

PHOTOGRAPHS

New York, 5 October 2016



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PHOTOGRAPHS

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AUCTION

Wednesday 5 October 2016
at 10.00 am (Lots 100-194) and at 2.00 pm (Lots 195-257)
20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	1 October	10.00 am - 5.00 pm
Sunday	2 October	1.00 pm - 5.00 pm
Monday	3 October	10.00 am - 8.00 pm
Tuesday	4 October	10.00 am - 5.00 pm

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Front cover Lot 106
Flag, 1987 © Robert Mapplethorpe Foundation. Used by permission.
Back cover Lot 251
© Nayo Hatakeyama. Courtesy of Taka Ishii Gallery.

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[40]

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21/06/16

CHRISTIE'S

SPOTLIGHT: ROBERT MAPPLETHORPE

Christie's is pleased to present *Spotlight: Robert Mapplethorpe*, a celebration of the artist's aesthetic, political and social contributions to the medium of photography. The twenty lots included in this section present a panoramic overview of Mapplethorpe's career: from his experimentation with photographic assemblages to his formalist exploration of flowers, open adoration of Classical beauty and his groundbreaking portraiture in which sex and identity were questioned, subverted and brought to the foreground of the collective consciousness. Nearly three decades since his untimely death in 1989, Mapplethorpe's work remains a source of controversy and admiration. Yet regardless of the stance, what remains unequivocal is the artist's unique lens, refracting a prism of formerly unseen and unspoken truths about an era that he so astutely defined.

100

ROBERT MAPPLETHORPE (1946–1989)

Untitled assemblage, 1972

Polaroid print with partial enamel paint overlay, enclosed in film case with metal hook and key, mounted on board signed and dated in pencil (on film case, recto)

Polaroid print image: 3 ½ x 3 in. (8.9 x 7.6 cm.)

overall: 12 ½ x 8 ⅞ x 1 ¾ in. (30.8 x 22.5 x 4.5 cm.)

\$20,000–30,000

PROVENANCE:

The artist;

gifted by the above to Henry Geldzahler (1935–1994);

acquired from the above by the present owner.

Somebody gave me a Polaroid camera; for years I worked solely with a Polaroid. Which is how I developed my whole style: instant playback.

— Robert Mapplethorpe

Mapplethorpe's constructions from the 1970s were intimate and candid investigations of the totemic, fetishistic, nostalgic and iconic attributes of various objects. This present work is in dialogue with the Surrealist assemblages of Man Ray and André Breton, whereby an erotic image was combined with a commonplace object to reveal a newly detected sense of the Marvelous. When Mapplethorpe gifted this work to Henry Geldzahler, curator of contemporary art at The Metropolitan Museum of Art and an early supporter of Mapplethorpe's, he confided that the key was from his first room at the Chelsea Hotel. And yet, within this wonderful construction, the disparate elements collectively take on a new, mysterious and talismanic presence that surpasses their functional value.

In discussing his assemblages, Frances Terpak and Michelle Brunnick note, 'This simplified two-step method, with geometric planes of color laid over commercial material,

united the two antithetical styles of minimalism and pop art and marked a leap in Mapplethorpe's aesthetic evolution, demonstrating his innate sense for veiling, cropping, and using color. Dimensional and textural effects were accomplished through delicate layering of the negative space left by chicken wire, screens, and stenciled shapes, capturing the psychedelic and surrealist optical qualities of his earlier drawings' (*Robert Mapplethorpe: The Archive*, The Getty Research Institute, Los Angeles, 2016, p 47).

Assemblages by Mapplethorpe of this quality and provenance are exceedingly rare in the auction market. Never hung and kept in storage from the time it was made, this work retains its original quality and color, and unlike many other assemblages of this period, it is signed and dated by the artist.





101

ROBERT MAPPLETHORPE (1946–1989)

Brian Ridley and Lyle Heeter, 1979

gelatin silver print, flush-mounted on board
signed in ink (margin); stamped photographer's
Estate copyright credit (flush mount, verso)
image: 13 ¾ x 13 ⅞ in. (35 x 35.3 cm.)
sheet/flush mount: 19 ⅞ x 15 ⅞ in. (50.5 x 40.4 cm.)

\$30,000–50,000

PROVENANCE:

The artist;
gifted from the above to the present owner.

LITERATURE:

Robert Mapplethorpe, *Robert Mapplethorpe: 1970–1983*,
Institute of Contemporary Arts, London, 1983, p. 12.
Robert Mapplethorpe, *Certain People: A Book of Portraits*,
Twelvvetrees Press, Pasadena, 1985, n.p.
Richard Marshall et al., *Robert Mapplethorpe*, Whitney Museum
of American Art, New York, 1988, p. 55.
Arthur C. Danto, *Playing with the Edge: The Photographic
Achievement of Robert Mapplethorpe*, University of California
Press, Berkeley, 1996, p. 40.
Dimitri Levas (ed.), *Pictures. Robert Mapplethorpe*, Arena
Editions, New York, 1999, n.p.
Germano Celant et al., *Robert Mapplethorpe and the Classical
Tradition: Photographs and Mannerist Prints*, Deutsche
Guggenheim, Berlin, 2004, pl. 33.
Richard Flood (ed.), *Mapplethorpe X7*, teNeues, New York,
2011, p. 111.
Paul Martineau et al., *Robert Mapplethorpe: The Photographs*,
The Getty Museum, Los Angeles, 2016, p. 97.



102

ROBERT MAPPLETHORPE (1946–1989)

Ken Moody and Robert Sherman, 1984

gelatin silver print, flush-mounted on board
signed, dated and numbered '2/10' in ink (margin); signed and
dated in ink in photographer's copyright credit stamp and titled,
dated and numbered in ink (mount, verso)
image: 15 1/8 x 15 1/2 in. (38.4 x 39.3 cm.)
sheet/flush mount: 19 3/4 x 16 in. (50.1 x 40.6 cm.)
This work is number 2 from the edition of 10.

\$50,000–70,000

PROVENANCE:

Robert Miller Gallery, New York;
acquired from the above by the current owner, 1984.

EXHIBITED:

Galerie John A. Schweitzer, *Robert Mapplethorpe Photographies:*
1978–1984, 8 – 31 December 1984, Montreal, Canada.

LITERATURE:

Robert Mapplethorpe, *Certain People: A Book of Portraits*,
Twelvetrees Press, Pasadena, 1985, n.p.
Richard Marshall et al., *Robert Mapplethorpe*, Whitney Museum
of American Art, New York, 1988, p. 135.
Robert Mapplethorpe et al., *Robert Mapplethorpe: The
Perfect Moment*, Institute of Contemporary Art, University of
Pennsylvania, Philadelphia, 1989, p. 77.
Arthur C. Danto et al., *Mapplethorpe*, Random House, New York,
1992, p. 229.
Germano Celant et al., *Robert Mapplethorpe and the Classical
Tradition: Photographs and Mannerist Prints*, Deutsche
Guggenheim, Berlin, 2004, pl. 81.
Paul Martineau et al., *Robert Mapplethorpe: The Photographs*,
The Getty Museum, Los Angeles, 2016, p. 173.



103

103
ROBERT MAPPLETHORPE (1946–1989)

Lily, 1977

gelatin silver print, flush-mounted on board
signed, dated and numbered '1/3' in pencil (margin); dated in
pencil in photographer's Estate copyright credit stamp, and
titled, dated and numbered in pencil (flush mount, verso)
image: 14 x 14 in. (35.7 x 35.7 cm.)
sheet/flush mount: 16 x 20 in. (40.7 x 50.9 cm.)
This work is number 1 from the edition of 3.

\$25,000–35,000

LITERATURE:

Arthur C. Danto, *Mapplethorpe*, Random House,
New York, 1992, p. 66.
Robert Mapplethorpe, *Altars*, Random House,
New York, 1995, p. 63.
John Ashbery, *Mapplethorpe: Pistils*, Random House,
New York, 1996, p. 63.
Herbert Muschamp, *Mapplethorpe: The Complete Flowers*,
teNeues, Düsseldorf, New York, 2006, pl. 15.



104

104
ROBERT MAPPLETHORPE (1946–1989)

Calla Lily, 1984

gelatin silver print, flush-mounted on board
signed, dated and numbered '4/10' in ink (margin); signed and
dated in ink in copyright credit stamp and titled, dated, and
numbered in ink (flush mount, verso); credited, titled,
and numbered on affixed gallery label (frame backing board)
image: 15 1/8 x 15 1/8 in. (38.5 x 38.5 cm.)
sheet/flush mount: 19 7/8 x 15 7/8 in. (50.5 x 40.4 cm.)
This work is number 4 from the edition of 10.

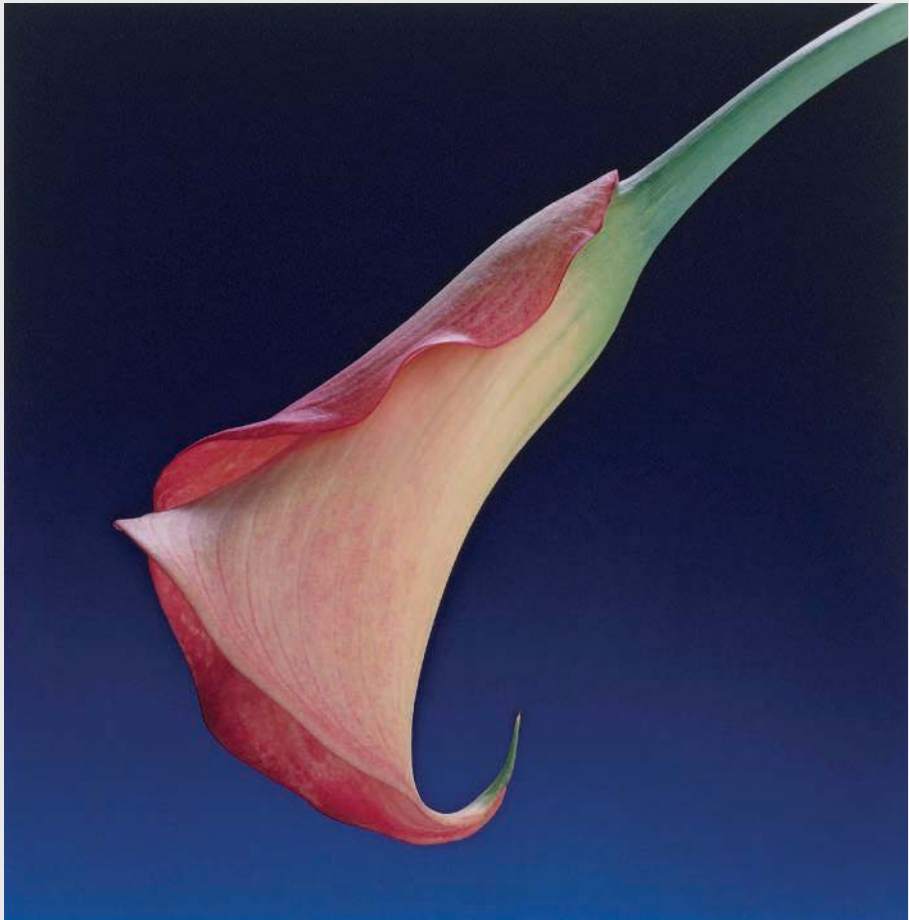
\$50,000–70,000

PROVENANCE:

Robert Miller Gallery, New York;
acquired from the above by the present owner.

LITERATURE:

Richard Marshall et al., *Robert Mapplethorpe*, Whitney
Museum of American Art, New York, 1988, p. 130;
John Ashbery et al., *Pistils*, Random House,
New York, 1996, p. 121;
Herbert Muschamp, *Mapplethorpe: The Complete Flowers*,
teNeues, Düsseldorf, New York, West Byfleet,
Paris, 2006, pl. 90.



PROPERTY OF A GENTLEMAN

105

ROBERT MAPPLETHORPE (1946–1989)

Calla Lily, 1988

dye-transfer print, flush-mounted on board
signed and dated in ink in photographer's copyright credit
stamp, and titled, dated and numbered '6/7' (flush mount, verso)
image: 23 $\frac{3}{4}$ x 22 $\frac{1}{4}$ in. (57.8 x 56.4 cm.)
sheet/flush mount: 29 $\frac{3}{4}$ x 24 in. (70.6 x 61 cm.)
This work is number 6 from the edition of 7.

\$40,000–60,000

PROVENANCE:

Galeria Ramis Barquet, New York;
Hamiltons Gallery, London;
acquired from the above by present owner.

LITERATURE:

Robert Mapplethorpe, *Flowers*, Bulfinch Press,
New York, 1990, pl. 31.
Herbert Muschamp, *Mapplethorpe: The Complete Flowers*,
teNeues Publishing Group, Milan, 2006, plate 186.

ROBERT MAPPLETHORPE (1946–1989)*Flag, 1987*

platinum print on linen
 credited, titled, dated and numbered 'AP 1/1'
 on affixed gallery label (artist's frame backing board)
 image/panel: 19 ¼ x 23 ½ in. (48.8 x 59.7 cm.)
 in the artist's frame: 24 x 29 x 1 ½ in. (61.2 x 76.8 x 4 cm.)
 The Robert Mapplethorpe Foundation
 number is MAP# PC1750.
 This work is AP 1/1 from an edition of 2 with 1 Artist's Proof in
 platinum on linen aside from an edition of 10 in gelatin silver.
\$400,000–600,000

PROVENANCE:

Robert Miller Gallery, New York;
 James Danziger Gallery, New York;
 acquired from the above by the present owner, 2005.

EXHIBITED:

Sapporo, Museum of Contemporary Art, curated by Toshio Shimizu; Tokyo, Daimaru Museum; Osaka, Daimaru Art Museum, *Robert Mapplethorpe Retrospective, 2002–2003*. Barcelona, Galeria Senda, *Robert Mapplethorpe*, September, 2012–January 2013.

Another print of this image was exhibited in all of the above.

LITERATURE:

Exhibition catalogue, *Robert Mapplethorpe Retrospective*, curated by Toshio Shimizu, Museum of Contemporary Art, Sapporo, Japan, 2002.

Robert Mapplethorpe's photographic output is, at first glance, traditional with deeply subversive currents. He had an eye attuned for sensuality in all forms. He is perhaps most remembered for his sex photographs and the controversy surrounding the exhibition, *The Perfect Moment*, which came to a head in 1990 in Cincinnati, Ohio. Two concurrent and collaborative major retrospective exhibitions were mounted this spring at the Los Angeles County Museum of Art and the J. Paul Getty Museum by curators Britt Salvesen and Paul Martineau, bringing important critical analysis to bear during the 25th anniversary of that controversial moment in cultural history.



(fig. 1) *American Flag, 1977*
 © Robert Mapplethorpe Foundation

In the Spring of 1987, Mapplethorpe mounted dual exhibitions on opposite coasts of the country. Robert Miller Gallery, in New York, opened a show of photographic constructions of platinum prints on linen and canvas. That show included the now-famous portrait of a pensive Andy Warhol set against black with a white disc floating behind his head and flanked by four panels of light silk. A gorgeous construction set in a frame of the artist's own design, the piece set the world record at auction for a work by Mapplethorpe, selling for more than \$600,000 in 2006. At the same time in San Francisco, Fraenkel Gallery presented *Robert Mapplethorpe: Platinum Prints*.

Andy Grundberg, in *The New York Times*, reviewed this new work as follows: 'For a photograph to succeed in the art world, all the signs this spring suggest, it needs to be an object. And the more elaborate, the better. Robert Mapplethorpe's photographs ... are a case in point. Printed on linen cloth using the archaic platinum process, they are mounted on stretchers, like paintings, and float within frames of thick, black wood. More often than not they are flanked by a panel (sometimes two) of understated but luxurious fabric. The resulting diptychs and triptychs recall Minimalist painting more than they resemble photographs' (*The New York Times*, May 3, 1987, p. H29).

Over the past decade, Mapplethorpe had become highly adept at utilizing to great effect the versatility and elegance of the black and white photographic print. His rigorous adherence to restrained compositions and a pursuit of perfectionism in all technical aspects of photography often allowed him to pursue an unconventional subject matter within a highly formalized environment. In 1977, Mapplethorpe had photographed a tattered, thread-bare American flag, at full mast, with the sun positioned directly behind the stars (fig. 1.) Released as a gelatin silver print, it is a searing, hard-edged image, and one made at the beginning of a lengthy period of work focused on the gay male S&M community.

In the San Francisco exhibition a decade later, his third at Fraenkel Gallery and shown in a city that he had come to love and frequent and known for its open sexual culture, Mapplethorpe presented a stunning, brand-new image of the American flag which seemingly reverses the reading of the image he had made exactly ten years prior. Resplendent in the sun, handsomely erect in the wind and flying at full mast, this image was printed in luscious platinum on exquisite Belgian linen in a beveled, artist-designed, matte-black wooden frame. The flag, shown horizontally, floats above a blanket of clouds and the tops of well-worn mountains in the distance. While the visual elements are nearly identical to the previous image, the emotional resonance is completely different, presenting a vision of classic beauty, professional maturity and personal dignity.

Other prints of this image reside in the permanent collections of The Los Angeles County Museum of Art and The Getty Research Institute Collection, among others.





107

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

107

ROBERT MAPPLETHORPE (1946–1989)

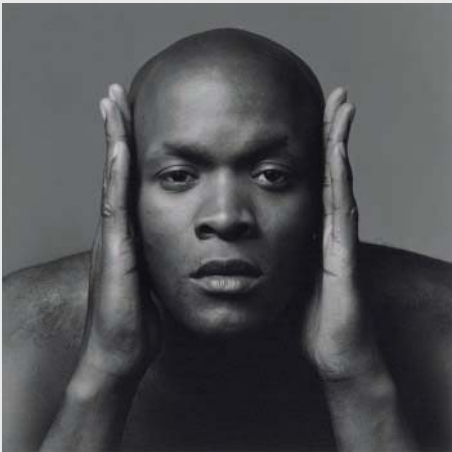
Breasts, 1987

gelatin silver print, flush-mounted on board
signed, dated and numbered '2/10' in ink (margin);
signed and dated in ink in photographer's copyright
credit stamp and titled, dated and numbered in
ink (flush mount, verso); credited, titled, dated and
numbered on affixed gallery label (frame backing board)
image: 19 ¼ x 19 ¼ in. (49 x 49 cm.)
sheet/flush mount: 24 x 20 in. (61 x 50.8 cm.)
This work is number 2 from the edition of 10.

