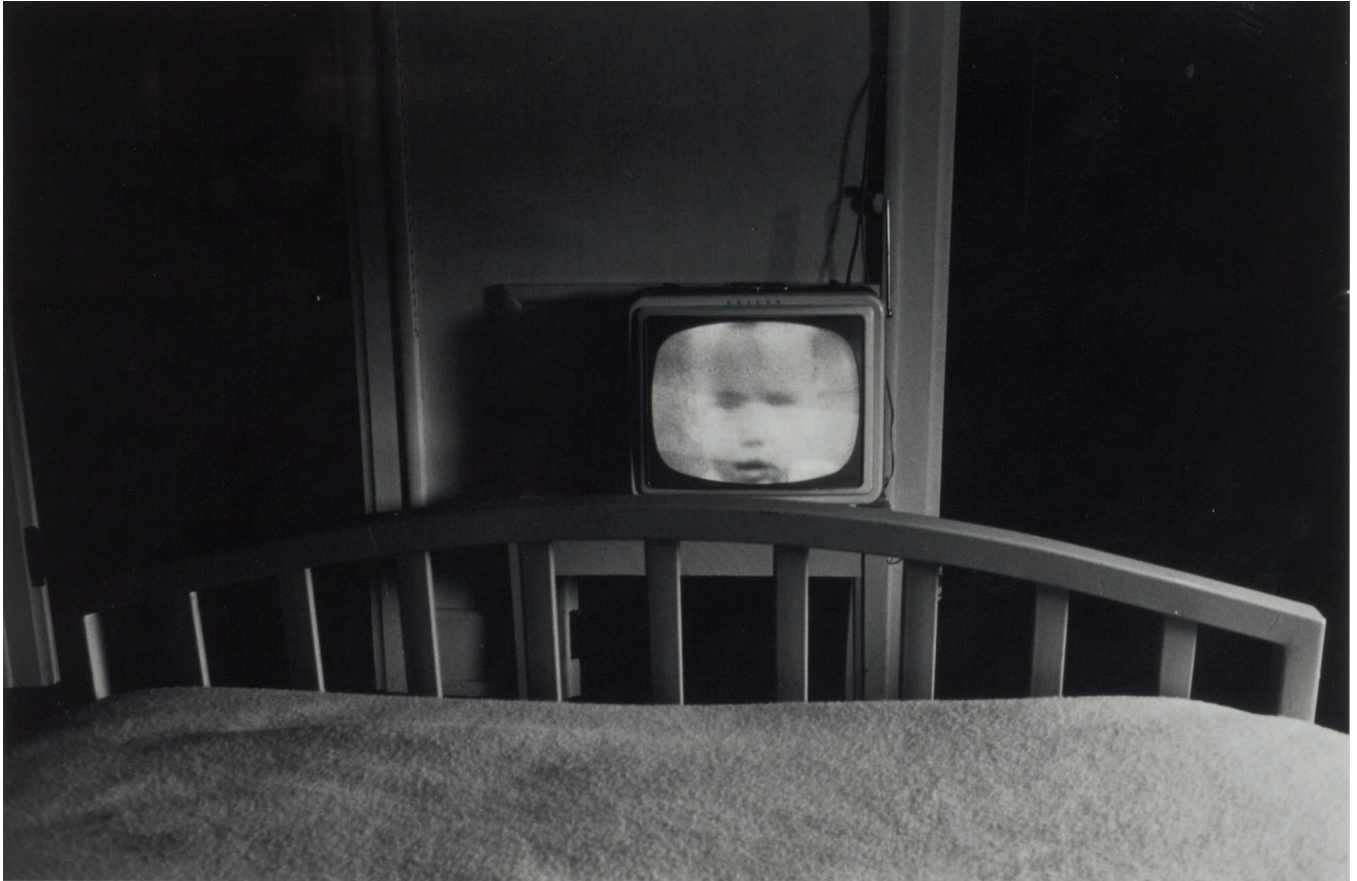
with Fraenkel Gallery, San Francisco.

**LITERATURE:**

John Szarkowski, *Mirrors and Windows: American Photography Since 1960*, The Museum of Modern Art/New York Graphic Society, New York, Boston, 1978, p. 99.

Peter Galassi, *Friedlander*, The Museum of Modern Art, New York, 2005, cat. no. 77, p. 95.





*...a mysterious intersection of chance and attention that goes well beyond the existential surrealism of the 'decisive moment.'*

Lee Friedlander

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**104**

**LEE FRIEDLANDER (B. 1934)**

*Galax, Virginia, 1962*

gelatin silver print  
signed, titled, dated in pencil with photographer's copyright credit stamp  
(verso); title and date on affixed typed gallery label (frame backing board)  
image: 5¾ x 8¾ in. (14.6 x 22.3 cm.)  
sheet: 7 x 10⅞ in. (17.7 x 27.6 cm.)

\$30,000-50,000

**PROVENANCE:**

with Fraenkel Gallery, San Francisco.

**LITERATURE:**

Walker Evans, 'The Little Screens,' *Harper's Bazaar*, vol. 96, no. 2, February 1963, pp. 126-129.  
Rod Slemmons, *Lee Friedlander: Like a One-Eyed Cat: Photographs 1956-1987*, Harry N. Abrams Inc., New York, 1989, pl. 29.  
Lee Friedlander, *The Little Screens*, Fraenkel Gallery, San Francisco, 2001, pls. 7 and 32.  
Peter Galassi, *Friedlander: The Museum of Modern Art*, New York, The Museum of Modern Art, 2005, p. 94, pl. 75.

**END OF MORNING SESSION**

## BEGINNING OF AFTERNOON SESSION



105

105

### **BILL BRANDT (1904-1983)**

*Kensington Children's Party, c. 1934*

gelatin silver print, mounted on board, printed 1950s  
photographer's credit stamp, numbered '33', '32' in blue crayon/pencil,  
and annotated 'jour d'enfants' in pencil (verso)  
image/sheet: 9¾ x 7¼ in. (24.8 x 18.5 cm)  
mount: 10½ x 7½ in. (25.8 x 19.1 cm.)

\$8,000-12,000



106

106

### **BILL BRANDT (1904-1983)**

*Parlourmaid at a Window in Kensington, c. 1939*

gelatin silver print  
photographer's '58 Hillfield Court' credit stamp, numbered '2', annotated  
'English parlourmaid [morning]', and printer's notations in pencil (verso)  
image: 9 7/8 x 7 7/8 in. (25.1 x 19.4 cm.)  
sheet: 10 x 7 3/4 in. (25.5 x 19.7 cm.)

\$6,000-8,000





107

**BILL BRANDT (1904-1983)**

*Nude, London, 1952*

gelatin silver print, mounted on board, printed later  
signed in ink (mount, recto)

image/sheet: 13½ x 11¼ in. (34.4 x 28.7 cm.)

mount: 20 x 16 in. (51 x 40.7 cm.)

\$10,000-15,000

**LITERATURE:**

Bill Brandt, *Bill Brandt: Nudes 1945-1980*, Gordon Fraser Limited,  
London and Bedford, 1980, pl. 53.

Bill Jay and Nigel Warburton, *Brandt: The Photography of Bill Brandt*,  
H.N. Abrams, New York, 1999, cover.



108



109

WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND THE ESTATE OF NINA CASTELLI SUNDELL (LOTS 108-111)

**108**

**MAN RAY (1890-1976)**

*Untitled (Woman with raised arms), 1950*

solarized gelatin silver print, mounted on board  
 signed and dated in pencil (mount, recto); 'PHOTOGRAPH/MAN RAY'  
 stamp [Manford M25] (mount, verso)  
 image/sheet: 9¾ x 7½ in. (24.8 x 19.1 cm.)  
 mount: 13¾ x 11 in. (35.3 x 28 cm.)

\$10,000-15,000

**PROVENANCE:**

The artist;  
 Acquired from the above by the Estate of Ileana Sonnabend;  
 By descent to the present owner.

**109**

**MAN RAY (1890-1976)**

*Untitled (Seated Woman), 1930s*

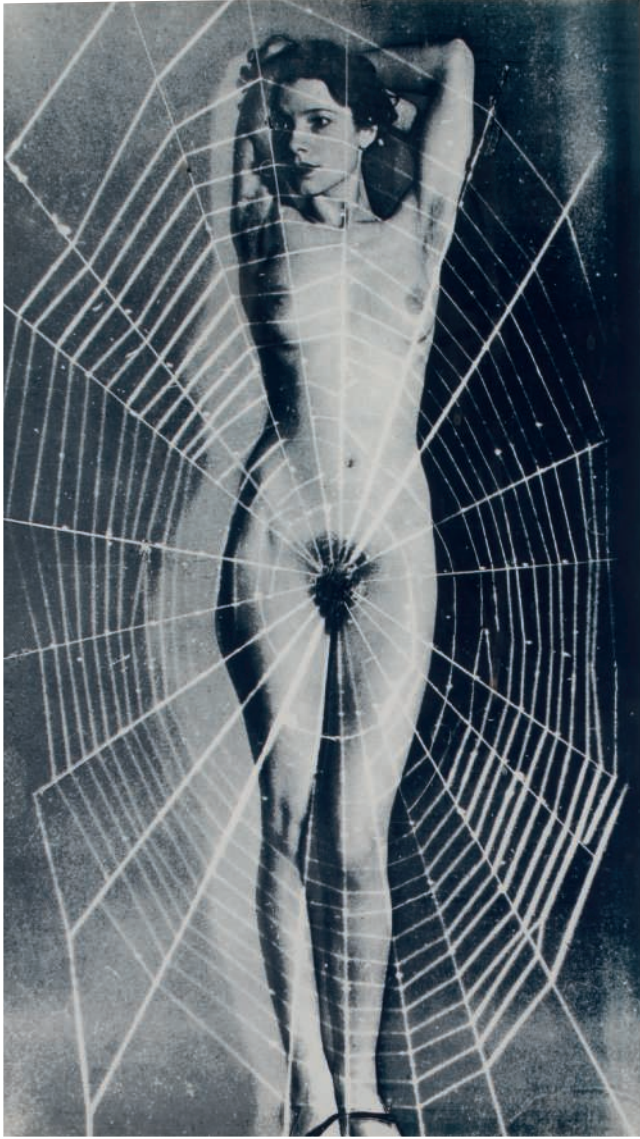
gelatin silver print  
 'MAN RAY, PARIS Ve/8, RUE DU VAL-DE-GRACE/TÉLÉPH. DANTON  
 92-25' credit stamp [Manford M8], dated in pencil, and numbered '3' in  
 red crayon (verso)  
 image/sheet: 11½ x 6¾ in. (28.3 x 16.3 cm.)

\$8,000-12,000

**PROVENANCE:**

The artist;  
 Acquired from the above by the Estate of Ileana Sonnabend;  
 By descent to the present owner.





110

110

**MAN RAY (1890-1976)**

*Spider Woman, c. 1929*

screenprint on acrylic, probably printed 1960s  
 signature and 'E.A.' incised (mount, recto)  
 image: 23¼ x 13⅞ in. (59.1 x 33.4 cm.)  
 mount: 26½ x 16⅞ in. (67.4 x 41.7 cm.)

\$10,000-15,000

**PROVENANCE:**

The artist;  
 Acquired from the above by the Estate of Ileana Sonnabend;  
 By descent to the present owner.



111

111

**MAN RAY (1890-1976)**

*Untitled (Woman in profile), late 1940s*

solarized gelatin silver print, mounted on card  
 signed in pencil (mount, recto); 'PHOTOGRAPH/MAN RAY' stamp  
 [Manford M25] (verso)  
 image/sheet: 9⅞ x 7½ in. (24.5 x 19.1 cm.)  
 mount: 14¼ x 11 in. (36.3 x 28 cm.)

\$15,000-25,000

**PROVENANCE:**

The artist;  
 Acquired from the above by the Estate of Ileana Sonnabend;  
 By descent to the present owner.



PROPERTY FROM THE JAMES J. BRENNAN COLLECTION

112

**DIANE ARBUS (1923-1971)**

*Transvestite with a torn stocking, N.Y.C., 1966*

gelatin silver print, printed later by Neil Selkirk  
stamped, 'A Diane Arbus photograph,' signed, titled, dated and numbered  
'2/75' by Doon Arbus, Administrator, in ink, Estate copyright credit stamps,  
and annotations in pencil (verso)

image: 14¼ x 14¾ in. (36.2 x 36.5 cm.)

sheet: 19⅞ x 16 in. (50.5 x 40.5 cm.)

This work is number 2 from the edition of 75.

\$6,000-8,000

*I always thought of photography as a naughty thing to do - that was one of my favorite things about it, and when I first did it, I felt very perverse.*

Diane Arbus





113

**PETER HUJAR (1934-1987)**

*Black-Eyed Susan (Backstage at Camille), 1974*

gelatin silver print

signed by Stephen Koch [Executor] and numbered 'print #2 of 3' in pencil with Estate and copyright credit stamps (verso); credited, titled, and numbered '2/3' on affixed typed gallery label (frame backing board)

image: 16 x 15  $\frac{3}{8}$  in. (40.7 x 59.8 cm.)

sheet: 20 x 16 in. (50.9 x 40.7 cm.)

\$10,000-15,000



114

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

114

**DIANE ARBUS (1923-1971)**

*Untitled 8, 1970-1971*

gelatin silver print, printed later by Neil Selkirk stamped 'A Diane Arbus photograph', signed, titled, dated '1970-71' and numbered '38/75' by Doon Arbus, Administrator, in ink, Estate copyright credit stamps and annotations in pencil (verso) image: 14½ x 14¾ in. (36.9 x 37.4 cm.) sheet: 19¾ x 16 in. (50.5 x 40.6 cm.) This work is number 38 from the edition of 75.

\$10,000-15,000

**PROVENANCE:**

Robert Miller Gallery, New York, 2000.

**LITERATURE:**

*Diane Arbus: Revelations*, San Francisco Museum of Modern Art/Random House, New York, 2003, pp. 204, 263.

*Diane Arbus, Untitled*, Aperture, New York, 2005, cover.



115

PROPERTY FROM THE JAMES J. BRENNAN COLLECTION

115

**DIANE ARBUS (1923-1971)**

*Two friends at home, NYC, 1965*

gelatin silver print, printed later by Neil Selkirk stamped 'A Diane Arbus photograph', signed, titled, dated and numbered '25/75' by Doon Arbus, Administrator, in ink, Estate copyright credit stamps and various annotations in pencil (verso) image: 14½ x 14¾ in. (37.2 x 37.2 cm.) sheet: 19¾ x 15¾ in. (50.5 x 40.4 cm.) This work is number 25 from the edition of 75.

\$10,000-15,000

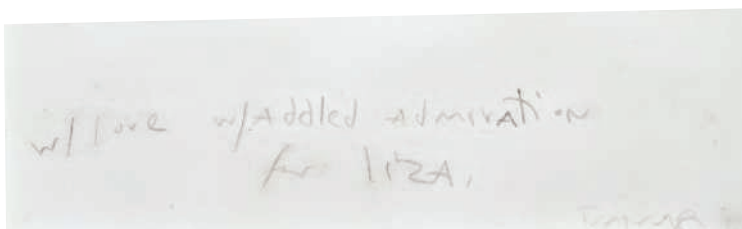
*I really believe there are things nobody would see if I didn't photograph them.*

Diane Arbus





actual size



inscription by the artist

116

## FRANCESCA WOODMAN (1958-1981)

*Self-deceit #6, Rome, 1978*

gelatin silver print

signed, inscribed 'w/ love w/ added admiration/ for liza' in pencil  
(margin, recto, cut from sheet, separately accompanying print)

image: 3 $\frac{7}{8}$  x 3 $\frac{3}{8}$  in. (9.9 x 9.9 cm.)

sheet: 5 $\frac{5}{8}$  x 6 $\frac{1}{8}$  in. (13.7 x 15.6 cm.)

\$25,000-35,000

### LITERATURE:

Achille Bonito Oliva, *Francesca Woodman: Providence, Roma, New York*, Castelvechi Arte, Rome, 2000, p. 95.

Corey Keller, *Francesca Woodman*, San Francisco Museum of Modern Art/D.A.P., Inc., New York, 2012, no. 111, p. 92.

117

## DIANE ARBUS (1923-1971)

*Boy with a straw hat waiting to march in a pro-war parade, N.Y.C., 1967*

gelatin silver print

signed in pencil, annotated in ink, stamped 'a diane arbus print', signed, numbered '#5027-1-045-1620' by Doon Arbus, Administrator, in ink and Estate copyright credit stamps (verso)

image: 15% x 14% in. (39 x 37.5 cm.)

sheet: 16% x 15% in. (42.3 x 40.3 cm.)

This work was printed by Diane Arbus.

\$200,000-300,000

### LITERATURE:

Aperture, *Diane Arbus*, Millerton, 1972, n.p.

Time-Life Books, *Documentary Photography*, New York, 1972, p. 207.

John Szarkowski, *Looking at Photographs*, New York, 1973, p. 207.

Diane Arbus, 'Five Photographs by Diane Arbus,' *Artforum*, May 1974, front cover.

*Diane Arbus Revelations*, New York, 2003, pp. 87 and 188.

It is May in the year 1967. Diane Arbus has been photographing seriously, as a self-identified artist, for about a dozen years. Her work produced while on editorial assignments has been published in a range of magazines, both domestic and abroad — *Harper's Bazaar*, *Esquire*, *The London Sunday Times Magazine*, *Show*, *New York Magazine*, *Glamour*, and *The Saturday Evening Post*, among others. It has been just over three years since she received a Guggenheim Fellowship for her photographs.

John Szarkowski, the most important curator of photography in the 20th century, has just included her work in his groundbreaking exhibition, 'New Documents' at the Museum of Modern Art, New York (February 28 to May 7, 1967), a three-person show with works by Garry Winogrand and a young Lee Friedlander. 'In the past decade a new generation of photographers has directed the documentary approach toward more personal ends,' Szarkowski wrote. 'Their aim has been not to reform life, but to know it.'

She writes of that experience to a friend in California saying, 'Now there is a show... 30 of my photographs at the modern museum. I long for you to see it. It is so beautiful, all in a splendid room and people stare into them, hundreds of strangers as if they were reading. I stand there for hours watching people watch the pictures and listening to what they say' (*Revelations*, p. 185). To her brother Howard, she admits, 'I've been jumpy. Going in fits and starts since the show... But suddenly I have a lot of work, an odd combination of public and private work and probably that will be good' (*Revelations*, p. 188).

