

PHOTOGRAPHS

INCLUDING PROPERTY SOLD TO BENEFIT THE
ELTON JOHN AIDS FOUNDATION



CHRISTIE'S

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PARIS



Jude Hull
SPECIALIST



Rebecca Jones
CATALOGUER



Fannie Bourgeois
SPECIALIST



Matthieu Humery
CONSULTANT

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INTERNATIONAL AUCTION CALENDAR PHOTOGRAPHS

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18 MAY
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LONDON

PHOTOGRAPHS

INCLUDING PROPERTY SOLD TO BENEFIT THE
ELTON JOHN AIDS FOUNDATION

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The Collection of Nancy Richardson
The Collection of
Paul and Elizabeth Wilson
The Estate of Nate Salisbury
The Shalom Shpilman Collection
sold to benefit the Shpilman Institute
for Photography
The Descendants of Stephen T. Mather

AUCTION

Thursday 6 April 2017
at 1.00 pm (Lots 100-278)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	1 April	10.00 am - 5.00 pm
Sunday	2 April	1.00 pm - 5.00 pm
Monday	3 April	10.00 am - 5.00 pm
Tuesday	4 April	10.00 am - 5.00 pm
Wednesday	5 April	10.00 am - 5.00 pm

AUCTIONEERS

Brook Hazelton (#2040253)
David Kleiweg de Zwaan (#90075792)

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Back cover: Lot 232
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Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ELTON-14357**

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

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21/06/16

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CHRISTIE'S



Dear Friends,

This year, 2017, marks the 25th year since the launch of the Elton John AIDS Foundation (EJAF) back in 1992. From modest beginnings at a friend's kitchen table in Atlanta, I am so proud that over the last 25 years this Foundation has emerged as a leading force in the AIDS response across the world. Through the generous support of far-sighted individuals, foundations, and corporations, we have raised more than \$385 million for exciting and innovative programs across the globe and demonstrated what it means to get involved in issues you care about and work to make positive change in the world.

Over the last 25 years, we have witnessed progress but also daunting setbacks. So even after 25 years, we cannot let up. We must continue to push forward, not only to make sure people with HIV receive the care they deserve, but also to see that people are treated with dignity and equity. At the heart of our work is the honest recognition that HIV continues to be a public health problem due to a larger set of social and political problems that stigmatize and marginalize people and enable AIDS to thrive. The negative forces of inequality and prejudice create an environment of fear and distrust that prevents people in need from seeking and receiving HIV treatment and prevention tools. At the Elton John AIDS Foundation, we are determined to END AIDS by investing in people's health, wellbeing, equality, and opportunity and by building the circumstances in which HIV and AIDS recede into history.

We hope all of the collectors participating in this sale today, whether in person or online, will respond to the urgency of our work by bidding generously on these wonderful photographs. Please know that, by participating in this wonderful photography sale, you are standing with us against all of the forces that keep the AIDS epidemic going.

I am profoundly grateful to all of the wonderful artists who donated their amazing work to this collection: Tina Barney, Ahmet Ertug, Robert Frank, Paul Graham, Candida Höfer, Katy Grannan, Todd Hido, Frank Horvat, Peter Hujar Estate, Richard Learoyd, Peter Lindbergh, Sally Mann, Mary Ellen Mark, Richard Misrach, Vik Muniz, The Irving Penn Foundation, Robert Polidori, The Herb Ritts Foundation, Alison Rossiter, Cindy Sherman, Laurie Simmons, Alec Soth, Massimo Vitali, and Bruce Weber.

I would also like to thank Nan Bush, Jane and Clay Jackson, Sean Kelly, and Casemore Kirkeby, as well as the following galleries and companies for their generosity in helping to make this special photography benefit sale possible: Benrubi Gallery, Fraenkel Gallery, Gagolian Gallery, Howard Greenberg Gallery, Jackson Fine Art, Metro Pictures, Pace/MacGill Gallery, Paul Kasmin Gallery, Salon 94, Marc Selwyn Fine Arts, Sikkema Jenkins & Co., and Yossi Milo Gallery.

And I cannot begin to express how fabulous the entire team at Christie's has been in helping us to organize and implement this special project. They have been just unbelievably helpful and enthusiastic.

Thank you so much for joining us in this project to commemorate EJAF's 25th year. We CAN end AIDS – together!

Warmest regards,

Sir Elton John
Founder
Elton John AIDS Foundation



100

IRVING PENN (1917-2009)

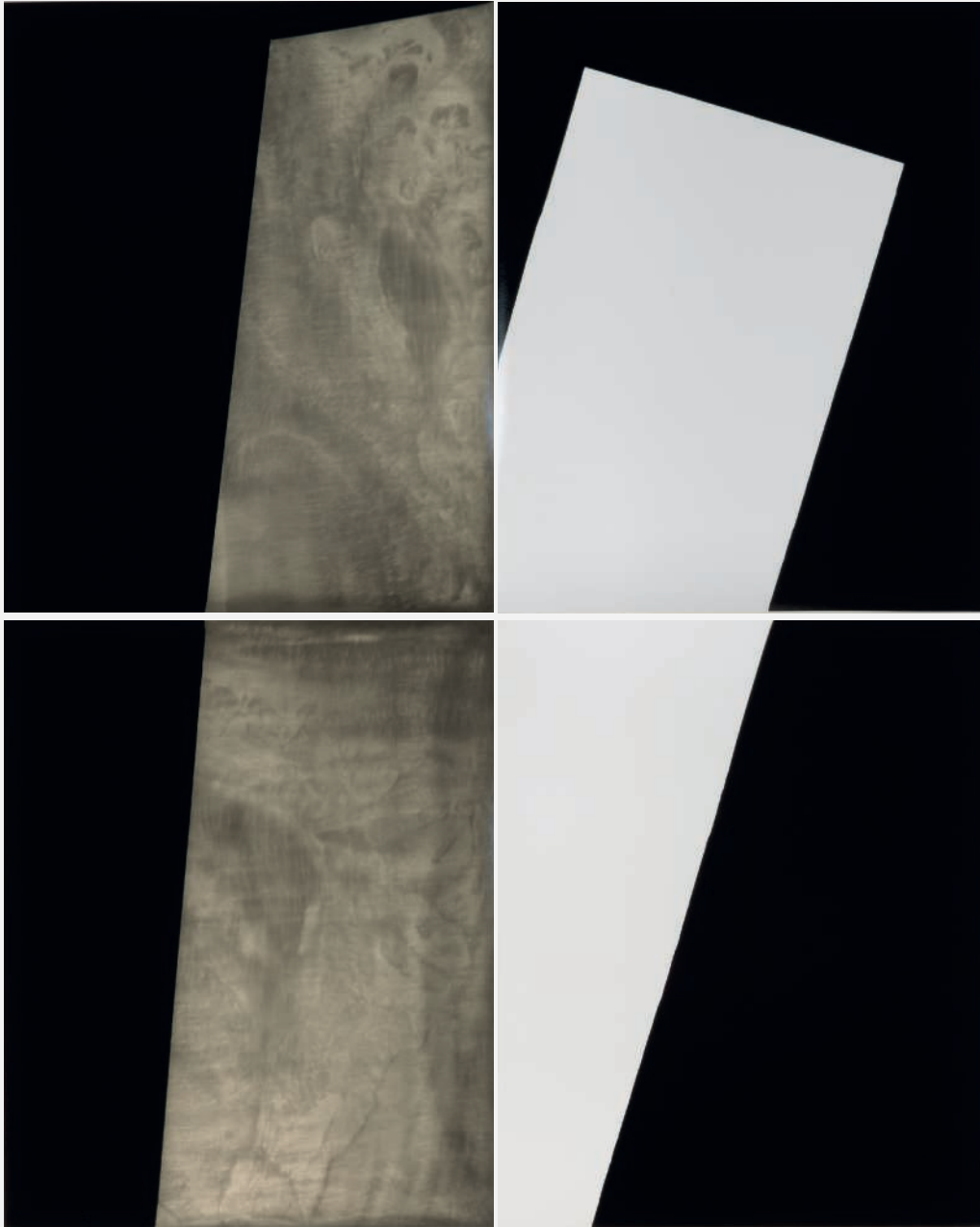
1,000 Year Old Eggs (A), New York, 2003

Fuji Crystal Archive print, flush-mounted on board
signed, titled, dated and numbered '21578' in ink and
stamped photographer's/Condé Nast copyright credit
and edition (flush mount, verso)
image/sheet/flush mount: 30 x 23 in. (76.2 x 58.4 cm.)
This print is from the edition of 6.

\$20,000-30,000

PROVENANCE:

Courtesy of the Irving Penn Foundation.



101

ALISON ROSSITER (B. 1953)

*Eastman Kodak Elite, exact expiration date unknown,
ca. 1980s, processed 2016 (#1), 2016*

four unique gelatin silver prints, mounted together on board

each signed, titled and dated in pencil (verso)

each image/sheet: 20 x 16 in. (50.8 x 40.7 cm.)

overall: 44 x 36 x 1 3/4 in. (111.8 x 91.4 x 4.5 cm.)

This is a unique work.

\$18,000-22,000

PROVENANCE:

Courtesy of the artist and Yossi Milo Gallery, New York.



■102

CANDIDA HÖFER (B. 1944)

Palacio de Belem Lisboa II, 2006

chromogenic print, mounted on board
signed in ink and titled, dated and numbered '2/6' on affixed artist's label and
credited, titled, dated and numbered on affixed gallery labels (frame backing board)
image/sheet: 75 x 88 ¾ in. (190.5 x 225.4 cm.)
mount: 78 ¾ x 96 ⅞ in. (200 x 246 cm.)
overall: 80 ¾ x 98 ⅞ in. (205.1 x 250.5 cm.)

This work is number 2 from the edition of 6, plus 3 Artist's Proofs.

\$40,000-60,000

PROVENANCE:

Courtesy of the artist and Sean Kelly Gallery, New York.



103

ROBERT POLIDORI (B. 1951)

5979 West End Boulevard, New Orleans, LA, 2005

Fujicolor Crystal Archive print, flush-mounted on Dibond
signed on affixed label (frame backing board)
image: 42 x 58 in. (106.7 x 147.3 cm.)
sheet/flush mount: 50 x 66 in. (127 x 167.6 cm.)
This work is number 4 from the edition of 10.

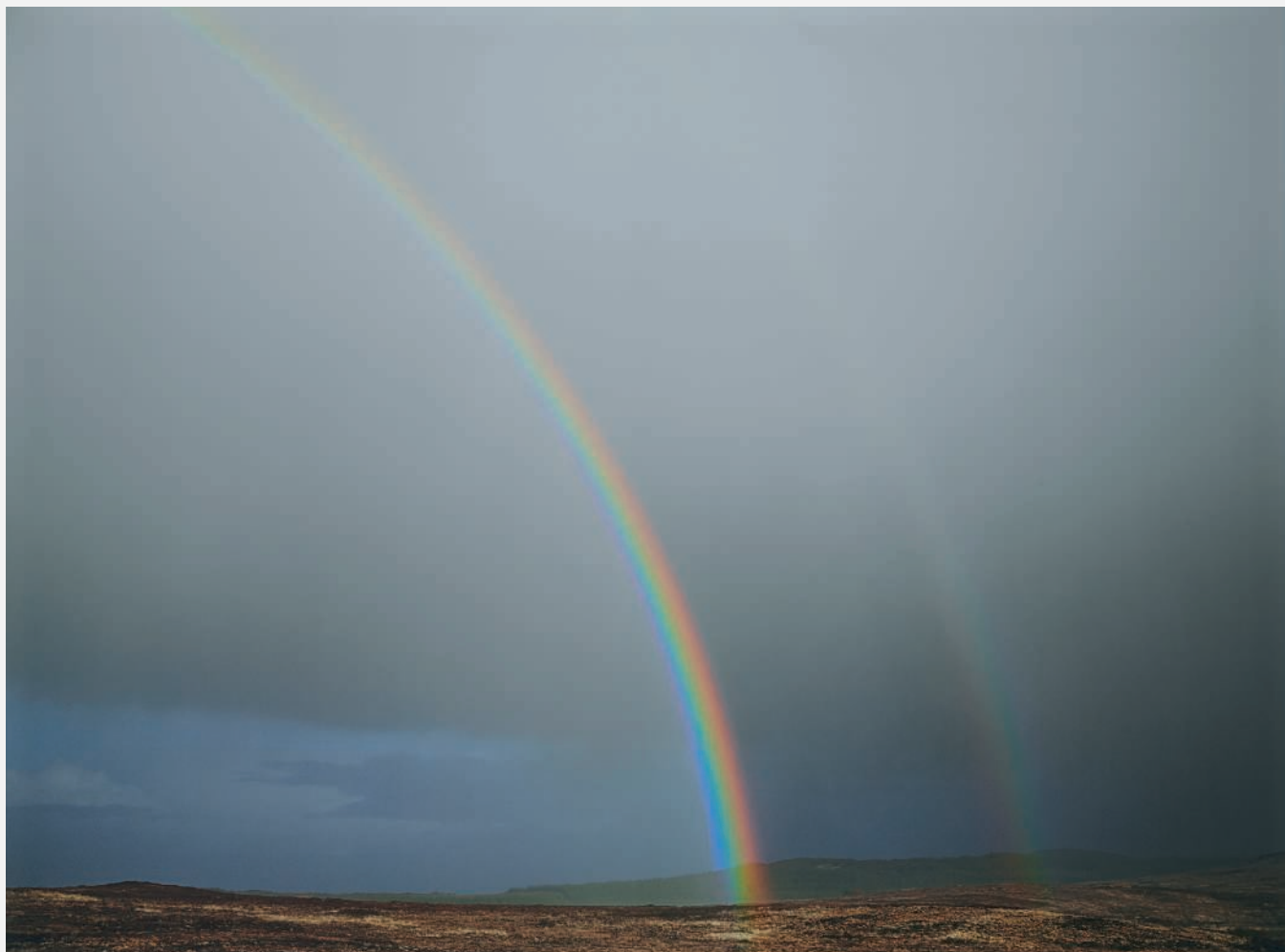
\$15,000-25,000

PROVENANCE:

Courtesy of the artist and Paul Kasmin Gallery, New York.

LITERATURE:

Jeff Rosenheim, *Robert Polidori: After the Flood*, Steidl, Göttingen, 2006, p. 29.



■104

PAUL GRAHAM (B. 1956)

Double Rainbow, Donegal, Ireland, 2013

archival pigment print, flush-mounted on Plexiglas
signed in ink on affixed artist's label (flush mount, verso)
image/sheet/flush mount: 59 ½ x 80 in. (151.1 x 203.2 cm.)
overall: 68 ¾ x 89 ¼ in. (174.6 x 226.7 cm.)
This work is number 1 from the edition of 5, plus 2 Artist's Proofs.

\$40,000-60,000

PROVENANCE:

Courtesy of the artist and Pace/MacGill Gallery, New York.



■ 105

RICHARD MISRACH (B. 1949)

Untitled (February 14, 2012 6:20 pm), 2012

archival pigment print, flush-mounted on aluminum, printed 2016
signed, titled, dated and numbered '4/5' in ink on affixed artist's label
(frame backing board)

image/sheet/flush mount: 58 ½ x 78 ½ in. (148.6 x 199.4 cm.)