\$20,000–30,000

LITERATURE:

Robert Mapplethorpe Foundation (ed.), *Mapplethorpe*,
Jonathan Cape, London, 1995, p. 267.



108

108

ROBERT MAPPLETHORPE (1946–1989)

Donald Cann, 1982

gelatin silver print, flush-mounted on board
signed and dated by Michael Ward Stout, Executor, in
ink, in Estate copyright credit, stamped photographer's
copyright credit, numbered '3/10' in pencil, and titled and
dated with copyright insignia in ink (flush mount, verso)
image: 15 ½ x 15 ¼ in. (38.4 x 38.9 cm.)
sheet/flush mount: 19 ¾ x 15 ½ in. (50.2 x 40.4 cm.)
This work is number 3 from the edition of 10.

\$15,000–25,000

LITERATURE:

Arthur C. Danto, *Mapplethorpe*, Random House, New York,
1992, p. 183.

Els Barents, *Robert Mapplethorpe: Ten By Ten*, Schirmer/
Mosel, New York, 2004, pl. 40.

Ntozake Shange, *Robert Mapplethorpe: The Black Book*,
Schirmer/Mosel, New York, 2010, cover and pl. 28.



109

109

ROBERT MAPPLETHORPE (1946–1989)

Ron Simms, 1978

gelatin silver print, flush-mounted on board
signed, dated and numbered '2/10' in pencil (margin);
signed and dated in ink in copyright credit stamp, titled,
dated and numbered in pencil, and credited, titled, dated
and numbered on affixed gallery label (flush mount, verso)
image: 13 ⅞ x 13 ⅞ in. (35.3 x 35.3 cm.)
sheet/flush mount: 19 ¾ x 15 ¼ in. (50.2 x 40 cm.)
This work is number 2 from the edition of 10.

\$7,000–9,000

PROVENANCE:

Robert Miller Gallery, New York;
acquired from the above by the present owner.

LITERATURE:

Robert Mapplethorpe and Ntozake Shange, *Robert
Mapplethorpe: Black Book*, St. Martin's Press, New York,
1986, pl. 25.

110

ROBERT MAPPLETHORPE (1946–1989)

Clifton, 1981

gelatin silver print, flush-mounted on board
signed by Michael Ward Stout, Executor, in ink and dated in
pencil in photographer's Estate copyright credit stamp and
titled, dated and numbered '8/10' in pencil (flush mount, verso)
image: 15 x 15 in. (38 x 38 cm.)

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

This work is number 8 from the edition of 10.

\$20,000–30,000



110

111

ROBERT MAPPLETHORPE (1946–1989)

Lisa Lyon, 1981

gelatin silver print, flush-mounted on board
signed and numbered 'AP 1/2' in ink (margin); signed and
dated in ink in photographer's copyright credit stamp
(flush mount, verso)

image: 15 1/8 x 15 1/4 in. (38.4 x 38.7 cm.)

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

This work is Artist's Proof 1/2 from the edition of 10.

\$8,000–12,000

PROVENANCE:

The artist;

acquired directly from the above by Lisa Lyon (B. 1953);
Phillips de Pury & Company, New York, April 16, 2010, lot 45.

LITERATURE:

Robert Mapplethorpe et al., *Lady, Lisa Lyon*, Viking Press,
New York, 1983, p. 79.



111

112

ROBERT MAPPLETHORPE (1946–1989)

Lisa Lyon, 1982

gelatin silver print
signed and dated in ink in photographer's copyright credit
stamp, and credited, titled, dated and numbered '1/1' on
affixed gallery and exhibition labels (frame backing board)
image/sheet: 39 1/2 x 29 1/2 in. (101.1 x 74.8 cm.)

This work is number 1 from the edition of 1.

\$15,000–20,000

EXHIBITED:

Tokyo Metropolitan Teien Art Museum, ATM Contemporary
Art Gallery, Mito The Museum of Modern Art, Kamakura, the
Nagoya City Art Museum, and The Museum of Modern Art,
Shiga, *Mapplethorpe Japanese Retrospective*, 1992–1993.

LITERATURE:

Robert Mapplethorpe et al., *Lady, Lisa Lyon*, Viking Press,
New York, 1983, p. 126.



112



113

114

ROBERT MAPPLETHORPE (1946–1989)

Patrice, N.Y.C., 1977

gelatin silver print, flush-mounted on board
signed by Michael Ward Stout, Executor, and dated in ink
in Estate copyright credit stamp, and titled, dated, and
numbered '4/5' in pencil (flush mount, verso); credited, titled
[as 'Helmut'] and dated [as '1978'] on affixed gallery label
(frame backing board)

image: 14 x 14 in. (35.7 x 35.7 cm.)

sheet/flush mount: 19 7/8 x 15 7/8 in. (50.5 x 40.4 cm.)

This work is number 4 from the edition of 5.

\$12,000–18,000

PROVENANCE:

The Robert Mapplethorpe Foundation, New York;
Fraenkel Gallery, San Francisco;
acquired from the above by the present owner.

LITERATURE:

Arthur C. Danto, *Mapplethorpe*, Random House, New York,
1992, p. 121.



115

113

ROBERT MAPPLETHORPE (1946–1989)

Tony, London, 1973

unique Polaroid print
numbered in pencil (verso); credited, titled and
dated on affixed gallery label (frame backing board)
image: 2 7/8 x 3 3/4 in. (7.4 x 9.6 cm.)
sheet: 3 3/8 x 4 1/4 in. (8.6 x 10.9 cm.)

\$6,000–8,000

PROVENANCE:

The Robert Mapplethorpe Foundation, New York;
Blum & Poe Gallery, Los Angeles.



114

115

ROBERT MAPPLETHORPE (1946–1989)

Bondage, 1974

unique Polaroid print
credited, titled and dated on affixed gallery label
(frame backing board)
image: 3 3/4 x 2 7/8 in. (9.6 x 7.4 cm.)
sheet: 4 3/8 x 3 1/2 in. (11.2 x 9 cm.)

\$6,000–8,000

PROVENANCE:

The Robert Mapplethorpe Foundation, New York;
Blum & Poe Gallery, Los Angeles.

LITERATURE:

Arthur C. Danto, *Mapplethorpe*, Random House,
New York, 1992, p. 28.



116

ROBERT MAPPLETHORPE (1946–1989)

Victor Huston, 1979

gelatin silver print, flush-mounted on board
signed by Michael Ward Stout, Executor, and dated in ink in
Estate copyright credit stamp, and titled, dated and numbered
'6/10' in pencil (flush mount, verso)
image: 14 x 14 in. (36 x 36 cm.)

sheet/flush mount: 19 ¾ x 15 ¾ in. (50.2 x 40 cm.)

This work is number 6 from the edition of 10.

\$20,000–30,000

LITERATURE:

Dimitri Levas (ed.), *Pictures. Robert Mapplethorpe*, Arena
Editions, New York, 1999, n.p.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

117

ROBERT MAPPLETHORPE (1946–1989)

Self Portrait with Whip, 1978

gelatin silver print, flush-mounted on board, printed 1979
signed in ink, signed and dated '1979' in ink in photographer's
copyright credit stamp, numbered '3/10' in ink and titled and
dated in pencil (flush mount, verso); credited, titled, dated and
numbered on affixed gallery label (frame backing board)

image: 14 x 14 in. (35.7 x 35.7 cm.)

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

This work is number 3 from the edition of 10.

\$30,000–50,000

LITERATURE:

Robert Mapplethorpe, *Ten by Ten*, Schirmer/Mosel,
Munich, 1988, no. 46.

Arthur C. Danto, *Playing with the Edge*,
University of California Press, Berkeley, 1996, p. 58.

118

ROBERT MAPPLETHORPE (1946–1989)

Untitled (Cock), 1973

unique Polaroid print
credited, titled and dated on affixed gallery label
(frame backing board)
image: 3 ½ x 4 ½ in. (9 x 11.5 cm.)
sheet: 4 x 5 ⅛ in. (10.2 x 13.2 cm.)
\$6,000–8,000

PROVENANCE:

The Robert Mapplethorpe Foundation, New York;
Blum & Poe Gallery, Los Angeles.



118

119

ROBERT MAPPLETHORPE (1946–1989)

Invitation to Light Gallery opening, January 6, 1973

gelatin silver print from Polaroid negative with adhesive dot
embossed photographer's credit (margin); typed, 'Robert
Mapplethorpe/Backroom at/LIGHT' with gallery address
and hours (verso)
image: 3 x 3 ¾ in. (7.6 x 9.5 cm.)
sheet: 3 ½ x 4 ½ in. (8.9 x 11.3 cm.)
\$5,000–7,000

LITERATURE:

Sylvia Wolf, *Polaroids: Mapplethorpe*, Prestel, Munich, Berlin,
London, New York, 2008, pl. 193, p. 233.

On the occasion of his first solo exhibition, Mapplethorpe made hundreds of prints of his image, *Untitled (self-portrait)*, using the original Polaroid negative. Each print was treated with the strategically applied white adhesive dot, enclosed in a protective Polaroid sleeve reading, 'DON'T TOUCH HERE', and sent out in a cream-colored Tiffany envelope as an invitation to the exhibition.



119

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

120

ROBERT MAPPLETHORPE (1946–1989)

Lucinda's Hands, 1985

gelatin silver print, flush-mounted on board
signed by Michael Ward Stout, Executor, and dated in
ink in photographer's Estate copyright credit stamp, and
titled, dated and numbered '3/10' in ink (flush mount,
verso); credited, titled, dated and numbered on affixed
gallery label (frame backing board)
image: 15 ¼ x 15 ¼ in. (38.7 x 38.7 cm.)
sheet/flush mount: 19 ¾ x 16 in. (50.1 x 40.6 cm.)
This work is number 3 from the edition of 10.
\$8,000–12,000

PROVENANCE:

Cheim & Read, New York;
acquired from the above by the present owner.

LITERATURE:

Arthur C. Danto et al., *Mapplethorpe*, Random House,
New York, 1992, p. 301.
Richard Flood (ed.), *Mapplethorpe X7*, teNeues,
New York, 2011, p. 74.



120



121

121

LLOYD ZIFF (B. 1947)

Robert Mapplethorpe and Patti Smith, Brooklyn, New York, 1968

gelatin silver print, printed later
signed, titled, dated and numbered 'AP 1'
in pencil (margin)

image: 12 1/8 x 18 in. (30.8 x 45.7 cm.)

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

This work is an Artist's Proof from the
edition of 5.

\$7,000–9,000



122

PROPERTY FROM A DISTINGUISHED
AMERICAN COLLECTION

122

LISETTE MODEL (1901–1983)

Woman with Veil, San Francisco, 1949

gelatin silver print, flush-mounted
on board

stamped photographer's Estate credit,
credited and annotated in ink, and variously
numbered and annotated in pencil (flush
mount, verso)

image/sheet/flush mount: 19 1/2 x 15 1/2 in.
(49.6 x 39.5 cm.)

\$6,000–8,000



123

123

DIANE ARBUS (1923–1971)

Beauty contest at a nudist camp, PA., 1965

gelatin silver print
 stamped 'A DIANE ARBUS PRINT', signed and numbered
 '4118-21-8U-1114' by Doon Arbus, Administrator, in ink,
 and stamped Estate copyright with '1980' in ink and
 reproduction limitation (verso)
 image: 9 ¼ x 13 ¼ in. (23.5 x 33.6 cm.)
 sheet: 11 x 14 in. (28 x 35.7 cm.)
 This work was printed by Diane Arbus.

\$30,000–50,000

PROVENANCE:

Fraenkel Gallery, San Francisco, California;
 acquired from the above by the present owner, 2013.

124

DIANE ARBUS (1923–1971)

Two female impersonators, Apollo theater, N.Y.C., 1962

gelatin silver print, printed later by Neil Selkirk
 stamped 'A Diane Arbus photograph', signed, titled and
 dated by Doon Arbus, Administrator, in ink, and stamped
 reproduction limitation (verso)
 image: 8 ¾ x 5 ¾ in. (22 x 14.7 cm.)
 sheet: 14 x 11 in. (35.7 x 28 cm.)

\$6,000–8,000



124



125

125

DIANE ARBUS (1923–1971)

Fat man at a carnival, MD., 1970

gelatin silver print, printed later by Neil Selkirk stamped 'A Diane Arbus photograph', signed, titled, dated and numbered '20/75' by Doon Arbus, Administrator, in ink, stamped Estate copyright credit and annotated in pencil (verso)
image: 14 ¾ x 14 ¼ in. (37.5 x 36.2 cm.)
sheet: 19 ¾ x 16 in. 50.2 x 40.6 cm.)
This work is number 20 from the edition of 75.

\$5,000–7,000

PROVENANCE:

Fraenkel Gallery, San Francisco, California;
acquired from the above by the present owner, 2013.



126

126

NICHOLAS NIXON (B. 1947)

Yazoo City, Mississippi, 1979

gelatin silver print
signed, titled and dated in pencil (verso)
image: 7 ¾ x 9 ¾ in. (19.6 x 24.7 cm.)
sheet: 8 x 10 in. (20.4 x 25.5 cm.)

\$5,000–7,000



127

127

GARRY WINOGRAND (1928–1984)

Boy at Stock Show, Fort Worth, Texas, 1975

gelatin silver print
signed in pencil (verso)
image: 8 ⅝ x 12 ⅞ in. (21.9 x 32.6 cm.)
sheet: 11 x 14 in. (28 x 35.7 cm.)

\$7,000–9,000

128

GARRY WINOGRAND (1928–1984)

Untitled (New York), 1972

gelatin silver print
signed and dated in pencil (verso);
credited and titled on affixed gallery label
(frame backing board)

image: 8 ¾ x 13 in. (22.2 x 33 cm.)

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

\$7,000–9,000

LITERATURE:

Exhibition catalogue, *Garry Winogrand*,
Grossmont College Library, El Cajon,
California, 1976, p. 12 and cover.

Exhibition catalogue, *Garry Winogrand The
Man in the Crowd: The Uneasy Streets of
Garry Winogrand*, Fraenkel Gallery,
San Francisco, 1999, p. 52.



128

129

**HENRI CARTIER-BRESSON
(1908–2004)**

Jerusalem, 1967

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

image: 9 ½ x 14 in. (24.1 x 35.5 cm.)

sheet: 12 x 15 ¾ in. (30.5 x 40 cm.)

\$6,000–8,000

PROVENANCE:

Peter Fetterman, Santa Monica, California;
acquired from the above by the
present owner.



129

130

**HENRI CARTIER-BRESSON
(1908–2004)**

West Berlin, the Berlin Wall, 1962

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

image: 9 ¾ x 14 ¼ in. (23.8 x 36.2 cm.)

sheet: 12 x 16 in. (30.5 x 40.6 cm.)

\$6,000–8,000



130



131

131

**HENRI CARTIER-BRESSON
(1908–2004)**

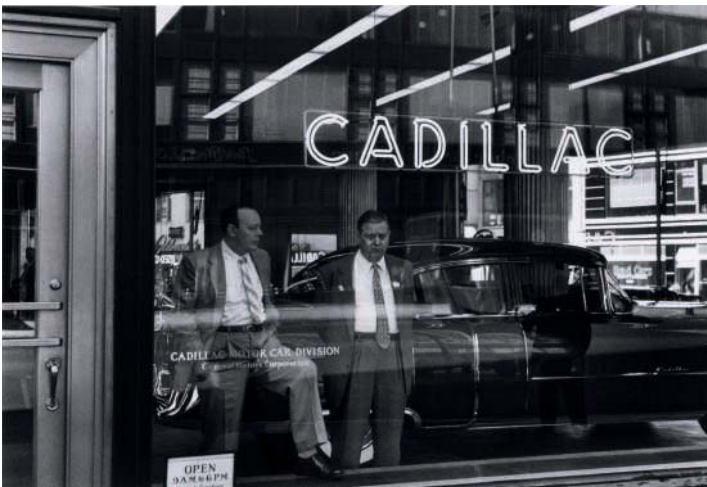
California, 1947

gelatin silver print, printed later
signed in ink and embossed
photographer's copyright credit (margin)
image: 14 ¼ x 9 ½ in. (36.2 x 24.1 cm.)
sheet: 16 x 12 in. (40.6 x 30.4 cm.)

\$10,000–15,000

LITERATURE:

Philippe Arbaizar et al., *Henri Cartier-Bresson: The Man, the Image and the World*, Thames & Hudson, London, 2003, pl. 304, p. 215.



132

132

WILLIAM KLEIN (B. 1928)

Cadillac, New York, 1955

gelatin silver print, printed later
signed, titled and dated in pencil (verso)
image: 14 ¼ x 21 in. (36.2 x 53.2 cm.)
sheet: 20 x 24 in. (50.8 x 61 cm.)

\$4,000–6,000

PROVENANCE:

Peter Fetterman Gallery,
Santa Monica, California;
acquired from the above by
the present owner, 2012.



133

*133

HENRI CARTIER-BRESSON (1908-2004)

Last Days of the Kuomintang, Peking, 1949

gelatin silver print, printed later
 signed in ink and embossed copyright credit (margin)
 image: 17 ½ x 11 ¾ in. (44.5 x 29.9 cm.)
 sheet: 19 ¾ x 15 ¾ in. (49.9 x 40.1 cm.)

\$7,000-9,000

LITERATURE:

Yves Bonnefoy, *Henri Cartier-Bresson: Photographer*, Little, Brown and Co., Boston, 1979, pl. 73.
 Philippe Arbaizar et al., *Henri Cartier-Bresson: the Man, the Image and the World*, Thames & Hudson, London, 2003, pl. 457, p. 311.