The week after the exhibition at MoMA came down, Arbus took photographs at a pro-war parade in New York. *Revelations* reproduces contact sheet #5027 from that day, and from which she printed three images, including *Boy with a straw hat*, the first exposure on the roll.

From an artistic viewpoint, Arbus has been focusing on the singularity of her subjects, and presenting them in an increasingly direct visual language. The full title of this particular image — *Boy with a straw hat waiting to march in a pro-war parade, N.Y.C. 1967* — sets a social and historical context without pre-determining an interpretation.

This image resonates with her, and in 1970 she decides to include it in her portfolio, *A box of ten photographs*, which is a planned edition of 50. Only a handful are produced in her lifetime. The print offered in the current lot is outside that edition. It is signed and printed in her signature 16" x 16" size, and as such is extremely rare. No other signed lifetime print of this image in this size has appeared at auction.

signature of the artist (verso)







PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**118**

**BRUCE CONNER (1933-2008)**

*June 10, 1978 @1:20-1:27 AM, Late Night Movie on TV:  
Sterns Motel, Venice, CA, 1978-1986*

4 gelatin silver prints  
each signed, titled, dated and numbered '3/3' in ink (verso); each titled,  
dated and numbered on affixed gallery labels (frame backing board)  
each image: approximately 13 x 10½ in. (33 x 26.6 cm.) or inverse  
each sheet: approximately 13⅞ x 11 in. (35.3 x 28 cm.) or inverse  
This work is number 3 from the edition of 3.

(4)

\$15,000-25,000

**PROVENANCE:**

The artist;  
Paula Z. Kirkeby Contemporary Fine Art, California;  
Curt Marcus Gallery, New York, 2001.





A highly enigmatic figure in the history of Post-War art, Bruce Conner has been something of an 'artistic chameleon', producing works across a range of mediums, including painting, printmaking, and conceptual art, and is best known for his films and photographic works. Born in Kansas, Conner moved to San Francisco after high school where he quickly fell in with a group of diverse and vibrant artists that included Jay DeFeo, Wallace Berman and Joan Brown. An important figure in the Beat Culture, Funk art and West Coast assemblage scenes, Conner left his mark on the art scene each decade starting in the 1950s, nimbly shifting his focus and maintaining his *avant garde* vision. Lot 118 depicts four screenshots of late night television that cleverly highlight the tension between cinema's intended psychedelic buzz with the humbling banality of reality, embodied by the low-budget setting. Lot 119 depicts the same television set albeit from the side, its screen unseen. In doing so, it proves that the set was plugged to the wall and the images unmanipulated, and more so, it further emphasizes the materiality of the television as a man-made object and mechanical generator of fantasy.

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

119

**BRUCE CONNER (1933-2008)**

*June 10, 1978 @1:20 - 1:27 AM, The Late Night Movie on TV: Sterns Motel in Venice, CA, 1986*

gelatin silver print  
 'copy' stamped in blue ink (recto); 'copy' stamped in blue ink with title and date on affixed typed label (verso)  
 image: 8¾ x 13 in. (22.3 x 33 cm.)  
 sheet: 11 x 13¾ in. (28 x 35.3 cm.)

\$4,000-6,000

**PROVENANCE:**

The artist;  
 with Paula Z. Kirkeby Contemporary Fine Art, California;  
 Curt Marcus Gallery, New York, 2001.

# SPOTLIGHT: HIROSHI SUGIMOTO

120

## HIROSHI SUGIMOTO (B. 1948)

*Church of the Light, Tadao Ando, 1997*

gelatin silver print, flush-mounted on panel  
signed in ink and credited, titled, dated, and numbered '3/5' on affixed typed  
studio label (frame backing board)  
image/sheet/flush mount: 58¾ x 47 in. (149.2 x 119.4 cm.)  
This work is number 3 from the edition of 5.

\$100,000-150,000

### PROVENANCE:

with Sonnabend Gallery, New York.

### LITERATURE:

Francesco Bonami et al., *Sugimoto: Architecture*, Museum of Contemporary Art, Chicago, 2003, p. 129.  
Kerry Brougher and David Elliott, *Hiroshi Sugimoto*, Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2005, p. 203.

*I'm inviting the spirits into my photography. It's an act of God.*

Hiroshi Sugimoto

Christie's is delighted to present *Spotlight: Hiroshi Sugimoto*, featuring stunning examples of the artist's work from a decades-long dedication to the art and craft of photography. Presenting a panoramic overview of the artist's career, lots 120–134 feature select pieces from his major bodies of work, including *Seascapes*, *Dioramas*, *Theaters*, *Sea of Buddhas*, *Architecture*, *Colors of Shadow* and *Portraits*.

Born in Tokyo, Japan, Sugimoto moved to Los Angeles in 1970 to study photography at the Art Center College of Design, and soon thereafter, relocated to New York. Since then, the artist's philosophical curiosities, as manifested in his various series, are focused on the nature of time. Present time, individual memories, the ancient past, and concerns about the future all find their way into the work, as does the question of the duration of time, as recorded by photography. Under Sugimoto's lens, photography is no longer connoted with the quick satisfaction of the snapshot or the surreal magic of the decisive moment. Rather, his photographs subvert the instantaneous in favor of the infinite and the immeasurable, and embodying the very notion of timelessness.

His *Architecture* series, of which *Church of the Light—Tadao Ando* (lot 120), *Eiffel Tower* (lot 121), and *Brooklyn Bridge* (lot 130) are examples, began in 1996, when the artist was commissioned by the Museum of Contemporary Art in Chicago to capture the essence of universally acclaimed buildings. By purposely defocusing the lens and thereby blurring the specific features of the buildings, Sugimoto distilled each structure to its core form in both light and shadow, highlighting the original vision of the architect. The *Church of the Light* by Tadao Ando in Osaka is an architectural marvel, and Sugimoto's images captures the brilliance in which light defines the purpose of Ando's building, as a house of worship. The composition is stark and sublime, akin to a Man Ray *Rayograph* in its ability to draw with light.

The *Portrait* series, begun in the 1990s, presents photographs of lifesize wax figurines of important figures from the history of politics, religion, aristocracy and popular culture found at various wax museums around the world, including most famously Madame Tussaud. The artist placed the figures in front of a stark black background and carefully lit each, bringing a sense of immediacy to the subjects. As such, Princess Diana, as seen in lot 122, seems to have been captured with a sideways glance and a tender smile; Winston Churchill, as seen in lot 127, appears as if en route to greet the photographer. In doing so, Sugimoto presents great historical figures, many from before the invention of photography, in intimate, realistic photographic portraits.

Sugimoto's broad interests in the craft underlying a wide variety of traditional arts is reflected in his own artistic practice. He uses a large format view camera with 8 x 10 inch black-and-white film, and works in a traditional wet-darkroom making perfect print enlargements on double weight gelatin silver paper.

One of the more important measures of an artist's career and their cultural relevance is the caliber and number of public institutions that hold their work. In the case of Sugimoto, the list is both long and impressive, and includes the permanent collections of the Tate Museum in London, The Metropolitan Museum and The Museum of Modern Art in New York, and The Getty Museum, Los Angeles, to name but a very few. In 2006, a mid-career retrospective was organized by the Hirshhorn Museum in Washington, D.C. and the Mori Art Museum in Tokyo. During the 2014 Venice Architecture Biennale, Sugimoto unveiled his Glass Tea House, called *Mondrian*, at Le Stanze del Vetro on the island of San Giorgio Maggiore.

Sugimoto is the recipient a number of prestigious awards. Among those are the Hasselblad Foundation International Award in Photography, in 2001, and the Praemium Imperiale from the Japan Arts Association, the most highly-respected award bestowed upon a living artist in Japan, in 2009.





*Light is the origin of all being. Light gives, with each moment,  
new form to being and new interrelationships to things...*

Tadao Ando



121

**HIROSHI SUGIMOTO (B. 1948)**

*Eiffel Tower - Gustave Eiffel, 1998*

gelatin silver print, mounted on card  
signed in pencil (mount, recto); blindstamped numbers '20/25', '950'  
(margin); credited, titled, dated and numbered on affixed typed gallery  
label (frame backing board)

image: 23 x 18½ in. (58.5 x 47 cm.)

sheet: 23¾ x 19¼ in. (60.4 x 49 cm.)

mount: 25 x 20 in. (63.5 x 50.9 cm.)

This work is number 20 from the edition of 25.

\$30,000-50,000

**PROVENANCE:**

with Sonnabend Gallery, New York.

**LITERATURE:**

Francesco Bonami et al., *Sugimoto: Architecture*, Museum of Contemporary Art, Chicago, 2003, p. 29.





122

**HIROSHI SUGIMOTO (B. 1948)**

*Diana, Princess of Wales, 1999*

gelatin silver print, flush-mounted on panel  
signed in ink and credited, titled, dated, and numbered '4/5' on affixed typed  
studio label (frame backing board)  
image/sheet/flush mount: 58¾ x 47 in. (149.2 x 119.4 cm.)  
This work is number 4 from the edition of 5.

\$100,000-150,000

**PROVENANCE:**

with Sonnabend Gallery, New York.

**LITERATURE:**

Tracey R. Bashkoff and Nancy Spector, *Sugimoto: Portraits*, Guggenheim  
Museum, New York, 2000, p. 149.

Kerry Brougher and David Elliott, *Hiroshi Sugimoto*, Hirshhorn Museum  
and Sculpture Garden, Washington, D.C., 2005, p. 240.



123

123

**HIROSHI SUGIMOTO  
(B. 1948)**

*Cambrian Period, 1992*

gelatin silver print, mounted on card  
signed, titled, dated, numbered '1/25', '113' in  
pencil (mount, recto); blindstamped title, date,  
and numbers '1/25', '113' (margin)  
image: 15¼ x 23⅞ in. (38.8 x 58.8 cm.)  
sheet: 19 x 23¾ in. (48.3 x 60.4 cm.)  
mount: 19⅝ x 25 in. (49.9 x 63.5 cm.)  
This work is number 1 from the edition of 25.

\$15,000-25,000

**LITERATURE:**

Tracey R. Bashkoff and Nancy Spector, *Sugimoto: Portraits*, Guggenheim Museum, New York, 2000, p. 41.

Hiroshi Sugimoto and Takaaki Matsumoto, *Hiroshi Sugimoto: Dioramas*, Pace Gallery/Damiani, New York, 2014, p. 7.



124

124

**HIROSHI SUGIMOTO  
(B. 1948)**

*Devonian Period, 1992*

gelatin silver print, mounted on card  
signed in pencil (mount, recto); blindstamped title,  
date, and numbers '17/25', '116' (margin); credited,  
titled, dated and numbered '17/25' on affixed typed  
gallery label (frame backing board)  
image: 15⅞ x 23 in. (38.8 x 58.5 cm.)  
sheet: 18¾ x 23¾ in. (47.8 x 60.4 cm.)  
mount: 20 x 24 in. (50.9 x 61 cm.)  
This work is number 17 from the edition of 25.

\$15,000-25,000

**LITERATURE:**

Kerry Brougher and David Elliott, *Hiroshi Sugimoto*, Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2005, p. 54.

Hiroshi Sugimoto and Takaaki Matsumoto, *Hiroshi Sugimoto: Dioramas*, Pace Gallery/Damiani, New York, 2014, p. 9.



*One night I thought of taking a photographic exposure of a film at a movie theater while the film was being projected. I imagined how it could be possible to shoot an entire movie with my camera. Then I had the clear vision that the movie screen would show up on the picture as a white rectangle. I thought it could look like a very brilliant white rectangle coming out from the screen, shining throughout the whole theater. It might seem very interesting and mysterious, even in some way religious.*

Hiroshi Sugimoto

125

**HIROSHI SUGIMOTO  
(B. 1948)**

*Plaza, New York, 1978*

gelatin silver print

signed, titled, dated, and numbered '2/25'

in pencil (verso)

image: 16½ x 21¾ in. (42 x 54.4 cm.)

sheet: 19¾ x 23¾ in. (50.6 x 60.7 cm.)

This work is number 2 from the edition of 25.

\$12,000-18,000

**PROVENANCE:**

with Sonnabend Gallery, New York;

Christie's, London, February 12, 2009, lot 101.



125

WORKS FROM THE COLLECTION OF  
ILEANA SONNABEND AND  
THE ESTATE OF NINA CASTELLI SUNDELL

126

**HIROSHI SUGIMOTO  
(B. 1948)**

*Metro, Vienna, 2001*

gelatin silver print, mounted on card

signed in pencil (mount, recto); blindstamped title,  
date, and numbers '17/25', '274' (margin); credited,  
titled, dated and numbered on affixed typed gallery  
label (frame backing board)

image: 16¾ x 21¼ in. (42.3 x 54 cm.)

sheet: 18¾ x 22¾ in. (48 x 58.1 cm.)

mount: 20 x 24 in. (50.9 x 61 cm.)

This work is number 17 from the edition of 25.

\$15,000-25,000

**PROVENANCE:**

The artist;

Acquired from the above by the Estate of Ileana  
Sonnabend;

By descent to the present owner.



126



*However fake the subject, once photographed, it's as good as real.*

Hiroshi Sugimoto

127

**HIROSHI SUGIMOTO (B. 1948)**

*Sir Winston Churchill, 1999*

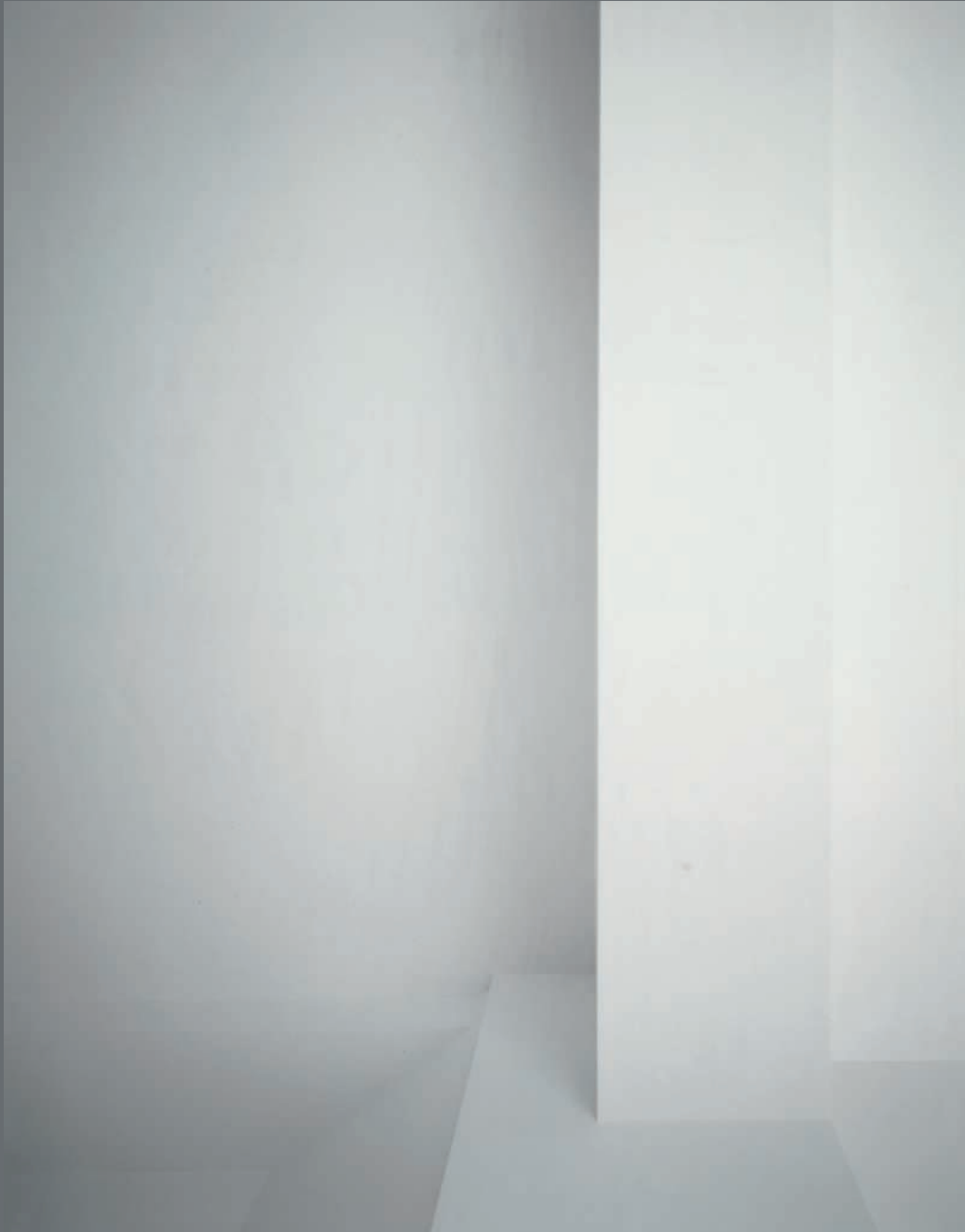
gelatin silver print, flush-mounted on panel  
signed in ink and credited, titled, dated, and numbered '4/5' on affixed  
typed studio label (frame backing board)  
image/sheet/flush mount: 58¾ x 47 in. (149.2 x 119.4 cm.)  
This work is number 4 from the edition of 5.

\$50,000-70,000

**PROVENANCE:**  
with Sonnabend Gallery, New York.

**LITERATURE:**  
Tracey R. Bashkoff and Nancy Spector, *Sugimoto: Portraits*, Guggenheim  
Museum, New York, 2000, p. 135.





*I live in the shadow... I like shadow, that's why I became a black and white photographer.*

Hiroshi Sugimoto

128

**HIROSHI SUGIMOTO (B. 1948)**

*Colors of Shadow, 2006*

pigment print

signed in ink and credited, titled, dated, and numbered '2/5' on affixed typed studio label (frame backing board)

image: 53½ x 42 in. (135.9 x 106.7 cm.)

sheet: 64 x 52¾ in. (162.6 x 134 cm.)

This work is number 2 from the edition of 5.

\$30,000-50,000

**PROVENANCE:**

with Sonnabend Gallery, New York.



WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND THE ESTATE OF NINA CASTELLI SUNDELL

129

## HIROSHI SUGIMOTO (B. 1948)

*Gemsbok, 1980*

gelatin silver print, mounted on card  
signed in pencil (mount, recto); blindstamped title, date, and numbers '12/25',  
'121' (margin); credited, titled, dated and numbered on affixed typed gallery  
label (frame backing)

image: 16 $\frac{5}{8}$  x 21 $\frac{1}{4}$  in. (42.3 x 54 cm.)

sheet: 18 $\frac{7}{8}$  x 22 $\frac{3}{4}$  in. (48 x 57.8 cm.)

mount: 20 x 24 in. (50.9 x 61 cm.)

This work is number 12 from the edition of 25.

\$12,000-18,000

**PROVENANCE:**

The artist;

Acquired from the above by the Estate of Ileana Sonnabend;

By descent to the present owner.

**LITERATURE:**

Kerry Brougher and David Elliot, *Hiroshi Sugimoto*, Hirshhorn Museum  
& Sculpture Garden, Smithsonian Institution, Washington D.C./Mori Art  
Museum, Tokyo/Hatje Cantze Verlag, 2005, p. 53.

Hiroshi Sugimoto, *Hiroshi Sugimoto: Dioramas*, Damiani Srl/Mastumoto  
Editions, New York, 2014, p. 79.





WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND THE ESTATE OF NINA CASTELLI SUNDELL

**130**

**HIROSHI SUGIMOTO (B. 1948)**

*Brooklyn Bridge, 2001*

gelatin silver print, mounted on card

signed in pencil (mount, recto); blindstamped numbers '10/25', '970' (margin)

image: 23 x 18½ in. (58.5 x 47 cm.)

sheet: 23¾ x 19¾ in. (60.4 x 49.3 cm.)

mount: 25 x 20 in. (63.6 x 50.8 cm.)

This work is number 10 from the edition of 25.

\$25,000-35,000

**PROVENANCE:**

The artist;

Acquired from the above by the Estate of Ileana Sonnabend;

By descent to the present owner.

**LITERATURE:**

Francesco Bonami et al., *Sugimoto: Architecture*, Museum of Contemporary Art, Chicago, 2003, p. 27.



131

WORKS FROM THE COLLECTION OF  
ILEANA SONNABEND AND  
THE ESTATE OF NINA CASTELLI SUNDELL

131

**HIROSHI SUGIMOTO  
(B. 1948)**

*Metropolitan State, Los Angeles, 1993*

gelatin silver print, mounted on card  
signed in pencil (mount, recto); blindstamped  
title, date, and numbers '20/25', '248' (margin);  
credited, titled, dated and numbered on affixed  
typed gallery label (frame backing board)  
image: 16 $\frac{5}{8}$  x 21 $\frac{1}{4}$  in. (42.3 x 54 cm.)  
sheet: 18 $\frac{7}{8}$  x 22 $\frac{7}{8}$  in. (48 x 58.2 cm.)  
mount: 20 x 24 in. (50.9 x 61 cm.)

This work is number 20 from the edition of 25.

\$15,000-25,000

**PROVENANCE:**

The artist;

Acquired from the above by the Estate of  
Ileana Sonnabend;

By descent to the present owner.

**LITERATURE:**

Tracey R. Bashkoff and Nancy Spector, *Sugimoto:  
Portraits*, Guggenheim Museum, New York,  
2000, p. 55.



132

WORKS FROM THE COLLECTION OF  
ILEANA SONNABEND AND  
THE ESTATE OF NINA CASTELLI SUNDELL

132

**HIROSHI SUGIMOTO  
(B. 1948)**

*Cinerama Dome, Hollywood, 1993*

gelatin silver print, mounted on card  
signed, titled, dated, and numbered in pencil  
(mount, recto); blindstamped title and numbers  
'12/25', '250' (margin); credited, titled, dated and  
numbered on affixed typed gallery label (frame  
backing board)  
image: 16 $\frac{5}{8}$  x 21 $\frac{1}{4}$  in. (42.3 x 54 cm.)  
sheet: 19 $\frac{1}{8}$  x 23 $\frac{3}{8}$  in. (48.6 x 60.1 cm.)  
mount: 20 x 25 $\frac{1}{4}$  in. (50.8 x 65.5 cm.)

This work is number 12 from the edition of 25.

\$15,000-25,000

**PROVENANCE:**

The artist;

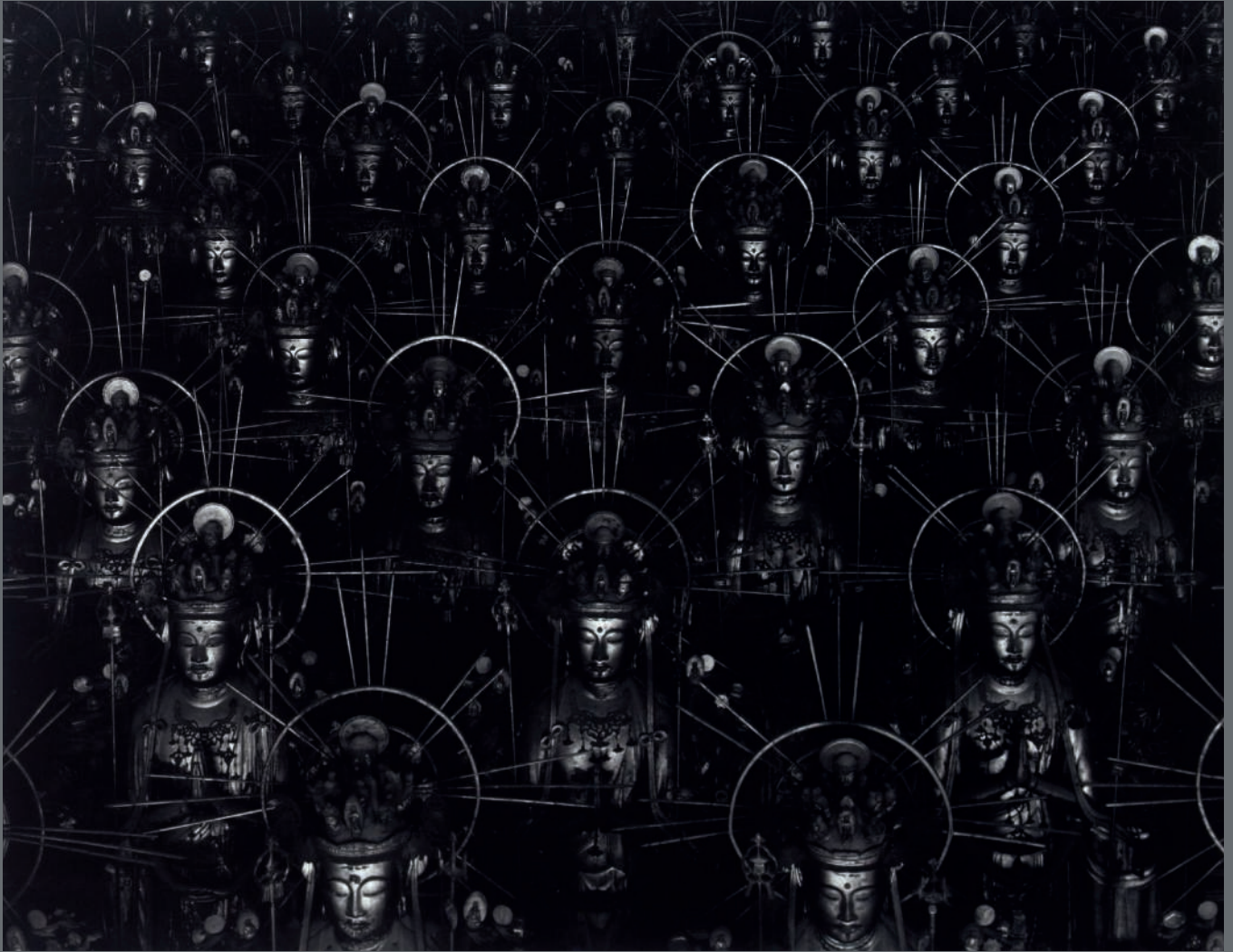
Acquired from the above by the Estate of  
Ileana Sonnabend;

By descent to the present owner.

**LITERATURE:**

Kerry Brougner and David Elliot, *Hiroshi Sugimoto*,  
Hirshhorn Museum & Sculpture Garden,  
Smithsonian Institution, Washington D.C./Mori  
Art Museum, Tokyo/Hatje Cantze Verlag,  
2005, p. 92.





133

**HIROSHI SUGIMOTO (B. 1948)**

*Hall of Thirty-Three Bays, 1995*

gelatin silver print, mounted on card  
signed in pencil (mount, recto); blindstamped numbers '5/25', '022' (margin);  
credited, titled, dated, and numbered '5/25' on affixed typed gallery label  
(frame backing board)

image: 16½ x 21¼ in. (42 x 54 cm.)

sheet: 18⅞ x 22⅞ in. (48 x 58.2 cm.)

mount: 20 x 24 in. (50.8 x 61 cm.)

This work is number 5 from the edition of 25.

\$12,000-18,000

**LITERATURE:**

Tracey R. Bashkoff and Nancy Spector, *Sugimoto: Portraits*, Guggenheim Museum, New York, 2000, p. 68.



*Humans have changed the landscape so much, but images of the sea could be shared with primordial people. I just project my imagination on to the viewer, even the first human being.*

Hiroshi Sugimoto

WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND THE ESTATE OF NINA CASTELLI SUNDELL

134

## HIROSHI SUGIMOTO (B. 1948)

*Caribbean Sea, Jamaica, 1980*

gelatin silver print, mounted on card

signed in pencil (mount, recto); blindstamped title and numbers '15/25', '301' (margin); credited, titled, dated and numbered on affixed typed exhibition label (frame backing board)

image: 16 $\frac{5}{8}$  x 21 $\frac{1}{4}$  in. (42.3 x 54 cm.)

sheet: 19 $\frac{1}{4}$  x 23 $\frac{5}{8}$  in. (48.9 x 60.1 cm.)

mount: 20 x 25 $\frac{3}{4}$  in. (50.8 x 65.5 cm.)

This work is number 15 from the edition of 25.

\$20,000-30,000

### PROVENANCE:

The artist;

Acquired from the above by the Estate of Ileana Sonnabend;

By descent to the present owner.

### EXHIBITED:

Chicago, Museum of Contemporary Art, *Options 49: Hiroshi Sugimoto*, January 14 - March 12, 1995.

### LITERATURE:

Tracey R. Bashkoff and Nancy Spector, *Sugimoto: Portraits*, Guggenheim Museum, New York, 2000, p. 11.

Kerry Brougher and David Elliott, *Hiroshi Sugimoto*, Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2005, p. 115.

Hiroshi Sugimoto and Takaaki Matsumoto, *Hiroshi Sugimoto: Seascapes*. Damiani, Bologna, 2015, p. 12.





**135**

**THIERRY COHEN (B. 1963)**

*Paris 48° 51' 52" N 2021-07-14 UTC 22:18, 2012*

archival pigment print, face-mounted to Plexiglas, flush-mounted on Dibond  
signed in ink and credited, titled, dated on affixed typed studio label  
(frame backing board)

image/sheet/flush mount: 39½ x 59¾ in. (100.3 x 151.8 cm.)

\$20,000-30,000

**PROVENANCE:**

with Danziger Gallery, New York.



136

**MATTHEW BRANDT (B. 1982)**

*Frosting 1* from the series 'Taste Tests in Color', 2012

unique silkscreen with frosting  
signed, titled, dated in pencil (verso); credited, titled and dated  
on gallery label affixed (frame backing board)  
image: 40 x 29 ½ in. (101.7 x 75 cm.)  
sheet: 40 ¾ x 30 ¼ in. (103.6 x 76.9 cm.)

\$6,000-8,000

**PROVENANCE:**

with Yossi Milo Gallery, Inc., New York.





137

**MARCO BREUER (B. 1966)**

*Pan (C-366), 2003*

unique chromogenic print  
signed, titled, dated in pencil (verso); credited, titled, dated  
on affixed typed gallery label (frame backing board)  
image/sheet: 23 ½ x 19 ⅝ in. (59.7 x 49.9 cm.)

\$8,000-12,000

The present work exemplifies Breuer's practice of subjecting his photographs to a range of hand-applied treatments such as folding, scoring, burning, or in this case, scraping the photographic paper to create delicate line-work and textures and to challenge traditional photographic image-making.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**138**

**HARRY CALLAHAN (1912-1999)**

*Weed Against Sky, Detroit, 1948*

gelatin silver print, printed c. 1955

signed with various annotations in ink and pencil (verso);

titled and dated on affixed gallery label (frame backing board)

image: 7 $\frac{3}{4}$  x 7 $\frac{3}{4}$  in. (19.6 x 19.6 cm.)

sheet: 10 x 8 in. (25.4 x 20.3 cm.)

\$20,000-30,000

**PROVENANCE:**

with Fraenkel Gallery, San Francisco.

**LITERATURE:**

John Szarkowski, *Callahan*, Aperture, Millerton, New York, 1976, p. 65.

Sarah Greenough, *Harry Callahan*, National Gallery of Art, Washington, D.C., 1996, p. 66





139

**IRVING PENN (1917-2009)**

*Bull Thistle: Cirsium Vulgare, 2007*

pigment print, flush-mounted on board  
signed, titled, dated, and numbered '22899' in ink, and photographer's  
copyright credit/courtesy of Vogue and edition stamps (mount, verso)  
image/sheet/flush mount: 21 3/4 x 16 7/8 in. (55.3 x 42.9 cm.)  
The work is from the edition of 8.

\$40,000-60,000



140

**IRVING PENN (1917-2009)**

*Columbine/Aquilegia vulgaris: William Guinness, New York, 2006*

pigment print, flush-mounted on board  
signed, titled, and dated in ink, with photographer's copyright  
credit/Courtesy of Vogue and edition stamps (mount, verso)  
image/sheet/flush mount: 21 1/8 x 19 3/4 in. (53.7 x 50.2 cm.)  
The work is from the edition of 16.

\$30,000-50,000





**141**

**DARREN ALMOND (B. 1971)**

*Fullmoon@Cape Verde Archipelago, 2013*

Latex print, flush-mounted on aluminum  
credited, titled, dated on gallery label affixed (frame backing board)  
overall: 93¼ x 199¼ x 2¾ in. (252.1 x 506.349 x 6 cm.)  
This work is from the edition of 1 with 1 AP.

\$40,000-60,000

**PROVENANCE:**  
with White Cube, London.



142

**142**

**MASSIMO VITALI (B. 1944)**

*Rena Majori, 2012*

chromogenic print  
signed in ink, titled, dated and numbered '9/35'  
with credit blindstamp on affixed label (frame  
backing board)  
image/sheet: 34½ x 45½ in. (87.7 x 115.5 cm.)  
This work is number 9 from the edition of 35.

\$10,000-15,000



143

**143**

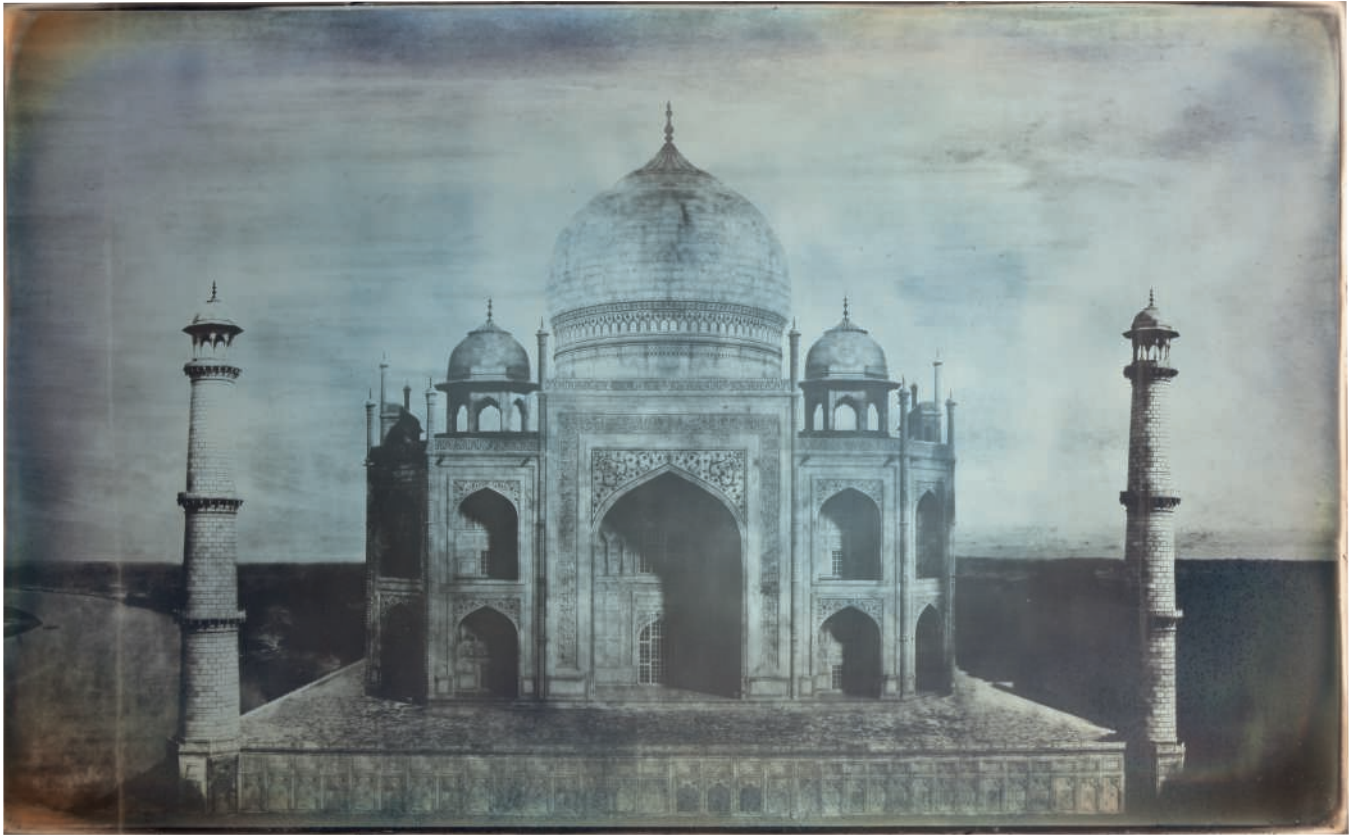
**LYNN DAVIS (B. 1944)**

*Petra, Jordan, 1995*

gelatin silver print, flush-mounted on board,  
printed 1997  
signed, dated and numbered 'AP2' in ink in edition  
stamp and photographer's credit stamp (flush  
mount, verso)  
image: 28 x 28 in. (71.2 x 71.2 cm.)  
sheet/flush mount: 39¾ x 30 in. (101 x 76.3 cm.)  
This work is from the edition of 10.