This work is number 4 from the edition of 5.

\$40,000-60,000

PROVENANCE:

Courtesy of the artist; Fraenkel Gallery, San Francisco;
Pace/MacGill Gallery, New York; Marc Selwyn Fine Art, Los Angeles.



106

CINDY SHERMAN (B. 1954)

Untitled, 2010/2012

chromogenic print
signed, dated and numbered '7/10' in ink and typed credit, title, date
and number on affixed gallery labels (frame backing board)

image: 23 ¼ x 34 in. (59.1 x 86.4 cm.)

overall: 24 ¼ x 35 in. (61.6 x 88.9 cm.)

This work is number 7 from the edition of 10, plus 2 Artist's Proofs.

\$60,000-80,000

PROVENANCE:

Courtesy of the artist and Metro Pictures, New York.



107

107

PETER HUJAR (1934–1987)

Ethyl Eichelberger in a Fashion Pose, 1981

gelatin silver print

signed by Stephen Koch, Executor, in pencil, stamped Estate copyright credits with numbers '923-8-10' and 'EPH 450-4' in

pencil, titled and dated in pencil (verso)

image: 14 ¾ x 14 ¾ in. (37.5 x 37.5 cm.)

sheet: 19 ⅞ x 16 in. (50.5 x 40.7 cm.)

This work was printed by Peter Hujar.

\$10,000-15,000

PROVENANCE:

Courtesy of the Peter Hujar Archive, Pace/MacGill Gallery, New York and Fraenkel Gallery, San Francisco.

LITERATURE:

Exhibition catalogue, *Peter Hujar, A Retrospective*, Stedelijk Museum Amsterdam, 1994, p. 66.

Ethyl Eichelberger (1945–1990), born to Amish parents as James Roy Eichelberger, was a flamboyant American actor, writer and drag performer in the 1970s–1980s. At one time Eichelberger was a member of Charles Ludlam's 'Ridiculous Theatrical Company' where he both acted and designed wigs. As the creator of more than thirty plays throughout his career, several of which he was the sole performer in, Eichelberger inventively portrayed an impressive range of characters including Casanova, Medusa and Abraham and Mary Todd Lincoln.



108

108

FRANK HORVAT (B. 1928)

Rome, Harper's Bazaar Collections A, 1962

gelatin silver print, printed 2004

signed and numbered '30/30' in ink (margin); signed, titled, dated and annotated 'Model Debora Dixon/Printed 2004 by Hervi Hudry Publmod' in pencil (verso); credited, titled, dated and numbered on accompanying gallery label

image: 17 ¼ x 11 ¾ in. (43.9 x 29.9 cm.)

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

This work is number 30 from the edition of 30.

\$8,000-12,000

PROVENANCE:

Courtesy of the artist and Jackson Fine Art, Atlanta, Georgia.



109

RICHARD LEAROYD (B. 1966)

Fragment (Harmony in white), 2012

camera obscura Ilfochrome print, flush-mounted on board

signed in ink on affixed artist's label (flush mount, verso)

image/sheet/flush mount: 32 x 28 ¼ in. (81.3 x 71.8 cm.)

This is a unique print.

\$25,000-35,000

PROVENANCE:

Courtesy of the artist, Fraenkel Gallery,

San Francisco, California and Pace/MacGill Gallery, New York.



110

110

TODD HIDO (B. 1968)

#2421, 1999

archival pigment print, flush-mounted on Dibond
signed, titled, dated and numbered '6/10' in pencil on affixed artist's
label (frame backing board)

image/sheet/flush mount: 24 ½ x 20 ½ in. (62.3 x 52.1 cm.)

This work is number 6 from the edition of 10.

\$3,000-5,000

PROVENANCE:

Courtesy of the artist and Casemore Kirkeby,
San Francisco, California.



111

111

ALEC SOTH (B. 1969)

Green Island, Iowa (Ball of string), 2002

archival pigment print, flush-mounted on Dibond, printed 2016
signed in ink with typed title, date of image and of print, and number '3/5'
on affixed artist's label (frame backing board)

image/sheet/flush mount: 40 x 50 in. (101.6 x 127 cm.)

This work is number 3 from the edition of 5.

\$8,000-12,000

PROVENANCE:

Courtesy of the artist.



112

112

TINA BARNEY (B. 1945)

Art Dealer and Son, 2001

chromogenic print, flush-mounted on board, printed 2005
signed with copyright insignia, dated and numbered '#233-1/5'
in ink (recto)
image/sheet/flush mount: 30 x 38 in. (76.2 x 96.5 cm.)
This work is number 1 from the edition of 5.

\$10,000-15,000

PROVENANCE:

Courtesy of Paul Kasmin Gallery, New York.



113

113

KATY GRANNAN (B. 1969)

Anonymous, Oakland, CA, 2011

archival pigment print, flush-mounted on Plexiglas, printed 2016
signed and dated in ink and credited, titled, dated and numbered
'2/10' on affixed artist's label (frame backing board)
image: 19 x 14 ¼ in. (48.3 x 35.2 cm.)
sheet/flush mount: 20 x 16 in. (50.8 x 40.7 cm.)
This work is number 2 from the edition of 10.

\$5,000-7,000

PROVENANCE:

Courtesy of the artist, Salon 94, New York, and Fraenkel Gallery,
San Francisco, California.



114

114

LAURIE SIMMONS (B. 1949)

Walking Pocket Watch/ The Music of Regret, 2006

archival pigment print, flush-mounted on aluminum, printed 2017
signed in ink and credited, titled, dated and numbered on affixed artist's label
(frame backing board)

image/sheet/flush mount: 40 x 22 ½ (101.6 x 57.2 cm.)

This work is a unique Artist's Proof.

\$15,000-25,000

PROVENANCE:

Courtesy of the artist and Salon 94, New York.

115

HERB RITTS (1952-2002)

Backflip, Paradise Cove, 1987

gelatin silver print, mounted on board, accompanied by first edition
catalogue of *Herb Ritts: Pictures*

gelatin silver print: signed, titled, dated and numbered '1/25' in pencil
(mount, verso)

image: 19 x 15 ¼ in. (48.3 x 38.7 cm.)

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

mount: 21 ½ x 17 ½ in. (54.6 x 44.5 cm.)

This print is number 1 from the edition of 25 plus 3 Artist's Proofs.

catalogue: *Pictures*, Santa Fe: Twin Palms, 1988. First edition. Signed and
numbered '1/100' in ink (colophon on back page).

This limited first edition catalogue is number 1 from the edition of 100.

\$40,000-60,000



115

PROVENANCE:

The Collection of the artist, Malibu, California;
Courtesy of the Herb Ritts Foundation.

LITERATURE:

Herb Ritts, *Herb Ritts, Pictures*, Twin Palm, Santa Fe, 1988, pl. 84.
Trevor Fairbrother et al., *Herb Ritts: Work*, Bulfinch Press, Boston, 1996, pl. 2.
Herb Ritts, The Fondation Cartier pour l'Art Contemporain, Thames & Hudson,
London, 1999, pl. 4.
The Golden Hour, Rizzoli, New York, 2010, p. 301.
Exhibition catalogue, *Herb Ritts: L.A. Style*, The J. Paul Getty Museum, Los
Angeles, 2012, pl. 19, p. 48.
Herb Ritts: In Full Light, Contrasto, Rome, 2014, cover, p. 4.
Herb Ritts: In Equilibrio, Contrasto, Rome, 2016, p. 5.

Herb Ritts' first published monograph, *Pictures* was published by Twin Palms
in 1988. An image of *Backflip* appears on the cover. This book was printed in
Japan in the method of gravure.





■ 116

PETER LINDBERGH (B. 1944)

*Estelle Lefébure, Karen Alexander, Rachel Williams,
Linda Evangelista, Tatjana Patitz, Christy Turlington,
Santa Monica, California, 1988*

archival pigment print, flush-mounted on board, printed later
signed, titled, dated and numbered 'AP 1/3' in pencil on affixed
artist's label (frame backing board)

image/sheet/flush mount: 47 ¼ x 71 in. (120 x 180.3 cm.)

This work is Artist's Proof number 1 of 3 from the edition of 29.

\$30,000-50,000

PROVENANCE:

Courtesy of the artist and Gagosian Gallery.



117

BRUCE WEBER (B. 1946)

Kate and Jane, Golden Beach, Florida, 1997

gelatin silver print, printed 2017

signed, titled, dated and numbered '1/5' in pencil (verso)

image: 23 ¼ x 19 ¼ in. (59 x 48.9 cm.)

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

This work is number 1 from the edition of 5.

\$25,000-35,000

PROVENANCE:

Courtesy of the artist and Nan Bush.



■ 118

MASSIMO VITALI (B. 1944)

Torre Pali, Puglia, 2010

chromogenic print, face-mounted to acrylic, flush-mounted on board
signed, titled, dated and numbered '1/6', '#4215' in ink on affixed artist's label
with hologram and credited, titled, dated and numbered 'Edition 1 of 6'
on affixed gallery label (flush mount, verso)

image: 58 5/8 x 75 in. (148.9 x 190.5 cm.)

sheet/flush mount: 71 x 86 1/2 in. (180.3 x 220 cm.)

This work is number 1 from the edition of 6.

\$25,000-35,000

PROVENANCE:

Courtesy of the artist and Benrubi Gallery, New York.



119

VIK MUNIZ (B. 1961)

The Glass house, after Robin Hill, from Pictures of Chocolate, 2016

digital chromogenic print
signed in ink and credited, titled, dated and numbered 'AP3/5'
on affixed artist's label (frame backing board)
image/sheet: 39 ½ x 58 ½ in. (100.3 x 148.6 cm.)
overall: 41 ½ x 60 ½ in. (105.4 x 153.7 cm.)
This work is Artist's Proof number 3 of 5.

\$25,000-35,000

PROVENANCE:

Courtesy of the artist and Sikkema Jenkins & Co., New York.



■ 120

AHMET ERTUĞ (B. 1949)

Bibiena Theater, Mantua, 2016

chromogenic print, flush-mounted on board
signed in ink and credited, titled, dated and numbered 'two from
an edition of three' on affixed artist's label (frame backing board)
image/sheet/flush mount: 73 ½ x 109 ½ in. (186.7 x 278.1 cm.)
overall: 74 ½ x 111 ½ in. (189.2 x 283.2 cm.)
This work is number 2 from the edition of 3.

\$40,000-60,000

PROVENANCE:
Courtesy of the artist.



121

SALLY MANN (B. 1951)

Untitled, from Deep South, 1998

toned gelatin silver print, printed 2017

signed and dedicated in pencil (verso)

image: 19 1/8 x 23 in. (48.6 x 58.5 cm.)

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

\$10,000-15,000

PROVENANCE:

Courtesy of the artist; Virginia and Edwynn Houk Gallery,
New York; Gagosian Gallery, New York.



122

122

**MARY ELLEN MARK
(1940-2015)**

*Pinky and Shiva Ji, Tents and
Shadows, 'The Great Royal Circus',
Junagadh, India, 1992*

gelatin silver print, printed later
signed, titled, dated and numbered '3/25'
in pencil (verso)
image: 12 ¾ x 18 ¾ in. (32.4 x 47.6 cm.)
sheet: 16 x 20 in. (40.7 x 50.9 cm.)
This work is number 3 from the edition of 25.

\$8,000-12,000

PROVENANCE:

Courtesy of Howard Greenberg Gallery,
New York and Mary Ellen Mark's studio.



123

Someone showed me a copy of Henri Cartier-Bresson's book, The Decisive Moment, and it changed my life and my own photography... This is the picture in the book that I keep coming back to. The composition is what's so interesting... I understand that Cartier-Bresson often would find an interesting composition, set up his camera, and wait for something to happen within the context of the composition he wanted. It wasn't that he was sneaky, but he was so cool about taking photographs that he never interfered with what was going on... I don't know what this photograph means, but I do know that I'm looking at something that's exceptional.

—Dennis Hopper in Marvin Heimerman and Carole Kismaric (eds.), *Talking Pictures: People Speak About the Photographs That Speak to Them*, Chronicle Books, San Francisco, 1994, p. 216



124

123

HENRI CARTIER-BRESSON (1908-2004)

On the Banks of the Marne, France, 1938

gelatin silver print, printed later
signed in ink and embossed photographer's credit (margin)
image: 9 3/8 x 14 1/8 in. (23.8 x 35.9 cm.)
sheet: 12 x 15 3/4 in. (30.5 x 40 cm.)

\$8,000-12,000

PROVENANCE:
Courtesy of the Private Collection of Jane and Clay Jackson.

LITERATURE:
Yves Bonnefoy, *Henri Cartier-Bresson: Photographer*, New York Graphic Society/Little, Brown and Co. New York, 1986, pl. 145.
Jean-Pierre Montier, *Henri Cartier-Bresson and the Artless Art*, Bulfinch/Little, Brown and Co. Boston, 1999, pl. 111, p. 118.
Philippe Abraïzar et al., *Henri Cartier-Bresson: the Man, the Image and the World*, Thames & Hudson, London, 2003, pl. 69, p. 73.
Peter Galassi, *Henri Cartier-Bresson: The Modern Century*, The Museum of Modern Art, New York, 2010, p. 150.

124

ROBERT FRANK (B. 1924)

New Mexico, 1956

gelatin silver print, printed 1970s
signed, titled and dated in ink (margin)
image: 8 1/2 x 13 1/4 in. (21.6 x 33.7 cm.)
sheet: 11 x 14 in. (28 x 35.7 cm.)

\$10,000-15,000

PROVENANCE:
Courtesy of Pace/MacGill Gallery, New York.

125

MAN RAY (1890–1976)

Marcel Duchamp and his 'Glider Containing a Water Mill in Neighboring Metals', c. 1923

gelatin silver print, mounted on paper
signed and dated '1947' in pencil (mount, recto); printer's notations in pencil (mount, verso); titled and dated on collection label and credited, titled and dated on The New York Cultural Center exhibition label (frame backing board)
image/sheet: 6 ¾ x 4 ¾ in. (17.2 x 12.1 cm.)
mount: 14 ¾ x 10 ¾ in. (37.2 x 27.4 cm.)

\$50,000-70,000

PROVENANCE:

Stephan Lion (1916-2009), Florida;
acquired by a Private Collector, 1980s;
acquired from the above by the present owner.

EXHIBITED:

New York, The New York Cultural Center, *Man Ray: Inventor, Painter, Poet: Organized by the New York Cultural Center in association with Fairleigh Dickinson University*, December 19, 1974 - March 2, 1975, in honor of Man Ray's 85th birthday.

LITERATURE:

Manfred Heiting (ed.), *Man Ray 1890-1976*, Taschen, Cologne, 2000, p. 10.

It is widely known that Marcel Duchamp and Man Ray's lives were inextricably bound—artistically, personally, and conceptually—for the larger part of their lives, the two in many ways responsible for much of each other's celebrated greatness. Despite lacking a common language upon meeting in 1915, a sense of brotherhood and shared aesthetic ideologies connected them almost instantly. Their professional collaboration evolved throughout the 1920s and comprised three categories: portraits of Duchamp by Man Ray, portraits of Duchamp's artwork by Man Ray, and a group of collaborative films. The present lot is particularly noteworthy as it falls into the first two categories.