134

PROPERTY FROM THE ALEX HOLLENDER COLLECTION

*134

ANDRÉ KERTÉSZ (1894-1985)

'Buy' Long Island University, 1962

gelatin silver print, printed 1970s
 signed and dated in pencil (verso)
 image: 9 ¾ x 7 in. (24.8 x 17.8 cm.)
 sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$10,000-15,000

PROVENANCE:

The artist;
 gifted from the above to the present owner in the 1970s.

Alex Hollender and André Kertész met and became close confidantes in New York in the 1970s. Having formed such a meaningful relationship, Hollender was named executor of the Kertész estate upon the artist's death in 1985 and remains so to this day.



135

135

**HENRI CARTIER-BRESSON
(1908–2004)**

Rue Mouffetard, Paris, 1954

gelatin silver print, printed 1993
signed in ink and embossed
photographer's copyright credit (margin)
image: 14 x 9 ½ in. (35.5 x 24 cm.)
sheet: 15 ¾ x 12 in. (40 x 30.4 cm.)

\$15,000–25,000

PROVENANCE:

Robert Koch Gallery,
San Francisco, California;
acquired from the above by
the present owner.

LITERATURE:

Yves Bonnefoy, *Henri Cartier-Bresson
Photographer*, Delpire, Paris, 1979, pl. 140.
Peter Galassi et al., *Henri Cartier-Bresson:
The Man, the Image and the World*,
Thames and Hudson, London, pl. 65.
Peter Galassi, *Henri Cartier-Bresson,
The Modern Century*, the Museum of
Modern Art, New York, pl. 65.
Jean-Pierre Montier, *Henri Cartier-
Bresson and The Artless Art*, Flammarion,
Paris, 1995, p. 157.



136

136

**HENRI CARTIER-BRESSON
(1908–2004)**

La Plaine de la Brie, 1968

gelatin silver print, printed later
signed in ink and embossed
photographer's copyright credit (margin)
image: 9 ½ x 14 ¼ in. (24.1 x 36.1 cm.)
sheet: 11 ¾ x 15 ¾ in. (29.8 x 40 cm.)

\$8,000–12,000

PROVENANCE:

Robert Mann Gallery, New York;
acquired from the above by
the present owner.

LITERATURE:

Yves Bonnefoy, *Henri Cartier-Bresson
Photographe*, Delpire, Paris, 1979, p. 64.
Jean-Pierre Montier, *L'art sans art*,
Flammarion, Paris, 1995, p. 285.
Erik Orsenna and Gérard Macé,
Paysages, Delpire, Paris, 2001, p. 61.
Peter Galassi, *Henri Cartier-Bresson: The
Modern Century*, Museum of Modern Art,
New York, 2010, p. 146.
Clément Chéroux, *Henri Cartier-Bresson*,
Centre Pompidou, Paris, 2013, p. 297.



PROPERTY FROM THE APERTURE FOUNDATION

137

PAUL STRAND (1890–1976)

The Market, Luzzara, Italy, 1953

gelatin silver print, flush-mounted on card
credited by Anne Kennedy and variously numbered in pencil
(flush mount, verso)
image/sheet/flush mount: 4 7/8 x 5 7/8 in. (11.7 x 14.9 cm.)

\$10,000–15,000

PROVENANCE:

The Estate of Paul Strand;
acquired directly from the above by the present owner.

LITERATURE:

Paul Strand et al., *Paul Strand: A Retrospective Monograph, The Years 1915–1968*, Aperture, New York, 1971, p. 199.
Paul Strand, Sixty Years of Photographs, Aperture, New York, 1978, pl. 103.
Mark Haworth-Booth, *Paul Strand, Masters of Photography Series*, Aperture, New York, 1987, p. 57.
Sarah Greenough, *Paul Strand: An American Vision*, National Gallery of Art, Washington D.C., 1990, p. 123.
Paul Strand, The World on My Doorstep, Aperture, New York, pp. 46–47.
Cesare Zavattini and Paul Strand, *Un Paese: Portrait of an Italian Village*, Aperture, New York, 1997, p. 30.
Peter Barbarie et al., *Paul Strand: Master of Modern Photography*, Philadelphia Museum of Art, Philadelphia, 2014, p. 20.



138

138

ROBERT DOISNEAU (1912–1994)

Le baiser de l'Hôtel de Ville, 1950

gelatin silver print, printed later
signed in ink (margin); titled and dated in
ink (verso)

image: 13 x 16 in. (33 x 40.6 cm.)

sheet: 15 ¾ x 20 in. (40 x 50.8 cm.)

\$15,000–20,000

PROVENANCE:

Photogenesis Gallery, Santa Fe,
New Mexico;

acquired from the above by
the present owner.



139

139

**HENRI CARTIER-BRESSON
(1908–2004)**

Hyères, France, 1932

gelatin silver print, printed 1993

signed in ink and embossed
photographer's copyright credit (margin)

image: 9 ⅞ x 14 in. (24.4 x 35.5 cm.)

sheet: 12 x 15 ¾ in. (30.5 x 40 cm.)

\$10,000–15,000

PROVENANCE:

Robert Koch Gallery,
San Francisco, California;
acquired from the above by
the present owner.

LITERATURE:

Henri Cartier-Bresson, *The World of
Henri Cartier-Bresson*, Viking Press,
New York, 1968, pl. 22, n.p.

140

**HENRI CARTIER-BRESSON
(1908–2004)**

Behind the Gare St. Lazare, Paris, 1932

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

image: 17 ¾ x 12 in. (45 x 30.4 cm.)
sheet: 19 ¾ x 16 in. (50.1 x 40.7 cm.)

\$10,000–15,000

LITERATURE:

Henri Cartier-Bresson, Images à la sauvette,
Verve, Paris, 1952, pl. 26.

Yves Bonnefoy, *Henri Cartier-Bresson
Photographer*, Delpire, Paris, 1979, p. 14.

Peter Galassi, *Henri Cartier-Bresson:
The early work*, The Museum of Modern
Art, New York, 1987, p. 101.

Vera Feyder, Andre Pieyre de Mandiargues
and Henri Cartier-Bresson, *Paris à vue
d'oeil*, Seuil, Paris, 1994, pl. 33.

Jean-Pierre Montier, *Henri Cartier-Bresson
and The Artless Art*, Flammarion,
Paris, 1995, p. 96.

Henri Cartier-Bresson, *De qui
s'agit-il?* Bibliothèque nationale de France/
Gallimard, Paris, 2003 p. 59.

Michel Frizot et al., *Le scrapbook d'Henri
Cartier-Bresson*, Steidl, Göttingen,
2006, pl. 20.

Peter Galassi, *Henri Cartier-Bresson,
The Modern Century*, The Museum of
Modern Art, New York, 2010, p. 81.



140

141

JOSEF KOUDELKA (B. 1938)

Man with horse, Romania, 1968

gelatin silver print, printed later
signed in ink (margin)

image: 9 ½ x 14 ½ in. (23.1 x 35.8 cm.)
sheet: 12 x 16 in. (30.5 x 40.7 cm.)

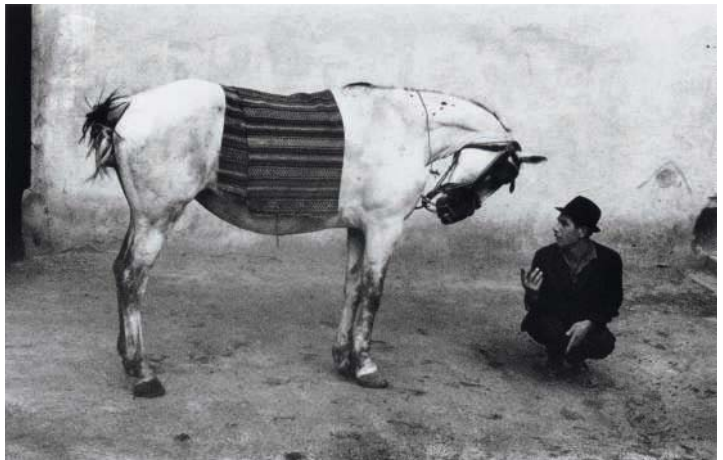
\$18,000–22,000

PROVENANCE:

Robert Koch Gallery,
San Francisco, California.
acquired from the above by
the present owner.

LITERATURE:

Josef Koudelka et al., *Josef Koudelka*,
Torst, Prague, 2010, pl. 23.



141



142

142
EUGÈNE ATGET (1857–1927)

*Cabaret de l'Homme Armé, rue des
 Blancs Manteaux, 1900*

albumen print
 titled in pencil (verso); credited and titled in ink on affixed
 gallery label (frame backing board)
 image/sheet: 8 ¾ x 7 in. (22.3 x 17.9 cm.)

\$20,000–30,000

PROVENANCE:

Private Collector, 1970s;
 Louis K. Meisel Gallery, New York.

LITERATURE:

Sylvie Aubenas and Guillaume Le Gall, *Atget: Une
 Rétrospective*, Bibliothèque Nationale de France/Hazan,
 Paris, 2007, p. 201.

A print of this image resides in the permanent
 collection of The Metropolitan Museum of Art.



143

PROPERTY OF A PRIVATE COLLECTOR

143
EUGÈNE ATGET (1857–1927)

Boutique 15 Rue Maître Albert, 1911

arrowroot print
 stamped photographer's 'Rue Campagne Première' credit
 and titled and numbered '5811' in pencil by the artist (verso)
 image/sheet: 9 x 7 in. (22.8 x 17.8 cm.)

\$15,000–20,000

LITERATURE:

Berenice Abbott, *The World of Atget*, Berkley Publishing
 Corporation, New York, 1977, pl. 110.

PROPERTY OF A PRIVATE COLLECTOR

144

KARL STRUSS (1886–1981)

Waterfront East New York, 1909

platinum print

signed and dated in pencil (recto);
signed, titled, dated and annotated with
copyright insignia and reproduction
limitation in pencil (verso)

image: 6 ¼ x 9 ¼ in. (15.8 x 23.4 cm.)

sheet: 6 ¾ x 9 ¾ in. (17.1 x 24.7 cm.)

\$12,000–18,000



144

145

GUSTAVE LE GRAY (1820–1884)

*Groupe de Navires - Cette (Sète),
Méditerranée, 1857*

albumen print from a collodion glass

negative, mounted on original board

facsimile signature in red ink (recto);

titled in pencil (mount, recto)

image/sheet: 11 ¾ x 16 ¼ in.

(29.9 x 41.4 cm.)

mount: 17 7/8 x 22 in. (45.5 x 56 cm.)

\$30,000–50,000

PROVENANCE:

Private Collector, 1970s;

Louis K. Meisel Gallery, New York.

LITERATURE:

Sylvie Aubenas, *Gustave Le Gray
1820–1884*, The J. Paul Getty Museum,
Los Angeles, California, 2002, fig. 141,
cat. no. 128, p. 121.



145



146

146

GUSTAVE LE GRAY (1820–1884)

Vue du Salon, 1852

salt print from a paper negative, mounted on original board
blindstamped photographer's credit (recto);
credited and titled in an unknown hand in pencil (mount, recto)
\$20,000–30,000

PROVENANCE:

Private Collector, 1970s;
Louis K. Meisel Gallery, New York.

LITERATURE:

André Jammes and Eugenia Parry Janis, *The Art of French Calotype, With a Critical Dictionary of Photographers, 1845–1870*, Princeton University Press, Princeton, 1983, pl. LXIII and p. 201.
Eugenia Parry Janis, *The Photography of Gustave Le Gray*, The Art Institute of Chicago and the University of Chicago Press, 1987, pp. 170 and 38.
Sylvie Aubenas, *Gustave Le Gray 1820–1884*, The J. Paul Getty Museum, Los Angeles, California, 2002, fig. 246, cat. no. 83, p. 213.



147

147

ALVIN LANGDON COBURN (1882–1966)

Paddington Canal, 1909

photogravure, mounted on original paper
image: 8 ½ x 6 ¾ in. (20.7 x 16.3 cm.)
sheet: 8 ½ x 6 ¾ in. (21.7 x 17.2 cm.)
mount: 15 7/8 x 11 7/8 in. (40.4 x 30.2 cm.)
\$5,000–7,000

PROVENANCE:

Private Collector, 1970s;
Louis K. Meisel Gallery, New York.



148

ANSEL ADAMS (1902–1984)

Frozen Lake and Cliffs, Kaweah Gap, Sierra Nevada, California, 1932

gelatin silver print, mounted on original card, printed 1934 signed in pencil (mount, recto); credited on affixed photographer's label [BMFA label 3] and signed, titled and inscribed 'Best Wishes to Della & Herman/ Christmas 1934' in pencil (mount, verso)

image/sheet: 7 ¼ x 9 ½ in. (18.3 x 24.1 cm.)

mount: 14 x 18 in. (35.5 x 45.7 cm.)

\$40,000–60,000

PROVENANCE:

The artist;

gifted by the above to Della and Herman Hoss, Yosemite Valley, California, 1934;

acquired from the above by a private collector;

by descent to the present owner.

LITERATURE:

Nancy Wynne Newhall, *Ansel Adams: the Eloquent Light*, Aperture, New York, 1980, pp. 168, 169.

John Szarkowski, *Ansel Adams at 100*, Little, Brown and Co., Boston, 2001, p. 32.

Anne Hammond, *Ansel Adams: Divine Performance*, Yale University Press, New Haven, 2002, p. 52.

Karen E. Haas et al., *Ansel Adams: In the Lane Collection*, MFA Publications, Boston, 2005, p. 120.

Andrea Stillman et al., *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 93.

Andrea Stillman et al., *Ansel Adams in the National Parks: Photographs from America's Wild Places*, Little, Brown and Co., New York, 2010, p. 10.

Other prints of this image reside in the collections of The Metropolitan Museum of Art and the San Francisco Museum of Modern Art.



149

ANSEL ADAMS (1902–1984)

Moonrise, Hernandez, New Mexico, 1941

gelatin silver print, mounted on board, printed 1978
signed in pencil (mount, recto); titled and dated in ink in
photographer's 'Carmel' credit stamp (mount, verso)
image/sheet: 15 ¼ x 19 ¼ in. (38.8 x 49 cm.)
mount: 22 x 28 in. (56 x 71.2 cm.)

\$30,000–50,000

PROVENANCE:

Keumsan Gallery, Seoul;
acquired from the above by the present owner, 2008.

LITERATURE:

Robert M. Doty, *Photography in America*, Whitney Museum of American Art, New York, 1974, pp. 130–31.
Andrea Stillman, *Ansel Adams: The Grand Canyon and the Southwest*, Little Brown & Co., Boston, 2000, frontispiece.
John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/Little, Brown & Co., Boston, 2001, pl. 96.
Ansel Adams, *Ansel Adams, Examples: The Making of 40 Photographs*, Little, Brown & Co., Boston, 2002, p. 40.
Andrea Stillman, *Ansel Adams: 400 Photographs*, Little, Brown & Co., Boston, 2007, p. 175.

150

ANSEL ADAMS (1902–1984)

Moon and Half Dome, Yosemite Valley, 1960

gelatin silver print, mounted on board,
printed late 1960s–early 1970s
signed in pencil (mount, recto); titled and dated in ink
in photographer's 'Carmel' credit stamp [BMFA 7]
(mount, verso)
image/sheet: 20 x 15 ¼ in. (50.8 x 40 cm.)
mount: 28 ¼ x 22 ¼ in. (71.2 x 56.5 cm.)

\$25,000–35,000

PROVENANCE:

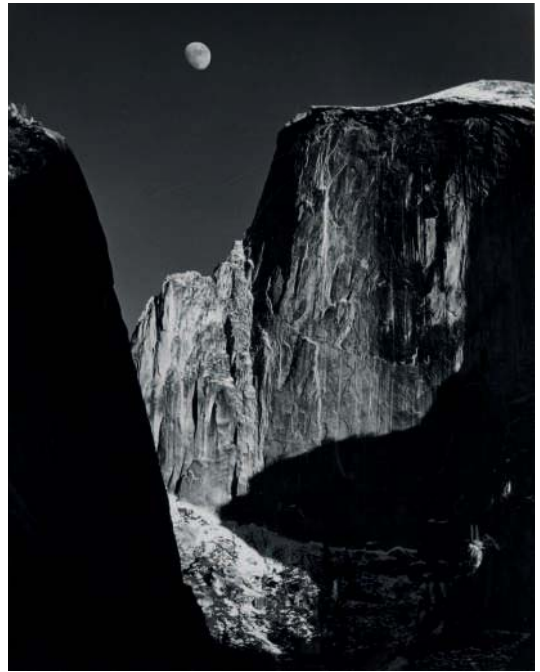
Witkin Gallery, New York;
acquired from the above by the present owner, 1971.

EXHIBITED:

Detroit, Detroit Institute of Arts, *Photographs from
Private Collections*, July 30–August 20, 1971.

LITERATURE:

Ansel Adams, Mary Street Alinder, and Andrea
Stillman, *Ansel Adams: Letters and Images, 1916–1984*,
Little, Brown & Co., Boston, 1988, p. 307.
Ansel Adams and Andrea Stillman, *Ansel Adams: 400
photographs*, Little, Brown & Co., New York, 2007, p. 37.
Andrea Stillman, *Looking at Ansel Adams: The
Photographs and the Man*, Little, Brown and Co.,
Boston, 2012, p. 206.



150

151

ANSEL ADAMS (1902–1984)

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

gelatin silver print, mounted on board,
printed 1973–1977
signed in pencil (mount, recto); titled and
dated in ink in photographer's 'Carmel'
credit stamp [BMFA 11] (mount, verso)
image/sheet: 14 ½ x 19 in.
(36.9 x 48.3 cm.)
mount: 21 ⅞ x 27 ⅞ in. (55.6 x 70.8 cm.)

\$25,000–35,000

LITERATURE:

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.



151



152

ANSEL ADAMS (1902-1984)

Clearing Winter Storm, Yosemite National Park, California, 1944

gelatin silver print, mounted on board, printed 1977
signed in pencil (mount, recto); titled and dated in ink in
photographer's 'Carmel' credit stamp (mount, verso)
image/sheet: 15 5/8 x 19 1/2 in. (39.8 x 49.6 cm.)
mount: 22 x 28 in. (56 x 71.2 cm.)
\$20,000-30,000

PROVENANCE:

Private Collector, 1970s;
Louis K. Meisel Gallery, New York.