\$7,000-9,000





**144**

**ADAM FUSS (B. 1961)**

*For Allegra, 2009*

daguerreotype

signed, dated and numbered 'AFD 339' in ink (frame backing board)

image/sheet: 23½ x 38 in. (59.8 x 96.5 cm.)

\$20,000-30,000

**PROVENANCE:**

with Baldwin Gallery, Aspen, Colorado.



145

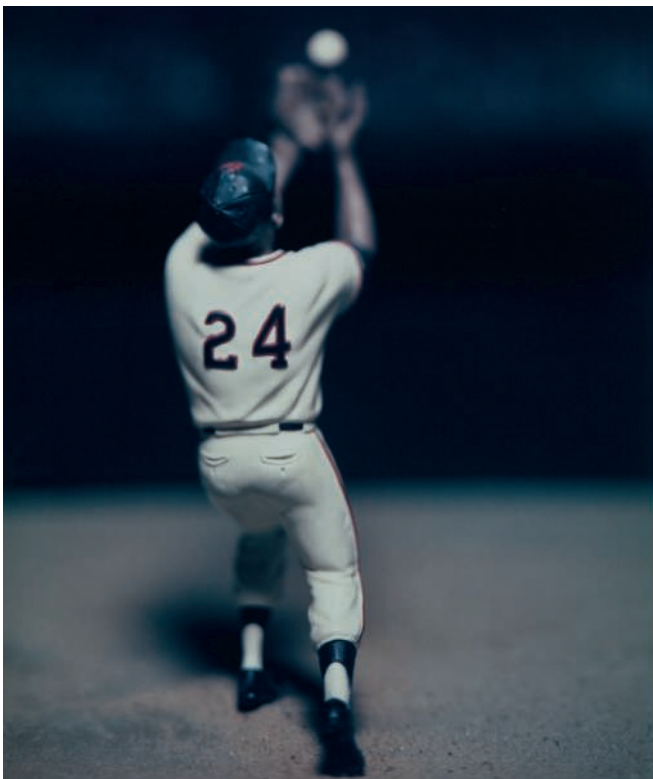
145

**ALBERT WATSON (B. 1942)**

*Monkey with Gun, New York City, 1992*

archival pigment print, flush-mounted on aluminum  
image/sheet/flush mount: 55½ x 41¼ in. (104.8 x 141 cm.)  
This work is an AP from the edition of 10.

\$15,000-25,000



146

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

146

**DAVID LEVINTHAL (B. 1949)**

*Untitled (Willie Mays, No. 43), from the series 'Baseball', 2003*

Polaroid print, mounted on board  
signed, dated, and numbered '1/5' in ink (margin)  
image: 25¾ x 20¾ in. (64.5 x 52.7 cm.)  
sheet: 29½ x 22 in. (75 x 55.9 cm.)  
mount: 31½ x 26 in. (80.1 x 66 cm.)

This work is number 1 from the edition of 5.

\$7,000-9,000



147

**PHILIP-LORCA DICORCIA  
(B.1951)**

*Tim, 27 years old; Orange County,  
California; \$30, 1990*

chromogenic print

signed in ink (verso); signed in ink on affixed label  
and credited, titled and dated on separate affixed  
typed gallery label (frame backing board)

image: 15 ½ x 23 in. (39.4 x 58.4 cm.)

sheet: 20 x 24 in. (50.8 x 61 cm.)

This work is from the edition of 20.

\$4,000-6,000



147

148

**PHILIP-LORCA DICORCIA  
(B. 1951)**

*Ike Cole, 38 years old; Los Angeles,  
California; \$25, 1990-1992*

chromogenic print

signed in ink (verso); credited, titled and dated on  
affixed typed gallery label (frame backing board)

image: 15 ½ x 23 in. (38.5 x 58.5 cm.)

sheet: 20 x 24 in. (50.8 x 61 cm.)

This work is from the edition of 20.

\$8,000-12,000



148



[i]



[ii]

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

149

**PIERRE MOLINIER (1900-1976)**

*'Portrait as a Young Man', c. 1968 and 'Godmiche', c. 1963-1976*

2 gelatin silver prints, one mounted on card [*'Godmiche'*]  
photographer's copyright credit stamped (verso of *'Portrait'*); each titled  
and dated on affixed gallery label (frame backing boards)

[i] *'Portrait as a Young Man'*:

image: 3 $\frac{7}{8}$  x 2 $\frac{3}{4}$  in. (9.8 x 7 cm.)

sheet: 4 $\frac{3}{8}$  x 3 $\frac{1}{4}$  in. (11.1 x 8.3 cm.)

[ii] *'Godmiche'*:

image/sheet: 7 x 4 $\frac{1}{4}$  in. (17.8 x 10.7 cm.)

mount: 16 $\frac{1}{4}$  x 12 $\frac{1}{4}$  in. (41.3 x 31.2 cm.)

\$3,000-5,000





150

## IRVING PENN (1917-2009)

*Cigarette, #37, New York, 1972*

platinum-palladium print, flush-mounted on aluminum, printed 1975  
signed, titled, dated, numbered '33/70', annotated 'No more than 70  
original prints of this image will be made' in pencil and photographer's  
copyright credit stamps (mount, verso)  
image approx.: 23 ¼ x 17 ¼ in. (59 x 22 cm.)  
sheet/flush mount: 26 x 22 in. (66 x 56 cm.)  
This work is number 33 from the edition of 70.

\$30,000-50,000

### LITERATURE:

John Szarkowski, *Irving Penn*, the Museum of Modern Art/New York Graphic Society Books, New York, Boston, 1984, pl. 118.  
Merry A. Foresta and William F. Stapp, *Irving Penn, Master Images*, Smithsonian Institution Press, Washington D.C., 1990, pl. 46, p. 59.  
Irving Penn, *Passage: A Work Record*, Alfred A. Knopf/Callaway, New York, 1991, p. 203.  
Yvonne Lehnerr and Raoul Blanchard, *Irving Penn: Collection privée, Privatsammlung*, Musée d'art et d'histoire, Fribourg, Editions Benteli, 1994, cat. no. 65, p. 90.  
John Szarkowski, *Still Life: Irving Penn Photographs 1938-2000*, A Bulfinch Press Book/Little Brown and Company, Boston, New York, London, 2001, n.p.  
Tim Jefferies, *Irving Penn Cigarettes*, Hamiltons Gallery/the Irving Penn Foundation, London, 2012, Plate V.  
Merry A. Foresta, *Irving Penn, Beyond Beauty*, Smithsonian American Art Museum/Irving Penn Foundation/Yale University Press, New Haven, London, 2015, pl. 124, p.178.



151



152

151

**SHIRIN NESHAT (B. 1957)**

*Untitled, from the series 'Rapture', 1999*

gelatin silver print  
signed, titled, dated, and numbered 'AP #1' in ink on  
affixed label (frame backing board)  
image/sheet: 42 $\frac{3}{8}$  x 67 $\frac{3}{8}$  in. (107.6 x 170.18 cm.)  
This work is AP1 from the edition of 5 + 1AP.

\$20,000-30,000

152

**STEVE MCCURRY (B. 1950)**

*Sharbat Gula, Afghan Girl, Pakistan, 1985*

cibachrome print, printed later  
signed and variously annotated in ink (verso)  
image: 21 $\frac{1}{8}$  x 14 $\frac{1}{8}$  in. (53.6 x 35.8 cm.)  
sheet: 24 x 20 in. (61 x 50.8 in.)

\$12,000-18,000



153

**GREGORY CREWDSON  
(B. 1962)**

*Untitled, from the series 'Fireflies', 1996*

gelatin silver print, printed 2006  
signed, dated and numbered '1/1' in ink (verso)  
image: 6 7/8 x 13 in. (16.2 x 33 cm.)  
sheet: 11 x 14 in. (28 x 35.5 cm.)

\$10,000-15,000

**PROVENANCE:**

with Gagosian Gallery, New York.



153



154

**154**

**ANDREW MOORE (B. 1957)**

*Model T Headquarters, Highland Park, Detroit, 2009*

chromogenic print  
signed in ink, credited, titled, dated, and numbered '3/5' on typed gallery label affixed (frame backing board)  
image: 61 1/2 x 78 5/8 in. (156.2 x 199.7 cm.)  
sheet: 71 1/4 x 87 3/8 in. (181 x 222 cm.)  
This work is number 3 from the edition of 5.

\$18,000-22,000

**PROVENANCE:**

with Yancey Richardson Gallery, New York.



155

155

**NOBUYOSHI ARAKI (B. 1940)**

*Kaori, 2004*

chromogenic print  
signed in ink (verso); credited, titled, and dated in ink  
on gallery label affixed (frame backing board)  
image: 23 x 18 ½ in. (58.5 x 47 cm.)  
sheet: 24 x 20 in. (61 x 50.8 cm.)

\$4,000-6,000

**PROVENANCE:**

with Michael Hoppen Gallery Ltd., London.



156

156

**PHILIP-LORCA DICORCIA (B. 1951)**

*Sin (1), 2004*

chromogenic print, mounted on Dibond  
signed in ink, credited, titled, dated, and numbered '2/8'  
on affixed typed gallery label (frame backing board)  
image: 60 x 39 ¾ in. (152.4 x 101.4 cm.)  
sheet/mount: 66 ¼ x 46 ¾ in. (168.3 x 117.2 cm.)  
This work is number 2 from the edition of 8.

\$10,000-15,000

**PROVENANCE:**

with Gagolian Gallery, London;  
with Pace/MacGill Gallery, New York.



157

**LARRY SULTAN (1946-2009)**

*Boxers, Mission Hills, 1999*

chromogenic print, flush-mounted on board  
signed in ink, credited, titled, dated, and  
numbered '1/10' on affixed typed gallery label  
(flush mount, verso); titled, dated and numbered  
'Edition of 10' on affixed typed gallery label  
(frame backing board)  
image/sheet/flush mount: 28½ x 36 in.  
(72.7 x 91.4 cm.)

This work is number 1 from the edition of 10.

\$20,000-30,000

**PROVENANCE:**

with Janet Borden Inc., New York.

**LITERATURE:**

Larry Sultan, *The Valley: Larry Sultan*, Scalo,  
Zurich, 2004, p. 49.



157

158

**MARILYN MINTER (B. 1948)**

*Shimmerous, 2012*

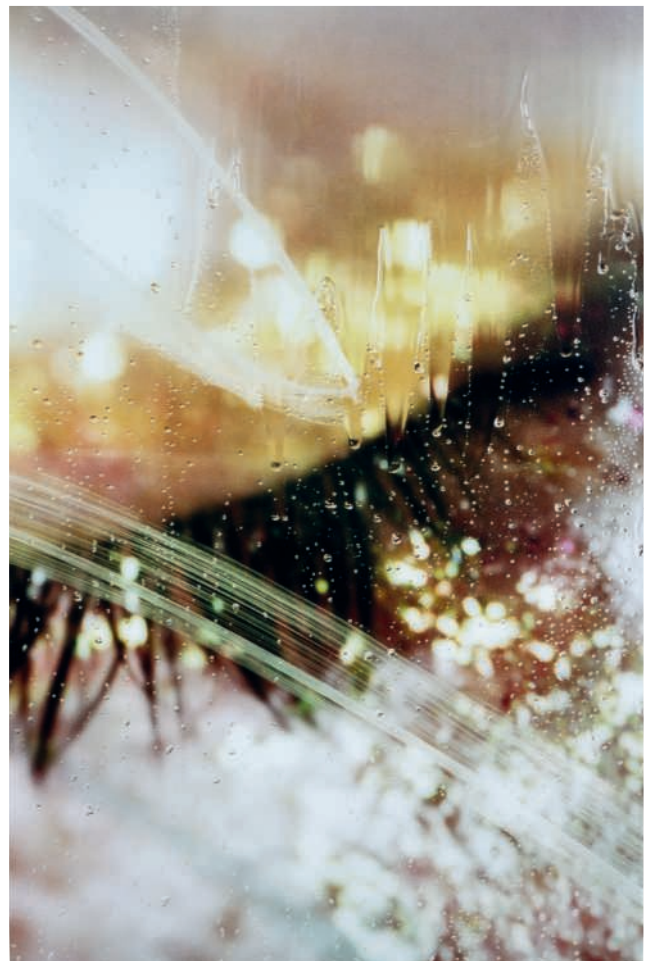
chromogenic print, face-mounted to acrylic,  
flush-mounted on aluminum  
signed in ink and credited, titled, dated, and  
numbered '4 of 5, 2 AP' in print on accompanying  
Certificate of Authenticity; titled and dated on  
affixed gallery label (frame backing board)  
image/sheet/flush mount: 40 x 26½ in.  
(101.6 x 67.3 cm.)

This work is number 4 from the edition of 5  
plus 2 APs.

\$15,000-20,000

**PROVENANCE:**

with Regen Projects, California.



158



159

159

**SCOTT SCHUMAN (B. 1968)**

*The Sartorialist, 'Fashion', 2007*

4 archival pigment prints  
each signed and numbered in ink (margin)  
each image: 12% x 8.3/5 in. (32 x 21.4 cm.)  
each sheet: 17 x 11 in. (43 x 27.7 cm.)

(4)

\$5,000-7,000

Works included in this lot are as follows:

*At Thakoon, 2007, numbered '2/10'*

*Just After the Rain, Soho, 2007, numbered '3/10'*

*It's Her!!, 2007, numbered '2/10'*

*Lino in GQ, 2007, numbered '1/10'*



160

160

**SCOTT SCHUMAN (B. 1968)**

*The Sartorialist, 'Street Style', 2007*

4 archival pigment prints  
each signed and numbered in ink (margin)  
each image: 12% x 8.3/5 in. (32 x 21.4 cm.)  
each sheet: 17 x 11 in. (43 x 27.7 cm.)

(4)

\$5,000-7,000

Works included in this lot are as follows:

*On the Street... Photographer Style, New York City, 2007, numbered '1/10'*

*On the Street... A Man of Accessories, New York City, 2007, numbered '4/10'*

*On the Street...That Girl! Paris, 2007, numbered '10/10'*

*At Ann Demeulemeester...Gianluca Cantaro of L'Uomo Vogue, 2007, numbered '4/10'*



PROPERTY FROM A PRIVATE COLLECTION

161

**TRINE SØNDERGAARD (B. 1972)**

*Strude #14, 2008*

chromogenic print

signed and numbered '4/5' in ink and credited, titled, dated, and numbered '4/5' on accompanying typed Certificate of Authenticity image/sheet: 11 3/8 x 11 3/8 in. (28.9 x 28.9 cm.)

This work is number 4 from the edition of 5 plus 2 APs.

\$4,000-6,000



162

163

**WILLIAM KLEIN (B. 1928)**

*Cruiser + Anne St. Marie, New York, 1962*

chromogenic print, printed later

signed, titled and dated in pencil (verso)

image: 22 1/2 x 15 7/8 in. (56.5 x 40.2 cm.)

sheet: 23 3/8 x 19 1/8 in. (60 x 49.8 cm.)

\$8,000-12,000



161

162

**GUY BOURDIN (1928-1991)**

*Ellen von Unwerth for Dior Fashion, c. 1980*

dye-transfer print

image/sheet: 11 1/8 x 9 in. (29 x 22.8 cm.)

\$8,000-12,000



163



164

**ORMOND GIGLI (B. 1925)**

*Girls in the Windows, New York City, 1960*

archival pigment print, mounted on aluminum, printed later  
signed, dated, numbered '20/75' in ink (margin); signed, titled, dated,  
numbered '20/75' in ink (verso)

image/sheet: 51¼ x 50 in. (131.5 x 127.1 cm.)

mount: 57½ x 58 in. (146.1 x 147.4 cm.)

This work is number 20 from the edition of 75.

\$30,000-50,000

**LITERATURE:**

Marla Hamburg Kennedy, *Ormond Gigli: Girls in the Windows*, Power House Books, Brooklyn, New York, 2013, p. 22.



165

**RICHARD AVEDON  
(1923-2004)**

*'Made in France' with signed print of  
'Suzy Parker and Gardner McKay, Café  
des Beaux Arts, Paris August 1956'*

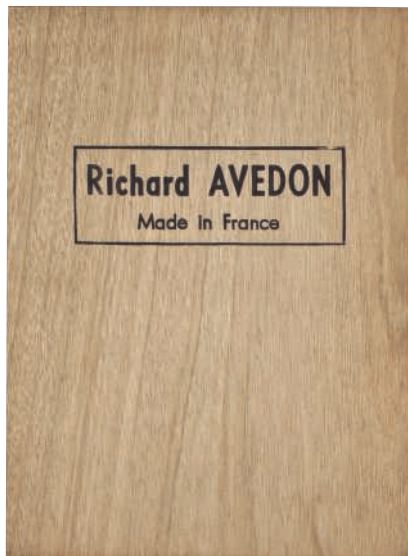
San Francisco: Fraenkel Gallery, 2001. Signed and numbered '73/100' in ink on inside back cover. Number 73 from the edition of 100 signed, numbered, slipcased copies with original signed gelatin silver print. 40 quadrotone illustrations. Text by Judith Thurman. Contained in wood slipcase with credit and title on cover. Overall: 14¾ x 11¼ in. (37.5 x 28.8 cm.)

Enclosed print:  
gelatin silver print, printed 2001  
signed and numbered '73/100' in pencil, and titled, dated, numbered 'Edition of 100 + 10 AP', and copyright credit in print (verso)  
image: 10 x 7⅞ in. (25.5 x 20.1 cm.)  
sheet: 13⅞ x 10⅞ in. (35.4 x 27.7 cm.)

\$10,000-15,000

**PROVENANCE:**

with Fraenkel Gallery, San Francisco.



165

166

**FRANK HORVAT (B. 1928)**

*Paris, for Jardin des Modes,  
Givenchy Hat (b), 1958*

Lambda print, printed 2014  
signed and numbered '8/12' in ink (margin);  
credited, titled, dated, and annotated 'Printed  
by Central Dupon, 2014/Durst Lambda  
Printer' (verso)  
image: 20¾ x 29⅞ in. (50.7 x 71.3 cm.)  
sheet: 23½ x 31½ in. (59.7 x 80 cm.)  
This work is number 8 from the edition of 12.