When the two artists met in 1915, their mutual fascination with glass was one of many instant connections; Man Ray was mastering the camera and Duchamp was experimenting with painting on glass in anticipation of his seminal masterpiece *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass, 1915-1923)*. Man Ray was also fascinated by reproducing mechanical devices during this period, an intellectual interest the two shared, explored and developed over time. The present lot embodies those interests and was made circa 1923 when Man Ray was solidifying his reputation as a skilled portraitist in Paris. In the image, Duchamp's portrait is overlaid with an outline of his *Glider Containing a Water Mill in Neighboring Metals*, one of two glass preparatory studies for the lower portion of his *The Large Glass*. Man Ray has utilized a defining characteristic of *The Large Glass*—namely, the transparent nature of the glass which provides a unique 'background' for

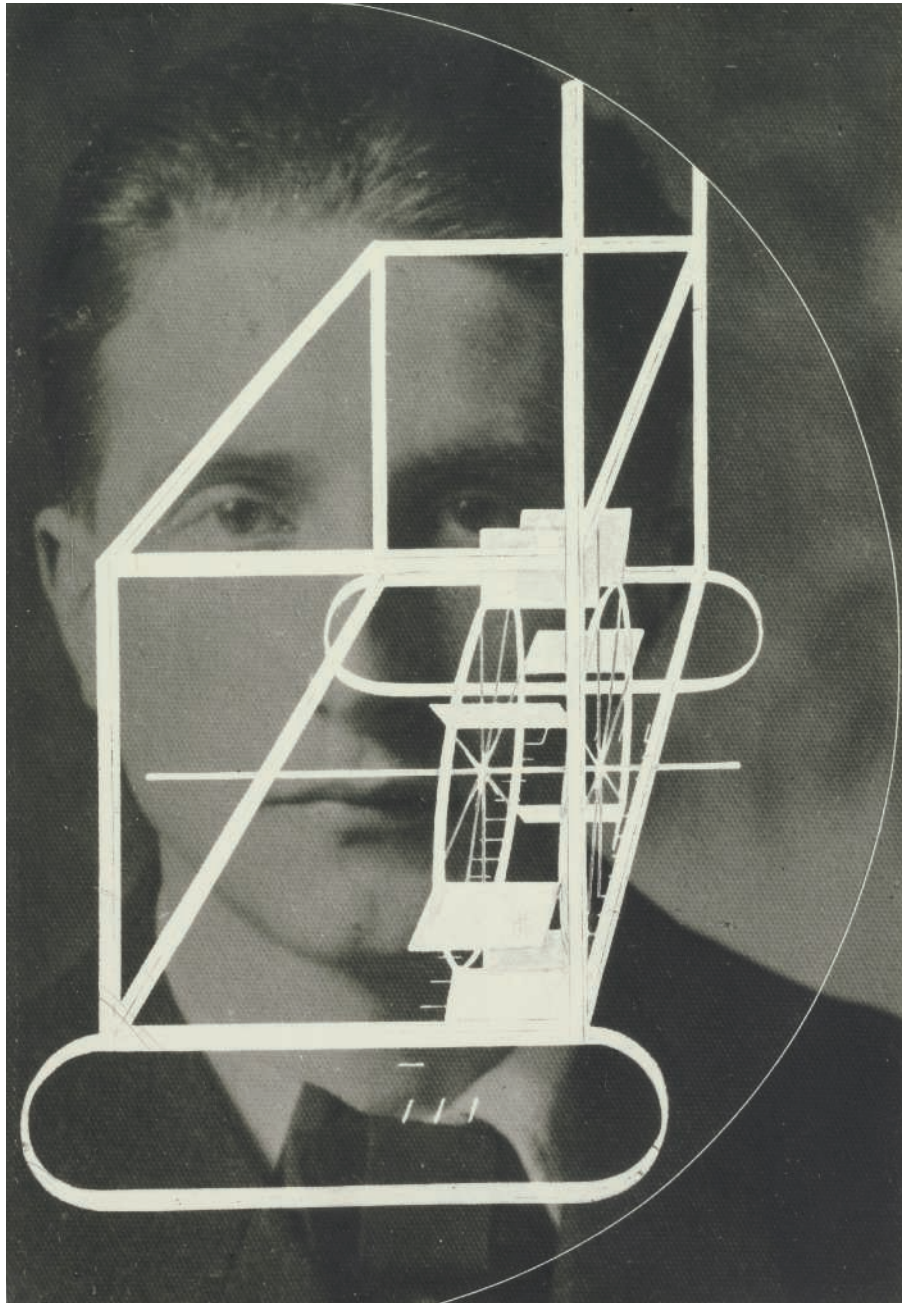
each viewer. In this portrait, we see Duchamp through the 'glass' on which the *Glider* was painted.

While the negative date for this image is circa 1923, the mount supporting this print was signed and dated in 1947. During this year, Man Ray traveled from Hollywood to Paris and gathered old prints and negatives he had presumed were lost. Consequently, Man Ray returned to the United States with these prints and an inspired sense of artistic 'rebirth.' This print could have been mounted as a result of the artist's mindset upon returning from Paris.

The print may also have been mounted for Stephan Lion, one of the original owners of the present lot. Lion was born in Munich and fled to New York in the late 1930s, where he became a patron of the arts and amassed an eminent personal collection. Lion corresponded with iconic artists of the period, such as Alexander Calder, Salvadore Dali, Rene Magritte, Georgia O'Keeffe, among others; thus, he may have known Man Ray personally while living in New York. Lion also worked as an art consultant and is documented as having commissioned iconic American abstract works to benefit the New York Cultural Foundation—interestingly, this is where he loaned the present lot for a 1974 retrospective on Man Ray's work. This exhibition, *Man Ray: Inventor/Painter/Poet*, hung in honor of Man Ray's 85th birthday. The inclusion of this print in that exhibition only contributes to the photograph's fascinating history and significance within the artist's *oeuvre*.

*The machine has become more than a mere adjunct of life...
It is really a part of the human life—perhaps its soul.*

—FRANCIS PICABIA, 1915



actual size



126

MAN RAY (1890–1976)

Rotary Demisphere (Precision Optics), c. 1925

gelatin silver print, printed c. 1935
crop marks (recto); stamped photographer's credit [Manford M8], annotated
'H-P. Roché' in red ink with printer's notations in ink and pencil (verso)
image/sheet: 9 x 6 ¼ in. (22.9 x 16 cm.)

\$15,000-25,000

PROVENANCE:

Christie's, New York, October 13, 1992, lot 303;
acquired from the above sale by the present owner.

LITERATURE:

Jacques Brunius, *En Marge du Cinema Français*, Arcanes, Paris, 1954,
cover (variant).
Ecke Bonk, *Marcel Duchamp: The Box in a Valise*, Rizzoli, New York, 1989,
pp. 114-115.
Arturo Schwarz, *The Complete Works of Marcel Duchamp*, Delano
Greenidge Editions, New York, 2000, pl. 146, p. 392 (another view of the
Rotary Demisphere).

During the 1920s Marcel Duchamp, oftentimes together with Man Ray, experimented with depictions of motion and time. The *Rotary Demisphere*, represented in the Man Ray image offered here, was an elaborate apparatus comprising of a hemisphere fixed on a flat disc covered with black velvet, both of which were covered by a glass dome that was attached with a copper ring engraved, 'Rose Sélavy et moi esquivons les ecchymoses des esquimaux aux mots exquis.' The *Demisphere* rotated when activated by a small electric motor at the foot of the metal stand. Duchamp gave this enigmatic sculptural work to his friend, the novelist Henri Pierre Roché. The inscription on the verso of this print is not Roché's signature but indicates that the print may have also belonged to him. The *Demisphere* is now in the collection of the Museum of Modern Art in New York.

This print was probably used for the cover of a 1954 history of French Cinema which included Man Ray's works in film. The crop marks on the recto of the print correspond with the variant used for that book cover.

127

JOHN D. SCHIFF (1907-1976)

Marcel Duchamp Sitting in Armchair, 1950s

ferrotyped gelatin silver print
credited on affixed photographer's address label (verso); credited,
titled and dated on affixed label (frame backing board)
image: 9 ¼ x 7 ⅞ in. (24.9 x 20 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$3,000-5,000

PROVENANCE:

Hauswedell & Nolte, Hamburg, June 12, 1992, lot 260.



127

128

UGO MULAS (1928-1973)

Marcel Duchamp, 1965

gelatin silver print
signed in ink, stamped photograph's credit and
reproduction limitation (verso)
image: 9 ⅞ x 14 ¾ in. (25.1 x 37.5 cm.)
sheet: 10 ¼ x 15 ½ in. (27.3 x 39.4 cm.)

\$3,000-5,000



128

129

ROBERT DOISNEAU (1912-1994)

Jacques Villon and Marcel Duchamp, November, 1950

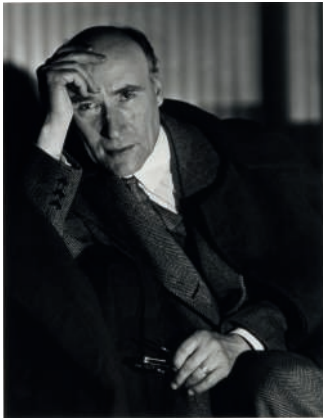
gelatin silver print, printed 1977
signed in ink (margin); titled, date of image and of print and numbered
"1/3" by the artist in ink (verso); credited, titled, dated and numbered
on affixed label (frame backing board)
image: 11 ½ x 9 ¾ in. (29.3 x 24.8 cm.)
sheet: 16 x 12 in. (40.7 x 30.5 cm.)

This work is number 1 from the edition of 3.

\$3,000-5,000



129



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

130

BERENICE ABBOTT (1898-1991)

Faces of the 20's

New York: Parasol Press, Ltd., 1981. 12 gelatin silver prints, each mounted on board; each signed and numbered '26/60' in pencil (mount, recto); each stamped photographer's/Parasol Press Ltd. credit, portfolio title, date and reproduction limitation (mount, verso); each image/sheet approximately 13 1/2 x 10 1/2 in. (34.3 x 26.7 cm.); each mount 20 x 16 in. (50.8 x 40.7 cm.); title page with colophon and plate list; number 26 from the edition of 65, 1-60 numbered and A-E lettered; contained in brown cloth covered clamshell case. (12)

\$15,000-20,000

PROVENANCE:

Christie's, New York, October 6, 1998, lot 16; acquired from the above sale by the present owner.

The plates are as follows:

- | | |
|-------------------------|-------------------------|
| James Joyce | André Gide |
| Princess Eugene Murat | Janet Flanner |
| Buddy Gilmore | Mrs. Raymond Massey |
| Jean Cocteau's Hands | Solita Solano |
| Eugene Atget | Princess Marthe Bibesco |
| Edna St. Vincent Millay | Jean Cocteau |

131

**BERENICE ABBOTT
(1898-1991)**

*Lampport Export Company, 507-511
Broadway, Manhattan, 1935*

gelatin silver contact print
stamped photographer's Federal Art Project
'Changing New York' credit stamp and titled,
dated and numbered in pencil (verso)
image: 7 ¾ x 9 ¾ in. (19.7 x 24.9 cm.)
sheet: 8 x 10 in. (20.4 x 25.5 cm.)

\$10,000-15,000

PROVENANCE:

Robert Mann Gallery, New York;
acquired from the above by the present owner, 2002.

EXHIBITED:

San Francisco, San Francisco Museum of Modern
Art, *Picturing Modernity*, September 2005–
January 2006.
San Francisco, Pier 24, *A Sense of Place*,
July 1, 2013–May 1, 2014.

LITERATURE:

Bonnie Yochelson, *Berenice Abbott: Changing
New York*, The New Press/The Museum of the City
of New York, 1997, Greenwich Village no. 3, p. 150.
Ron Kurtz et al, *Berenice Abbott*, Vol. II, 'New York',
Steidl, Göttingen, 2008, p. 61.

*I took it through the fire escape purposely; it would
have been easy to raise the camera but it seemed
better through it. This part of lower Broadway is
interesting simply because it is so commercial and
nondescript.* —Berenice Abbott

Abbott's *Changing New York* project (1935-1939),
funded by the Federal Art Project (a division of the
Works Progress Administration) and sponsored by
the Museum of the City of New York, documented
Manhattan's changing cityscape and diverse
citizens. This body of work remains an authoritative
examination of Depression-era New York.



131

132

**SHIKANOSUKE YAGAKI
(1897-1966)**

Shadow Abstraction, 1930s

gelatin silver print
stamped photographer's credit (verso)
image/sheet: 11 ½ x 9 ¼ in. (29.3 x 23.5 cm.)

\$4,000-6,000

PROVENANCE:

The family of the artist;
the Collection of Barry Friedman, New York;
His sale; Christie's, New York, October 5, 1998, lot 148;
acquired from the above sale by the present owner.



132



133

133

ANDRÉ KERTÉSZ (1894–1985)

New York, 1947

gelatin silver print
titled and dated 'Apr 3—1947' by the photographer in ink, signed later and dated 'Nov 5—1984' by the photographer in pencil (verso)
image/sheet: 13 ¾ x 11 in. (35 x 28 cm.)

\$8,000-12,000

PROVENANCE:

Simon Lowinsky Gallery, New York;
acquired from the above by the present owner, 1998.

EXHIBITED:

San Francisco, California, Pier 24, *A Sense of Place*, July 1, 2013—May 1, 2014.

LITERATURE:

Michel Frizot and Annie-Laure Wanaverbecq, *André Kertész*, Hazan/editions Jeu du Paume, Paris, 2010, p. 292.



134

134

NICHOLAS NIXON (B. 1947)

West Concord, Massachusetts, 2008

gelatin silver contact print
signed, titled, dated and numbered '3/10' in pencil (verso)
image/sheet: 10 x 8 in. (25.5 x 20.4 cm.)
This work is number 3 from the edition of 10.

\$3,000-5,000

PROVENANCE:

Fraenkel Gallery, San Francisco, California;
acquired from the above by the present owner, 2012.

135

LEWIS BALTZ (B. 1945)

Park City #100, 1979

gelatin silver print
signed, dated, numbered '6/21' and annotated
'PC100' in pencil (verso)
image: 6 ½ x 9 ¾ in. (16.5 x 24.5 cm.)
sheet: 8 x 10 in. (20.4 x 25.5 cm.)
This work is number 6 from the edition of 21.

\$5,000-7,000

PROVENANCE:

Gitterman Gallery, New York;
acquired from the above by the
present owner, 2010.

LITERATURE:

Exhibition catalogue, *Lewis Baltz*,
Kestnergesellschaft, Hannover and Albertina,
Vienna, 2012, p. 99.



135

136

HENRY WESSEL (B. 1942)

Tucson, Arizona, 1974

gelatin silver print, printed 1983
signed in pencil (verso)
image: 10 x 15 in. (25.4 x 38.2 cm.)
sheet: 16 x 20 in. (40.7 x 50.9 cm.)

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist, 1983;
by descent to the present owner, 1990.