LITERATURE:

Nancy Newhall, *Ansel Adams: The Eloquent Light*, Sierra Club, San Francisco, 1963, pp. 88-89.
Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., New York, 1983, p. 102.
James Alinder (ed.), *Ansel Adams: 1902-1984 (Untitled 37)*, The Friends of Photography, San Francisco, 1984, p. 34.
Ansel Adams, *Yosemite and the Range of Light*, Little, Brown and Co., New York, 1992, cover and frontispiece.
John Szarkowski, *Ansel Adams at 100*, Little, Brown and Co., New York, 2001, pl. 89.
Andrea Stillman, *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., New York, 2012, p. 102.

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

153

JOSEF ALBERS (1888–1976)

Ganz dünnes Eis (Very Thin Ice), c. 1930

gelatin silver print
stamped 'albers dessau' credit, annotated 'Spiegelung/
zwischen dünnem Eis/Beginnender Winter' [reflection/
from thin ice/incipient winter] and variously numbered
in pencil (verso)
image/sheet: 9 ¼ x 6 ¾ in. (23.5 x 16.2 cm.)

\$10,000–15,000

PROVENANCE:

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

LITERATURE:

Marianne Stockebrand (ed.), *Josef Albers: Photographien
1928–1955*, Schirmer/Mosel, Munich, 1992, pl. 23.

Josef Albers, best known for his paintings and color theory work, explored photography most seriously from the late 1920s to the early 1930s, while studying and working at the Bauhaus. Albers likely created the present image during his time at the Dessau Bauhaus, which existed from 1925 until 1932, before closing due to pressures from the Nazi regime. Unlike the collages that Albers was making during this period, this photograph exists on its own, demonstrating a more meditative and evocative aesthetic gesture.



153

PROPERTY FROM THE ALEX HOLLENDER COLLECTION

154

ANDRÉ KERTÉSZ (1894–1985)

Washington Square Park, 1954

gelatin silver print, printed 1970s
signed, dated and variously annotated in pencil (verso)
image: 9 ⅝ x 7 ¼ in. (24.5 x 18.5 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$10,000–15,000

PROVENANCE:

The artist;
gifted from the above to the present owner, 1970s.



154



I became interested in photographing some of the last vestiges of what was the frontier in America.

— Paul Strand

155

PAUL STRAND (1890–1976)

Ghost Town, Red River, New Mexico, 1930

toned gelatin silver contact print, flush-mounted on card,
printed late 1950s–early 1960s
signed, titled and dated with printer's notations in ink (verso)
image: 9 ½ x 7 ½ in. (24.2 x 19.1 cm.)
sheet: 9 ¾ x 8 in. (24.8 x 20.4 cm.)

\$25,000–35,000

PROVENANCE:

The Estate of Paul Strand;
Galerie Zur Stockeregg, Zurich;
acquired from the above by a private collector, New York;
Phillips de Pury & Company, New York, April 25, 2007, lot 201;
acquired from the above by the present owner.

LITERATURE:

Paul Strand: A Retrospective Monograph: The Years 1915–1946,
Aperture Foundation, New York, 1972, p. 89.
Kaspar Fleischmann, et al., *Paul Strand*, Galerie für
Kunstphotographie, Zurich, 1987, pl. 42.
Rebecca Busselle and Trudy Wilner Stack, *Paul Strand
Southwest*, Aperture Foundation, New York, 2004, pl. 36.



156

ANSEL ADAMS (1902–1984)

*Oak Tree in Snow Against Cathedral Rock,
Yosemite Valley, California, c. 1933*

gelatin silver print, flush-mounted on original board,
mounted on board, printed c. 1938
signed in pencil (secondary mount, recto); titled and
dated in ink in photographer's 'Carmel' credit stamp and
annotated 'remounted 1978' in ink (secondary mount,
verso); signed in pencil (original overmat, enclosed)
image/flush mount: 13 x 10 1/8 in. (33 x 25.7 cm.)
secondary mount: 20 x 15 3/4 in. (50.8 x 40 cm.)

\$30,000–50,000

PROVENANCE:

The artist;
gifted by the above to Phil Fein (assistant to
the artist 1938–1941);
acquired from the above by a private collector;
by descent to the present owner.

LITERATURE:

Andrea Stillman et al., *Ansel Adams: 400 photographs*,
Little, Brown and Co., New York, 2007, p. 116.
Andrea Stillman et al., *Ansel Adams in the National Parks:
Photographs from America's Wild Places*, Little, Brown and Co.,
New York, 2010, p. 233.



157

★158

JOSEF SUDEK (1896–1976)

View from Střelecký Island, 1957

gelatin silver print

signed and dated in stylus (margin); numbered '16'
in pencil (verso)

image: 11 ¼ x 9 in. (28.8 x 22.9 cm.)

sheet: 15 ½ x 11 ¾ in. (39.5 x 29.9 cm.)

\$8,000–12,000



159

★157

JOSEF SUDEK (1896–1976)

*Jinovatka v Jelením příkope, Praha
(Hoarfrost in Stag's Moat, Prague), 1959*

gelatin silver print

signed and dated in pencil (margin); dated,
titled in Czech and variously numbered
in pencil (verso)

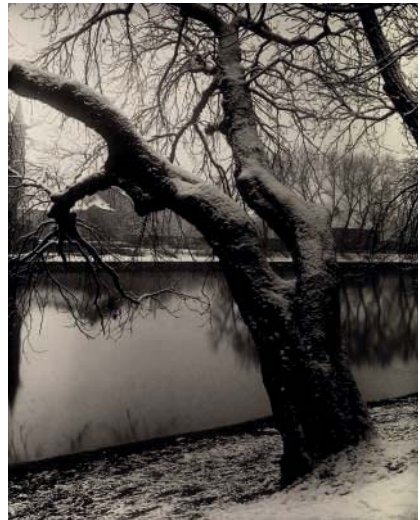
image: 8 ¾ x 11 in. (22 x 28 cm.)

sheet: 11 ¾ x 15 ½ in. (29.6 x 39.5 cm.)

\$5,000–7,000

PROVENANCE:

Weston Gallery, Carmel, California.



158

★159

JOSEF SUDEK (1896–1976)

The Window of My Studio, 1950s

gelatin silver contact print

signed in stylus (margin); variously dated and
annotated in unknown hand in pencil (verso)

image: 6 x 5 in. (15.3 x 12.8 cm.)

sheet: 9 ¼ x 7 in. (23.5 x 17.8 cm.)

\$5,000–7,000



PROPERTY FROM THE APERTURE FOUNDATION

160

PAUL STRAND (1890–1976)

Cobweb in Rain, Georgetown, Maine, 1927

gelatin silver contact print, flush-mounted on card,
printed late 1940s
credited by Hazel Strand and variously annotated and
numbered in pencil (verso); inscribed "To my darling
Hazel/With all the memories of the memories/that
couldn't be lovelier —/P." in ink on accompanying card
image: 9 ½ x 7 ⅞ in. (24.1 x 19.3 cm.)
sheet: 9 ¾ x 7 ⅞ in. (24.7 x 20 cm.)

\$30,000–50,000

LITERATURE:

Nancy Newhall, *Time in New England, 106 Photographs by Paul Strand*, Oxford University Press, New York, 1950, p. 139.

Paul Strand, Sixty Years of Photographs, Aperture, New York, 1978, p. 98.

Kaspar Fleischmann, et al., *Paul Strand*, Galerie für Kunstphotographie, Zurich, 1987, pl. 23.



161

161
IMOGEN CUNNINGHAM (1883–1976)

Agave Design I, 1920s

gelatin silver print, mounted on board, printed 1960s
signed and dated in pencil (mount, recto); credited,
titled and dated on affixed label (mount, verso)
image/sheet: 13 x 9 ¾ in. (33 x 24.7 cm.)
mount: 20 ½ x 15 ½ in. (51.1 x 38.4 cm.)

\$8,000–12,000



162

162
ALBERT RENGER-PATZSCH (1897–1966)

Lillacege Aloe Arboresceus, c. 1923

gelatin silver print
titled and variously numbered in pencil and
stamped 'oben' [top] (verso)
image: 6 7/8 x 4 7/8 in. (17.4 x 12.4 cm.)
sheet: 7 ¼ x 5 ¼ in. (18.4 x 13.3 cm.)

\$10,000–15,000

PROVENANCE:

Phillips de Pury & Company New York, April 24, 2004, lot 259;
acquired from the above sale by the present owner.



163

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

163

HARRY CALLAHAN (1912–1999)

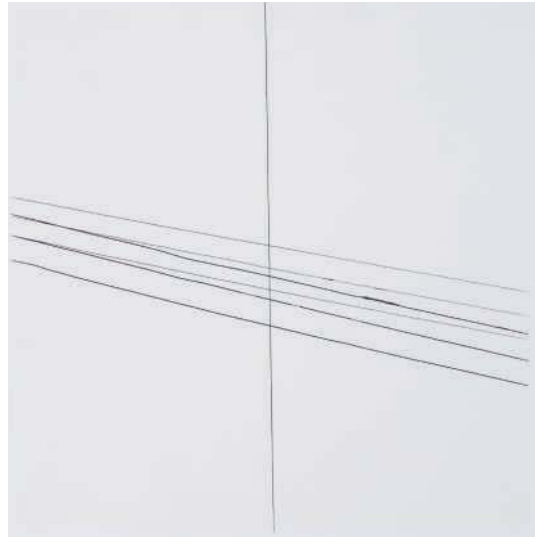
Detroit, 1941

gelatin silver contact print
annotated and variously numbered in pencil (verso)
image/sheet: 3 ¾ x 5 in. (9.6 x 12.8 cm.)

\$5,000–7,000

LITERATURE:

Sherman Paul, *Harry Callahan*, the Museum of Modern Art, New York, 1967, p. 58.



164

164

HARRY CALLAHAN (1912–1999)

Telephone Wires, 1945

gelatin silver print, printed later
signed in pencil (margin); signed, dated '3/16/59'
and annotated 'seibu 43' in pencil (verso); credited,
titled and dated on affixed gallery label (frame backing board)
image approx.: 6 ½ x 6 ½ in. (16.5 x 16.5 cm.)
sheet: 8 ½ x 7 in. (21.6 x 17.8 cm.)

\$10,000–15,000

PROVENANCE:

Grant Selwyn Fine Art, New York;
acquired from the above by a Private Collector;
Christie's, New York, 26 April 2005, lot 44;
acquired from the above sale by the present owner.

LITERATURE:

Shelley Rice, *The Photography of Harry Callahan, 1941–1982*,
Seibu Art Museum, Japan, 1983, p. 43.



165

••165

JOSEF SUDEK (1896–1976)

*Untitled (Chairs designed by Otto Rothmayer)
from the Memories series, 1954–1959*

gelatin silver contact print
signed in stylus (margin); variously numbered
in pencil (verso)

image: 6 ½ x 5 in. (16.6 x 12.8 cm.)

sheet: 9 ¾ x 7 in. (24.9 x 17.9 cm.)

\$5,000–7,000



166

166

ILSE BING (1899–1998)

Untitled (Rooftops, New York), 1936

gelatin silver print
numbered '24' and '9' in pencil (verso)
image: 16 x 18 ¾ in. (40.6 x 47.5 cm.)
sheet: 16 x 20 in. (40.7 x 50.9 cm.)

\$10,000–15,000

PROVENANCE:

Galerie Berinson, Berlin;
acquired from the above by the present owner, 2014.



167 (actual size)

PROPERTY OF A PRIVATE COLLECTOR

167

WALKER EVANS (1903–1975)

Untitled (Architectural Study with Cranes and Cables), c. 1929

gelatin silver contact print

dated and variously numbered in pencil (verso)

image/sheet: 2 3/8 x 1 5/8 in. (6 x 4.1 cm.)

\$10,000–15,000

PROVENANCE:

Douglas Drake Gallery, New York;
acquired from the above by the present owner, 1991.

LITERATURE:

Judith Keller, *Walker Evans: The Getty Museum Collection*,
The J. Paul Getty Museum, Malibu, California,
1995, pl. 58, p. 23 (variant).



168 (actual size)

PROPERTY OF A PRIVATE COLLECTOR

168

WALKER EVANS (1903–1975)

Untitled (Manhattan Skyline from Brooklyn Bridge), c. 1930

gelatin silver contact print

stamped photographer's credit and variously

numbered in pencil (verso)

image/sheet: 2 x 2 1/4 in. (5 x 5.7 cm.)

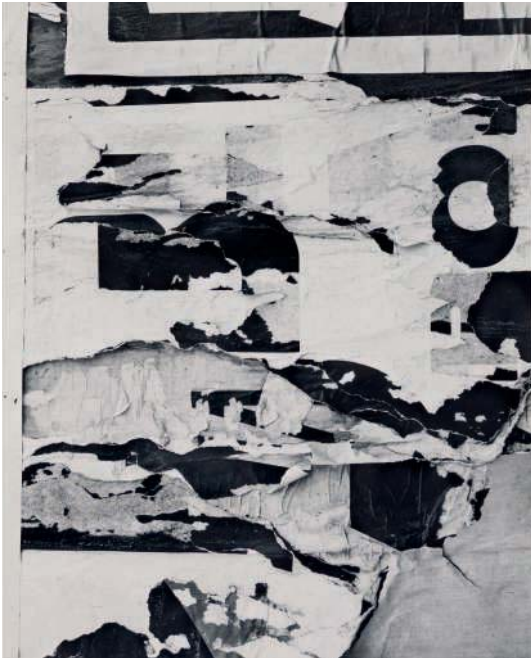
\$10,000–15,000

PROVENANCE:

Douglas Drake Gallery, New York;
acquired from the above by the present owner, 1991.

LITERATURE:

Judith Keller, *Walker Evans: The Getty Museum Collection*,
The J. Paul Getty Museum, Malibu, California, 1995, pl. 7,
p. 16 (variant).



169

169

HARRY CALLAHAN (1912–1999)

Untitled (Torn wall with lettering), c. 1950

gelatin silver print, flush-mounted on board, mounted on

Crescent board

credited in ink (mount, verso)

image/sheet/flush mount: 9 ½ x 7 ¾ in. (24.2 x 19.4 cm.)

secondary mount: 9 ¾ x 7 ⅞ in. (24.7 x 20.1 cm.)

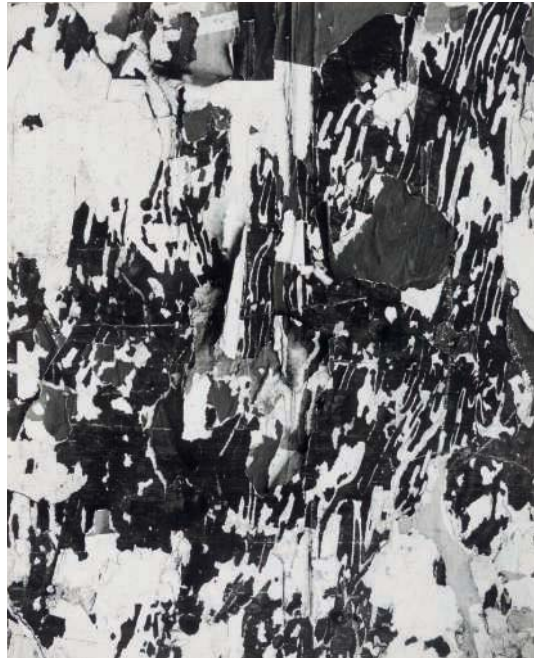
\$15,000–25,000

PROVENANCE:

The artist;

gifted by the above to a private collector, Chicago, c. 1950;

by descent to the present owner.



170

170

HARRY CALLAHAN (1912–1999)

Untitled (Torn wall), c. 1950

gelatin silver print, flush-mounted on board, mounted on

Crescent board

credited in ink (mount, verso)

image/sheet/flush mount: 8 ¼ x 6 ⅞ in. (21 x 16.9 cm.)

secondary mount: 8 ½ x 7 in. (21.6 x 17.8 cm.)

\$15,000–25,000

PROVENANCE:

The artist;

gifted by the above to a private collector, Chicago, c. 1950;

by descent to the present owner.



171

171

AARON SISKIND (1903–1991)

Untitled, 1949

gelatin silver print, mounted on original board
signed, dated, annotated 'Egan Gallery, N.Y.C.' in ink
and numbered '4' in pencil (mount, verso)
image/sheet/flush mount: 18 ¾ x 13 ¾ in. (47.5 x 34.9 cm.)
\$20,000–30,000

PROVENANCE:

The artist;
gifted by the above to a private collector, Chicago, c. 1950;
by descent to the present owner.

EXHIBITED:

New York, Charles Egan Gallery, 1949.



172

172

AARON SISKIND (1903–1991)

Untitled, 1949

gelatin silver print, mounted on original board
signed, dated, annotated 'Egan Gallery, N.Y.C.'
and numbered '15' in ink (mount, verso)
image/sheet/flush mount: 13 x 18 ½ in. (33 x 46 cm.)
\$20,000–30,000

PROVENANCE:

The artist;
gifted by the above to a private collector, Chicago, c. 1950;
by descent to the present owner.

EXHIBITED:

New York, Charles Egan Gallery, 1949.



173

173
AARON SISKIND (1903–1991)

Jerome, Arizona, 21, 1949

gelatin silver print, mounted on board, printed before 1968

image/sheet: 19 ½ x 14 in. (49.5 x 35.6 cm.)

mount: 25 ¾ x 19 ¾ in. (65.1 x 49.9 cm.)

\$7,000–9,000

PROVENANCE:

The artist;
acquired from the above by a private collector, before 1968;
by descent to the current owner.



174

174
AARON SISKIND (1903–1991)

Martha's Vineyard 112, 1954

gelatin silver print, flush-mounted on board

signed 'Cathy + Aaron', dated 'Xmas, 1954'

and inscribed in ink (flush mount, verso)

image/sheet/flush mount: 6 ¾ x 5 in. (16.9 x 12.8 cm.)