\$10,000-15,000



166



167

**RICHARD AVEDON (1923-2004)**

*Suzy Parker, evening dress by Dior, Paris studio, August 1956*

gelatin silver print, flush-mounted on linen, printed 1981  
signed and numbered '7/50' in ink, and copyright credited, dated,  
and annotated in print (flush mount, verso)

image: 23 $\frac{3}{4}$  x 19 $\frac{3}{8}$  in. (59.5 x 49.3 cm.)

sheet/flush mount: 23 $\frac{3}{4}$  x 19 $\frac{3}{8}$  in. (60.4 x 50.2 cm.)

This work is number 7 from the edition of 50.

\$15,000-25,000

**LITERATURE:**

*Harper's Bazaar*, October 1956;

Richard Avedon and Harold Brodkey, *Avedon Photographs 1947-1977*, Farrar,  
Straus and Giroux, New York, 1978, p. 128;

David Bailey and Martin Harrison, *Shots of Style: Great Fashion Photographs*,  
Victoria and Albert Museum, London, 1985, cat. no. 8.





168

**RICHARD AVEDON (1923-2004)**

*Jean Shrimpton, evening dress by Cardin, Paris, January 1970*

gelatin silver print, flush-mounted on linen, printed 1981  
signed, numbered '11/50' in ink and copyright credit, title, date  
and edition stamped (mount, verso)  
image: 23¼ x 19¾ in. (59.1 x 49.2 cm.)  
sheet/flush mount: 23¾ x 19¾ in. (60.7 x 50.5 cm.)  
This work is number 11 from the edition of 50.

\$25,000-35,000

**LITERATURE:**

Richard Avedon, *Avedon: Photographs, 1947-1977*, Farrar, Straus and Giroux, New York, 1978, pl. 123.  
Richard Avedon, *An Autobiography*, Random House, New York, 1993, p. 279.  
Jane Livingston et al., *Evidence, 1944-1994, Richard Avedon*, Whitney Museum of American Art, New York, 1994, pp. 55 and 152.  
Anne Hollander, *Woman in the Mirror*, H.N. Abrams, New York, 2005, p. 138-139.  
Carol Squiers et al., *Avedon Fashion, 1944-2000*, International Center of Photography, New York, 2009, p. 290.



169

**HELMUT NEWTON (1920-2004)**

*Nadja Auermann, Monte Carlo, 1994*

gelatin silver print

signed, titled, dated in pencil with photographer's copyright

credit stamp (verso)

image: 18¼ x 18¼ in. (46.3 x 46.3 cm.)

sheet: 23¾ x 19¾ in. (60.4 x 50.2 cm.)

\$10,000-15,000





170

**HORST P. HORST (1906-1999)**

*Lisa with Harp, 1939*

platinum-palladium print, printed later  
signed in pencil (margin); signed, titled, dated, numbered '10/10', '38';  
annotated 'Fonssagrives - Penn' in pencil and annotated '[Jap]'  
in blue crayon (verso)

image: 18 x 13¼ in. (45.8 x 33.7 cm.)

sheet: 19½ x 15½ in. (49.9 x 38.5 cm.)

This work is number 10 from the edition of 10.

\$30,000-50,000

**LITERATURE:**

Martin Kazmaier, *Horst: Sixty Years of Photography*, Rizzoli, New York, 1991, pl. 30.



171

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

**171**

**RUTH BERNHARD  
(1905-2006)**

*In the Box - Horizontal, 1962*

gelatin silver print, mounted on board, printed later signed in pencil (mount, recto); signed, titled, dated, and annotated 'SP' in pencil (mount, verso) image/sheet: 10 ¼ x 18 ½ in. (26.1 x 47 cm.) mount: 22 x 28 in. (56 x 71.2 cm.)

\$12,000-18,000

**PROVENANCE:**

Christie's, New York, February 12, 2003, lot 46; Phillips, New York, January 31, 2008, lot 75; Acquired at the above sale by the present owner.



172

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

**172**

**HENRI CARTIER-BRESSON  
(1908-2004)**

*Pause Between Two Poses, 1989*

gelatin silver print signed in ink with blindstamped photographer's copyright credit (margin); variously annotated in pencil (verso) image: 9½ x 14½ in. (24.1 x 35.8 cm.) sheet: 11¾ x 15¾ in. (29.8 x 40 cm.)

\$8,000-12,000

**PROVENANCE:**

with Howard Greenberg Gallery, New York; Phillips de Pury & Company, London, May 17, 2008, Lot 203; Acquired at the above sale by the present owner.





PROPERTY FROM A PRIVATE COLLECTION, MEXICO

173

## MANUEL ÁLVAREZ BRAVO (1902-2002)

### *La Buena Fama Durmiendo, 1938*

gelatin silver print, mounted on board, printed early 1950s  
 signed, titled, dated, and inscribed 'Para Doris' in pencil (mount, recto)  
 image/sheet: 7¼ x 9¼ in. (18.5 x 23.6 cm.)  
 mount: 14 x 16½ in. (35.6 x 41 cm.)

\$40,000-60,000

#### PROVENANCE:

The artist;  
 Doris Heyden (1905-2005), the artist's second wife (m. 1942-1962);  
 Acquired from descendants of the above.

#### LITERATURE:

Nissan N. Perez and Ian Jeffrey, *Dreams - Visions - Metaphors, the Photographs of Manuel Alvarez Bravo*, the Israel Museum, Jerusalem, 1983, pl. 21.  
*Revelaciones, Manuel Alvarez Bravo*, Museum of Photographic Arts, San Diego, 1990, p. 78.  
 Suzan Kismaric, *Manuel Alvarez Bravo*, The Museum of Modern Art/Harry N Abrams, Inc., New York, 1997, p.123.  
 Carlos Monsivais and Paz Octavio, *Manuel Alvarez Bravo, 100 years, 100 Days*, Turner Publicaciones, Madrid, 2001, pl. 48.  
 Carlos Fuentes et al., *Nudes: The Blue House The Photographs of Manuel Alvarez Bravo*, D.A.P./Distributed Art Publishers, Inc., 2002, p.44.  
 Banville Alvarez Urbajtel et al., *Manuel Alvarez Bravo, Photopoetry*, Chronicle Books, San Francisco, 2008, p.141.  
 Laura Gonzalez Flores et al., *Manuel Alvarez Bravo*, Fundacion Mapfre, Madrid, 2012, pl. 109, p.215.  
 Paul-Henri Giraud et al., *Manuel Alvarez Bravo: L'impalpable et l'imaginaire*, Editions de la Martiniere, Paris, 2012, p. 167.



174



175

**174**

**HERB RITTS (1952-2002)**

*Duo IV, Mexico, 1990*

gelatin silver print  
signed, titled, dated, and numbered '4/12'  
in pencil (verso)

image: 39½ x 49½ in. (99.9 x 125.7 cm.)

sheet: 42½ x 52½ in. (108 x 133.4 cm.)

This work is number 4 from the edition of 12.

\$15,000-25,000

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

**175**

**HERB RITTS (1952-2002)**

*Carrie in Sand, Paradise Cove, 1988*

gelatin silver print  
blindstamped copyright credit (margin); signed,  
titled, dated, numbered '12/25', and annotated  
'[detail]' in pencil (verso)

image: 22¼ x 19 in. (56.6 x 48.3 cm.)

sheet: 25¼ x 22 in. (64.2 x 56 cm.)

This work is number 12 from the edition of 25.

\$12,000-18,000

**PROVENANCE:**

Robert Klein Gallery, Boston, 1997.



176

## HERB RITTS (1952-2002)

*Rachel Holding Sphere, Hollywood, 1989*

gelatin silver print

signed, titled, dated and numbered '23/25' in pencil (verso)

image: 18¾ x 12½ in. (47.6 x 32 cm.)

sheet: 19⅞ x 15⅞ in. (50.5 x 40.4 cm.)

This work is number 23 from the edition of 25.

\$10,000-15,000

### PROVENANCE:

Gert Elfering;

His sale; Christie's, New York, April 10, 2008, lot 29;

Acquired at the above sale by the present owner.



176

177

## HELMUT NEWTON (1920-2004)

*Cindy Crawford, American Vogue, 1992*

Polaroid print mounted on board

signed and annotated, 'Miami' in ink, credited, titled and

dated on affixed label (mount, verso); credited, titled and

dated on affixed typed gallery labels (frame backing board)

image: 3½ x 2¾ in (9 x 7 cm.)

sheet: 4 x 3¼ in. (10.2 x 8.3 cm.)

\$3,000-5,000



177 actual size



178

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

**178**

**ANNIE LEIBOVITZ (B. 1949)**

*Cindy Crawford, Brookville,  
New York, 1993*

gelatin silver print  
signed, titled, dated, and numbered '25/40'  
in ink (margin)  
image: 11 3/4 x 11 3/4 in. (29.9 x 29.9 cm.)  
sheet: 19 7/8 x 16 in. (50.5 x 40.7 cm.)  
This work is number 25 from the edition of 40.

\$7,000-9,000

**PROVENANCE:**

Steven Scott Gallery, Baltimore, Maryland, 2007.



179

**179**

**HELMUT NEWTON  
(1920-2004)**

*Nude in Seaweed, Saint-Tropez,  
from Private Property, Suite I, 1976*

gelatin silver print, printed 1984  
signed in pencil, numbered 'Print 12', 'Suite I' and  
'12/75' in pencil in copyright credit stamp (verso)  
image: 10 5/8 x 10 5/8 in. (27 x 27 cm.)  
sheet: 15 5/8 x 11 1/8 in. (39.6 x 29.5 cm.)  
This work is number 12 from the edition of 75.

\$7,000-9,000

**PROVENANCE:**

with Alona Kagan Gallery, New York.



180

**VICTOR SKREBNESKI  
(B. 1929)**

*Vanessa Redgrave, 1967*

gelatin silver print, printed 1992

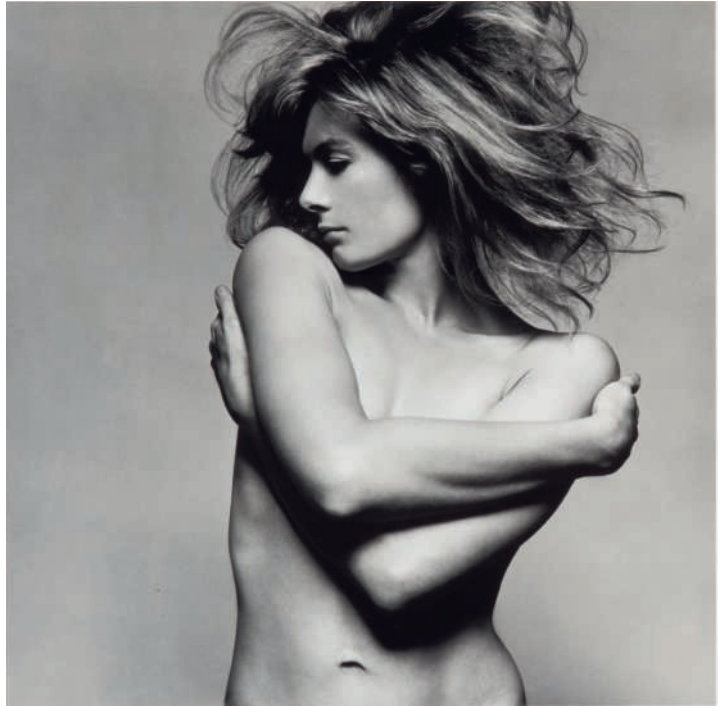
signed, dated, and numbered '1/25' in pencil (margin)

image: 17 x 17½ in. (43.2 x 43.6 cm.)

sheet: 23¾ x 20 in. (60.7 x 50.8 cm.)

This work is number 1 from the edition of 25.

\$10,000-15,000



180

181

**ANTOINE VERGLAS (B. 1962)**

*Elle, Ibiza, 2004*

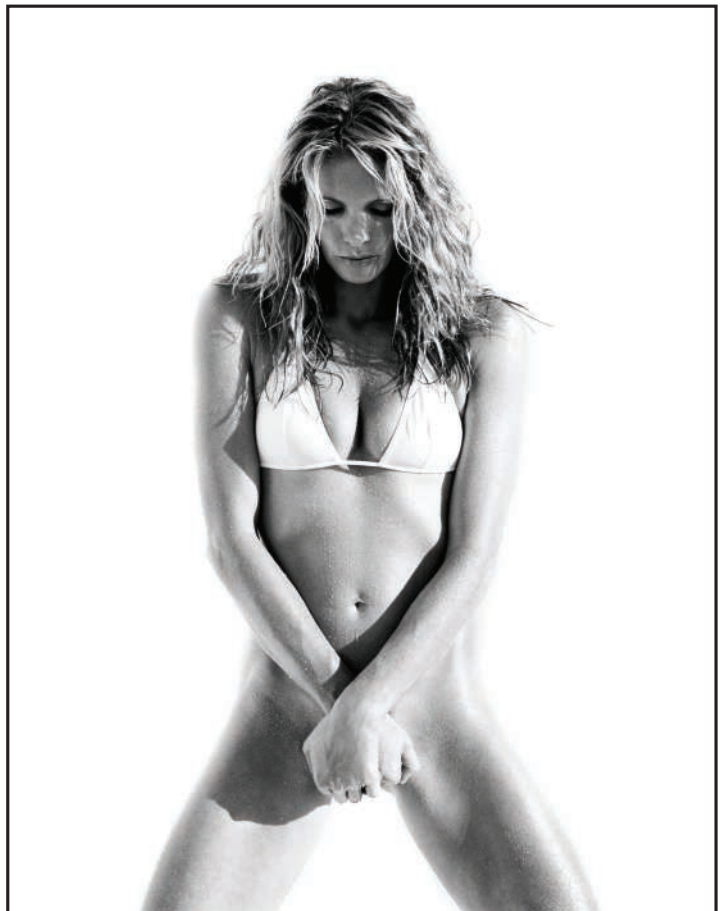
archival pigment print

signed, titled and numbered '1/1' in ink (recto)

image/sheet: 70 x 50 in. (177.8 x 127 cm.)

This work is number 1 from the edition of 1.

\$8,000-12,000



181



182

182

**HERB RITTS (1952-2002)**

*Female Nude with Black Sand, Hawaii, 1989*

gelatin silver print

embossed copyright credit (margin); signed, titled, dated, and numbered '23/25' in pencil (verso)

image: 18¼ x 15 in. (46.4 x 38.1 cm.)

sheet: 19⅞ x 16 in. (50.5 x 40.7 cm.)

This work is number 23 from the edition of 25.

\$7,000-9,000



183

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

183

**HERB RITTS (1952-2002)**

*Neith with Tumbleweed, Paradise Cove, 1968*

gelatin silver print

photographer's copyright credit blindstamp (margin); signed, titled, dated and numbered '7/25' in pencil (verso)

image: 22½ x 18¼ in. (57.1 x 46.3 cm.)

sheet: 26 x 22 in. (66 x 55.8 cm.)

This work is number 7 from the edition of 25.

\$7,000-9,000

**PROVENANCE:**

Robert Klein Gallery, Boston, 1997.

140





PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

**184**

**HERB RITTS (1952-2002)**

*Stephanie, Cindy, Christy, Tatjana, Naomi, Hollywood, 1989*

gelatin silver print, mounted on board  
signed, titled, dated and numbered '21/25' in pencil,  
with photographer's copyright credit stamp (mount, verso)

image: 18¼ x 20 in. (46.4 x 50.8 cm.)

sheet: 19¾ x 23¾ in. (50.2 x 60.4 cm.)

mount: 21½ x 25¼ in. (54.7 x 64.2 cm.)

This work is number 21 from the edition of 25.

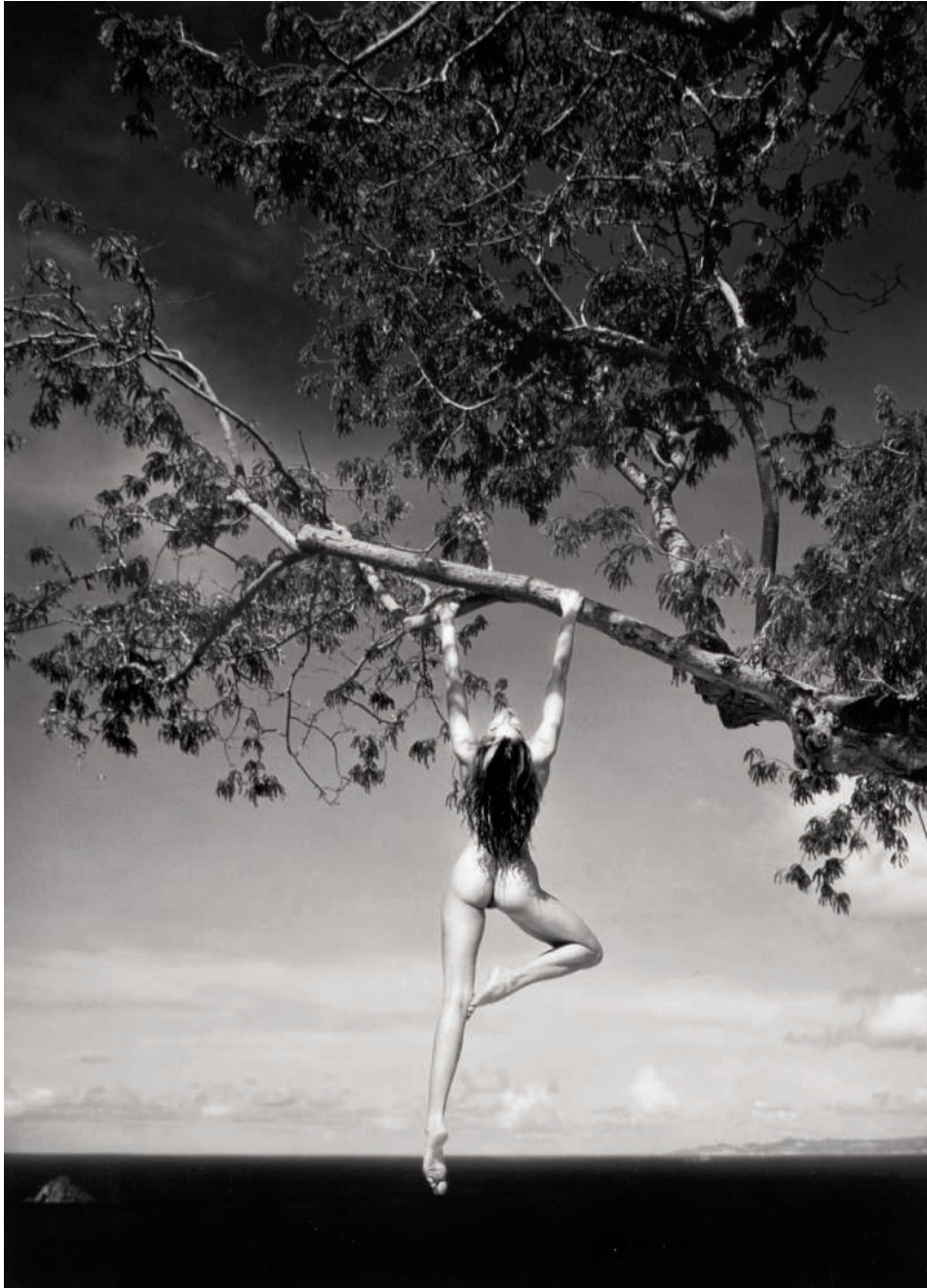
\$50,000-70,000

**PROVENANCE:**

Robert Klein Gallery, Boston, 1997.