136



137

137

ROBERT ADAMS (B. 1937)

On Signal Hill, Overlooking Long Beach, California, 1983

gelatin silver print, printed 1989
 signed, titled with date of image and of print in pencil, stamped
 photographer's copyright credit (verso)
 image: 8 7/8 x 11 in. (22.5 x 28 cm.)
 sheet: 11 x 14 in. (28 x 35.7 cm.)

\$10,000-15,000

PROVENANCE:
 Fraenkel Gallery, San Francisco, California;
 acquired from the above by the present owner, 2000.

LITERATURE:
 Robert Adams, *What Can We Believe Where?*, Yale University Art Gallery,
 New Haven, 2010, p. 77.
 Robert Adams, *The Place We Live*, Volume 2, Yale University Art Gallery,
 New Haven, 2010, p. 7.



138

138

ROBERT ADAMS (B. 1937)

Arriba, Colorado, 1966

gelatin silver print, printed c. 1977
 signed, initialed and print date in pencil and numbered 'ADAMS -
 PRAIRIE - PLATE 16' in an unknown hand in pencil (verso)
 image: 9 1/2 x 7 1/2 in. (24.2 x 19.1 cm.)
 sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$10,000-15,000

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

LITERATURE:
 Robert Adams, *The Place We Live*, Volume One, Yale University Art
 Gallery, New Haven, London, 2010, p. 19.
 Robert Adams, *Prairie*, Denver Art Museum, Denver/Fraenkel Gallery,
 San Francisco, 2011, p. 24.



actual size

139

ROBERT ADAMS (B. 1937)

Colorado Spring, Colorado, 1968–1971

gelatin silver print, mounted on board

signed and annotated in pencil, stamped 'Subject' with title, number '45'
in ink and date in pencil and stamped photographer's '213 E. Fontanero St.'
credit (mount, verso)

image/sheet: 5 7/8 x 6 in. (15 x 15.3 cm.)

mount: 13 x 11 in. (33.1 x 28 cm.)

\$12,000-18,000

PROVENANCE:

Fraenkel Gallery, San Francisco, California;
acquired from the above by the present owner, 2005.



140

140

MANUEL ÁLVAREZ BRAVO (1902-2002)

Luz En El Cuarto, 1972-1974

gelatin silver print, mounted on paper
 signed in pencil (mount, recto); titled and variously numbered in pencil
 (mount, verso)
 image/sheet: 3 ¾ x 4 ¾ in. (9.5 x 12.1 cm.)
 mount: 9 ¾ x 8 ½ in. (23.9 x 21.6 cm.)

\$6,000-8,000

PROVENANCE:

Barry Singer Gallery, Petaluma, California;
 acquired from the above by the present owner, 2007.

LITERATURE:

Nissan N. Perez and Ian Jeffrey, *Dreams - Visions - Metaphors: The Photographs of Manuel Alvarez Bravo*, The Israel Museum, Jerusalem, 1983, pl. 62.
 Colette Alvarez Urbajtel et al., *Manuel Alvarez Bravo: Photopoetry*, Chronicle Books, San Francisco, 2008, p. 276.



141

141

MANUEL ÁLVAREZ BRAVO (1902-2002)

Untitled (Political Rally), c. 1946

gelatin silver print, mounted on paper
 signed and credited in pencil (verso)
 image: 6 ¾ x 4 ¾ in. (17.2 x 12.1 cm.)
 sheet: 7 x 5 in. (17.9 x 12.8 cm.)
 mount: 7 ¾ x 5 ¼ in. (19.3 x 13.4 cm.)

\$10,000-15,000

PROVENANCE:

Etherton Gallery, Tuscon, Arizona;
 acquired from the above by the present owner, 2002.



142

IRVING PENN (1917-2009)

Rag and Bone Man, London, 1950

platinum-palladium print, printed 1967
signed, titled, dated, numbered '1/32' and 'p 407' and variously annotated
in pencil, stamped photographer's/Condé Nast copyright credit and edition
information (verso)

image: 16 5/8 x 13 in. (42.3 x 33.1 cm.)

sheet: 22 1/2 x 18 in. (57.2 x 45.7 cm.)

This work is number 1 from the edition of 32 numbered prints in
platinum metals.

\$40,000-60,000

PROVENANCE:

Ehlers Caudill Gallery, Chicago, Illinois;
acquired from the above by the present owner, 1997.

LITERATURE:

Irving Penn, *Passage*, Alfred A. Knopf/Callaway, New York, 1991, p. 98.
Exhibition catalogue, *Irving Penn: Platinum Prints*, National Gallery of Art,
Washington D.C., 2005, cat. no. 31.
Virginia A. Heckert and Anne Lacoste, *Irving Penn: Small Trades*, The J. Paul
Getty Museum, Los Angeles, 2009, pl. 200.



143

143

ROBERT FRANK (B. 1924)

Cafeteria, San Francisco, 1956

gelatin silver print, printed 1977
 signed, titled 'S.F.', dated '1956' and '1977' in ink (margin); stamped
 photographer's Archive credit with title, number '485' and 'Americans 68'
 in pencil (verso)
 image: 12 1/8 x 8 1/2 in. (30.8 x 21.6 cm.)
 sheet: 14 x 11 in. (35.7 x 28 cm.)

\$15,000-25,000

PROVENANCE:

Graphics International, Washington, D.C.;
 acquired from the above by the present owner, 1979.

LITERATURE:

Robert Frank, *Les Américains*, Delpire, Paris, 1958, pl. 68, p. 141.
 Robert Frank, *The Americans*, Grove Press, New York, 1959, pl. 68, n.p.,
 and in all subsequent editions.
 Sarah Greenough, *Looking In: Robert Frank's The Americans*, National
 Gallery of Art/Steidl, Washington D.C., Göttingen, 2009, pp. 293, 479
 and 480, and Contact no. 68.



144

144

ROBERT FRANK (B. 1924)

London, 1951-1952

gelatin silver print, printed 1998
 signed, titled and dated in ink (margin)
 image: 10 3/4 x 7 3/8 in. (27.4 x 18.8 cm.)
 sheet: 14 x 10 7/8 in. (35.7 x 27.6 cm.)

\$12,000-18,000

PROVENANCE:

Pace/MacGill Gallery, New York;
 acquired from the above by the present owner, 2003.

EXHIBITED:

San Francisco, Fine Arts Museums of San Francisco, *Personal Perspectives: Aspects of European Photography*, April 15–August 20, 2006.

LITERATURE:

Exhibition catalogue, *Robert Frank: London/Wales*, Corcoran Gallery
 of Art, Washington D.C., 2003, p. 125.
 Exhibition catalogue, *Robert Frank: Story Lines*, Tate Modern, London,
 2005, p. 68.

PROPERTY FROM A WEST COAST COLLECTION

145

LEWIS WICKES HINE
(1874-1940)

Untitled (Child labor), c. 1910

gelatin silver print
credited and numbered '3694' twice in
pencil (verso)

image: 4 ½ x 6 ½ in. (11.5 x 16.6 cm.)

sheet: 5 x 7 in. (12.8 x 17.9 cm.)

\$6,000-8,000



145

146

JOSEF KOUDELKA (B. 1938)

Kadan, 1962

gelatin silver print, printed later
signed in ink (margin)
image: 9 ¾ x 14 ¼ in. (23.9 x 35.9 cm.)
sheet: 12 x 16 in. (30.5 x 40.7 cm.)

\$7,000-9,000

PROVENANCE:

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

LITERATURE:

Willy Guy et al., *Gypsies: Photographs by Josef
Koudelka*, Aperture, Millerton, 1975, n.p.



146



147

HELEN LEVITT (1913–2009)

N.Y., 1937

gelatin silver print
signed, titled and dated in pencil (verso); credited, titled and dated
on affixed gallery label (frame backing board)
image: 13 ¾ x 10 in. (34.9 x 25.4 cm.)
sheet: 14 x 10 ¼ in. (35.7 x 26.1 cm.)

\$25,000–35,000

PROVENANCE:

Laurence Miller Gallery, New York;
acquired from the above by the present owner, 1988.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Helen Levitt*,
April 1–June 28, 1992.
New York, The International Center Of Photography, *Helen Levitt:*
Crosstown, April 25–September 7, 1997.

This is the only print of this work known to exist as the negative is
presumed lost.

148

BRUCE DAVIDSON (B. 1933)

East 100th Street, 1966–1968

gelatin silver print
signed and variously numbered in pencil (verso)
image: 8 3/8 x 6 1/4 in. (21.3 x 15.9 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

\$8,000-12,000

PROVENANCE:

Howard Greenberg Gallery, New York;
acquired from the above by the present owner, 2009.



148

149

DENNIS HOPPER (1936–2010)

Untitled (Civil Rights march, Louisiana), 1964

gelatin silver print, printed 1988
signed, date of image and of print, and numbered '6/15' in
pencil (verso)
image/sheet: 16 x 23 1/2 in. (40.7 x 59.8 cm.)
This work is number 6 from the edition of 15.

\$3,000-5,000



149

150

DAVE HEATH (1931–2016)

Jennine Pommy Vega, New York City, c. 1957

gelatin silver print, printed 1962
signed and numbered '2' in ink (margin); titled, dated 'c. 1957'
and 'master print 1962' and variously numbered in pencil (verso)
image: 5 5/8 x 7 5/8 in. (14.3 x 19.4 cm.)
sheet: 8 x 10 in. (20.4 x 25.5 cm.)

\$7,000-9,000

PROVENANCE:

Joseph Bellows Gallery, La Jolla, California;
acquired from the above by the present owner, 2008.



150



151

151

FRANK PAULIN (B. 1926)

New York, 1956

gelatin silver print
 signed and dated '1956-7' in pencil and numbered 'A56-6' in ink (verso)
 image: 13 1/8 x 9 3/8 in. (33.4 x 23.8 cm.)
 sheet: 14 x 11 in. (35.7 x 28 cm.)

\$5,000-7,000

PROVENANCE:
 Bruce Silverstein Gallery, New York;
 acquired from the above by the present owner, 2010.

LITERATURE:
 Exhibition catalogue, *Frank Paulin: Out of the Limelight*, Bruce Silverstein Gallery, New York, 2003, n.p.



152

152

BRASSAI (1899-1984)

Sleeping Machinist at the Folies-Bergère, Paris, 1932-1933

ferrotyped gelatin silver print
 printer's notations in pencil (verso)
 image/sheet: 9 1/4 x 7 in. (23.5 x 17.8 cm.)

\$6,000-8,000

PROVENANCE:
 Vintage Works, Chalfont, Pennsylvania;
 acquired from the above by the present owner, 2006.

LITERATURE:
 'Le Sommeil', *Labyrinthe*, Geneva, no. 14, November 15, 1945.
 Lawrence Durrell, *Brassai*, the Museum of Modern Art, New York, 1968, p. 48.
 Exhibition catalogue, *Brassai*, Fundació Antoni Tàpies, Barcelona, 1993, p. 141.
 Exhibition catalogue, *Brassai: The Eye of Paris*, Museum of Fine Arts, Houston, 1999, pl. 29.



153

153

DANNY LYON (B. 1942)

Club house during the Columbus run, Dayton, Ohio, 1966

gelatin silver print, printed 1970
 signed in pencil, stamped photographer's 'Bleak Beauty' credit with date of image and of print in pencil, stamped photographer's/Magnum copyright credits and 'MAGNUM/PHOTO LIBRARY PRINT', annotated 'BOOK PRINTS' in ink on affixed label, variously numbered in ink/pencil with various affixed inventory labels (verso)
 image: 9 ½ x 6 ¾ in. (24.2 x 16.2 cm.)
 sheet: 8 x 10 in. (20.4 x 25.5 cm.)

\$6,000-8,000

PROVENANCE:
 Edwynn Houk Gallery, New York;
 acquired from the above by the present owner, 2010.



154

154

DANNY LYON (B. 1942)

Cal with Eileen, 1966

gelatin silver print
 signed, titled and annotated 'unpublished' in pencil and stamped photographer's 'Bleak Beauty' credit with date of image and of print in pencil (verso)
 image: 6 ¼ x 9 ¼ in. (16 x 23.5 cm.)
 sheet: 8 x 10 in. (20.4 x 25.5 cm.)

\$5,000-7,000

PROVENANCE:
 Edwynn Houk Gallery, New York;
 acquired from the above by the present owner, 2010.



155

GARRY WINOGRAND (1928-1984)

Diane Arbus, Love-In, Central Park, New York, 1969

gelatin silver print, printed 1983

signed in pencil by Eileen Adele Hale, Executor, in pencil in Estate copyright

credit stamp (verso)

image: 10 ½ x 15 ¾ in. (26.7 x 40 cm.)

sheet: 14 x 17 in. (35.7 x 43.2 cm.)

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist, 1983;
by descent to the present owner, 1990.



PROPERTY FROM A WEST COAST COLLECTION

156

LEE FRIEDLANDER (B. 1934)

New York City, 1966

gelatin silver print, printed 1980s–1990s

signed in pencil in photographer's copyright credit stamp, and titled, dated, numbered '29-21'

in pencil (verso)

image: 8 7/8 x 13 in. (22 x 33.1 cm.)

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

\$6,000-8,000

PROVENANCE:

with Fraenkel Gallery, San Francisco, California.

LITERATURE:

Exhibition catalogue, *Friedlander*, The Museum of Modern Art, New York, 2005, pl. 120, p. 112.



157

DIANE ARBUS (1923–1971)

Man in hat, trunks, socks and shoes, Coney Island, N.Y., 1960

gelatin silver print

stamped 'a Diane Arbus print', signed and numbered '#886-20-1U-1114' by Doon Arbus, Administrator, in ink and stamped Estate copyright credits (verso)

image: 9 x 5 ¾ in. (22.9 x 14.6 cm.)

sheet: 14 x 11 in. (35.7 x 28 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, 2012.

LITERATURE:

Exhibition catalogue, *Diane Arbus: In The Beginning*, The Metropolitan Museum of Art, New York, 2016, p. 161.



158

GARRY WINOGRAND (1928-1984)

Joe DiMaggio at El Morocco, 1955

gelatin silver print, printed 1983

signed in pencil by Eileen Adele Hale, Executor, in pencil in Estate copyright
credit stamp (verso)

image: 8 ¾ x 13 in. (22.3 x 33.1 cm.)

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

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist, 1983;
by descent to the present owner, 1990.



159

159

**GARRY WINOGRAND
(1928-1984)**

*Richard Nixon Campaigning in
New York: Nixon-Kennedy
Presidential Race, 1960*

gelatin silver print, printed 1983
signed in pencil by Eileen Adele Hale, Executor,
in pencil in Estate copyright credit stamp (verso)
image: 10 5/8 x 16 in. (27.1 x 40.7 cm.)
sheet: 14 x 17 in. (35.7 x 43.2 cm.)

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist, 1983;
by descent to the present owner, 1990.



160

160

**GARRY WINOGRAND
(1928-1984)**

*Hugh Hefner and Jesse Jackson,
Operation PUSH Fundraiser,
Chicago, 1972*

gelatin silver print, printed 1983
signed in pencil by Eileen Adele Hale, Executor,
in pencil in Estate copyright credit stamp (verso)
image: 12 3/8 x 18 1/2 in. (31.5 x 47 cm.)
sheet: 16 x 20 in. (40.7 x 50.9 cm.)

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist, 1983;
by descent to the present owner, 1990.