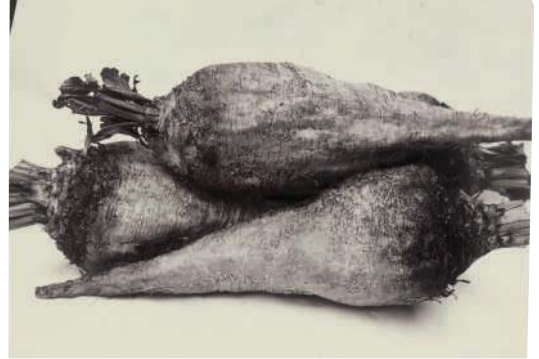
\$6,000–8,000

PROVENANCE:

The artist;
gifted by the above to a private collector, 1950s;
by descent to the present owner.



i



ii



iii



iv

175

CHARLES JONES (1866-1959)

Various garden images, c. 1900

4 gold-toned gelatin silver printing-out paper prints each initialed and titled in pencil (verso); each credited and titled on affixed gallery label (frame backing board) image/sheet sizes ranging from 4 7/8 x 6 3/8 in. (11.7 x 16.1 cm.) to 7 x 8 7/8 in. (17.7 x 22.5 cm.) (4)

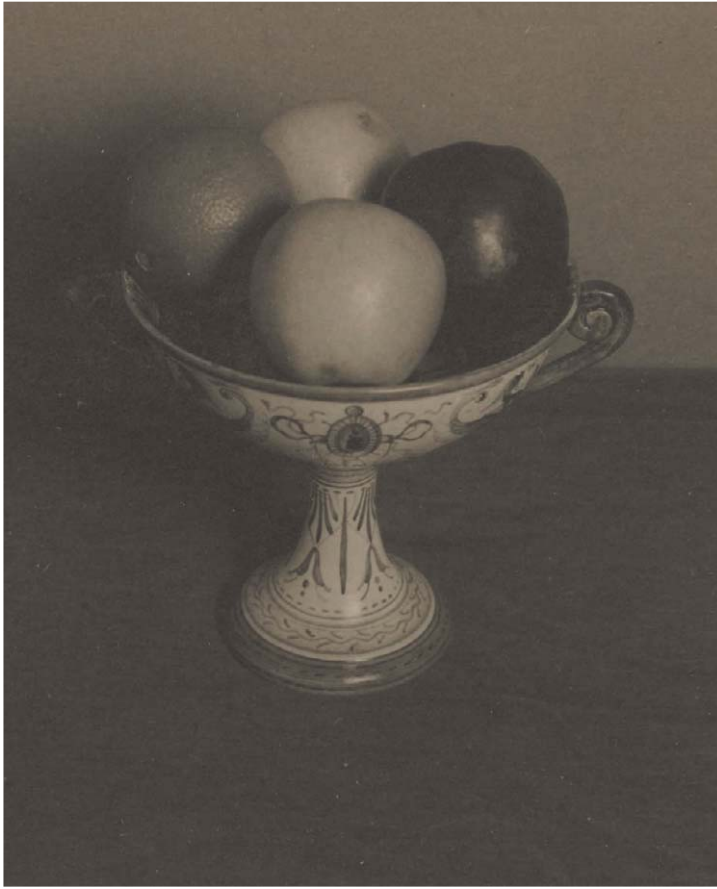
\$12,000-18,000

The titles are as follows:

- i. *Onion Red Genoa*
- ii. *Sugar Beet*
- iii. *Larry's Perfection*
- iv. *Zinnias Double*

EXHIBITED:

New York, Davis & Langdale Company,
Charles Jones (1866-1959), April 16-May 11, 2002.



actual size

176

PAUL OUTERBRIDGE JR. (1896-1958)

Fruit in Bowl, 1921

platinum print
variously numbered in pencil (verso)
image: 4 $\frac{3}{4}$ x 3 $\frac{3}{4}$ in. (12.1 x 9.6 cm.)
sheet: 5 $\frac{1}{8}$ x 4 in. (13.1 x 10.2 cm.)

\$20,000-30,000

PROVENANCE:

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

LITERATURE:

Elaine Dines (ed.), *Paul Outerbridge: A Singular Aesthetic; Photographs and Drawings, 1921-1949: a Catalogue Raisonné*, Arabesque, Santa Barbara, 1981, pl. 103.
Elaine Dines and Carol McCusker, *Paul Outerbridge 1896-1958*, Taschen, Cologne, 1999, p. 36.

177

JAROMÍR FUNKE (1896–1945)

Still Life III, 1922–1927

gelatin silver print
signed and dated by Anna Funková, the
artist's wife, in pencil (verso); credited,
titled and dated on affixed gallery labels
(mat board, verso; overmat, verso)
image/sheet: 4 ¾ x 6 ½ in. (12 x 16.5 cm.)

\$6,000–8,000

PROVENANCE:

Rudolf Kicken Galerie, Cologne;
*The Image as Object: Photographs
from the Collection of Barry Friedman*,
Christie's, New York, 5 October 1998,
lot 140;
acquired from the above sale by
the present owner.

LITERATURE:

Antonín Dufek and Jaromír Funke,
*Jaromír Funke (1896–1945): Pioneering
Avant-garde Photography*, Moravská
Galerie/Museum of Decorative Arts,
Brno, Prague, 1996, cat. no. 10, p. 93.



177

178

MAN RAY (1890–1976)

Hull in Dry Dock, c. 1930

gelatin silver print
signed in pencil (recto); credited
and titled on affixed gallery label
(frame backing board)
image/sheet: 19 x 15 ¼ in.
(48.3 x 38.7 cm.)

\$15,000–25,000

PROVENANCE:

Julien Levy Gallery, New York.

LITERATURE:

Arts et Métiers Graphiques, 'Photo 1931',
Charles Peignot, Paris, 1931, p. 37.



178



179

179
WILLIAM DASSONVILLE (1879-1957)

Grasses, c. 1920

gelatin silver print, mounted on original board
 signed in pencil (margin); titled in pencil (mount, verso)
 image: 8 x 10 in. (20.4 x 25.5 cm.)
 sheet: 10 x 12 in. (25.3 x 30.5 cm.)
 mount: 15 ¾ x 19 in. (40 x 48.2 cm.)

\$5,000-7,000

EXHIBITED:

San Francisco, California, Bohemian Club,
Eighth Annual Exhibition of Photography, May, 1948.



180

180
WALKER EVANS (1903-1975)

Sharecropper's Barn, Alabama, 1936

gelatin silver contact print
 variously numbered in pencil (verso)
 image/sheet: 8 x 10 in. (20.4 x 25.5 cm.)

\$8,000-12,000

PROVENANCE:

James Agee (1909-1955);
 Light Gallery, New York;
 acquired from the above by the present owner, c. 1985.

LITERATURE:

Walker Evans, *Walker Evans: Photographs for the Farm Security Administration 1935-1938*, Da Capo Press, New York, 1973, no. 386.



181

181

WRIGHT MORRIS (1910–1998)

Farm House near McCook, Nebraska, 1940

gelatin silver print, printed later

signed in pencil (verso)

image: 9 ½ x 7 ½ in. (24.1 x 19 cm.)

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

\$4,000–6,000



182

182

WALKER EVANS (1903–1975)

Saratoga Springs, New York, 1931

gelatin silver print, mounted on original board
stamped photographer's credit and Lunn Gallery
stamp with numbers '1X' and '10' in pencil, and titled
and dated in pencil (mount, verso)

image/sheet: 6 x 8 in. (15.2 x 20.4 cm.)

mount: 7 x 8 ¾ in. (17.8 x 22.5 cm.)

\$12,000–18,000



183

PROPERTY OF A PRIVATE COLLECTOR

183

DOROTHEA LANGE (1895–1965)

Annie O'Halloran Hands, 1954

gelatin silver print

annotated 'Halloran' in ink and 'Ireland'

in pencil and variously otherwise

annotated and numbered in unknown

hands in pencil/ink (verso)

image: 7 7/8 x 7 7/8 in. (19.3 x 19.3 cm.)

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

\$6,000–8,000



184

184

WALKER EVANS (1903–1975)

Untitled (Palumbo Public Ice-Fuel Corp. Truck, New York), c. 1934

gelatin silver print, printed later

blindstamped photographer's

Estate credit and numbered '8/75'

in ink (margin)

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

sheet: 11 x 11 3/4 in. (27.9 x 29.8 cm.)

This print is number 8 from

the edition of 75.

\$5,000–7,000

LITERATURE:

Judith Keller, *Walker Evans: The Getty Museum Collection*, The J. Paul Getty Museum, Malibu, 1995, pl. 199, p. 54.



actual size

185

CHARLES SHEELER (1883–1965)

Buggy, Bucks County, c. 1917

gelatin silver print, mounted on original card, printed before 1929

printed inscription (mount, recto)

image/sheet: 3 3/8 x 4 3/4 in. (8.5 x 12 cm.)

mount: 8 x 6 1/2 in. (20.3 x 16.5 cm.)

\$40,000–60,000

PROVENANCE:

The artist;

gifted by the above to Earl Horter (1880–1940);

acquired directly from descendants of the above by the present owner.

LITERATURE:

Theodore E. Stebbins, Jr. and Norman Keyes, Jr., *Charles Sheeler: The Photographs*, Museum of Fine Arts, Boston, 1988, pl. 22.

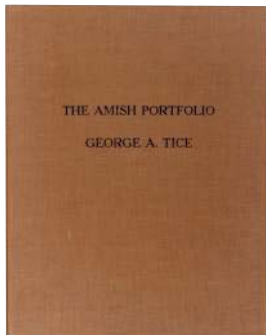
Karen Lucic, *Charles Sheeler in Doylestown: American Modernism and the Pennsylvania Tradition*, Allentown Art Museum/University of Washington Press, 1997, p. 75.

Earl Horter, himself an artist from Philadelphia, was closely acquainted with a generation of local artists and collectors, beginning in 1917 when he moved back to the city after living in New York for 14 years. Horter's collection was largely assembled throughout the 1920s and consisted of works by both European Modern Art champions such as Picasso, Duchamp and Brancusi as well as American artists, such as Charles Sheeler. From the early 1930s until Horter's death in 1940 the collection was dispersed, and many of the works can be found today in major museums around the country including the The Metropolitan Museum of Art, the Philadelphia Museum of Art, and Art Institute of Chicago.

The present image is one of Sheeler's early Bucks County pictures, and is part of a body of work the artist made while weekending at the country house he shared with fellow painter and former art school classmate, Morton L. Schamberg. It was during this time that Sheeler began using photography as an artistic medium, rather than only a means to support his painting career.



overall



186
GEORGE TICE (B. 1938)
The Amish Portfolio

Colonia, New Jersey: Privately published, 1968. 12 gelatin silver prints, each mounted on paper; each embossed credit (mount, recto); image/sheet sizes ranging from 2 1/8 x 6 1/2 (5.5 x 16.6 cm.) to 5 1/4 x 4 1/2 in. (14.7 x 11.5 cm.); each mount 14 x 11 in. (35.7 x 28 cm.); signed and numbered '5' in ink on the title page, Introduction by Jacob Deschin, and plate list; number 5 from the limited edition of 50; contained in brown cloth covered, folding portfolio case with black lettering.

\$7,000-9,000



187

DOROTHEA LANGE (1895–1965)

Migrant Worker on California Highway, 1935

gelatin silver print, printed 1960s
stamped photographer's 'Euclid Avenue' credit (verso)
image: 13 ½ x 10 ½ in. (34.2 x 25.7 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

\$15,000–25,000

PROVENANCE:

Swann Galleries, New York, April 24, 1996, lot 217;
acquired from the above sale by the present owner.

LITERATURE:

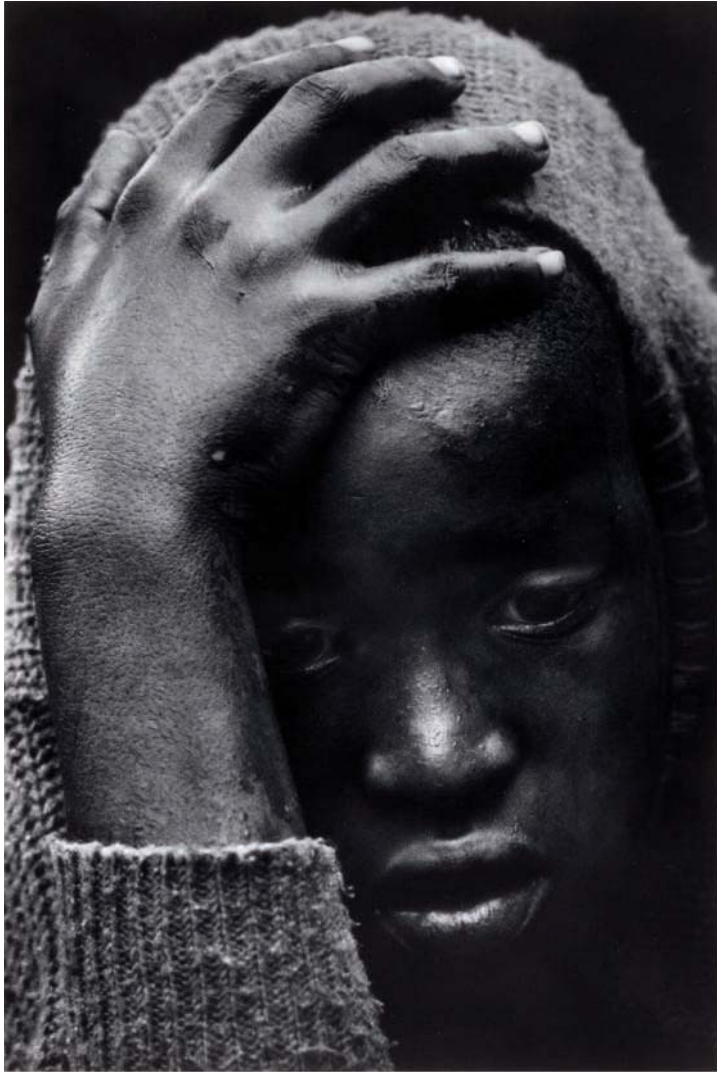
Pierre Borhan, *Dorothea Lange: the Heart and Mind of a Photographer*, Little, Brown and Co., Boston, 2002, p. 86.
Therese Thau Heyman et al., *Dorothea Lange: American photographs*, San Francisco Museum of Modern Art, San Francisco, 1994, p. 23.



188
DAVID GOLDBLATT (B. 1930)
Various images of South Africa, 1965–2006
 8 gelatin silver prints, each printed later
 each signed and dated in pencil (verso)
 image sizes ranging from 14 x 18 in. (35.5 x 45.7 cm.)
 to 16 ½ x 21 ½ (41.9 x 54.5 cm.)
 sheet sizes ranging from 16 x 16 in. (40.7 x 40.7 cm.)
 to 18 ¾ x 23 ½ in. (47.6 x 59.6 cm.) (8)
 \$20,000–30,000

PROVENANCE:
 Goodman Gallery, Cape Town, South Africa;
 acquired from the about by the present owner, 2014.

David Goldblatt has been documenting the tensions of both rural and urban life in his native South Africa since the 1960s. His images deftly capture South Africa's complex social and moral history and its changing political landscape. In 1998 Goldblatt was the first South African artist to have a solo exhibition at the Museum of Modern Art in New York and, more recently, the photographer was the recipient of the 2006 Hasselblad award, the 2009 Henri Cartier-Bresson Award, and the 2013 International Center of Photography Infinity Award.



189

DAVE HEATH (1931-2016)

Washington Square, New York City, 1958

gelatin silver print, mounted on board

signed, titled and dated in pencil (mount, verso)

image/sheet: 9 ¾ x 6 ¾ in. (24.7 x 17.1 cm.)

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

\$10,000-15,000



190

LEWIS WICKES HINE (1874–1940)

Girl working in a Carolina cotton mill, 1908

gelatin silver print, printed c. 1930
variously annotated in pencil (verso)
image: 4 7/8 x 6 7/8 in. (12.5 x 17.5 cm.)
sheet: 5 x 7 in. (12.8 x 17.9 cm.)

\$25,000–35,000

PROVENANCE:

Private Collector, 1970s;
Louis K. Meisel Gallery, New York.

LITERATURE:

Beaumont Newhall, *The History of Photography*,
The Museum of Modern Art, New York, 1949, p. 171.
Vicki Goldberg, *Lewis Hine: Children at Work*,
Prestel, Munich, London, New York, 1999, p. 58.



191

DORIS ULMANN (1882-1934)

Various portraits and scenes of the American South, 1920s

12 platinum prints (2 mounted on board;
1 mounted on tissue, mounted on board)
one signed in pencil (margin); one signed in
pencil (mount, recto)
each sheet approx.: 8 x 6 in. (20.4 x 15.3 cm.)
each original board mount [3]: 14 ¼ x 11 ¼ in.
(36.3 x 28.6 cm.)

(12)

\$8,000-12,000

Works included are as follows:

- Saddle-maker, South Carolina*
- Man leading two horses, South Carolina*
- Two African American men and cotton wagon, South Carolina*
- Woman standing in log cabin*
- Seated man with beard and suspenders*
- Hands of a dulcimer player*
- Harbor scene*
- Tobacco worker*
- Man in cap and overalls leading horse*
- Baptist service, South Carolina*
- Seated Mennonite man holding book*
- Seated woman*



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

192
WEEGEE (1899-1968)

Various genre scenes, 1940s

5 gelatin silver prints, printed 1960s
4 stamped photographer's '451 West 47th Street' credit,
3 stamped 'Weegee The Famous' credit and 3 stamped
'Weegee from Photo-Representatives' credit in black ink (verso)
each image approx.: 13 1/2 x 10 3/4 in. (34.2 x 27.2 cm.)
each sheet: 14 x 11 in. (35.7 x 28 cm.)

(5)

\$10,000-15,000

PROVENANCE:

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



PROPERTY OF A PRIVATE COLLECTOR

193

ALFRED STIEGLITZ (1864-1946)

Marie Rapp, 1914

platinum print

image: 9 $\frac{3}{4}$ x 7 $\frac{3}{4}$ in. (24.7 x 19.6 cm.)

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

\$20,000-30,000

PROVENANCE:

Douglas Drake Gallery, New York, 1992.

LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922*, Abrams/National Gallery of Art, Washington D.C., 2002, p. 241, cat. no. 392.



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

194

JAMES VAN DER ZEE (1886-1983)

Various portraits, 1920s-1940s

9 gelatin silver prints
8 signed and dated (in the negative); 3 stamped photographer's 'G.G.G. Photo Studio/2077-7th Ave.' credit and each variously numbered in pencil (verso)
each image: approx. 7 3/4 x 9 3/4 in. (19.7 x 24.8 cm.) or inverse
each sheet: approx. 8 x 10 in. (20.4 x 25.5 cm.) or inverse (9)

\$10,000-15,000

PROVENANCE:

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



Magazine advertisement for Christian Dior

195
CHRIS VON WANGENHEIM
(1942–1981)

Fetching is your Dior: Lisa Taylor,
Christian Dior, 1976

chromogenic print
 signed and titled in ink and stamped
 photographer's copyright credit
 and reproduction limitation (verso)
 image: 13 ½ x 9 ¾ in. (34.3 x 24.8 cm.)
 sheet: 13 7/8 x 11 in. (35.1 x 27.9 cm.)

\$15,000–25,000

PROVENANCE:

The artist;
 acquired from the above by
 the present owner.

This iconic image by Chris von Wangenheim embodies the mood of 1970s fashion: lush, decadent and unabashedly seductive. Hired by French fashion house Dior to create an advertisement for the brand's jewelry, von Wangenheim produced this striking image, which perfectly balances the glamour of *haute couture* with the growing cultural awareness of women's sexuality. Featuring the American model Lisa Taylor, this image remains exemplary of the sexually-charged and female-empowering zeitgeist that von Wangenheim captured so eloquently together with his contemporaries, Helmut Newton and Guy Bourdin. With his career finally fully recognized last year with the publication of a monograph by Rizzoli, von Wangenheim's *Fetching is your Dior: Lisa Taylor, Christian Dior*, was prominently featured as the cover, solidifying its status as the quintessential emblem of a shamelessly beautiful era.



196 (actual size)

196

ANDY WARHOL (1928–1987)

Self-Portrait with Fright Wig, 1986

unique Polacolor print
 embossed photographer's copyright credit (margin);
 stamped Estate and Foundation credits (verso); credited,
 titled and dated on affixed gallery label (frame backing board)
 image: 3 ¾ x 2 7/8 in. (9.6 x 7.4 cm.)
 sheet: 4 ¼ x 3 ¾ in. (10.9 x 8.7 cm.)

\$12,000–18,000

197

ANDY WARHOL (1928–1987)

*Susan Bottomly ('International Velvet')
 and Gerard Malanga, 1968*

unique gelatin silver photobooth strip
 signed and dated in ink (verso)
 image/sheet: 8 x 1 ½ in. (20.4 x 2.8 cm.)

\$12,000–18,000

PROVENANCE:

Gerard Malanga (B. 1943), New York;
 acquired from the above by Timothy Baum, New York, 1970s;
 acquired from the above by the present owner, 1990s.

Initially owned by Gerard Malanga, one of Andy Warhol's
 assistants in the 1960s, the present lot is one of the very few
 known photobooth strips to be signed by the artist.





198

198
PETER HUJAR (1934–1987)

Robert Wilson, 1975

gelatin silver print
stamped photographer's Estate credit (verso); credited,
titled and dated on affixed gallery labels (frame backing board)
image: 6 ½ x 6 ½ in. (16.5 x 16.5 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)
This work was printed by Peter Hujar.

\$8,000–12,000

PROVENANCE:
Matthew Marks Gallery, New York.

LITERATURE:
Urs Stahel and Hripsimé Visser (eds.), *Peter Hujar: A
Retrospective*, Stedelijk Museum Amsterdam/Scalo, Zurich,
Berlin, New York, 1994, pl. 87.

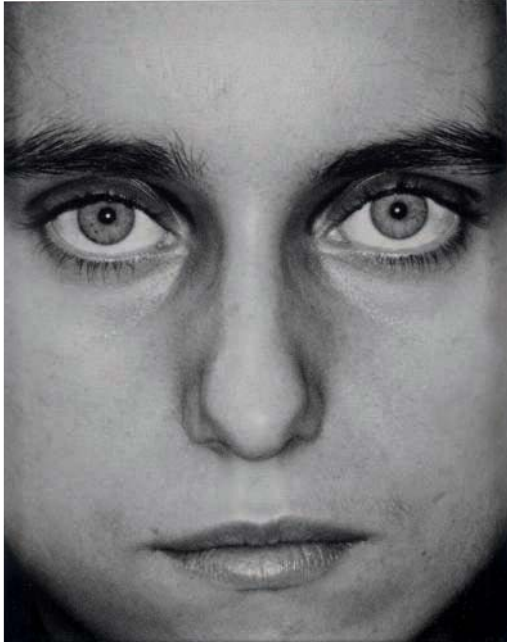


199

199
KEIZŌ KITAJIMA (B. 1954)

New York, 1981–1982

gelatin silver print
signed in pencil (verso)
image: 11 x 8 ¼ in. (27.9 x 20.9 cm.)
sheet: 12 x 10 in. (30.4 x 25.3 cm.)
\$4,000–6,000



200

200

KEN OHARA (B. 1942)

Face 1, from the One series, 1970

gelatin silver print
signed, titled and dated in pencil (verso); credited, titled
and dated on affixed gallery label (frame backing board)
image: 9 ¾ x 7 ¾ in. (24.7 x 19.6 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$4,000–6,000



201

201

ADAM FUSS (B. 1961)

Untitled, 2002

daguerreotype
signed and numbered 'AFD110' in ink (verso)
image/plate: 14 x 11 in. (35.7 x 28 cm.)
overall: 21 x 18 x 1 in. (53.5 x 48.9 x 2.7 cm.)
This is a unique print.

\$8,000–12,000



202

202

HERBRITTS (1952–2002)

Carrie in Sand (Detail)

Paradise Cove, 1988

platinum print

embossed photographer's copyright credit (margin); signed, titled, dated and numbered '16/25' in pencil (verso)

image: 22 ¼ x 19 in. (56.6 x 48.3 cm.)

sheet: 25 ¼ x 22 in. (64.2 x 56 cm.)

This work is number 16 from the edition of 25.

\$8,000–12,000



203

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

203

PETER BEARD (B. 1938)

Margritte Rammé and world record bull ele. ivories, 1976

diptych: 2 gelatin silver prints affixed together, printed later

signed, titled, dated and inscribed in white ink, with blood and black ink applied throughout (recto); credited, titled and dated on affixed label (frame backing board)

image/adjoined sheets: 24 x 32 ½ in. (60.9 x 81.5 cm.)

overall: 30 ¾ x 38 ½ x 2 ¼ in. (78.2 x 97.9 x 5.9 cm.)

\$8,000–12,000

PROVENANCE:

New York Academy of Art, *Take Home a Nude*, charity auction, 1999; acquired from the above by the present owner.



204

PETER BEARD (B. 1938)

Giraffes in Mirage on the Taru Dessert, Kenya, June 1960

gelatin silver print with blood and ink handwork, printed later signed, inscribed and annotated 'I had time after time watched the progression across the plain of the giraffe, in their queer, inimitable, vegetative gracefulness, as if it were not a herd of animals but a family of rare, long-stemmed, speckled gigantic flowers slowly advancing — It was, in gigantic size, the border of a very old, infinitely precious Persian carpet, on the dyes of green, yellow and black-brown. Karen Blixen (from "Out of Africa")' in ink (recto); credited and titled on affixed gallery label (frame backing board)

image: 20 x 30 3/4 in. (50.8 x 77.1 cm.)

sheet: 27 1/4 x 38 5/8 in. (69.2 x 97.9 cm.)

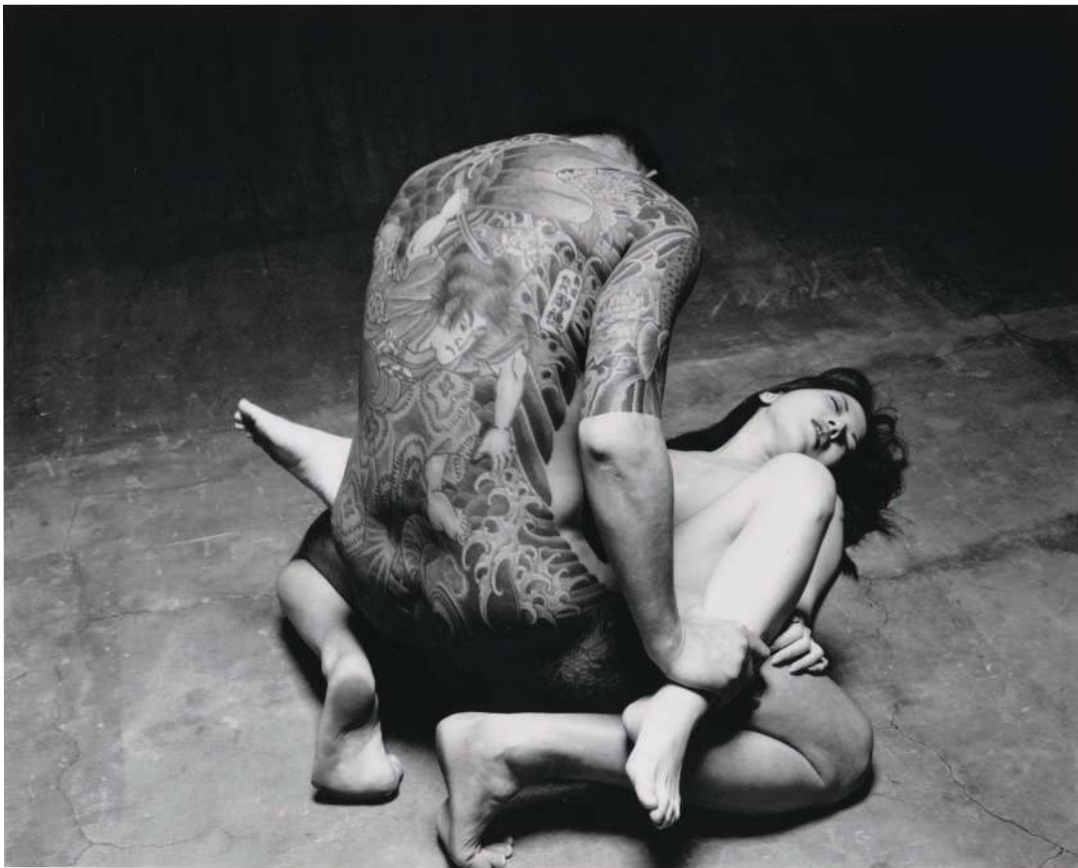
\$50,000–70,000

PROVENANCE:

Michael Hoppen Gallery, London;
acquired from the above by the present owner.

LITERATURE:

Nejma Beard (ed.) and Peter Beard, *Peter Beard*, Taschen, Cologne, 2013, p. 631, no. 241.



205
NOBUYOSHI ARAKI (B. 1940)
Yakusa, 1994

gelatin silver print
signed in pencil (verso); signed in ink on affixed label,
credited on affixed gallery label (frame backing board)
image: 18 3/8 x 23 in. (46.6 x 58.3 cm.)
sheet: 20 x 24 in. (50.5 x 60.8 cm.)
\$20,000–30,000

PROVENANCE:
Michael Hoppen Gallery, London;
acquired from the above by the present owner.

LITERATURE:
Kathrin Rhomberg and Hisako Motoo (eds.), *Tokyo Comedy:*
Nobuyoshi Araki, Atsuhide Nakajima, Korinsha Press & Co., Ltd.,
Kyoto, 1997, n.p.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

206

LEE FRIEDLANDER (B. 1934)

Untitled (Nude/Madonna), 1979

gelatin silver print

signed in ink, stamped photographer's copyright credit and titled and dated in pencil (verso); credited, titled and dated on affixed gallery label (frame backing board)

image: 13 x 8 ¾ in. (33.2 x 22.4 cm.)

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

\$25,000–35,000

LITERATURE:

Mark Holborn (ed.), *Lee Friedlander: Nudes*, Jonathan Cape, London, 1991, p. 62.

Lee Friedlander, *A Second Look: The Nudes*, Distributed Art Publishers, Inc., New York, 2013, p. 130.



207

207

HELMUT NEWTON (1920–2004)

Voyeurism and Kodak Film, Beverly Hills, California, 1989

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

image: 19 3/4 x 19 in. (49.2 x 48.2 cm.)

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

This work is number 2 from the edition
of 10.

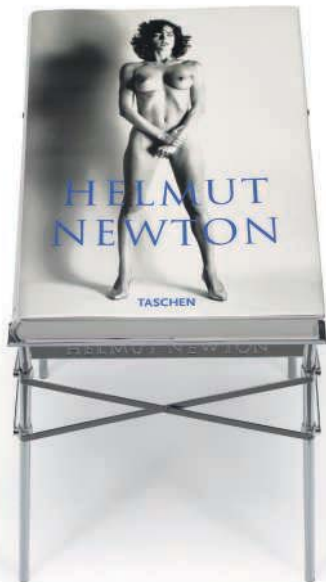
\$15,000–25,000

PROVENANCE:

A Gallery for Fine Photography,
New Orleans, Louisiana;
acquired from the above
by the present owner.

LITERATURE:

June Newton et al., *Helmut Newton: Work*,
Taschen, Köln, 2000, p. 243.



208

208

HELMUT NEWTON (1920–2004)

Sumo

Monte Carlo: Taschen, 1999. First
Edition. 400 duotone reproductions of
photographs selected and edited by
June Newton. Signed in color crayon
by Helmut Newton and numbered
8031/10000 (p. 2). From the edition
of 10,000 plus 200 Artist's Proofs.
Together with the illustrated dust jacket
and chromed metal stand designed by
Philippe Stark. Overall book dimensions:
28 x 19 x 3 in. (71.2 x 48.4 x 7.8 cm.).

\$6,000–8,000



Any photographer who says he's not a voyeur is either stupid or a liar.

— Helmut Newton

209

HELMUT NEWTON (1920–2004)

Roselyne at Arcangues, 1975

gelatin silver print
signed, titled and dated in ink and stamped
photographer's copyright credit (verso)
image: 29 $\frac{3}{4}$ x 43 $\frac{1}{2}$ in. (75.6 x 110.5 cm.)
sheet: 31 x 46 $\frac{1}{4}$ in. (78.8 x 118.2 cm.)

\$25,000–35,000

LITERATURE:

Helmut Newton, *Helmut Newton: Private Property*,
W.W. Norton, New York, 1990, pl. 43.



210

IRVING PENN (1917-2009)

Breast (A), New York, March 5th, 1993

Cibachrome print, printed 1995
signed, titled, dated, numbered and variously annotated with
photographer's/Vogue copyright credit in pencil (verso)
image/sheet: 10 3/8 x 10 3/8 in. (26.6 x 26.6 cm.)
This work is from the edition of 7.

\$25,000-35,000

PROVENANCE:

A Gallery for Fine Photography, New Orleans, Louisiana;
acquired from the above by the present owner.



PHOTOGRAPHS FROM THE COLLECTION OF
YVETTE BLUMENFELD GEORGES DEETON

211

ERWIN BLUMENFELD (1897–1969)

Nude, Broken Mirror, New York, 1946–1950

gelatin silver print
signed by Yvette Blumenfeld Georges Deeton in pencil,
stamped photographer's Estate credit
and numbered '20' in ink (verso)
image: 13 ⁵/₁₆ x 10 ³/₄ in. (34.5 x 27.2 cm.)
sheet: 14 x 11 ¹/₄ in. (35.5 x 28.5 cm.)
This work was printed by Erwin Blumenfeld.

\$25,000–35,000



212

212

ERWIN BLUMENFELD (1897–1969)

Nude under Wet Silk, Paris, c. 1937

gelatin silver print, printed 1960s
 annotated 'LOT A: 3' in ink (verso)
 image/sheet: 13 ¼ x 10 ⅞ in. (33.6 x 26.3 cm.)

\$10,000–15,000

LITERATURE:

Exhibition catalogue, *Erwin Blumenfeld*, Folkwang Museum, Essen, 1988, p. 26.

William A. Ewing and Marina Schinz, *Blumenfeld Photographs: A Passion for Beauty*, Harry N. Abrams, New York, 1996, pl. 61 (variant).

Yorick Blumenfeld, *The Naked and the Veiled: Photographic Nudes of Erwin Blumenfeld*, Thames & Hudson, London, 1999, p. 85.



213

213

GEORGE HOYNINGEN-HUENE (1900–1968)

Divers, Swimwear by Izod, Paris, 1930

gelatin silver print, printed later
 signed and inscribed 'from the collection of Horst' by Horst P. Horst and credited, titled and dated in pencil (verso)
 image: 17 ¾ x 13 ½ in. (45 x 34.2 cm.)
 sheet: 20 x 16 in. (50.8 x 40.7 cm.)

\$8,000–12,000



214

214

LOUIS FAURER (1916–2001)

Bowing for the Vogue Collections, Paris, 1972

gelatin silver print, printed 1991 by Schneider-Erdman
signed, titled, dated and numbered "7/20" in pencil
(verso); credited, titled and dated on affixed gallery label
(frame backing board)

image: 18 ¼ x 14 in. (46.3 x 35.5 cm.)

sheet: 19 ¾ x 16 in. (50.1 x 40.6 cm.)

This work is number 7 from the edition of 20.

\$8,000–12,000

PROVENANCE:

Deborah Bell Photographs, New York;
acquired from the above by the present owner.



215

215

FRANTIŠEK DRTIKOL (1883–1961)

Le Mouvement, 1927

pigment print, mounted on board
signed and dated in pencil (mount, recto); signed,
titled, numbered and annotated in ink (mount, verso)
image/sheet: 11 ½ x 9 in. (28.3 x 23 cm.)
mount: 15 ½ x 11 ¾ in. (38.5 x 29.9 cm.)

\$25,000–35,000

PROVENANCE:

Acquired by the present owner, 1985.