**LITERATURE:**

Barbara Martin, *Herb Ritts Work*, Museum of Fine Arts, Boston, 1996, n.p.  
Patrick Roegiers et al., *Herb Ritts, Fondation Cartier pour l'art contemporain*, Actes Sud, Paris, 1999, n.p.



PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

**185**

**PATRICK DEMARCHELIER (B. 1943)**

*Nude, St. Barthelemy, West Indies, 1989*

gelatin silver print, flush-mounted on linen  
signed, titled, dated and numbered '14/25' in pencil with photographer's  
copyright credit and edition stamps (flush mount, verso)

image: 21½ x 15¼ in. (54.6 x 38.6 cm.)

sheet/flush mount: 23¾ x 19¾ in. (60.6 x 50.5 cm.)

This work is number 14 from the edition of 25.

\$20,000-30,000

**PROVENANCE:**

The artist's studio;  
Acquired from the above in 2007.



PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

186

**PATRICK DEMARCHELIER  
(B. 1943)**

*Christy, New York, 1986*

gelatin silver print, flush-mounted on linen  
signed, titled, dated and numbered '2/20' in ink  
with photographer's credit, copyright credit and  
edition stamps (verso)

image: 18½ x 18¾ in. (47 x 47.5 cm.)

sheet/flush mount: 24 x 19¾ in. (61 x 50.5 cm.)

This work is number 2 from the edition of 20.

\$10,000-15,000

**PROVENANCE:**

The artist's studio;

Acquired from the above in 2007.



186

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

187

**SANTE D'ORAZIO (B. 1956)**

*Christy Turlington, Panoramic View,  
Montauk, N.Y., 1993*

gelatin silver print

signed, titled, dated, numbered '20/25',  
and annotated 'Plate 32-33' in pencil, with  
photographer's copyright credit stamp (verso)

image: 17 7/8 x 22 1/2 in. (45.5 x 57.2 cm.)

sheet: 19 7/8 x 23 3/4 in. (50.5 x 60.4 cm.)

This work is number 20 from the edition of 25.

\$8,000-12,000

**PROVENANCE:**

Phillips, London, November 20, 2007, lot 18;

Acquired at the above sale by the present owner.



187



PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

188

**IRVING PENN (1917-2009)**

*Gisele, New York, April, 1999*

selenium toned gelatin silver print  
signed, titled, dated, and variously annotated in pencil with Penn/  
Condé Nast copyright credit and edition stamps (verso)

image: 15½ x 15½ in. (39.4 x 39.4 cm.)

sheet: 17½ x 16 in. (43.4 x 40.6 cm.)

Please note this work is from the edition of 20.

\$70,000-90,000

**PROVENANCE:**

Pace/MacGill Gallery, New York, 2008.

*Liberman said to me, 'I must cut back on the work you do for Vogue. The editors don't like it. They say the photographs burn on the page.' After some years, I began to understand that what they wanted of me was simply a nice, sweet, clean-looking image of a lovely young woman.*

Irving Penn





189

**ROBERT MAPPLETHORPE (1946-1989)**

*Double Jack-in-the-Pulpit, 1988*

dye-transfer print, flush-mounted on board  
annotated '12' in black crayon (margin); signed by Michael Ward Stout,  
Executor, dated in ink in Estate copyright credit stamp, and titled, dated,  
numbered '6/7' in ink (verso)

image: 22½ x 22 in. (57.2 x 56 cm.)

sheet/flush mount: 29¾ x 23⅞ in. (75.6 x 60.7 cm.)

This work is number 6 from the edition of 7.

\$50,000-70,000

**PROVENANCE:**

The Robert Mapplethorpe Estate;  
Acquired from the above by the present owner, early 1990s.

**LITERATURE:**

Patti Smith, *Flowers, Mapplethorpe*, Bulfinch Press/Little, Brown  
and Company, Boston, New York, London, 1990, pl. 46.

John Ashbery, *Mapplethorpe, Pistils*, Random House, New York, 1996, p. 146.



*Beauty and the devil are the same thing.*

Robert Mapplethorpe

190

**ROBERT MAPPLETHORPE (1946-1989)**

*Calla Lily, 1988*

dye-transfer print, flush-mounted on board  
annotated '11 2' in black crayon (margin); signed by Michael Ward Stout,  
Executor, dated in ink in Estate copyright credit stamp, and titled, dated,  
numbered '6/7' in ink (verso)

image: 22 ½ x 22 in. (57.2 x 56 cm.)

sheet/flush mount: 29 ¾ x 23 ⅞ in. (75.6 x 60.7 cm.)

This work is number 6 from the edition of 7.

\$60,000-80,000

**PROVENANCE:**

The Robert Mapplethorpe Estate;  
Acquired from the above by the present owner, early 1990s.

**LITERATURE:**

Patti Smith, *Flowers, Mapplethorpe*, Bulfinch Press/Little, Brown  
and Company, Boston, New York, London, 1990, pl. 39.





PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

**191**

**IRVING PENN (1917-2009)**

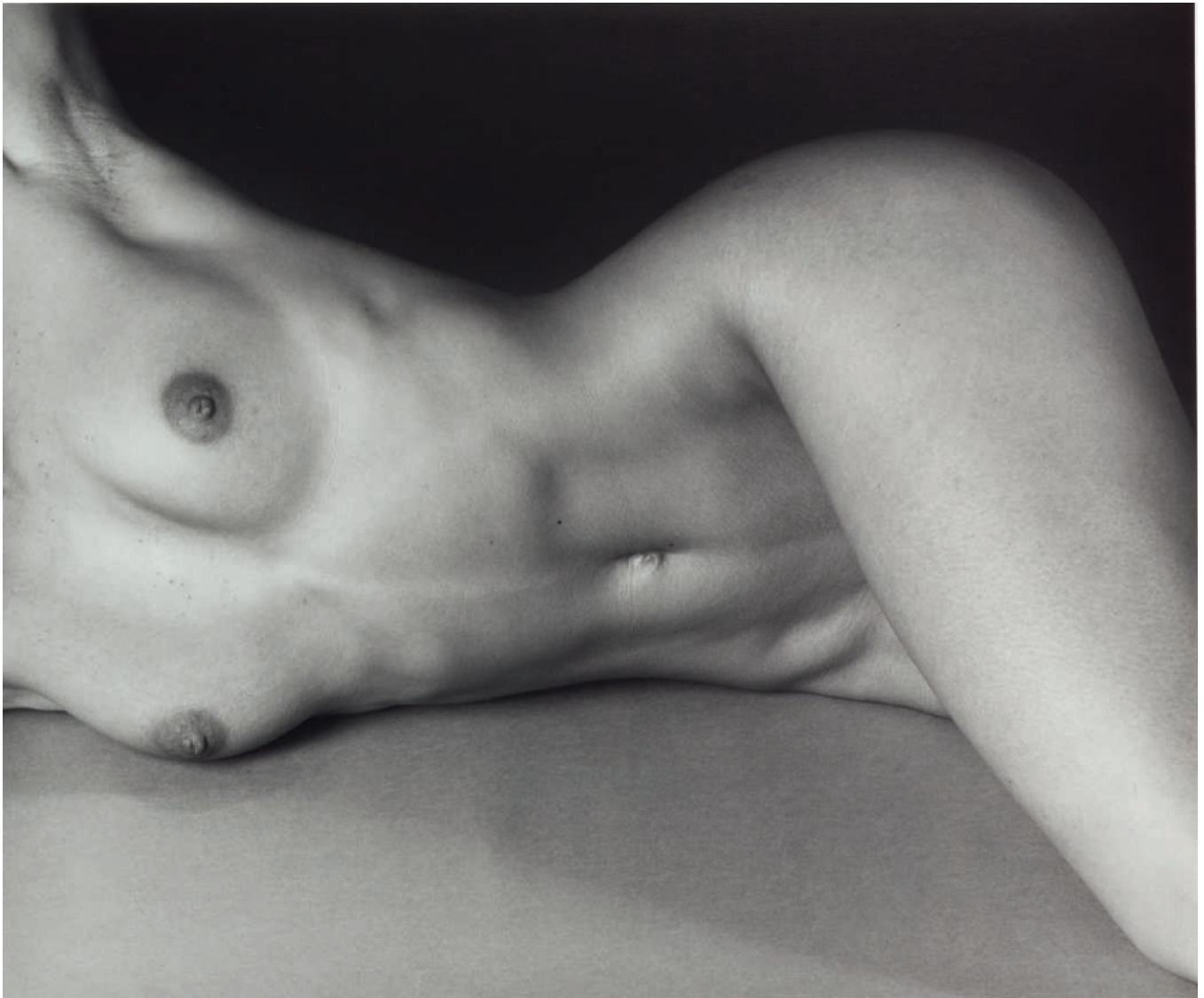
*Nude Christy Turlington, New York, 1993*

selenium-toned gelatin silver print, printed 2000  
signed, titled, dated, and numbered '19569' in pencil, with  
photographer's copyright credit and edition stamps (verso)  
image: 15½ x 15½ in. (39.5 x 39.5 cm.)  
sheet: 20 x 16 in. (50.9 x 40.7 cm.)  
This work is from the edition of 5.

\$50,000-70,000

**PROVENANCE:**

Pace/MacGill Gallery, New York, 2007.



192

**ROBERT MAPPLETHORPE (1946-1989)**

*Lydia Cheng, 1987*

gelatin silver print, flush-mounted on aluminum  
signed, titled, dated and numbered '3/10' in ink with signed  
copyright credit stamp (flush mount, verso)  
image: 19 $\frac{1}{8}$  x 22 $\frac{7}{8}$  in. (48.5 x 58.1 cm.)  
sheet/flush mount: 29 $\frac{1}{4}$  x 33 in. (71.6 x 83.7 cm.)  
This work is number 3 from the edition of 10.

\$30,000-50,000

**PROVENANCE:**

Phillips de Pury & Company, New York, Friday, October 7, 2005, lot 301.

**LITERATURE:**

Janet Kardon, *Robert Mapplethorpe: The Perfect Moment*, University of Pennsylvania, Institute of Contemporary Art, Philadelphia, 1988, p. 95.  
Robert Mapplethorpe, *Ten by Ten*, Schirmer/Mosel, Munich, 1988, pl. 54.  
Arthur Danto, *Mapplethorpe: Prepared in Collaboration with the Robert Mapplethorpe Foundation*, Random House, New York, 1992, p. 265.  
Exhibition catalogue, *Robert Mapplethorpe and the Classical Tradition*, Deutsche Guggenheim, Berlin, 2004, p. 79.



193

**DAIDO MORIYAMA (B. 1938)**

*How to create a beautiful picture 6:  
Tights in Shimotakaido, c. 1986*

gelatin silver print, printed later  
signed in Japanese and English in pencil (verso)  
image: 22 ¾ x 15 ¼ in. (57.8 x 38.7 cm.)  
sheet: 23 7/8 x 20 in. (60.7 x 50.8 cm.)

\$6,000-8,000

**LITERATURE:**

Filippo Maggia, *Daido Moriyama: The World  
Through My Eyes*, Skira distributed in North  
America by Rizzoli, Milano, New York, 2010, n.p.



193

194

**ROBERT MAPPLETHORPE  
(1946-1989)**

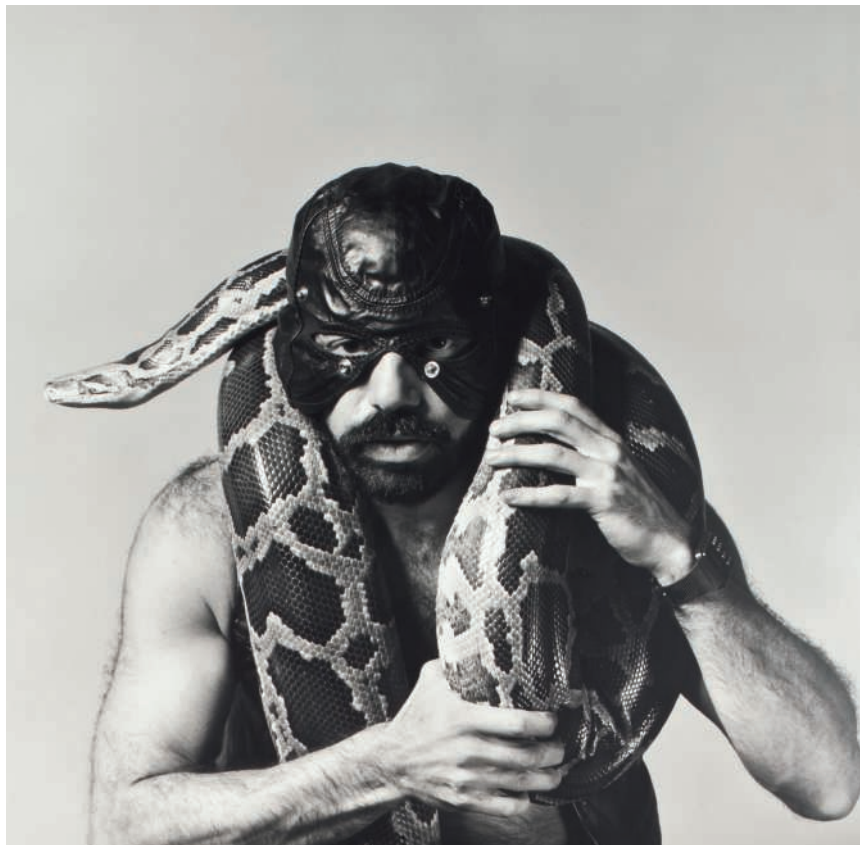
*Snakeman, 1981*

gelatin silver print  
signed in ink and titled, dated and numbered '1/1'  
in pencil in Estate copyright credit stamp (verso)  
image: 29½ x 29½ in. (75 x 75 cm.)  
sheet: 39¼ x 39¼ in. (99.6 x 99.6 cm.)  
This work is number 1 from the edition of 1.

\$8,000-12,000

*I'm looking for the unexpected.  
I'm looking for things I've never  
seen before.*

Robert Mapplethorpe



194



195

**ROBERT MAPPLETHORPE (1946-1989)**

*Thomas, 1986*

gelatin silver print, flush-mounted on board  
signed, titled, dated and numbered '10/10' in ink by Michael Ward Stout,  
Executor, with copyright credit stamp (flush mount, verso)

image: 19¼ x 19¼ in. (48.9 x 48.9 cm.)

sheet/flush mount: 23¾ x 19¾ in. (60.2 x 50.1 cm.)

This work is number 10 from the edition of 10.

\$15,000-25,000



196

**ROBERT MAPPLETHORPE  
(1946-1989)**

*Frank Diaz, 1979*

gelatin silver print, flush-mounted on board  
signed and dated in ink in copyright credit stamp,  
numbered '9/10' with various annotations in pencil  
(flush mount, verso)

image: 14 x 13 $\frac{7}{8}$  in. (35.3 x 35.5 cm.)

sheet/flush mount: 19 $\frac{7}{8}$  x 15 $\frac{7}{8}$  in. (48 x 40.3 cm.)

Please note this work is number 9 from the edition  
of 10.

\$12,000-18,000

**LITERATURE**

Robert Mapplethorpe, *Robert Mapplethorpe:  
Certain People, A Book of Portraits*, Twelvetees  
Press, Santa Fe, 1985, p. 14.

Arthur Danto, *Mapplethorpe: Prepared in  
Collaboration with the Robert Mapplethorpe  
Foundation*, Random House, New York, 1992, p. 93.

Robert Mapplethorpe, *Robert Mapplethorpe:  
Pictures*, Arena Editions, Santa Fe, 1999, p. 83.