161

DIANE ARBUS (1923–1971)

Lucas Samaras, N.Y.C., 1966

gelatin silver print, printed later by Neil Selkirk stamped 'A Diane Arbus photograph', signed, titled, dated and numbered '16/75' by Doon Arbus, Administrator, in ink, and stamped Estate copyright credit (verso)

image: 14 ¼ x 14 ½ in. (36.2 x 36.8 cm.)

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

This work is number 16 from the edition of 75.

\$5,000-7,000

PROVENANCE:

with Fraenkel Gallery, San Francisco, California.

LITERATURE:

Gerri Trotta, 'Not to be Missed: The American Art Scene', *Harper's Bazaar*, New York, July 1966.

Doon Arbus and Marvin Israel (eds), *Diane Arbus Magazine Work*, Aperture, Millerton, 1984, p. 82.

Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York, 2003, p. 179.



161

162

LEE FRIEDLANDER (B. 1934)

Maria, Las Vegas, 1970

gelatin silver print, printed 1980s–1990s

signed in pencil in photographer's copyright credit stamp and titled, dated and numbered '55-35' in pencil (verso)

image: 8 ½ x 13 in. (21.6 x 33 cm.)

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

\$7,000-9,000

PROVENANCE:

Acquired by a Private Collector, New York, 2011.

EXHIBITED:

New Brunswick, New Jersey, Zimmerli Museum at Rutgers, 'A New Reality' *Black and White Photography in Contemporary Art*, September 1–November 18, 2007.

LITERATURE:

Exhibition Catalogue, *Friedlander*, The Museum of Modern Art, New York, 2005, pl. 374, p. 223.



162



163

163

LEE FRIEDLANDER (B. 1934)

New York City, 2002

gelatin silver print
signed, titled, dated and numbered '1532-16' in pencil, stamped
photographer's copyright credit and 'PRINTED 2002' (verso)
image: 14 ⁷/₈ x 14 ³/₄ in. (37.8 x 37.5 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)

\$6,000-8,000

PROVENANCE:

Fraenkel Gallery, San Francisco, California;
acquired from the above by the present owner, 2004.



164

164

LEE FRIEDLANDER (B. 1934)

Las Vegas, 2002

gelatin silver print, printed 2006
signed, titled, dated and numbered '1517-1' in pencil, stamped
photographer's copyright credit and print date (verso)
image: 15 x 14 ³/₄ in. (38.1 x 37.5 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)

\$7,000-9,000

PROVENANCE:

Fraenkel Gallery, San Francisco, California;
acquired from the above by the present owner, 2008.



PROPERTY FROM A WEST COAST COLLECTION

165

GARRY WINOGRAND (1928-1984)

Los Angeles, 1964

gelatin silver print, printed later

signed in pencil by Eileen Adele Hale, Executor, in pencil in

Estate copyright credit stamp (verso)

image: 8 ⁷/₈ x 13 ¹/₄ in. (22.6 x 33.7 cm.)

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

\$12,000-18,000

LITERATURE:

Exhibition catalogue, *Garry Winogrand*, San Francisco Museum of Modern Art, San Francisco, California, 2013, pl. 173.



166

LEE FRIEDLANDER (B. 1934)

New York City, 2011

gelatin silver print

signed, titled, dated and numbered '1977-33' in pencil, stamped
photographer's copyright credit and 'PRINTED 2011' (verso)

image: 18 ½ x 12 ¼ in. (47 x 31.1 cm.)

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

\$6,000-8,000

PROVENANCE:

Fraenkel Gallery, San Francisco, California;
acquired from the above by the present owner, 2012.



167

167

LEE FRIEDLANDER (B. 1934)

New York City, 2010

gelatin silver print
 signed, titled, dated and numbered '1963-34' in pencil, stamped
 photographer's copyright credit and 'PRINTED 2011' (verso)
 image: 18 ½ x 12 ¼ in. (47 x 31.1 cm.)
 sheet: 20 x 16 in. (50.8 x 40.7 cm.)

\$6,000-8,000

PROVENANCE:

Fraenkel Gallery, San Francisco, California;
 acquired from the above by the present owner, 2012.



168

168

LEE FRIEDLANDER (B. 1934)

New York City, 2010

gelatin silver print
 signed, dated and numbered '1963-28' in pencil, stamped
 photographer's copyright credit and 'PRINTED 2012' (verso)
 image: 18 ¼ x 12 ¼ in. (46.4 x 31.2 cm.)
 sheet: 20 x 16 in. (50.8 x 40.7 cm.)

\$6,000-8,000

PROVENANCE:

Fraenkel Gallery, San Francisco, California;
 acquired from the above by the present owner, 2012.



169

DIANE ARBUS (1923-1971)

Bishop on her Bed, Santa Barbara, Cal., 1964

gelatin silver print

stamped 'a diane arbus print', signed and numbered '#3530-9-2U-1114' by Doon Arbus, Administrator, in ink and stamped Estate copyright credits (verso)

image: 8 ¾ x 8 ½ in. (22.3 x 21.6 cm.)

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

This work was printed by Diane Arbus.

This work is accompanied by a Certificate of Authenticity from the Estate of Diane Arbus, signed by Doon Arbus.

\$20,000-30,000

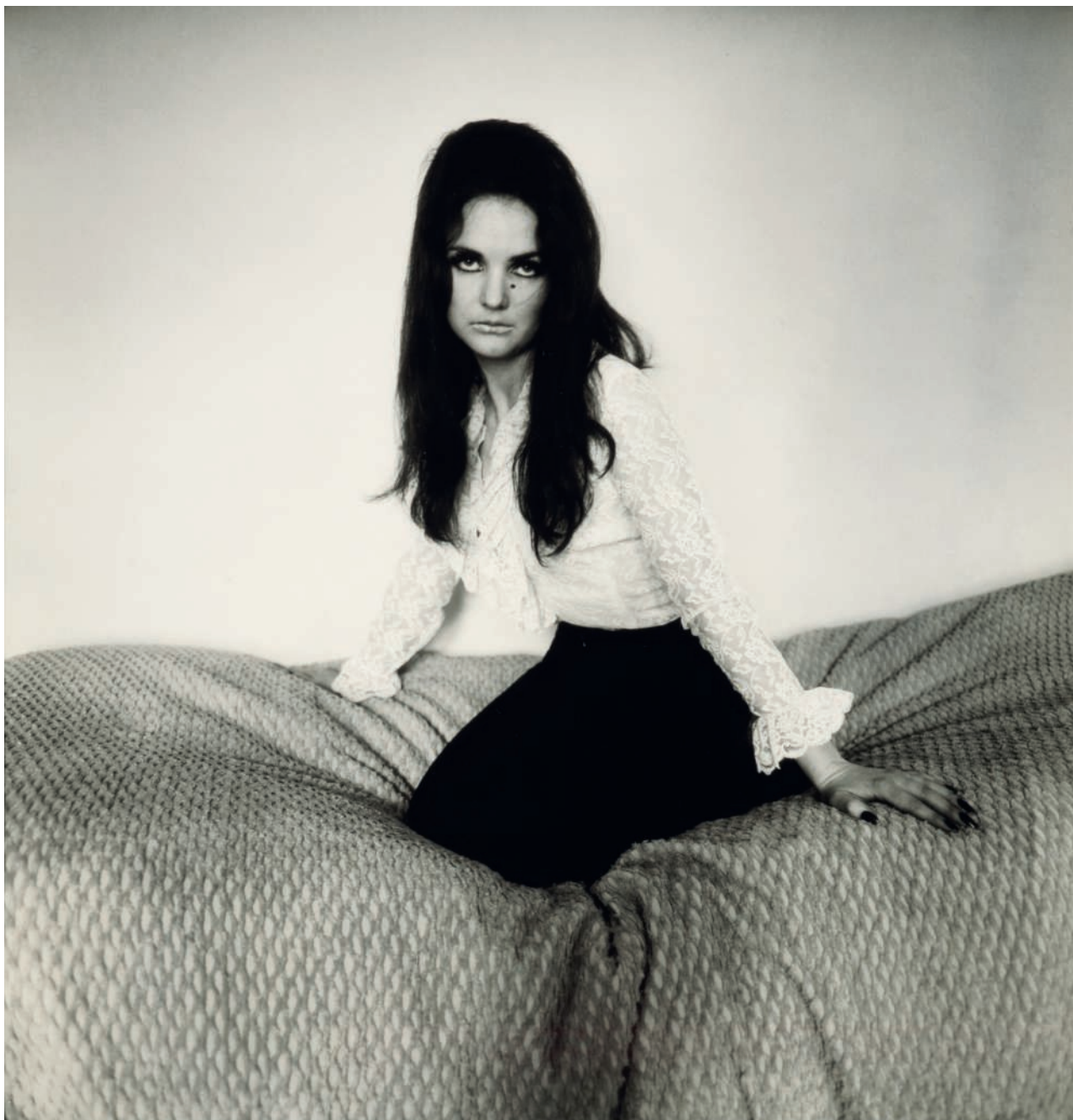
PROVENANCE:

Fraenkel Gallery, San Francisco, California;
acquired from the above by the present owner, 2002.

LITERATURE:

Doon Arbus and Marvin Israel (eds), *Diane Arbus Magazine Work*, Aperture, Millerton, 1984, pp. 52-53.

Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York, 2003, p. 169.



170

DIANE ARBUS (1923-1971)

Elizabeth Taylor look-alike kneeling on a bed, London, England, 1960

gelatin silver print
stamped 'a diane arbus print', signed and numbered '#LOOKALIKE-207E-IU-1114' by Doon Arbus, Administrator, in ink, stamped Estate copyright credits and 'SUOMEN KUVAPALVELU PRESSAGENCY', annotated 'Rose O'Connor' and variously numbered in pencil (verso)
image: 11 1/8 x 10 1/2 in. (28.3 x 26.7 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)
This work was printed by Diane Arbus.

\$20,000-30,000

PROVENANCE:
Fraenkel Gallery, San Francisco, California;
acquired from the above by the present owner, 2012.



171

DIANE ARBUS (1923-1971)

Russian midget friends in a living room on 100th St, N.Y.C., 1963

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled, dated and
numbered '14/75' by Doon Arbus, Administrator, in ink, stamped
Estate reproduction limitation and numbered '14' in pencil (verso)
image: 14 ¾ x 14 ¾ in. (37.5 x 37.5 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)

This work is number 14 from the edition of 75.

\$15,000-25,000

PROVENANCE:

A Gallery For Fine Photography, New Orleans, Louisiana;
acquired from the above by the present owner, by 1985.

LITERATURE:

Diane Arbus, Aperture, Millerton, 1972, n.p.
Doon Arbus and Marvin Israel (eds), *Diane Arbus Magazine Work*,
Aperture, Millerton, 1984, p. 165.
Sandra Phillips et al., *Diane Arbus Revelations*, Random House,
New York, 2003, pp. 100-101.



172

LEE FRIEDLANDER (B. 1934)

Texas, 1965

gelatin silver print, printed 1983

signed in pencil in photographer's copyright credit stamp, titled, date of image and of print, and numbered '(12)' and '22-6' in pencil (verso)

image: 15 ¼ x 22 ¾ in. (38.8 x 57.8 cm.)

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

\$7,000-9,000

PROVENANCE:

Bonhams & Butterfields, San Francisco, October 25, 2006, lot 723; acquired from the above sale by the present owner.



173

173

DIANE ARBUS (1923-1971)

Female Impersonator on a Bed, N.Y.C., 1961

gelatin silver print, printed later by Neil Selkirk stamped 'A Diane Arbus photograph', signed, titled, dated and numbered '17/75' by Doon Arbus, Administrator, in ink and stamped Estate copyright credit (verso)

image: 9 1/8 x 6 1/2 in. (23.2 x 16.6 cm.)

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

This work is number 17 from the edition of 75.

\$5,000-7,000

PROVENANCE:

Fraenkel Gallery, San Francisco, California; acquired from the above by the present owner, 2007.

LITERATURE:

Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York, 2003, p. 23.



174

174

DIANE ARBUS (1923-1971)

A very thin man in Central Park, N.Y.C., 1961

gelatin silver print stamped 'a diane arbus print', signed and numbered '#962-6-2U-1114' by Doon Arbus, Administrator, in ink and stamped Estate copyright credits (verso)

image: 9 3/4 x 6 3/4 in. (24.8 x 17.2 cm.)

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

This work was printed by Diane Arbus.

\$15,000-25,000

PROVENANCE:

Fraenkel Gallery, San Francisco, California; acquired from the above by the present owner, 2012.



PROPERTY FROM A WEST COAST COLLECTION

175

LEE FRIEDLANDER (B. 1934)

Nashville, Tennessee, 1963

gelatin silver print, printed 1980s–1990s
signed in pencil in photographer's copyright credit stamp,
and titled, dated, numbered '1-18' in pencil (verso)
image: 12 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in. (32.7 x 21.6 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

\$6,000-8,000

PROVENANCE:

with Fraenkel Gallery, San Francisco, California.

LITERATURE:

Exhibition catalogue, *Friedlander*, The Museum of Modern Art,
New York, 2005, pl. 90, p. 100.



176

176

DAVID GOLDBLATT (B. 1930)

Images of South Africa, 1972-1977

3 gelatin silver prints, each printed later each signed and dated in pencil (verso)

Ozzie Docrat with his daughter Nassima in his shop before its destruction, 1976:

image: 20 1/8 x 19 3/4 in. (51.2 x 50.2 cm.)
sheet: 22 x 21 1/2 in. (55.9 x 54.7 cm.)

In the pub, Vredeorp, 1977:

image: 20 x 19 3/4 in. (50.8 x 50.1 cm.)
sheet: 21 3/4 x 21 1/2 in. (60.3 x 54.7 cm.)

Soweto: Having no pass (identity document which every African had to carry), Enoch, where he lived next to his table, 1972:

image: 20 x 19 3/4 in. (50.8 x 50.1 cm.)
sheet: 21 7/8 x 21 1/2 in. (55.6 x 54.7 cm.)

Each print is from an edition of 10.

(3)

\$10,000-15,000

PROVENANCE:

Howard Greenberg Gallery, New York;
acquired from the above by the present owner, 2011.



177

DAVID GOLDBLATT (B. 1930)

Images of South Africa, 1966 and 1989

2 gelatin silver prints, each printed later each signed and dated in pencil (verso)

Speculative development by a property developer in putatively 'authentic Cape Dutch', 1989:

image: 17 5/8 x 22 in. (44.2 x 55.9 cm.)
sheet: 19 1/4 x 23 7/8 in. (48.9 x 60.6 cm.)

On Eloff Street, May 1966:

image: 15 5/8 x 23 1/4 in. (40.1 x 59.1 cm.)
sheet: 17 3/4 x 25 1/2 in. (45.1 x 64.8 cm.)

Each print is from an edition of 10.

(2)

\$5,000-7,000

PROVENANCE:

Howard Greenberg Gallery, New York;
acquired from the above by the present owner, 2011.



177





178

AARON SISKIND (1903-1991)

Selected Images from Harlem Document, 1932-1940

New York: Light Gallery, 1981. Suite of 30 gelatin silver prints; each signed in ink (margin); each titled, dated and numbered sequentially '1.5' to '30.5' in pencil (verso); each image approx.