■216

VIK MUNIZ (B. 1961)

Symphony in White No. 1: The White Girl, after James Whistler, from the Pictures of Magazines 2 series, 2013

digital chromogenic print,
mounted on aluminum
signed and dated in ink and credited,
titled, dated and numbered '6/6' on affixed
photographer's label (mount, verso);
credited, titled, dated and numbered on
affixed gallery label (frame backing board)
image: 80 ¾ x 39 ¾ in. (205.1 x 101 cm.)
overall: 84 ½ x 43 ½ in. (214.7 x 110.5 cm.)
This work is number 6 from the edition of 6.

\$40,000–60,000

PROVENANCE:

Rena Bransten Gallery, San Francisco;
acquired from the above by
the present owner.



217

IRVING PENN (1917-2009)

Cocoa Dress (Balenciaga), Lisa Fonssagrives-Penn, 1950

platinum-palladium print, mounted on aluminum, printed 1979
signed, titled, dated, numbered '8/50' and variously annotated
in pencil and stamped photographer's/Condé Nast copyright
credit (mount, verso)

image: 19 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in. (49.2 x 49.5 cm.)

sheet: 25 x 22 $\frac{1}{8}$ in. (63.5 x 56.2 cm.)

mount: 26 $\frac{1}{4}$ x 22 $\frac{1}{8}$ in. (66.6 x 56.2 cm.)

This work is number 8 from the edition of 50 in platinum metals,
plus 7 unnumbered, but signed, silver prints.

\$50,000-70,000

LITERATURE:

Irving Penn, et al., *Passage: A Work Record*, Knopf,
New York, 1991, p. 82.

Martin Harrison, *Appearances: Fashion Photography
Since 1945*, Rizzoli, New York, 1991, p. 55.

John Szarkowski, *Irving Penn*, The Museum of Modern Art,
New York, 1984, pl. 47.



PROPERTY OF A PRIVATE COLLECTOR

218

ANDREAS FEININGER (1906-1999)

Dinner by Candle Light at the Waldorf, New York, 1962

gelatin silver print, printed later
signed, dated and numbered '77' in pencil, stamped
photographer's credit, and titled, annotated "Time, Inc"
with copyright insignia in ink (verso)
image/sheet: 13 5/8 x 10 3/4 in. (34.5 x 27.3 cm.)

\$6,000-8,000



219

219
AUGUST SANDER (1876–1964)
Lumpenball, 1920s

gelatin silver print on carte-postale
 variously numbered in pencil (verso)
 image: 5 1/8 x 3 1/4 in. (13 x 8.2 cm.)
 sheet: 5 1/2 x 3 1/2 in. (14 x 8.9 cm.)
 \$5,000–7,000

PROVENANCE:
 Feroz Galerie, Bonn, Germany;
 acquired from the above by the present owner, 2012.



220

220
BRASSAI (1899–1984)
Groupe Joyeux au Bal Musette, c. 1932

gelatin silver print, printed later
 signed in ink (margin); stamped photographer's copyright
 credit and reproduction limitation and annotated
 'page 79/p.p. 1.0.' in pencil (verso)
 image: 14 1/8 x 11 in. (35.8 x 28 cm.)
 sheet: 15 1/2 x 12 in. (39.3 x 30.5 cm.)
 \$8,000–12,000

LITERATURE:
 Sylvia Aubenas and Quentin Bajac, *Brassai: Paris Nocturne*,
 Thames & Hudson, London, 2012, pl. 79.



221

PROPERTY FROM A
DISTINGUISHED AMERICAN COLLECTION

221

DANNY LYON (B. 1942)

*Crossing the Ohio River, Louisville,
Kentucky, 1966*

gelatin silver print
signed and annotated 'unpublished' in
pencil, and initialed and dated in pencil
in photographer's Bleak Beauty credit
stamp (verso)

image: 6 ½ x 9 ½ in. (16.5 x 24.1 cm.)

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

\$5,000–7,000



222

222

DANNY LYON (B. 1942)

*Police pose for a photograph as
ministers from the National Council
of Churches march to a local church,
Clarksdale, Mississippi, 1963*

gelatin silver print, printed 1970
signed in pencil, stamped photographer's
'Bleak Beauty' credit with date and
'Magnum' in pencil, and credited, titled
and dated with reproduction limitation
on affixed photographer's/Magnum
copyright credit label (verso)

image: 6 ¾ x 9 ¾ in. (16.1 x 24.4 cm.)

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

\$4,000–6,000

PROPERTY FROM A
DISTINGUISHED AMERICAN COLLECTION

223

DANNY LYON (B. 1942)

*Ramsey Prison, Huntsville,
Texas, 1968*

gelatin silver print
signed and annotated 'Ramsey'
in pencil, and initialed and dated in pencil
in photographer's Bleak Beauty credit
stamp (verso)

image: 7 ¾ x 9 ¾ in. (19.6 x 24.7 cm.)

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

\$3,000–5,000



223

PROPERTY FROM A
DISTINGUISHED AMERICAN COLLECTION

224

DANNY LYON (B. 1942)

*Prison Tattoos, the Ramsey Prison,
Huntsville, Texas, 1968*

gelatin silver print
stamped photographer's copyright credit,
'abc press amsterdam', with collection
stamps, and variously numbered in pencil
and ink (verso); credited, titled
and dated on affixed gallery label
(frame backing board)

image/sheet: 9 ¾ x 6 ¾ in. (24.7 x 17.1 cm.)

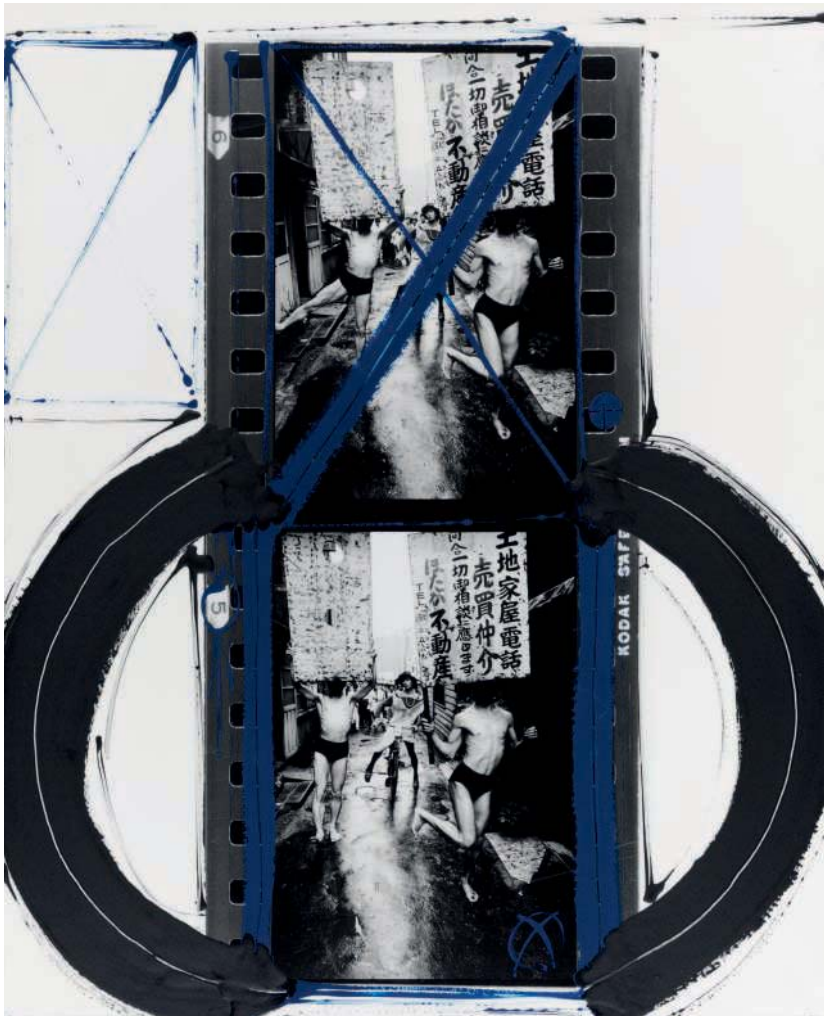
\$3,000–5,000

PROVENANCE:

The Collection of David and Tessa
Winter, Amsterdam;
Matthew Marks Gallery, New York;
acquired from the above by
the present owner.



224



225
WILLIAM KLEIN (B. 1928)
Dana Happening, Tokyo, 1961

2 enlarged gelatin silver contact prints with applied paint,
flush-mounted on board, printed later
signed, titled and dated in ink (flush mount, verso)
image/sheet/flush mount: 23 ¾ x 19 ¾ in. (60.3 x 50.1 cm.)
This is a unique work.
\$8,000–12,000

PROVENANCE:
Fifty One Fine Art Photography, Antwerp, Belgium;
acquired from the above by the present owner, 2012.

226

HARRY CALLAHAN (1912–1999)

New York, c. 1969

gelatin silver print, printed later
signed in pencil (margin); signed,
titled and dated in pencil (verso)
image: 10 x 10 in. (25.4 x 25.4 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

\$6,000–8,000

LITERATURE:

John Szarkowski, *Callahan*,
Aperture/the Museum of Modern Art,
New York, 1976, p. 139.



226

227

BERENICE ABBOTT (1898–1991)

*Nightview, New York at Night,
Empire State Building, 1932*

gelatin silver print, mounted on board,
printed 1979
signed and numbered 'AP' in pencil
(mount, recto); stamped photographer's
credit and photographer's/Parasol Press
Ltd. copyright, reproduction limitation
(mount, verso)
image/sheet: 23 x 18 in. (58.3 x 45.6 cm.)
mount: 36 5/8 x 30 1/2 in. (93 x 77.3 cm.)
This print is an Artist's Proof from the
edition of 60.

\$10,000–15,000

LITERATURE:

Berenice Abbott, *Berenice Abbott
Photographs*, New York,
Horizon Press, 1970, p. 120.



227



228

228

ILSE BING (1899–1998)

Manhattan Skyline, 1936

gelatin silver print, mounted on paper

signed and dated in white ink (recto)

image/sheet: 7 5/8 x 11 1/8 in.

(19.3 x 28.2 cm.)

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

\$10,000–15,000

PROVENANCE:

Galerie Berinson, Berlin;
acquired from the above by
the present owner, 2012.



229

PROPERTY FROM AN AMERICAN COLLECTION

229

THOMAS RUFF (B. 1958)

Nacht I–VI, 1992

6 chromogenic prints

each signed, dated and

numbered either '1/6' or '3/6'

and sequentially '1–VI' in ink on affixed

artist's label and each credited, titled,

dated and numbered on affixed collection

label (frame backing boards)

each image: 7 7/8 x 8 1/4 in. (20 x 21 cm.)

Three of these prints are each

number 1 from the edition of 6.

Three of these prints are each

number 3 from the edition of 6.

\$8,000–12,000

PROVENANCE:

Johnen & Schottle, Berlin;
acquired from the above by
the present owner, 1994.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

230

HIROSHI SUGIMOTO (B. 1948)

Chapel of Notre Dame du Haut, Le Corbusier, 1998

gelatin silver print, mounted on card
signed in pencil (mount, recto); credited, titled, dated
and numbered on affixed gallery label (frame backing board)
image: 23 1/8 x 18 5/8 in. (59 x 47.4 cm.)
sheet: 23 7/8 x 19 1/2 in. (60.8 x 49.7 cm.)
mount: 25 x 20 in. (63.7 x 50.8 cm.)

This work is number 15 from the edition of 25.

\$15,000–25,000

LITERATURE:

Francesco Bonami (ed.), *Architecture of Time*, Museum of Contemporary Art, Chicago/Distributed Art Publishers, Inc., New York, 2003, n.p.



■231

CATHERINE OPIE (B. 1961)

Untitled #9 (Icehouses), 2001

chromogenic print, flush-mounted on board
signed, titled, dated and numbered in ink (flush mount,
verso); credited, titled, dated and numbered 'ed. of 5,
AP 1/2' on affixed gallery label (frame backing board);
numbered 'AP 1/2' in ink (on artist's frame)
image/sheet: 50 x 40 in. (127 x 101.8 cm.)

This work is Artist's Proof 1/2 from the edition of 5.

\$20,000–30,000

PROVENANCE:

Regen Projects, Los Angeles, California.

EXHIBITED:

LITERATURE:

Exhibition catalogue, *Catherine Opie: American Photographer*,
The Guggenheim Museum, New York, 2008, p. 191.



■ 232

CANDIDA HÖFER (B. 1944)

Museum für Völkerkunde Dresden I, 1999

chromogenic print, flush-mounted on board
signed and numbered 'AP II' in ink (flush mount, verso);
credited, titled, dated and numbered on affixed gallery label
(frame backing board)

image: 46 ½ x 46 ½ in. (118.1 x 118.1 cm.)

overall: 61 x 61 in. (155 x 155 cm.)

This work is Artist's Proof 2/2 from the edition of 6.

\$20,000–30,000

PROVENANCE:

Sonnabend Gallery, New York;
acquired from the above by the present owner.



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

233

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, date and numbers '9/25' and '250' (margin);
credited, titled, dated and numbered on affixed 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 $\frac{3}{4}$ in. (48.6 x 60.1 cm.)

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

This work is number 9 from the edition of 25.

\$10,000–15,000

PROVENANCE:

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

LITERATURE:

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

234

RICHARD MISRACH (B. 1949)

*Golden Gate studies, 2-27-1999,
5:12 p.m., 1999*

chromogenic print, mounted on board,
printed 2000

signed, titled, dated and numbered
'10/25' in ink (margin)

image: 18 ½ x 23 ¼ in. (47 x 59 cm.)

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

This work is number 10 from the
edition of 25.

\$5,000-7,000



234

235

HIROSHI SUGIMOTO (B. 1948)

Time Exposed

Tokyo: Kyoto Shoin Co. Ltd., 1991.

Portfolio of 51 offset lithographs, each
tipped on card; each blindstamped

title, date, and number (mount, recto);

each image/sheet approximately

9½ x 12½ in. (24.1 x 31.1 cm.), each

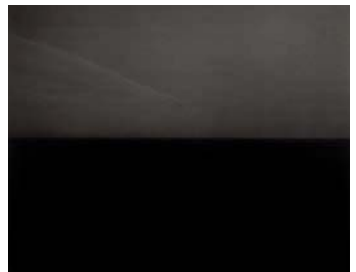
mount 13 ¾ x 18 ¼ in. (34 x 46.4 cm);

title page, plate list, and colophon;

from the edition of 500; contained in
aluminum portfolio.

\$12,000-18,000

In addition to the 50 plates of
Seascapes, a mounted image of
IBM Courtyard, Tokyo (1991) is part of
this portfolio.



235



236

■236

RICHARD MISRACH (B. 1949)

*Bloody Run Peak, 10–4–95,
6:34 AM, 1995*

unique chromogenic print,
flush-mounted on board
signed, titled and dated in ink
(flush mount, verso); title etched in
white (on artists's frame); credited,
titled and dated on affixed gallery
label (frame backing board)
image/sheet/flush mount: 48 x 60 in.
(121.9 x 152.4 cm.)

\$10,000–15,000



237

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

237

HIROSHI SUGIMOTO (B. 1948)

South Pacific Ocean, Tearai, 1991

gelatin silver print, mounted on card
signed in pencil (mount, recto);
blindstamped title, date and numbers
'12/25' and '360' (margin); credited, titled,
dated and numbered on affixed gallery label
(frame backing board)

image: 16 1/8 x 21 1/4 in. (41 x 54 cm.)

sheet: 19 1/4 x 23 5/8 in. (49.9 x 60 cm.)

mount: 20 x 25 3/4 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.

EXHIBITED:

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

■238

RENATE ALLER (B. 1960)

dicotyledon #3, 2012

archival pigment print, flush-mounted
on aluminum

signed, titled, dated and numbered
'1/3' in ink (flush mount, verso)

image: 58 x 87¼ in. (147.3 x 221.6 cm.)

sheet/flush mount: 59½ x 88¼ in.

(150.3 x 224.1 cm.)

This work is number 1 from
the edition of 3.

\$12,000-18,000



238

239

HIROSHI SUGIMOTO (B.1948)

Ionian Sea, Santa Cesarea, 1993

gelatin silver print, mounted on card
signed in pencil (mount, recto);

blindstamped title, date and numbers
'12/25' and '423' (margin)

image: 16 ½ x 21 ½ in. (41.9 x 53.7 cm.)

sheet: 19 x 23 ¾ in. (48.3 x 60.3 cm.)

mount: 19 ¾ x 25 in. (50.2 x 63.5 cm.)

This work is number 12 from
the edition of 25.

\$15,000-25,000

PROVENANCE:

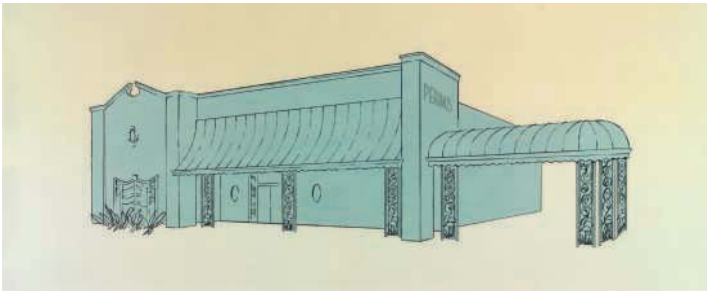
Fay Gold Gallery, Atlanta;
acquired from the above by
the present owner.

LITERATURE:

Hiroshi Sugimoto and Takaaki
Matsumoto, *Hiroshi Sugimoto:
Seascapes*, Damiani, Bologna,
2015, p. 111.



239



240

PROPERTY FROM AN AMERICAN COLLECTION

■240

LARRY JOHNSON (B. 1959)

Untitled (Perino's Front and Perino's Rear), 1998

diptych: 2 Ektacolor prints, each flush-mounted on board each credited, titled, dated and numbered on affixed gallery and collection labels (frame backing board)

each image/sheet/flush mount: 39 ½ x 95 ½ in. (100.3 x 242.6 cm.)