196

197

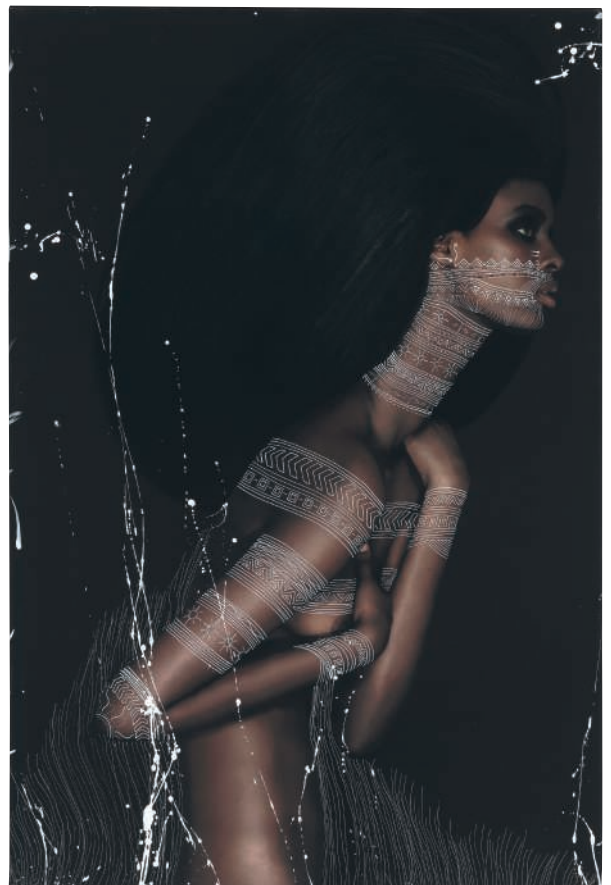
**EFREN ISAZA (B. 1972)**

*BS Profile, 2010*

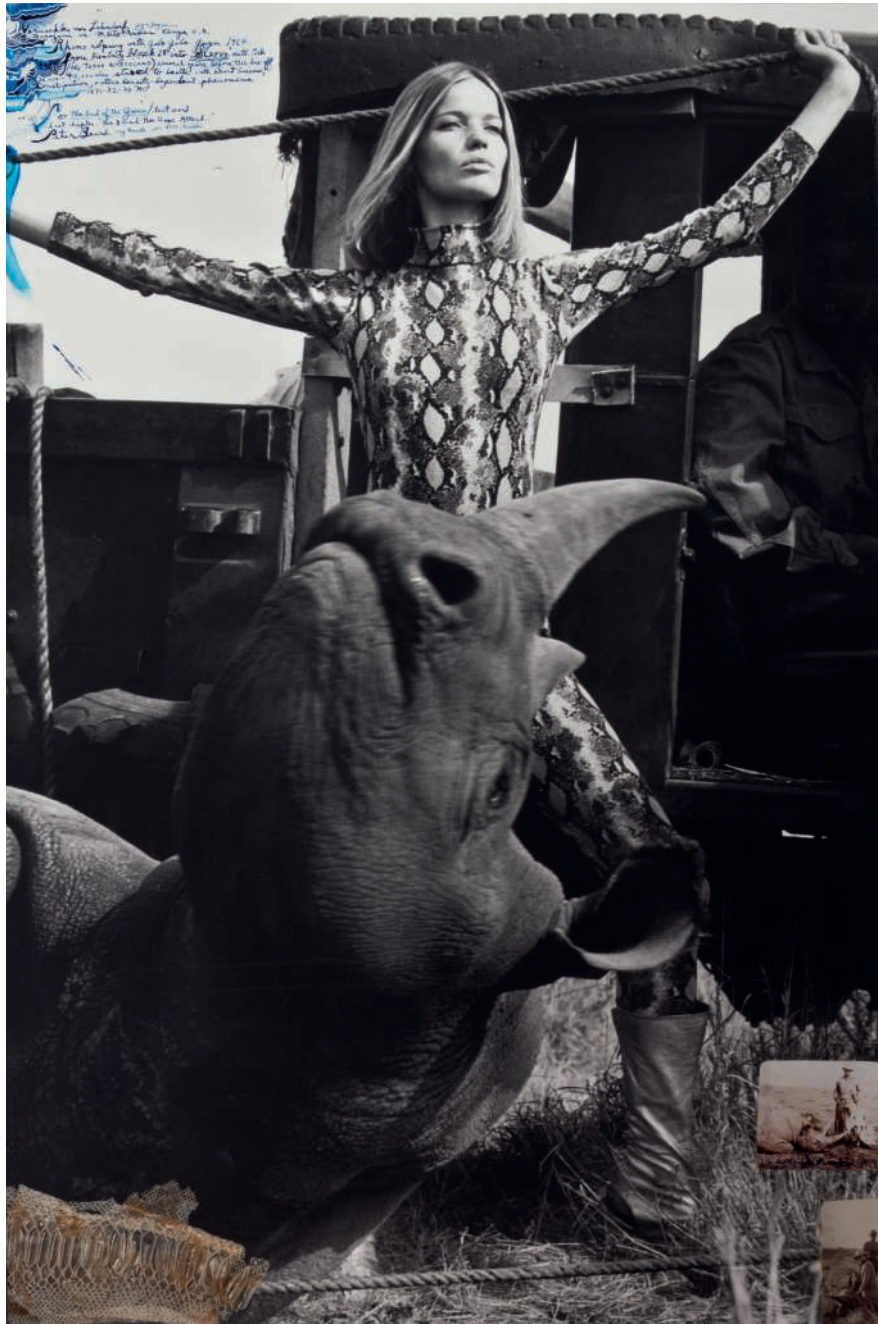
archival pigment print with applied paint on canvas  
signed, titled and dated in pencil (verso)

image/canvas: 53 x 35 $\frac{1}{2}$  in. (134.6 x 90 cm.)

\$8,000-12,000



197



198

**PETER BEARD (B. 1938)**

*Veruschka von Lehndorff for Vogue, Rhino Roping with Galo Galo, 1964*

gelatin silver print, printed later  
signed, titled, dated and variously inscribed in blue ink  
with collage and snakeskin affixed (recto)  
image/sheet: 35 x 23% in. (88.9 x 60 cm.)

\$30,000-50,000

**PROVENANCE:**

with The Time is Always Now Gallery, New York.





199

**PETER BEARD (B. 1938)**

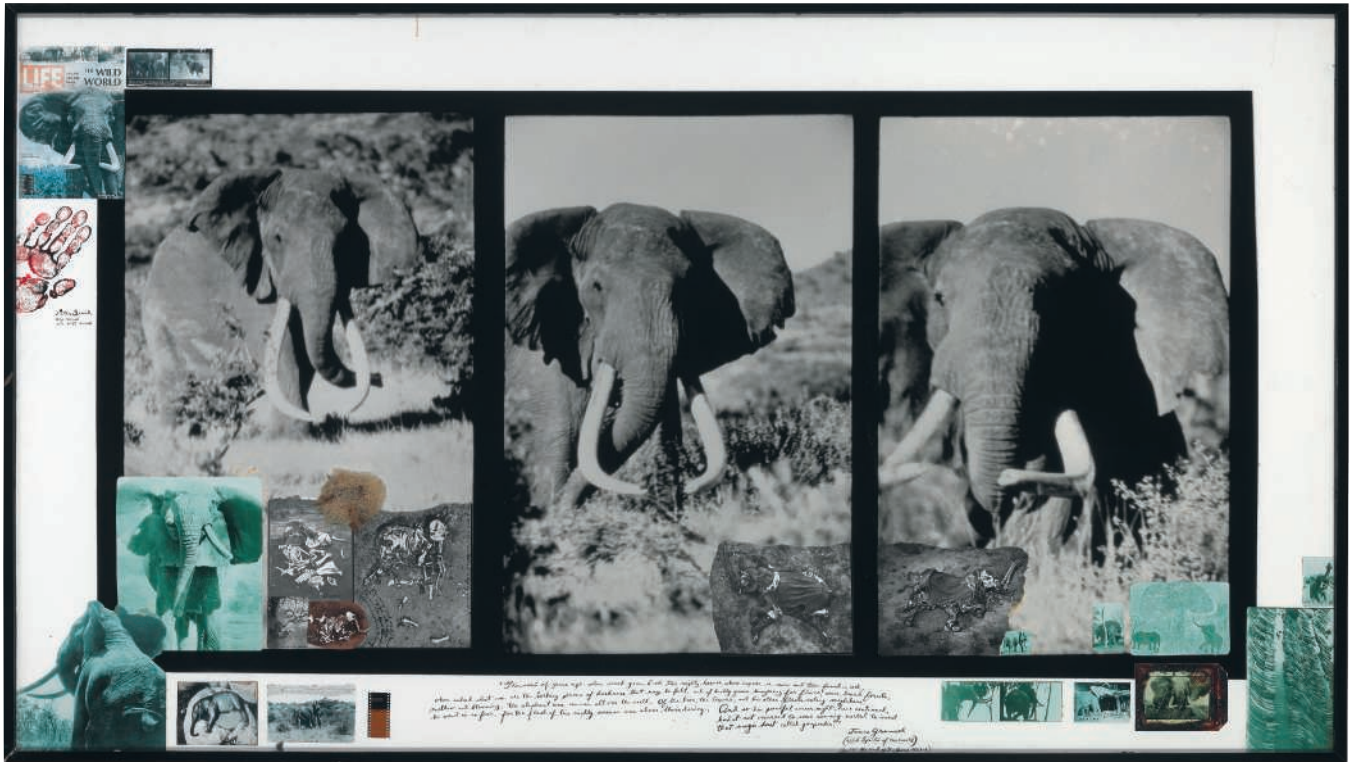
*Waterbuck Family, 1968*

toned gelatin silver print in artist's frame, printed later signed, titled, dated and variously annotated by artist and drawings by Kivoi (recto); copyright credit 'The Time Is Always Now/1997' stamp (frame backing board)  
overall: 19 x 23 in. (48.2 x 58.5 cm.)

\$25,000-35,000

**PROVENANCE:**

with The Time Is Always Now Gallery, New York.



200

**PETER BEARD (B. 1938)**

*Ahmed Triptych, 1962*

gelatin silver print with blood, collage, and affixed snakeskin, printed later  
 signed and variously annotated in ink (recto); photographer's copyright  
 credit stamp (frame backing board)  
 image/sheet: 45½ x 81¼ in. (115.5 x 206.3 cm.)

\$70,000-90,000

**PROVENANCE:**

with The Time Is Always Now Gallery, New York.



201

**PETER BEARD (B. 1938)**

*Medicine Man Ol Lenana,*  
*February 1990*

chromogenic print  
signed, titled, annotated 'Box 57616 Nairobi Kenya'  
in ink (recto)  
image/sheet: 43 x 49 in. (109.2 x 124.5 cm.)

\$20,000-30,000

**PROVENANCE:**

with The Time Is Always Now Gallery, New York.



201

202

**NICK BRANDT (B. 1966)**

*Lion Roar, Maasai Mara, 2012*

archival pigment print  
signed, dated and numbered '10/15'  
in pencil (margin)  
image: 22 x 26½ in. (55.9 x 67.3 cm.)  
sheet: 23½ x 27½ in. (59.7 x 70 cm.)  
This work is number 10 from the edition of 15.

\$15,000-20,000

**PROVENANCE:**

with Atlas Gallery, London.



202

**END OF SALE**



PETER BEARD (B. 1938)  
*Heart Attack City*, 1972/1998  
gelatin silver print with collage and blood  
signed, titled, dated and variously inscribed in ink by the artist  
overall 50 x 80 in. (127 x 203 cm.)  
£300,000-400,000

## PHOTOGRAPHS

*London, King Street, 20 May 2016*

### VIEWING

14-19 May 2016  
8 King Street  
London SW1Y 6QT

### CONTACT

Jude Hull  
jhull@christies.com  
+44 (0)20 7389 2315

**CHRISTIE'S**  
THE ART PEOPLE



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in our gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

Lots denoted with ★ are consigned by a US Government selling entity that requires that employees of Christie's or its affiliates and their family members may not bid on any lots in this sale.

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address

together with documentary proof of directors and beneficial owners; and

- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the

amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the

auction to get details of the outcome of your bid but to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only

- Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately

on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

## 2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - charge you storage fees while the **lot** is still at our saleroom; or
  - remove the **lot** at our option to a warehouse and



- charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

### I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

### J OTHER TERMS

#### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com). In addition, certain lots denoted with ★ are consigned by the US Government selling entity and due to the nature of the consignment, the Government consigning entity requires Christie's to provide the US Government selling entity with a list of the successful bidders of these lots in this sale.

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

### 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

### K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.



# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Storage (per lot/day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.  
Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
nycollections@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
nycollections@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

## ARGENTINA BUENOS AIRES

+54 11 43 93 42 22  
Cristina Carlisle

## AUSTRALIA SYDNEY

+61 (0)2 9326 1422  
Ronan Sulich

## AUSTRIA VIENNA

+43 (0)1 533 881214  
Angela Baillou

## BELGIUM BRUSSELS

+32 (0)2 512 88 30  
Roland de Lathuy

## BERMUDA BERMUDA

+1 401 849 9222  
Betsy Ray

## BRAZIL RIO DE JANEIRO

+5521 2225 6553  
Cândida Sodre

## SÃO PAULO

+5511 3061 2576  
Nathalie Lenci

## CANADA TORONTO

+1 416 960 2063  
Brett Sherlock

## CHILE SANTIAGO

+56 2 2 2631642  
Denise Ratinoff  
de Lira

## COLOMBIA BOGOTA

+571 635 54 00  
Juanita Madrinan

## DENMARK COPENHAGEN

+45 3962 2377  
Birgitta Hillingso  
(Consultant)

+45 2612 0092  
Rikke Juel Brandt  
(Consultant)

## FINLAND AND THE BALTIC STATES

### HELSINKI

+358 40 5837945  
Barbro Schauman (Consultant)

## FRANCE BRITTANY AND THE LOIRE VALLEY

+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

## GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

## NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02  
Jean-Louis Brémils  
(Consultant)

## •PARIS

+33 (0)1 40 76 85 85  
Poitou-Charente  
Aquitaine

+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

## PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

## RHÔNE ALPES

+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

## GERMANY DÜSSELDORF

+49 (0)21 14 91 59 352  
Arno Verkade

## FRANKFURT

+49 (0)173 317 3975  
Anja Schaller (Consultant)

## HAMBURG

+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

## MUNICH

+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

## STUTTGART

+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

## INDIA •MUMBAI

+91 (22) 2280 7905  
Sonal Singh

## DELHI

+91 (011) 6609 1170  
Sanjay Sharma

## INDONESIA JAKARTA

+62 (0)21 7278 6268  
Charmie Hamami

## ISRAEL TEL AVIV

+972 (0)3 695 0695  
Roni Gilat-Baharaff

## ITALY •MILAN

+39 02 303 2831

## ROME

+39 06 686 3333  
Marina Cicogna

## NORTH ITALY

+39 348 3131 021  
Paola Gradi  
(Consultant)

## TURIN

+39 347 2211 541  
Chiara Massimello  
(Consultant)

## VENICE

+39 041 277 0086  
Bianca Arrivabene Valenti Gonzaga  
(Consultant)

## BOLOGNA

+39 051 265 154  
Benedetta Possati Vittori Venenti  
(Consultant)

## GENOA

+39 010 245 3747  
Rachele Guicciardi (Consultant)

## FLORENCE

+39 055 219 012  
Alessandra Niccolini di Camugliano  
(Consultant)

## CENTRAL & SOUTHERN ITALY

+39 348 520 2974  
Alessandra Allaria (Consultant)

## JAPAN TOKYO

+81 (0)3 6267 1766  
Chie Banta

## MALAYSIA KUALA LUMPUR

+60 3 6207 9230  
Lim Meng Hong

## MEXICO MEXICO CITY

+52 55 5281 5546  
Gabriela Lobo

## MONACO

+377 97 97 11 00  
Nancy Dotta

## THE NETHERLANDS •AMSTERDAM

+31 (0)20 57 55 255

## NORWAY OSLO

+47 975 800 78  
Katinka Traaseth  
(Consultant)

## PEOPLES REPUBLIC OF CHINA BEIJING

+86 (0)10 8572 7900  
Jinqing Cai

## •HONG KONG

+852 2760 1766

## •SHANGHAI

+86 (0)21 6355 1766  
Gwenn Delamaire

## PORTUGAL LISBON

+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

## RUSSIA MOSCOW

+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

## SINGAPORE SINGAPORE

+65 6735 1766  
Wen Li Tang

## SOUTH AFRICA CAPE TOWN

+27 (21) 761 2676  
Juliet Lomborg  
(Independent Consultant)

## DURBAN & JOHANNESBURG

+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

## WESTERN CAPE

+27 (44) 533 5178  
Annabelle Conyngnam  
(Independent Consultant)

## SOUTH KOREA SEOUL

+82 2 720 5266  
Hye-Kyung Bae

## SPAIN BARCELONA

+34 (0)93 487 8259  
Carmen Schjaer

## MADRID

+34 (0)91 532 6626  
Juan Varez  
Dalia Padilla

## SWEDEN STOCKHOLM

+46 (0)70 5368 166  
Marie Boettiger Kleman  
(Consultant)

## •NEW YORK

+46 (0)70 9369 201  
Louise Dählén (Consultant)

## SWITZERLAND •GENEVA

+41 (0)22 319 1766  
Eveline de Proyart

## •ZURICH

+41 (0)44 268 1010  
Dr. Bertold Mueller

## TAIWAN TAIPEI

+886 2 2736 3356  
Ada Ong

## THAILAND BANGKOK

+66 (0)2 652 1097  
Yaovanee Nirandara  
Punchalee Phenjati

## TURKEY ISTANBUL

+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

## UNITED ARAB EMIRATES •DUBAI

+971 (0)4 425 5647

## UNITED KINGDOM •LONDON, KING STREET

+44 (0)20 7839 9060

## •LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

## NORTH AND NORTHEAST

+44 (0)20 3219 6010  
Thomas Scott

## NORTHWEST AND WALES

+44 (0)20 7752 3033  
Jane Blood

## SOUTH

+44 (0)1730 814 300  
Mark Wrey

## SCOTLAND

+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon (Consultant)

## ISLE OF MAN

+44 (0)20 7389 2032

## CHANNEL ISLANDS

+44 (0)1534 485 988  
Melissa Bonn (Consultant)

## IRELAND

+353 (0)59 86 24996  
Christine Ryall (Consultant)

## UNITED STATES BOSTON

+1 617 536 6000  
Elizabeth M. Chapin

## CHICAGO

+1 312 787 2765  
Lisa Cavanaugh

## DALLAS

+1 214 599 0735  
Casper Ryan

## HOUSTON

+1 713 802 0191  
Jessica Phiifer

## LOS ANGELES

+1 310 385 2600

## MIAMI

+1 305 445 1487  
Jessica Katz

## NEWPORT

+1 401 849 9222  
Betsy D. Ray

## •NEW YORK

+1 212 636 2000

## PALM BEACH •GENEVA

+1 561 833 6952  
Maura Smith

## PHILADELPHIA

+1 610 520 1590  
Christie Lebano

## SAN FRANCISCO

+1 415 982 0982  
Ellanor Notides

## AUCTION SERVICES CHRISTIE'S AUCTION ESTIMATES

Tel: +1 212 492 5485  
Fax: +1 212 636 4930  
www.christies.com

## CORPORATE COLLECTIONS

Tel: +1 212 636 2901  
Fax: +1 212 636 4929  
Email: celkies@christies.com

## ESTATES AND APPRAISALS

Tel: +1 212 636 2400  
Fax: +1 212 636 2370  
Email: info@christies.com

## MUSEUM SERVICES

Tel: +1 212 636 2620  
Fax: +1 212 636 4931  
Email: awhiting@christies.com

## PRIVATE SALES

US: +1 212 636 2557  
Fax: +1 212 636 2035  
Email: vpfeiffer@christies.com

## OTHER SERVICES CHRISTIE'S EDUCATION

New York  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: christieseducation@christies.edu