10 x 8 1/2 in. (25.5 x 21.7 cm.) or inverse, each sheet 14 x 11 in. (35.7 x 28 cm.); Suite number 5 from an unknown edition size.

\$25,000-35,000

PROVENANCE:

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

In the early 1980s, Light Gallery offered several sets of modern prints of Aaron Siskind's socially motivated *Harlem Document* project. Each of the sets consisted of thirty prints. While individual photographs from the set were sold, it is believed that only a few of the complete sets were sold at the time. As such, the complete suite of 30 prints, such as the set offered here, is quite rare.

The plates are as follows:

- | | |
|--|---|
| 1. Boy's Head, Harlem, 1932 | 15. Lafayette Theatre 1, Harlem, 1937 |
| 2. Street Scene 3, Harlem, 1935 | 16. Lafayette Theatre 2, Harlem, 1938 |
| 3. Boys in Empty Tenement, Harlem, 1935 | 17. Church Interior, Harlem |
| 4. Façade, Unoccupied Building, Harlem, 1937 | 18. Facades, Harlem, 1938 |
| 5. Street Scene 4, Harlem, 1937 | 19. Grocery Store, Harlem, 1940 |
| 6. Street Market, Harlem, 1937 | 20. Watermelon Man, Harlem, 1940 |
| 7. 'Peace meals', Harlem, 1937 | 21. Street Scene 1, Harlem, 1940 |
| 8. 'Wishing Tree', Harlem, 1937 | 22. Street Scene 2, Harlem, 1940 |
| 9. Brothers, Harlem, ca. 1937 | 23. Backyard, Harlem, 1940 |
| 10. Girl with Clothes Form, Harlem, 1937 | 24. Airshaft, Harlem, 1940 |
| 11. Kitchen Scene, Harlem, 1937 | 25. Bedroom Through Doorway, Harlem, 1940 |
| 12. Lady in Kitchen, Harlem, 1937 | 26. Man in Bed, Harlem, 1940 |
| 13. Night club, Harlem, 1937 | 27. Lady and Lamp, Harlem, 1940 |
| 14. Apollo Theatre, Harlem, ca. 1937 | 28. Man with Lamp, Harlem, 1940. |
| | 29. Man by Bed, Harlem, 1940 |
| | 30. Man in Mirror, Harlem, 1940 |



179

179

WALKER EVANS (1903-1975)

*Corner of State and Randolph Streets,
Chicago, Illinois, 1946*

gelatin silver print
 credited on typed Museum of Modern Art affixed
 exhibition label, stamped 'THIS PRINT MUST BE
 RETURNED TO THE DEPT. OF/PHOTOGRAPHY,
 MUSEUM OF MODERN ART' with Museum's
 reproduction limitation and credited in ink, titled in
 pencil (verso)
 image: 6 ½ x 6 ¾ in. (16.6 x 17.2 cm.)
 sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$8,000-12,000

PROVENANCE:
Photographs from the Museum of Modern Art;
 Sotheby's, New York, October 23, 2002, lot 188;
 Lee Gallery, Winchester, Massachusetts;
 acquired from the above by the present owner, 2003.

EXHIBITED:
 New York, Museum of Modern Art, *In and Out of Focus:
 A Survey of Photography Today*, April 7-July 11, 1948.

LITERATURE:
 Jerry L. Thompson et al, *Walker Evans at Work*, Thames
 and Hudson, London, 1948, p. 188.



180

180

LARRY FINK (B. 1941)

*Pat Sabatine's Eighth Birthday Party, PA,
April 1977*

gelatin silver print, flush-mounted on board, printed 1983
 signed, titled, date of image and of print in pencil
 (flush mount, verso)
 image: 13 7/8 x 14 in. (35.3 x 35.6 cm.)
 sheet/flush mount: 20 x 16 in. (50.8 x 40.7 cm.)

\$5,000-7,000

PROVENANCE:
 The artist;
 Prestige Art Ltd., Mamaroneck, New York, 1982;
 acquired from the above by the present owner, 2002.



181

LOUIS FAURER (1916–2001)

The LIGHT Suite, Philadelphia and New York, 1937–1973

New York: Light Gallery, 1981. Suite of 40 gelatin silver prints, each printed 1980–1981; each signed, titled and dated with copyright insignia in pencil and numbered sequentially '1.9' to '40.9' in an unknown hand in pencil (verso); image sizes ranging from 5 ½ x 8 ½ in. (14 x 20.7 cm.) to 8 ¼ x 12 ½ in. (21 x 31.8 cm.) or inverse, each sheet 11 x 14 in. (28 x 35.7 cm.) or inverse. From an edition of 40.

\$40,000-60,000

PROVENANCE:

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



182

182

BERT STERN (1929–2013)

Marilyn Monroe, Vogue, 1962

archival pigment print, flush-mounted on board,
 printed later
 signed and numbered 'AP 4/6' in red crayon (recto);
 credited, titled, dated and numbered on affixed gallery
 label (frame backing board)
 image: 24 x 20 in. (61 x 50.8 cm.)
 sheet/flush mount: 24 ½ x 21 in. (62.3 x 53.4 cm.)
 This work is Artist's Proof number 4 of 6, aside from a
 numbered edition of 50.

\$8,000-12,000

PROVENANCE:

Staley-Wise Gallery, New York;
 acquired from the above by the present owner.



183

183

SEYDOU KEÏTA (1921–2001)

Young Couple, 1949–1952

gelatin silver print, printed by Philippe Salaün 1998
 signed and dated '1998' by the artist in ink (margin);
 signed and dated 1998 by Philippe Salaün, the printer,
 stamped printer's credit and studio address and
 variously numbered in pencil (verso)
 image: 15 ¼ x 21 ½ in. (38.8 x 54.6 cm.)
 sheet: 20 x 24 in. (50.8 x 61 cm.)

\$8,000-12,000

184

**HELMUT NEWTON
(1920-2004)**

*Marc Bohan Pour Dior, Vogue, Paris,
March 1977*

ferrotyped gelatin silver print, printed October 1981
signed, titled, dated and annotated 'Publiée en
Vogue Français, Haute Couture Collections Été'
in ink, stamped copyright credit (verso)
image: 18 3/8 x 12 1/8 in. (46.6 x 30.9 cm.)
sheet: 20 1/4 x 16 in. (51.5 x 40.7 cm.)

\$8,000-12,000

PROVENANCE:

Acquired from Hamiltons Gallery, London, 2004;
*Icons Of Glamour And Style: The Constantiner
Collection*; Christie's, New York, December 17,
2008, lot 213;
acquired from the above sale by the present owner.

LITERATURE:

French *Vogue*, March 1977.
Helmut Newton, *Pages from the Glossies: Facsimiles
1956-1998*, Scalo, New York, 1999, p. 350.



184

185

**HELMUT NEWTON
(1920-2004)**

*Vogue, France, Yves St. Laurent,
Paris, 1981*

gelatin silver print
signed, titled, dated and numbered '1/10' in pencil,
stamped copyright credit (verso)
image: 18 3/8 x 18 3/8 in. (46.7 x 46.7 cm.)
sheet: 24 x 19 7/8 in. (61 x 50.5 cm.)
This work is number 1 from the edition of 10.

\$12,000-18,000

PROVENANCE:

From a private collection to
Galerie Kicken, Cologne;
Phillips de Pury & Company, New York,
October, 2004, lot 218;
*Icons Of Glamour And Style: The Constantiner
Collection*; Christie's, New York, December 17,
2008, lot 210;
acquired from the above sale by the present owner.

LITERATURE:

French *Vogue*, 1981.
Helmut Newton, *World Without Men*, Quartet,
London, 1984, p. 149.
Exhibition catalogue, *Helmut Newton in Moskau,
The Photographic Work*, Puschkin Museum,
October 3–November 5, 1989, p. 67.



185



186

186

HELMUT NEWTON (1920–2004)

Dangerous Legs, Woman doing handstand, Bordighera, 1996

gelatin silver print
signed, titled, dated and numbered '1/10' in pencil,
stamped copyright credit (verso)
image: 18 3/8 x 18 1/2 in. (46.6 x 46.9 cm.)
sheet: 24 x 20 in. (61 x 50.8 cm.)
This work is number 1 from the edition of 10.

\$10,000-15,000

PROVENANCE:

Christie's, New York, April 11, 2008, lot 401;
acquired from the above sale by the present owner.



187

187

HELMUT NEWTON (1920–2004)

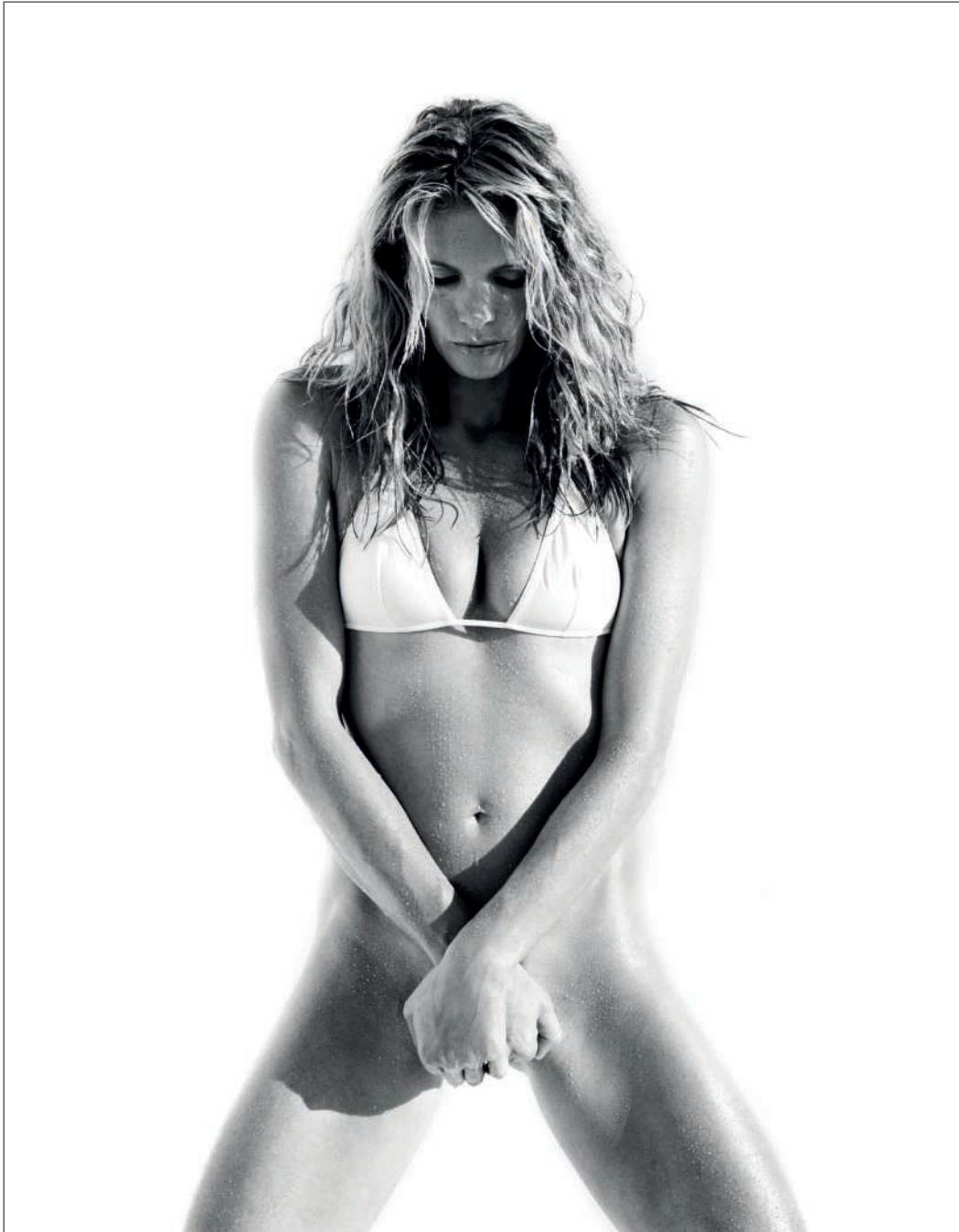
Roselyne Behind Fence, Arcangues, France, 1975

gelatin silver print, printed 1983
signed, titled and dated in pencil (verso)
image: 14 1/4 x 9 1/2 in. (36.2 x 24.2 cm.)
sheet: 16 x 12 in. (40.7 x 30.5 cm.)

\$7,000-9,000

PROVENANCE:

Acquired directly from the artist, 1983;
by descent to the present owner, 1990.



188

ANTOINE VERGLAS (B. 1962)

Elle, Ibiza, 2004

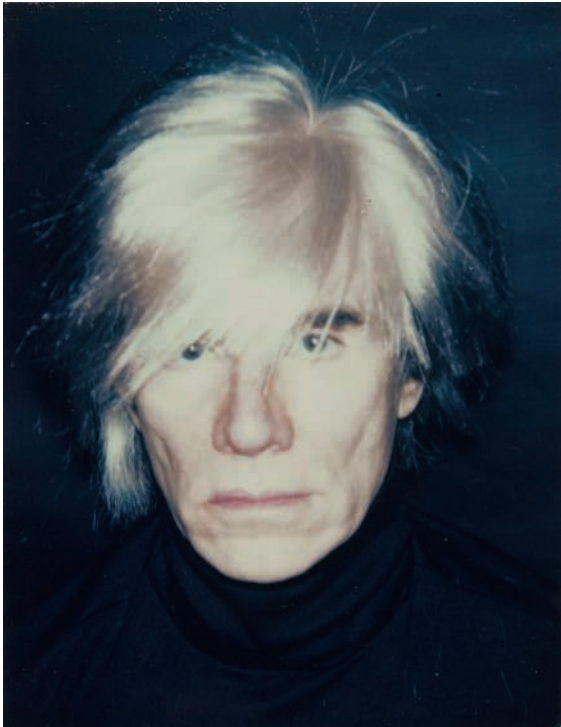
archival pigment print

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

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

This work is number 1 from the edition of 1.

\$8,000-12,000



189 (actual size)

189

ANDY WARHOL (1928–1987)

Self-Portrait with Fright Wig, 1986

unique Polacolor print
 stamped Estate and Foundation credits and
 annotated 'T.J.H.' in pencil (verso)
 image: 3 ¼ x 2 ⅞ in. (9.6 x 7.4 cm.)
 sheet: 4 ¼ x 3 ⅞ in. (10.9 x 8.7 cm.)

\$12,000-18,000

PROVENANCE:

Sean Kelly Gallery, New York;
 acquired from the above, Private Collection.



190

190

ART KANE (1925–1995)

Andy Warhol as the Golden Boy, 1962

dye-transfer print
 signed in black ink (recto); inscribed 'To Arville from Art/ Nov 77' in blue ink
 (margin)
 image: 27 ⅞ x 21 ½ in. (70.2 x 54.7 cm.)
 sheet: 30 ½ x 27 in. (77.5 x 68.5 cm.)

\$3,000-5,000

PROVENANCE:

Gifted by the artist to a Private Collector, New York, early 1970s;
 acquired from the above by the present owner, 2014.

LITERATURE:

Magazine advertisement for *Champions Paper*, 1962 (variation).