This work is number 1 from the edition of 3 plus 2 Artist's Proofs. (2)

\$6,000–8,000

PROVENANCE:

Margo Leavin Gallery, West Hollywood, California; acquired from the above by the present owner, 1998.



241

PROPERTY FROM AN AMERICAN COLLECTION

241

LARRY JOHNSON (B. 1959)

Untitled (Storyboard), 1995

triptych: 3 Ektacolor prints, each flush-mounted on board

each credited, titled, dated and numbered '1/3' on affixed gallery label (flush mount, verso)

each image/sheet/flush mount: 26 ¾ x 29 ½ in. (67.9 x 74.9 cm.)

This work is number 1 from the edition of 3. (3)

\$7,000–9,000

PROVENANCE:

Margo Leavin Gallery, West Hollywood, California; acquired from the above by the present owner, 1996.

■242

ABELARDO MORELL (B. 1948)

*Detail of Book Damaged
by Water, 2001*

gelatin silver print, mounted on aluminum
signed (verso)

image: 46 ¼ x 58 ½ in. (117.5 x 148.6 cm.)

overall: 60 x 72 in. (152.4 x 182.9 cm.)

This work is from the edition of 5.

\$25,000–35,000

LITERATURE:

Nicholson Baker, *A Book of Books*,
Bulfinch Press/Little, Brown and Co.,
Boston, 2002, pp. 76–77.

Richard B. Woodward, *Abelardo Morell*,
Phaidon, London, 2005, p. 87.



242

243

MARCO BREUER (B. 1966)

Untitled (Heat/Gun), 1999

gelatin silver paper, burned

signed and dated in pencil (verso);

credited, titled and dated on affixed

gallery label (frame backing board)

image/sheet: 18 x 14 in. (45.8 x 35.6 cm.)

This is a unique print.

\$7,000–9,000

Breuer employs a multitude of techniques to create his camera-less photographic images. In the case of the present work, the artist has used a heat gun to lacerate photographic paper, creating a unique abstract image that refers to natural scenes such as an evening skyscape or a geological formation.



243



244

ANA MENDIETA (1948–1985)

Untitled, from Silueta Series, Iowa, 1979

chromogenic print
stamped photographer's and Raquelin Mendieta's
[Estate Administrator] signatures (verso); credited,
titled and dated on affixed gallery and exhibition labels
(frame backing board)

image: 6 ¾ x 10 in. (17.2 x 24.5 cm.)

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

\$20,000–30,000

PROVENANCE:

Galerie Lelong, New York;
acquired from the above by the present owner.

EXHIBITED:

Washington D.C., Hirshhorn Museum and Sculpture Garden;
Des Moines, Iowa, Des Moines Art Center; New York, Whitney
Museum of American Art; Miami, Florida, Miami Art Museum;
Ana Mendieta: Sculpture and Performance, 1972 – 85, October
2004 – January 2006, no. 54.

LITERATURE:

Exhibition catalogue, *Ana Mendieta: Earth Body, Sculpture and
Performance 1972-1985*, the Hirshhorn Museum and Sculpture
Garden, Smithsonian Institution, Washington D.C., 2004, p. 173.

PROPERTY FROM AN AMERICAN COLLECTION

245

GABRIEL OROZCO (B. 1962)

Leaves on Car, 1992

Cibachrome print
signed, titled, dated and numbered '4/5'
in pencil (verso); credited, titled, dated
and numbered on affixed collection label
(frame backing board)

image: 12 ½ x 19 in. (31.7 x 48.2 cm.)

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

This work is number 4 from
the edition of 5.

\$12,000–18,000

PROVENANCE:

Margo Leavin Gallery,
West Hollywood, California;
acquired from the above by
the present owner, 1994.



245

246

PHILIP-LORCA DICORCIA

(B. 1951)

Mexico City, 1998

Ektacolor print, flush-mounted on board
signed in pencil (mount, verso); credited,
titled, dated and numbered on affixed
gallery label (frame backing board)

image: 25 ½ x 37 ½ in. (64.8 x 95.3 cm.)
sheet/flush mount: 30 x 40 in.
(76.2 x 101.6 cm.)

This work is from the edition of 15.

\$10,000–15,000

PROVENANCE:

Phillips de Pury & Company,
New York, June 7, 2007, lot 251;
acquired from the above by
the present owner.



246



247

247

ANGELA STRASSHEIM (B. 1969)

Untitled (McDonalds), 2004

chromogenic print, flush-mounted on board
signed in ink and credited, titled, dated and numbered '4/8' on affixed gallery label (flush mount, verso)
image/sheet/flush mount: 37 ¾ x 47 ¾ in. (95.8 x 121.2 cm.)

This work is number 4 from the edition of 8.

\$5,000–7,000

PROVENANCE:

Marvelli Gallery, New York.



248

248

DOUG RICKARD (B. 1968)

@29.942566, New Orleans, LA (2008), 2009

archival pigment print, flush-mounted on board, printed 2011
signed, dated and numbered '4/5' in ink and credited, titled and dated on affixed photographer's label (flush mount, verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)
image/sheet/flush mount: 25 ½ x 41 in. (64.8 x 104.1 cm.)

This work is number 4 from the edition of 5 plus 3 Artist's Proofs.

\$5,000–7,000

PROVENANCE:

Yossi Milo, New York;
acquired from the above by the present owner.

249

SZE TSUNG LEONG (B. 1970)

Via de Fori Imperiali, Roma, 2007

chromogenic print, flush-mounted
on aluminum
signed in ink, and credited, titled,
dated and numbered, 'four of an edition
of 10 + 2 APs' on affixed artist's label
(flush mount, verso)
image: 12 x 22 in. (30.5 x 56 cm.)
sheet/flush mount: 14 x 24 in.
(35.6 x 61 cm.)

This work is number 4 from
the edition of 10 plus 2 Artist's Proofs.

\$8,000–12,000

PROVENANCE:

Yossi Milo Gallery, New York;
acquired from the above by
the present owner.



249

250

**FLORIAN MAIER-AICHEN
(B. 1973)**

Untitled (Insel Vilm), 2005

chromogenic print
signed, dated, and numbered '6/6'
in ink and credited, titled, dated,
and numbered on affixed gallery
label (frame backing board)
image/sheet: 48 ½ x 61 ½ in.
(123.2 x 156.2 cm.)

This work is number 6 from
the edition of 6.

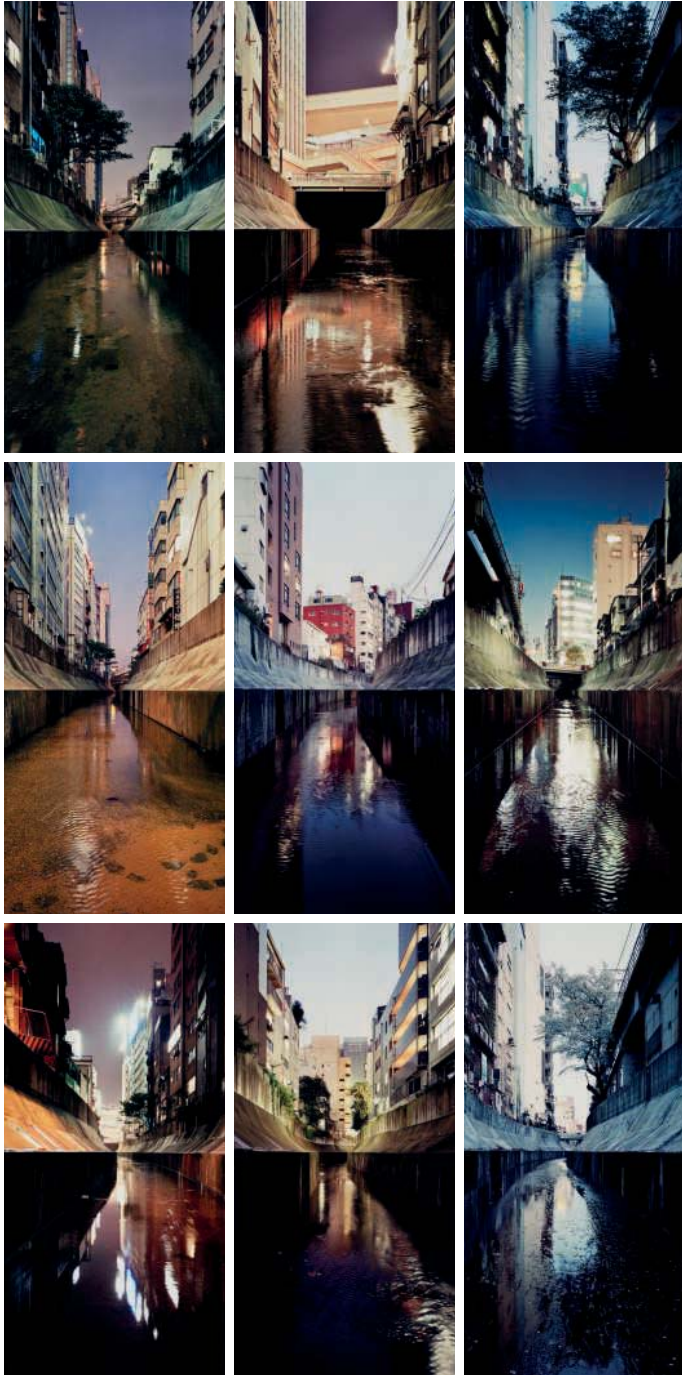
\$20,000–30,000

PROVENANCE:

303 Gallery, New York;
acquired from the above by
the present owner.



250



251

NAOYA HATAKEYAMA (B. 1958)

River Series, 1993–1994

9 chromogenic prints, each flush-mounted on aluminum, printed early 2000s
each signed, titled, dated, numbered '10/15' and numbered sequentially '1-9' in ink (flush mount, verso)
each image/sheet/flush mount: 21 ¼ x 10 ½ in. (54 x 26.6 cm.)
This work is number 10 from the edition of 15. (9)

\$40,000–60,000

PROVENANCE:

L.A. Galerie, Frankfurt, Germany;
acquired from the above by the present owner.

EXHIBITED:

New Mexico, College of Santa Fe, Marion Center for
Photographic Arts, *Tokyo, A City of Light*, 2005

LITERATURE:

Anne Tucker et al., *The History of Japanese Photography*,
The Museum of Fine Arts, Houston, 2003, p. 266.

For the past 35 years, Naoya Hatakeyama has been photographing his beloved city of Tokyo. The artist has described his photographic practice 'like kicking a stone from place to place. The most exciting thing is to find the next picture I want to take.' Stone, as metaphor, is apt for the artist's work; limestone, the main ingredient of cement, is the raw material needed to build the city, and is the central overarching theme of his work. It has led him from the quarries of the island of Hotoku, to cement factories, to the tops of Tokyo's skyscrapers and the bowels of her buried river systems.

The city boasts nearly 14 million residents, and is at once sublime and harsh, crowded yet magical. Eschewing a hand-held, Post-War, street style photographic practice, Hatakeyama has instead documented the city from a variety of angles and positions, often employing a large-format camera to maximize the details retained.

Photography curator Yasufumi Nakamori has asserted that 'Hatakeyama's fascination with contemporary Tokyo is as particular as that of Felix Nadar to mid-19th century Paris. But through the eyes of Nadar, who photographed Parisian streets from a balloon and the city's underground catacombs and sewers using an artificial light he invented, Paris was decaying. To Hatakeyama, Tokyo is constantly renewing itself.'

The artist's curiosity led him to the Shibuya River, an ancient, small stream which runs through downtown Tokyo. In his *River Series* of 1993/1994, Hatakeyama photographed the city from 16 feet below street level, standing on the cement bed of the barely trickling river. The works exude a tranquility that is rarely seen in Tokyo, mingling natural and artificial light in a near-perfect balance.

A set of these works resides in the permanent collection of the Museum of Modern Art, New York.



252

252

ROBERT ADAMS (B. 1937)

*The South Platte River. Toward Denver,
Colorado, twenty-five miles distant, 1979*

gelatin silver print, printed 1985
signed, titled and dated in pencil and stamped
photographer's copyright credit (verso)
image: 5 x 5 in. (12.8 x 12.8 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

\$15,000–25,000

253

STEPHEN SHORE (B. 1947)

Twelve Photographs

New York: Metropolitan Museum of Art, 1976. 12 chromogenic
prints; each signed and numbered '26/50' and sequentially
'I–XII' in ink (verso); each titled, dated and numbered in ink (mat,
verso); each image 7 7/8 x 9 3/4 in. (19.4 x 24.7 cm.) or inverse; text
folio numbered '26' in pencil and plate list; number 26 from the
edition of 50 plus 6 Artist's Proofs; contained in brown linen
covered clamshell portfolio case with ochre lettering.

\$20,000–30,000





254

PROPERTY FROM A DISTINGUISHED
AMERICAN COLLECTION

254

HENRY WESSEL (B. 1942)

Santa Barbara, California, 1977

gelatin silver print
signed, titled and annotated in pencil
(verso); titled and dated on affixed gallery
label (frame backing board)
image: 10 $\frac{3}{4}$ x 15 $\frac{1}{2}$ in. (26.3 x 39.6 cm.)
sheet: 14 x 16 $\frac{1}{2}$ in. (35.5 x 42.8 cm.)

\$5,000–7,000

PROVENANCE:

Matthew Marks Gallery, New York;
acquired from the above by
the present owner.



255

255

SALLY MANN (B. 1951)

Crossing the Maury, 1992

gelatin silver print, flush-mounted
on board, printed 1995
signed, titled, dated and numbered
'4/25' with copyright insignia in
pencil (flush mount, verso)
image: 18 $\frac{3}{4}$ x 22 $\frac{3}{4}$ in. (47.6 x 57.7 cm.)
sheet/flush mount: 19 $\frac{3}{4}$ x 23 $\frac{1}{4}$ in.
(50.1 x 59 cm.)

This work is number 4 from the
edition of 25.

\$10,000–15,000

PROVENANCE:

Houk Friedman Gallery, New York;
acquired from the above by
the present owner.



256

JOSEF KOUDELKA (B. 1938)

Romania, River Danube Delta near the Black Sea, 1994

gelatin silver print, flush-mounted on board, printed 1998

signed in ink (margin)

image: 14 x 41 $\frac{3}{4}$ in. (35.7 x 106.1 cm.)

sheet/flush mount: 20 x 46 $\frac{7}{8}$ in. (50.8 x 119.1 cm.)

\$12,000–18,000

PROVENANCE:

Robert Koch Gallery, San Francisco, California;
acquired from the above by the present owner.

EXHIBITED:

New York, Pace and Pace/MacGill Gallery, *Josef Koudelka, Twelve Panoramas, 1987–2012*, January–February 2015.

257

W. EUGENE SMITH (1918–1978)

The Walk to Paradise Garden, 1946

gelatin silver print, mounted on original board, printed c. 1960
signed in stylus (recto); signed with photographer's
'821 6th Ave' address, copyright and reproduction limitation
in ink (mount, verso)

image/sheet: 15 ¼ x 13 ¼ in. (37.8 x 33.8 cm.)

mount: 21 ¼ x 18 in. (54 x 45.8 cm.)

\$25,000–35,000

PROVENANCE:

Lee Witkin Gallery, New York;

acquired from the above by the present owner, 1971.

EXHIBITED:

Detroit, Detroit Institute of Arts, *Photographs from Private Collections*, 30 July – 20 August, 1971.

Detroit, Detroit Institute of Arts, *Photographs from Detroit Collections*, 5 October – 27 November 1981, inaugurating the Albert and Peggy de Salle Gallery of Photography.

LITERATURE:

Gilles Mora et al., *W. Eugene Smith: Photographs 1934-1975*, Harry N. Abrams, New York, 1998, p. 287.



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- (a) 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.
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- (ii) 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

- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
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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 or in person. For help, please contact the Credit Department at +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 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 at 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. 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 ★ 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:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through Christie's LIVE!™ (as shown above in paragraph B6); and

(d) 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 INCREASING

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 at auction a bidder 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 had 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 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\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

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, 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 any purchased lots. For 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 to not 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(h)(i) above and the property must be returned to us in accordance with E2(h)(ii) above. Paragraphs 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# 02 100021; FBO: Christie's Inc.;
Accounts # 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 Post-Sale Services. 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 Post-Sale Services, 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 Post-Sale Services 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.
- Money order and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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

- 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.
- Money order and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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 paragraphs F3 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 sell 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 all 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 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 of course, 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.

(d) 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

- (a) 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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@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 us 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 or contact us at 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 18kt 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 H1, 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 that 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) If 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, meaning, 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(f) 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 if 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. In addition, certain **lots** denoted with * are consigned by the US Government selling entity and due to the nature of the consignment, the Government consignment 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-US 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. 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.

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 in 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, 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 advising 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 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

PAYMENT OF ANY CHARGES DUE

All **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9:30 am to 5:00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. 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

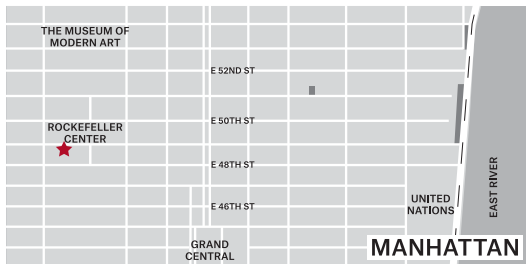
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

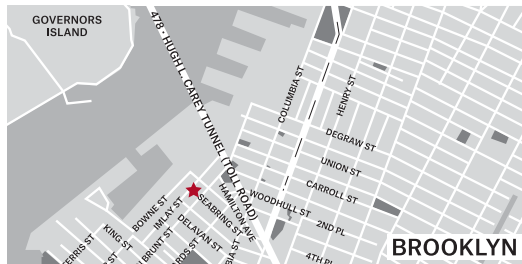
ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

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: +1 212 636 2070 or 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

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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

PHOTOGRAPHS

WEDNESDAY 5 OCTOBER 2016
AT 10.00 AM AND AT 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: SCRATCH
SALE NUMBER: 12204

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000 by US\$50s
US\$1,000 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$150,000, 20% on any amount over US\$150,001 up to and including US\$3,000,000 and 12% of the amount above US\$3,000,001.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins.

Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line www.christies.com

12204

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

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