## Hong Kong

Tel: +852 2978 6747  
Fax: +852 2525 3856  
Email: hkcourse@christies.com

## London

Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email:  
education@christies.com

## Paris

Tel: +33 (0)1 42 25 10 90  
Fax: +33 (0)1 42 25 10 91  
Email: ChristiesEducationParis@christies.com

## CHRISTIE'S INTERNATIONAL REAL ESTATE

New York  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email:  
info@christiesrealestate.com

## London

Tel: +44 (0)20 7389 2551  
Fax: +44 (0)20 7389 2168  
Email:  
info@christiesrealestate.com

## Hong Kong

Tel: +852 2978 6788  
Fax: +852 2845 2646  
Email:  
info@christiesrealestate.com

## CHRISTIE'S FINE ART STORAGE SERVICES

New York  
Tel: +1 212 974 4579  
newyork@cfass.com

## Singapore

Tel: +65 6543 5252  
Email: singapore@cfass.com

## CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— [info@christies.com](mailto:info@christies.com)

For a complete salerooms & offices listing go to [christies.com](http://christies.com)

04/02/16



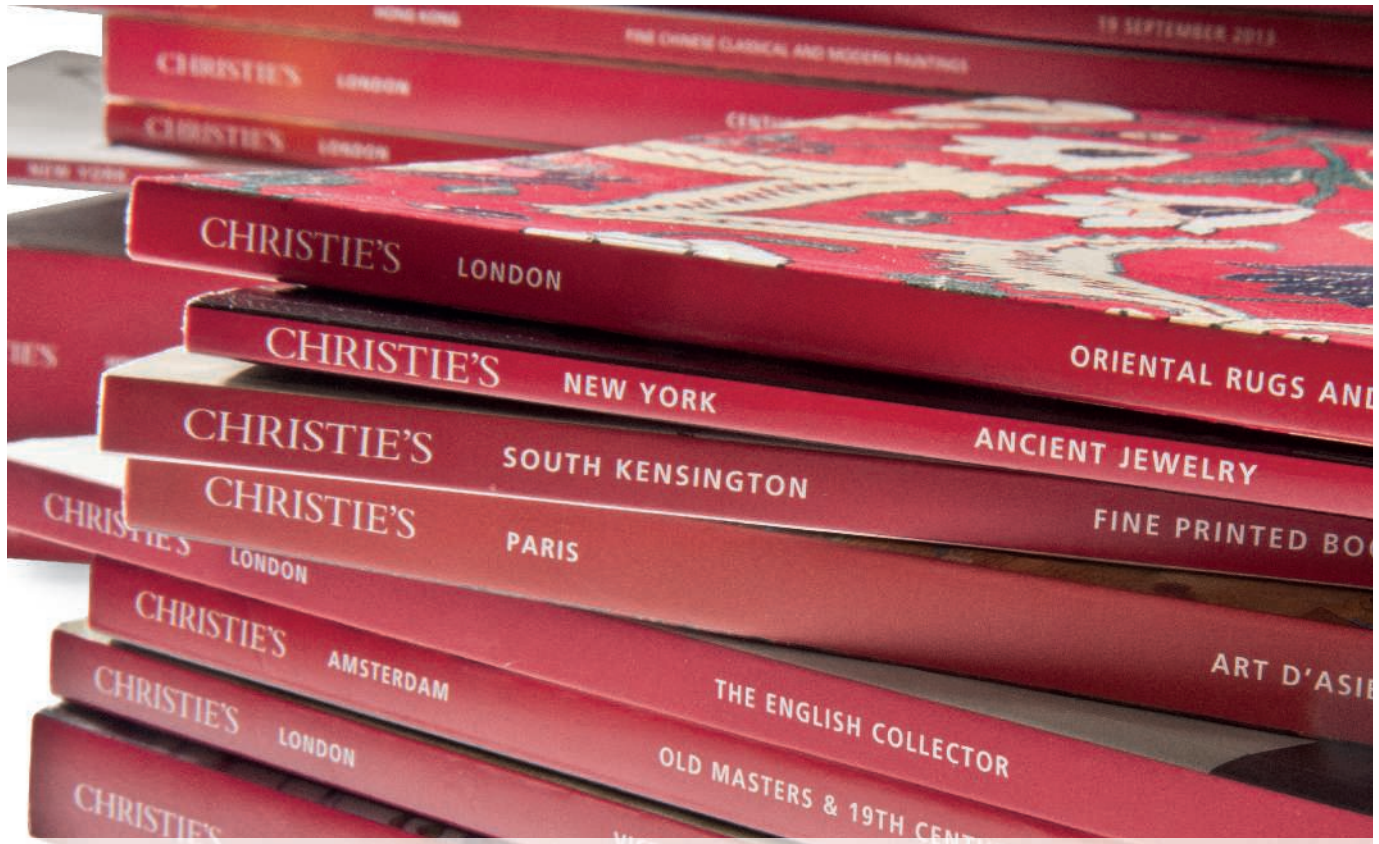


# CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

## PHOTOGRAPHS, POSTERS & PRINTS

Vintage works from the 19th and early 20th centuries, modern and contemporary photographs and photographically illustrated books. Original works from the great masters of all periods of western printmaking from Dürer through Rembrandt and Goya to Toulouse-Lautrec, Picasso and Contemporary artists.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
	<b>Photographs, Posters &amp; Prints</b>					
L11	Old Master, 19th Century, Modern & Contemporary Prints	King Street	3	57	95	87
N61	Photographs	New York	5	119	190	181
N11	Prints & Multiples	New York	3	71	114	108
P61	Photographs	Paris	2	38	61	57
K13	Old Master, 19th Century, Modern & Contemporary Prints	South Kensington	4	68	114	103
K72	Vintage Posters	South Kensington	3	43	71	66

# CHRISTIE'S

[WWW.CHRISTIES.COM/SHOP](http://WWW.CHRISTIES.COM/SHOP)

Photographs, Posters and Prints · Impressionist and Modern Art  
Jewellery, Watches and Wine · Antiquities and Tribal Art  
Asian and Islamic Art · Russian Art  
Furniture, Decorative Arts and Collectables · American Art and Furniture  
Books, Travel and Science · Design, Costume and Memorabilia  
Post-War and Contemporary Art  
Old Master Paintings and 19th Century Paintings



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyykkänen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,  
Héloïse Temple-Boyer,  
Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyykkänen, Global President  
Stephen Brooks, Deputy CEO

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
Viscount Linley, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S AMERICAS

Brook Hazelton, President

## CHAIRMAN'S OFFICE

Stephen S. Lash, Chairman Emeritus  
Cyanne Chutkow, Deputy Chairman  
Derek Gillman, Chairman  
Brett Gorvy, Chairman  
Loïc Gouzer, Deputy Chairman  
Ben Hall, Deputy Chairman  
Nicholas Hall, Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Ellanor Notides, Deputy Chairman  
Laura Paulson, Deputy Chairman  
Paul Provost, Deputy Chairman  
Jonathan Rendell, Deputy Chairman  
Capera Ryan, Deputy Chairman  
Jeanne Sloane, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widing, Deputy Chairman  
Athena Zonars, Deputy Chairman  
Xin Li, Deputy Chairman, Asia

## SENIOR VICE PRESIDENTS

John Auerbach, Martha Baer,  
Vivian Bakmas-Pfeiffer, Heather Barnhart,  
Michael Bass, Elizabeth Beam,  
G. Max Bernheimer, Rita Boyle,  
Bonnie Brennan, Thomas Burstein,  
Sarah Cashin, Lisa Cavanaugh,  
Elizabeth M. Chapin, Kenneth Citron,  
Sandra Cobden, Chris Coover, Deborah Coy,  
Francois de Poortere, Carrie Dillon,  
Monica Dugot, Cathy Elkies, Sheri Farber,  
Lydia Fenet, Jennifer Glaisek Ferguson,  
Melissa Gagen, Virgilio Garza,  
Keren Gottesman, Benjamin Gore, Karen Gray,  
Jennifer K. Hall, Darius Himes, Lori Hotz,  
Koji Inoue, Erik Jansson, Rahul Kadakia,  
Kathy Kaplan, Karen Karp, Julie Kim,  
Sharon Kim, Stefan Kist, Deepanjana Klein,  
Peter Kloman, Susan Kloman, Jonathan Laib,  
Brooke Lampley, Julie Leonhardt Latorre,  
Thomas Lecky, Daphne Lingon, Richard Lloyd,  
Gabriela Lobo, Rebecca MacGuire,  
Andrew Massad, Alexis McCarthy,  
Andrew McVinish, Adrien Meyer,  
Michelle Meyercord, Richard Nelson,  
Shira Nichaman, Ellanor Notides,  
Tash Perrin, Jason Pollack, Denise Ratinoﬀ,

John Reardon, Margot Rosenberg, Sonya Roth,  
Capera Ryan, Caroline Sayan, Andrew Seltzer,  
Xan Serafin, Brett Sherlock, Muys Snijders,  
Will Strafford, Toby Usnik, Sarah Vandeweerdt,  
Carina Villinger, Francis Wahlgren, Cara Walsh,  
Amy Wexler, Allison Whiting, Marissa Wilcox,  
Jody Wilkie, Tom Woolston, Steven Wrightson,  
Katsura Yamaguchi, Jennifer Zatorski

## VICE PRESIDENTS

Vlad Ashurov, Kelly Ayers, Diane Baldwin,  
Brett Banchek, Adrian Bijanada,  
Eileen Brankovic, Valerie Bulova,  
Cristina Carlisle, John Caruso, Angelina Chen,  
Pauline Cintrat, Moira Cowan Anne Dayton  
Ginette Dean, Cathy Delany, Elise de la Selle,  
Cornell DeWitt, Anna Diehl, Yasaman Djunic,  
Alexandra Duch, Lorena Duran, Ian Ehling,  
Ross Elgie, Jessica Fertig, John Foster,  
Lauren Frank, Sara Friedlander, Vanessa Fusco,  
Sayuri Ganepola, Joshua Glazer,  
Peggy Gottlieb, Margaret Gristina,  
Izabela Grocholski, Helena Grubestic,  
Elizabeth Hammer-Munemura,  
Minna Hanninen, William Haydock,  
Shannon Henry, Margaret Hoag, Per Holmberg,  
Andrew Holter, Jennifer Hong, Val Hoyt,  
Anne Igelbrink, Sandhya Jain Patel,  
Leanne Jagtiani, Mariana Joseph,  
Jessica Katz, Sumako Kawai, Alexis Klein,  
David Kleiweg de Zwaan, Christina Landaw,  
Richard LaSalle, Lisa Layfer, Christine Layng,  
Andrew Lee, Nathalie Lenci, Mary Libby,  
Molly Morse Limmer, Ryan Ludgate,  
Ann Lydecker, Laurie Lasdon Marshall,  
Hadley Miller, Erin McAndrew, Adam McCoy,  
Caroline Moustakis, Laura Nagle,  
Marysol Nieves, Rachel Orkin-Ramey,  
Allison Roberts, Joanna Ostrem,  
Elisabeth Poole Parker, Carolyn Pastel,  
Sam Pedder-Smith, Joseph Picone,  
Jennifer Pitman, Saara Pritchard, Shlomi Rabi,  
Kimberly Ray, Greg Reid, Casey Rogers,  
Thomas Root, William Russell, Arianna Savage,  
Stacey Sayer, Sari Sharaby-Swartz, Brian Shaw,  
Candida Sodre, Maura Smith, Sasha Smith,  
Gemma Sudlow, Bliss Summers, Scott Torrence,  
Arianna Tosto, Terence Vetter, Beth Vilinsky,  
Hartley Waltman, Michal Ward, Eric Wind,  
Alan Wintermute, Jennifer Wright,  
Kristen Yraola, Timothy Yule, Jennifer Yum,  
Laryssa Zalisko, Steven J. Zick

## ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Lauren Anderson, Danielle Austin,  
Bernadine Boisson, Anne Bracegirdle,  
Diana Bramham, Elisa Catenazzi,  
Ana Maria Celis, Patrick Conte, Leiko Coyle,  
Whitney Cunningham, Alison Curry,  
Anne Dayton, Caitlin Donovan,  
Kristen de Bruyn, Elise de la Selle, Ashish Desai,  
Julie Drennan, Emily Fisher, Heather Fowler,  
Sara Fox, Juarez Francis, Douglas Goldberg,  
Robert Gordy, Julia Gray, Lindsay Griffith,  
Michael Gumener, Megan Guzman,  
Rachel Hagopian, Natalie Hamrick,  
Adeline Han, Anna Handy, Anne Hargrave,  
Andrew Huber, Sima Jalili Caroline Kelly,  
Sung Hee Kim, Kirill Kluev, Kristin Kolich,  
Samantha Koslow, Paula Kowalczyk,  
Emma Kronman, David Lieu, Carlie Lindeberg,  
Alexander Locke, Amelia Manderscheid,  
Patrick McGrath, Hadley Miller,  
Danielle Mosse, Takaaki Murakami, Libia Nahas,  
Tom Orf, Ayub Patel, Yi Peng, Jessica Phifer,  
Carleigh Quenteth, Prakash Ramdas,  
Jeremy Rhodes, Lesley-Ann Roberts,  
Kristina Ryan, Emily Sarokin, Morris Scardigno,  
Ryan Schmidt, Morgan Schoonhoven,  
Chloe Sherrill, Edwina Stitt, Bo Tan,  
Peter Terela, Lillian Vasquez, Mike Wang,  
Drew Watson, Simon Wills, Emma Winder,  
Gretchen Yagielski, Cara Zimmerman

## CHRISTIE'S

### AMERICAN ADVISORY BOARD

The Lord Carrington, KG, Honorary Chairman  
John L. Vogelstein, Chairman  
Stephen S. Lash, Vice Chairman  
Herb Allen, Elizabeth Ballantine,  
Charlie Blaquier, Christina Chandris,  
Bruno Eberli, Lynn Forester de Rothschild,  
Ambassador Stuart E. Eizenstat, Guido Goldman,  
Ashton Hawkins, Esq., J Tomilson Hill III,  
Barbara Jakobson, Nancy M. Kissinger,  
George Klein, Ambassador William H. Luers,  
Hon. Nicholas Platt, Li Chung Pei,  
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,  
Andrew N. Schiff, M.D., Clifford M. Sobel,  
Michael Steinhart, Archbold D. van Beuren,  
Casey Wasserman

### INTERNATIONAL REPRESENTATIVES

Maura Benjamin, Meg Bowen,  
Alexandra Burroughs, Nathalie Gerschel Kaplan,  
Konrad Keesee, Lydia Kimball, Mary Libby,  
Juanita Madrinan, Brenda Norris, Kelly Perry,  
Betsy Ray, Nancy Rome, Ashley Schiff

© Christie, Manson & Woods Ltd. (2016)  
Catalogue photo credits:  
Douglas Ho, Dan Williams, and  
Scott Schedivy



## INDEX

### A

Adams, A., 9, 10, 11, 12, 13, 14  
Adams, R., 15, 16, 17  
Almond, D., 141  
Álvarez Bravo, M., 72, 173  
Araki, N., 155  
Arbus, D., 112, 114, 115, 117  
Atget, E., 7  
Avedon, R., 86, 165, 167, 168

### B

Baltz, L., 18, 19  
Beard, P., 198, 199, 200, 201  
Becher, B. & H., 41  
Bernhard, R., 171  
Bourdin, G., 162  
Brandt, B., 105, 106, 107  
Brandt, M., 136  
Brandt, N., 202  
Brassaï, 79  
Breuer, M., 137

### C

Callahan, H., 138  
Cartier-Bresson, H., 60, 64, 76, 77, 172  
Christenberry, W., 26  
Cohen, T., 135  
Conner, B., 118, 119  
Crewdson, G., 153

### D

D'Orazio, S., 187  
Davis, L., 143  
Demarchelier, P., 185, 186  
diCorcia, P-L., 147, 148, 156

### E

Eggleston, W., 21, 22, 23, 24, 25, 28  
Esser, E., 34  
Ethridge, R., 37, 38  
Evans, F. H., 46  
Evans, W., 43, 44

### F

Fischli, P. and Weiss, D., 53  
Frank, R., 78, 87, 88, 89, 90, 91  
Friedlander, L., 31, 32, 99, 100, 101, 102, 103, 104  
Fuss, A., 144

### G

Gigli, O., 164  
Gowin, E., 27

### H

Hine, L., 95  
Hockney, D., 33  
Horst, H. P., 170  
Horvat, F., 166  
Hujar, P., 113  
Hütte, A., 35

### I

Isaza, E., 197

### K

Karsh, Y., 57  
Kertész, A., 62, 80, 81  
Klein, W., 163  
Koudelka, J., 73

### L

Leibovitz, A., 178  
Levine, S., 42  
Levinthal, D., 146

### M

Man Ray, 54, 55, 108, 109, 110, 111  
Mapplethorpe, R., 189, 190, 192, 194, 195, 196  
Mather, M., 56  
McCurry, S., 152  
Meyerowitz, J., 30  
Minter, M., 158  
Misrach, R., 36  
Molinier, P., 149  
Moore, A., 154  
Moriyama, D., 193

### N

Neshat, S., 151  
Newton, H., 169, 177, 179

### O

Orkin, R., 74  
Outerbridge, P., 48

### P

Penn, I., 51, 52, 65, 66, 67, 68, 70, 71, 93, 139, 140, 150, 188, 191

### R

Rauschenberg, R., 20  
Renger-Patzsch, A., 8, 45, 47  
Ritts, H., 174, 175, 176, 182, 183, 184

### S

Schuman, S., 159, 160  
Sheeler, C., 6  
Shore, S., 29  
Skrebneski, V., 180  
Sommer, F., 69  
Søndergaard, T., 161  
Steichen, E., 58, 59  
Strand, P., 61, 63, 82, 83, 84, 85  
Struth, T., 39, 40  
Sudek, J., 50  
Sugimoto, H., 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134  
Sultan, L., 157

### T

Thomson, J., 96

### V

Van Der Zee, J., 97, 98  
Verglas, A., 181  
Vitali, M., 142

### W

Watson, A., 145  
Weegee, 75, 92, 94  
Weston, B., 3  
Weston, E., 1, 2, 4, 5, 49  
Woodman, F., 116









CHRISTIE'S  
THE ART PEOPLE

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020