In 1962 Art Kane, at the time a remarkably young art director in New York, photographed artist Andy Warhol gilded in metallic spray-paint from the neck up in exchange for a drawing of Kane made by Warhol. Kane's final photograph, a variation of the present lot, and Warhol's drawing, appeared together in an advertising campaign insert for *Champions Paper*, in a perfect exposition of both artists' daft traversals between commerce and fine arts. In 1962 Warhol abandoned his career as a commercial designer and embarked upon a new role as a prominent Pop Art figure. This collaborative advertising campaign included written descriptions of each artist, written by the other. Here, Kane wrote of Warhol, 'I think of Andy as a Greek from the 4th century B.C. He's as classic as the gold paint he prefers to use'.



191

191

ANDY WARHOL (1928–1987)

Debbie Harry, 1980

unique Polacolor print
embossed photographer's copyright credit (margin);
stamped Estate and Foundation credits and annotated
'T.J.H.' in pencil (verso)
image: 3 ¼ x 2 7/8 in. (9.6 x 7.4 cm.)
sheet: 4 ¼ x 3 3/8 in. (10.9 x 8.7 cm.)

\$10,000-15,000

PROVENANCE:

The Andy Warhol Foundation for the Visual Arts, New York;
Danziger Gallery, New York;
acquired from the above, Private Collection.



192

192

ROBERT MAPPLETHORPE (1946–1989)

Blondie, 1978

gelatin silver print, flush-mounted on board
signed, dated and numbered in ink (margin); signed and dated in ink
in photographer's copyright credit and titled, dated and numbered in
pencil (flush mount, verso)
image: 14 x 14 in. (35.6 x 35.6 cm.)
sheet/flush mount: 20 x 16 in. (50.8 x 40.7 cm.)
This work is number 1 from the edition of 10.

\$15,000-25,000

PROVENANCE:

Texas Gallery, Houston, Texas;
acquired from the above by the present owner, 1979.

LITERATURE:

Arthur C. Danto, *Mapplethorpe*, Random House, New York, 1992, p. 87.



193

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

193

ROBERT MAPPLETHORPE (1946–1989)

Flower Arrangement, 1982

gelatin silver print, flush-mounted on card
 signed and dated in ink in photographer's copyright credit stamp, titled,
 dated and numbered '10/10', '801' in ink (flush mount, verso); credited, titled,
 dated and numbered '10/10', 'MAP #801' on typed label and *The Perfect
 Moment* typed exhibition label (frame backing board)
 image: 15 ¼ x 15 ¾ in. (38.8 x 39.1 cm.)
 sheet/flush mount: 19 ⅞ x 16 in. (50.5 x 40.7 cm)
 This work is number 10 from the edition of 10.

\$15,000-20,000

PROVENANCE:

The Collection of Fay Gold, Atlanta, Georgia;
 acquired from the above by the present owner.

EXHIBITED:

Philadelphia, Institute of Contemporary Art, University of Pennsylvania;
 Chicago, Museum of Contemporary Art; Washington D.C., Washington
 Project for the Arts; Hartford, Wadsworth Atheneum; Berkeley, University
 Art Museum; Cincinnati, the Contemporary Arts Center; Boston, Institute of
 Contemporary Art, *Robert Mapplethorpe: The Perfect Moment*, December 9,
 1988–August 31, 1990.

LITERATURE:

Herbert Muschamp, *Mapplethorpe: The Complete Flowers*, teNeues,
 Düsseldorf, 2006, pl. 52.



194

194

ROBERT MAPPLETHORPE (1946–1989)

Leaf, 1987

gelatin silver print, flush-mounted on board, printed 1989
 signed by Michael Ward Stout, Executor, and dated in ink in Estate copyright
 credit stamp (flush mount, verso)
 image: 22 ¾ x 19 in. (57.8 x 48.3 cm.)
 sheet/flush mount: 30 x 20 in. (76.3 x 50.8 cm.)
 This work is number 5 from the edition of 10.

\$15,000-25,000

PROVENANCE:

Sean Kelly Gallery, New York;
 acquired from the above by the present owner, 2005.



195

195
ROBERT MAPPLETHORPE (1946–1989)

Urn with Fruit, 1987

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 '5/10' in ink (flush mount, verso)
 image: 19 x 19 in. (48.3 x 48.3 cm.)
 sheet/flush mount: 24 x 20 in. (61 x 50.8 cm.)
 This work is number 5 from the edition of 10.

\$15,000-25,000

PROVENANCE:
 Sean Kelly Gallery, New York;
 acquired from the above by the present owner, 2005.

LITERATURE:
 Els Barents, *Robert Mapplethorpe: Ten by Ten*, Schirmer/Mosel, Munich,
 1988, pl. 16 (variant).



196

196
ROBERT MAPPLETHORPE (1946–1989)

Tulips, 1987

gelatin silver print, flush-mounted on board
 signed in ink in photographer's copyright credit stamp and titled, dated
 and numbered '5/10' in ink (flush mount, verso); credited, titled and
 numbered on affixed gallery label (frame backing board)
 image: 19 ¼ x 23 ½ in. (48.9 x 58.8 cm.)
 sheet/flush mount: 20 x 24 in. (50.8 x 61 cm.)
 This work is number 5 from the edition of 10.

\$25,000-35,000

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

LITERATURE:
 Arthur C. Danto, *Mapplethorpe*, Random House, New York, 1992, p. 231.
 Herbert Muschamp, *Mapplethorpe: The Complete Flowers*, teNeues,
 Düsseldorf, 2006, cover and pl. 147.



197

197

PETER HUJAR (1934-1987)

David Brintzenhofe Making Up, 1982

gelatin silver print

signed by Stephen Koch, Executor, in pencil, stamped Estate copyright credits with Estate number '973-1-6' in pencil, and titled, dated in pencil (verso)

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

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

This work was printed by Peter Hujar.

\$8,000-12,000



198

PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON

198

PETER HUJAR (1934-1987)

Diana Vreeland, 1975

gelatin silver print

signed by Stephen Koch, Executor, in pencil, stamped Estate copyright credits with Estate number '655-3-12' in pencil, and titled, dated in pencil (verso); credited, titled and dated on affixed gallery label (frame backing board)

image: 14 5/8 x 14 3/4 in. (37.2 x 37.5 cm.)

sheet: 19 1/2 x 15 7/8 in. (49.6 x 40.3 cm.)

This work was printed by Peter Hujar.

\$7,000-9,000

PROVENANCE:

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

LITERATURE:

Exhibition catalogue, *Peter Hujar: A Retrospective*,
Stedelijk Museum Amsterdam/ Fotomuseum Winterthur,
1994, p. 159.

199

**LILLIAN BASSMAN
(1917-2012)**

*Harper's Bazaar, Barbara Mullen,
New York, April 1950*

gelatin silver print, printed 1992
signed, titled, date of image and of print, numbered
'series of 25, print no 3' and annotated 'archival
print' with reproduction limitation in pencil (verso)
image: 18 5/8 x 14 in. (47.4 x 35.6 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)
This work is number 3 from the edition of 25.

\$4,000-6,000

PROVENANCE:

Staley-Wise Gallery, New York;
acquired from the above by the present owner.



199

200

**LILLIAN BASSMAN
(1917-2012)**

*Harper's Bazaar, Marilyn Ambrose,
November 1954*

gelatin silver print, printed 1992
signed, titled, date of image and of print, and
numbered '2/25', 'Plate 46' in pencil (verso);
credited, titled, dated and numbered in ink on
affixed gallery label (frame backing board)
image: 17 1/8 x 22 1/8 in. (43.5 x 56.2 cm.)
sheet: 20 x 24 in. (50.8 x 61 cm.)
This work is number 2 from the edition of 25.

\$4,000-6,000

PROVENANCE:

Staley-Wise Gallery, New York;
acquired from the above by the present owner.



200



201

RICHARD AVEDON (1923–2004)

Audrey Hepburn and Art Buchwald with Simone, Barbara Mullen, Frederick Eberstadt and Dr. Reginald Kernan, Evening dresses by Balmain, Dior, Patou, Maxim's, Paris, August, 1959

gelatin silver print, printed 1997

signed and numbered '12/25' in pencil and stamped title, date and copyright credit (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 16 ¾ x 23 ½ in. (42.6 x 59.8 cm.)

sheet: 20 x 23 ¾ in. (50.8 x 60.7 cm.)

This work is number 12 from the edition of 25.

\$50,000-70,000

PROVENANCE:

Fraenkel Gallery, San Francisco, California;
acquired from the above by the present owner, 2003.

PROPERTY FROM A WEST COAST COLLECTION

202

**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: 9 ½ x 12 ¼ in. (24.2 x 31.2 cm.)
sheet: 12 x 16 in. (30.5 x 40.7 cm.)

\$10,000-15,000



202

THE COLLECTION OF PAUL AND ELIZABETH WILSON

203

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

Queen Charlotte's Ball, London, 1959

gelatin silver print, printed later
signed in ink and embossed photographer's
copyright credit (margin); credited, titled and dated
on affixed gallery label (frame backing board)
image: 17 ⅝ x 12 in. (44.8 x 30.5 cm.)
sheet: 19 ⅞ x 15 ⅞ in. (50.5 x 40.3 cm.)

\$10,000-15,000

PROVENANCE:

with Fetterman Gallery, Santa Monica, California.



203



204

204
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: 13 ¾ x 9 ½ in. (34.9 x 24.2 cm.)
 sheet: 15 ¾ x 11 ⅞ in. (40 x 30.2 cm.)

\$8,000-12,000

PROVENANCE:

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

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*, Bulfinch/Little, Brown and Co. Boston, 1999, pl. 89, 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.



205

205
HENRI CARTIER-BRESSON (1908-2004)

L'Aquila, Abruzzo, Italy, 1951

gelatin silver print, printed later
 signed in ink and embossed photographer's copyright credit (margin)
 image: 14 ½ x 9 ½ in. (35.9 x 24.2 cm.)
 sheet: 15 ¾ x 11 ⅞ in. (40.1 x 30.2 cm.)

\$6,000-8,000

PROVENANCE:

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

LITERATURE:

Jean-Pierre Montier, *Henri Cartier-Bresson and the Artless Art*, Bulfinch/Little, Brown and Co. Boston, 1999, pl. 244, p. 245.
 Philippe Abrazar et al., *Henri Cartier-Bresson: the Man, the Image and the World*, Thames & Hudson, London, 2003, pl. 144, p. 122.

206

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

*Stud farm to the south of Budapest,
Hungary, 1964*

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

image: 12 x 17 ¾ in. (30.5 x 45.1 cm.)

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

\$6,000-8,000

PROVENANCE:

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



206

207

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

Siphnos, Greece, 1961

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

image: 9 ¾ x 14 in. (23.9 x 35.7 cm.)

sheet: 11 7/8 x 15 ½ in. (30.2 x 39.4 cm.)

\$6,000-8,000

LITERATURE:

Jean-Pierre Montier, *Henri Cartier-Bresson and the
Artless Art*, Bulfinch/Little, Brown and Co.
Boston, 1999, pl. 48, p. 56.

Philippe Abraizar et al., *Henri Cartier-Bresson: the
Man, the Image and the World*, Thames & Hudson,
London, 2003, pl. 344, p. 235.



207



208

208

HENRI CARTIER-BRESSON (1908-2004)

View from the Towers of Notre Dame, Paris, France, 1953

gelatin silver print, printed later

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

image: 14 1/8 x 9 1/2 in. (35.9 x 24.2 cm.)

sheet: 15 7/8 x 12 in. (40.4 x 30.5 cm.)

\$7,000-9,000

PROVENANCE:

Howard Greenberg Gallery, New York;

acquired from the above by the present owner.

LITERATURE:

Jean-Pierre Montier, *Henri Cartier-Bresson and the Artless Art*, Bulfinch/Little, Brown and Co. Boston, 1999, pl. 154, p. 161 (dated 1955).

Philippe Abrazar et al., *Henri Cartier-Bresson: the Man, the Image and the World*, Thames & Hudson, London, 2003, pl. 48, p. 60.

Peter Galassi, *Henri Cartier-Bresson: The Modern Century*, The Museum of Modern Art, New York, 2010, p. 147.



209

209

BRASSAI (1899-1984)

Dressing Room at the Folies Bergère, 1932

ferrotyped gelatin silver print

signed 'photo de BRASSAI' in pencil (verso)

image/sheet: 6 3/4 x 9 1/4 in. (17.2 x 23.5 cm.)

\$7,000-9,000

PROVENANCE:

Vintage Works, Chalfont, Pennsylvania;

acquired from the above

by the present owner, 2012.

210

JOSEF SUDEK (1896–1976)

The Window of My Studio, 1940–1954

gelatin silver print

titled in Czech and dated '1940–54' in an unknown hand in pencil (verso)

image/sheet: 8 ¾ x 6 ¾ in. (22.3 x 16.3 cm.)

\$7,000–9,000

PROVENANCE:

The Image as Object: Photographs from the Collection of Barry Friedman;

Christie's, New York, October 5, 1998, lot 133;

acquired from the above by the present owner.



210

211

FRANTIŠEK DRTIKOL (1883–1961)

L'Etude, 1925

gelatin silver print on carte postale

stamped photographer's credit, title and number '16' (recto); stamped

'Povoleno stát zastup 2./V. 1925/N.S.T. 2415/25, 2/ Pouzivani jako

dopisnic nedovoleno' and 'KAREL PODLIPNÝ FOTOFRAFICKÉ PODNIKY

"BROMOGRAFIA" LÁZNĚ PODĚBRADY' (verso)

image: 4 ¼ x 3 ½ in. (10.5 x 8 cm.)

sheet: 5 ¼ x 3 ¾ in. (13.4 x 8.6 cm.)

\$8,000–12,000

PROVENANCE:

Butterfield and Butterfield, San Francisco, October 9, 1990, lot 175;

acquired from the above sale by the present owner.



211 (actual size)



212

PROPERTY FROM THE ESTATE OF NATE SALSBURY

212

PAUL STRAND (1890–1976)

Rebecca Strand, New Mexico, 1930

toned gelatin silver contact print, flush-mounted on paper
signed, dated '1922', and numbered '25' in pencil (flush mount, verso)
image/sheet/flush mount: 4 ¾ x 3 ½ in. (12.1 x 8.9 cm.)

\$10,000–15,000

PROVENANCE:

Gifted by the artist to Rebecca Strand (née Salsbury), the sitter;
gifted to the late owner, nephew of the above, 1968.



213

213

**FRANTIŠEK DRTIKOL
(1883–1961)**

Untitled (Backlit nude), 1920s

gelatin silver print
annotated 'Dr. G. Leistikow' and variously
otherwise annotated and numbered in pencil
(verso)
image/sheet: 7 x 11 in. (17.8 x 28 cm.)

\$8,000–12,000

214

**FRANTIŠEK DRTIKOL
(1883-1961)**

Untitled (Nude with shadow), 1926

gelatin silver print
blindstamped photographer's 'DRTIKOL & POL
PRAHA' credit and date (recto); annotated 'Dr.
G. Leistikow' and variously otherwise annotated
and numbered in pencil (verso)
image/sheet: 7 x 11 1/4 in. (17.8 x 28.3 cm.)

\$12,000-18,000



214

215

**HERBERT BAYER
(1900-1985)**

Bauhaus Book Jacket, c. 1938

gelatin silver print
signed, titled, dated and annotated 'vintage' in
pencil (verso)
image: 9 1/2 x 7 5/8 in. (24.2 x 19.5 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$10,000-15,000

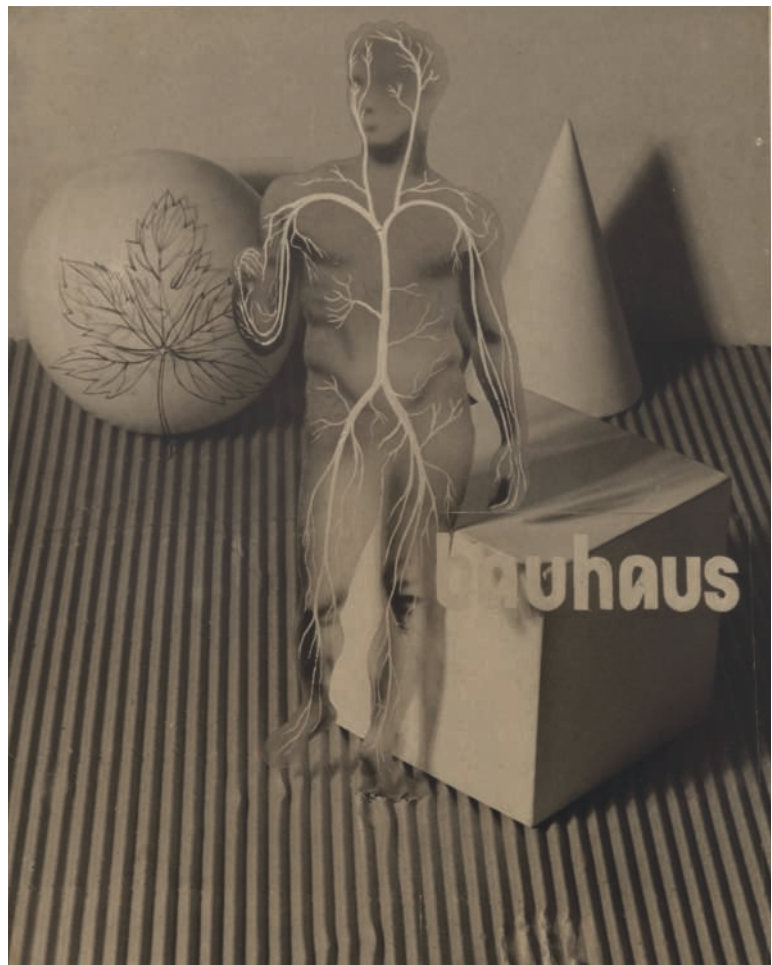
PROVENANCE:

Galerie Zur Stockeregg, Zurich;
acquired from the above by the
present owner, 2009.

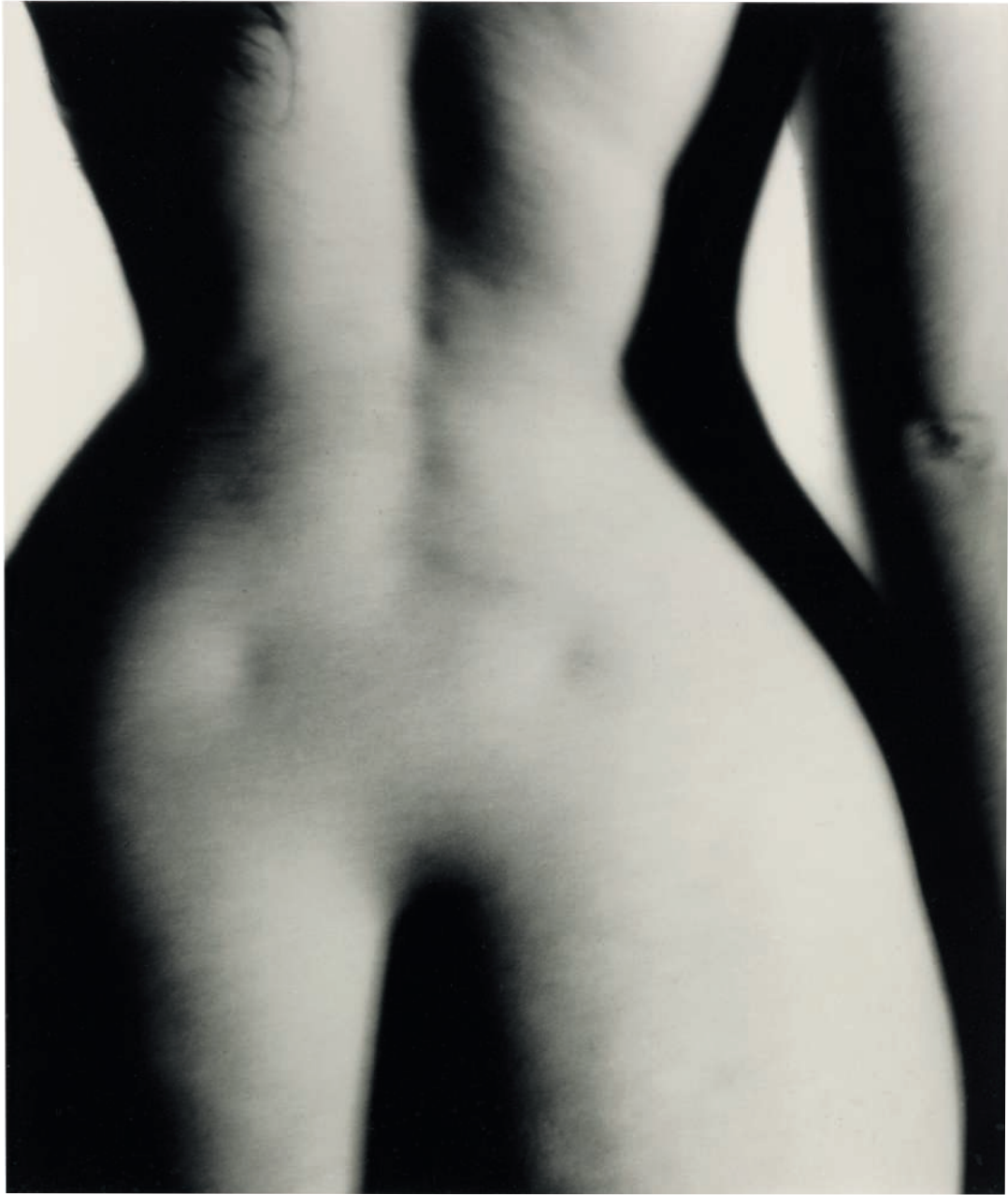
LITERATURE:

Arthur A. Cohen, *Herbert Bayer: The Complete
Work*, MIT Press, Cambridge, 1984, p. 300
(variation).

The image offered here is a variation of the
sketch that appeared on the catalogue book
jacket for the 1938 Bauhaus exhibition at the
Museum of Modern Art in New York, which is
reproduced in Arthur A. Cohen's monograph,
Herbert Bayer: The Complete Work.



215



PHOTOGRAPHS FROM A PRIVATE COLLECTION

216

BILL BRANDT (1904-1983)

London, April 1956

gelatin silver print
numbered '38' in ink (margin); stamped photographer's credit
and dated, numbered '38' in ink (verso); credited, titled 'Nude'
and dated on affixed gallery label (frame backing board)
image: 9 1/8 x 7 3/4 in. (23.2 x 19.8 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$20,000-30,000

PROVENANCE:

Houk Friedman Gallery, New York;
acquired from the above by the present owner, 1992.

LITERATURE:

Exhibition catalogue, *Bill Brandt, Shadow & Light*,
The Museum of Modern Art, New York, 2013, p. 155.



PHOTOGRAPHS FROM A PRIVATE COLLECTION

217

BILL BRANDT (1904-1983)

Nude, East Sussex Coast, May 1959

gelatin silver print

numbered '142' in ink (margin); stamped photographer's credit, dated 'May 1959' and numbered '142' in ink and variously otherwise numbered with printer's notations in pencil/ink (verso)

image: 9 x 7 ¾ in. (22.9 x 19.8 cm.)

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

\$12,000-18,000

PROVENANCE:

Houk Friedman Gallery, New York;
acquired from the above by the present owner, 1992.

LITERATURE:

Bill Brandt, *Shadow of Light*, De Capo Press, New York, 1977, pl. 142.
Michael Hiley, *Bill Brandt: Nudes 1945-1980*, New York Graphic Society, Boston, 1980, pl. 51.
Exhibition catalogue, *Bill Brandt, Shadow & Light*, The Museum of Modern Art, New York, 2013, p. 175.



PHOTOGRAPHS FROM A PRIVATE COLLECTION

218

BRASSAI (1899-1984)

Nude, 1934

gelatin silver print

stamped photographer's '81, Rue du Faub. St. Jacques' credit and annotated

'la photo peut etre donnée/ Conchée' in ink (verso)

image/sheet: 11 3/8 x 8 in. (28.9 x 20.4 cm.)

\$20,000-30,000

LITERATURE:

Exhibition catalogue, *Brassai: For the Love of Paris*, Salle Saint-Jean at the Hôtel de Ville de Paris, organized by the Department of Exhibitions, Paris, France, 2013-2014, p. 217.



PHOTOGRAPHS FROM A PRIVATE COLLECTION

219

EDWARD WESTON (1886-1958)

Nude, 1935

gelatin silver print, mounted on board
signed, dated and numbered '2-40' in pencil (mount, recto);
numbered '220 N' and annotated in pencil (mount, verso)
image/sheet: 7 ½ x 9 ¾ in. (19.1 x 24.9 cm.)
mount: 14 ½ x 15 ½ in. (36.9 x 39.4 cm.)

\$40,000-60,000

PROVENANCE:

Pace/MacGill Gallery, New York;
acquired from the above by the present owner, 1992.

LITERATURE:

Amy Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, Center for Creative Photography, 1992, fig. 888/1935.
Brett Abbott (ed.), *Edward Weston's Book of Nudes*, The J. Paul Getty Museum, Los Angeles, 2007, pl. 25.

Amy Conger locates other gelatin silver prints of this image at The Museum of Modern Art, New York; the San Francisco Museum of Modern Art; the Museum of Fine Arts, Boston; and the Nelson-Atkins Museum, Kansas City.



220

PHOTOGRAPHS FROM A PRIVATE COLLECTION

220

GEORGE PLATT LYNES (1907–1955)

Untitled (Female nude), 1944

gelatin silver print

stamped photographer's credit and annotated 'M.W./R' in ink (verso); credited, titled and dated on affixed gallery label (frame backing board)

image/sheet: 9 ½ x 7 ½ in. (24.2 x 19.1 cm.)

\$5,000-7,000

PROVENANCE:

with Robert Miller Gallery, New York.



221

221

MINOR WHITE (1908–1976)

Lighthouse and Wood, Double Negative, 1970

gelatin silver print

signed, titled and dated in pencil (verso)

image: 5 ¾ x 8 ¾ in. (14.6 x 21.9 cm.)

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

\$4,000-6,000

PROVENANCE:

Robert Mann Gallery, New York; acquired from the above by the present owner, 1999.

EXHIBITED:

San Francisco, Fine Arts Museums of San Francisco, *Space Explorations: Photographs, 1840s–2000s*, September 20, 2008–January 11, 2009.

LITERATURE:

Paul Martineau, *Minor White: Manifestations of the Spirit*, The J. Paul Getty Museum, Los Angeles, 2014, pl. 136, p. 171.

222

**EDWARD WESTON
(1886-1958)**

Springtime, 1943

gelatin silver contact print, mounted on board
initialed and dated in pencil (mount, recto);
numbered
'EW/1068' and 'N43-CH-1' in pencil (mount, verso)
image/sheet: 7 7/8 x 9 5/8 in. (19.4 x 24.5 cm.)
mount: 14 1/8 x 15 5/8 in. (35.9 x 39.8 cm.)

\$10,000-15,000

PROVENANCE:

Paul Hertzmann, San Francisco, California;
acquired from the above by the present owner,
2002.

EXHIBITED:

San Francisco, Fine Arts Museums of San
Francisco, *American Modernism, 1910-1950*,
January 28-May 20, 2007.

LITERATURE:

Merle Armitage (ed.), *Fifty Photographs: Edward
Weston*, Duell, Sloan and Pearce, 1947, pl. 20.
Charis Wilson, *Edward Weston: Nudes*, Aperture,
New York, 1977, p. 105.
Amy Conger, *Edward Weston: Photographs
from the Collection of the Center for Creative
Photography*, Center for Creative Photography,
1992, fig. 1720/1943.
Nancy Newhall (ed.), *Edward Weston, The Flame of
Recognition*, Aperture, New York, 1993, 79.



222



SHPILMAN
INSTITUTE FOR
PHOTOGRAPHY

WORKS FROM THE SHALOM SHPILMAN COLLECTION
SOLD TO BENEFIT THE SHPILMAN INSTITUTE FOR
PHOTOGRAPHY

223

**EDWARD WESTON
(1886-1958)**

Death Valley, 1937

gelatin silver print
signed, titled, dated by the artist in pencil and
variously numbered
in pencil/ink (verso)
image/sheet: 7 7/8 x 9 1/2 in. (19.2 x 24.1 cm.)

\$6,000-8,000

LITERATURE:

Edward Weston, *Seeing California with Edward
Weston*, Westways, Automobile Club of Southern
California, 1939, p. 16.
'Photographing California [Part I]', *Camera Craft*
46:2 (Feb. 1939): pp. 56-64.
Edward Weston, *California and the West*,
New York, 1940, pp. 112-113.
'Seeing Photographically', *The Complete
Photographer* 9:49, 20 January 1943.



223



224

224

**FREDERICK SOMMER
(1905-1999)**

Constellation, Arizona, 1943

gelatin silver print, mounted on board, printed later
signed, titled and dated in pencil (mount, verso)
image/sheet: 7 7/8 x 9 1/2 in. (19.4 x 24.2 cm.)
mount: 13 1/8 x 14 7/8 in. (33.4 x 37.8 cm.)

\$10,000-15,000

PROVENANCE:

The Frederick and Frances Sommer Foundation;
Etherton Gallery, Tuscon, Arizona;
acquired from the above by the
present owner, 2008.

LITERATURE:

Exhibition catalogue, *Siskind, Sommer*,
Scottsdale Museum of Contemporary Art, 2009,
cat. no. 102, pl. 43.



225

225

**FREDERICK SOMMER
(1905-1999)**

Medallion, 1948

gelatin silver print, mounted on board
signed and dated in pencil (mount, verso)
image/sheet: 7 3/4 x 9 5/8 in. (19.7 x 24.5 cm.)
mount: 12 1/2 x 14 1/2 in. (31.8 x 36.8 cm.)

\$15,000-25,000

PROVENANCE:

Faggionato Fine Art, London;
acquired from the above by the
present owner, 2005.

LITERATURE:

Frederick Sommer, *Sommer: Words/Images*,
Center for Creative Photography, Tuscon,
1984, pl. 40.
Keith F. Davis, *The Art of Frederick Sommer*,
Photography, Drawing, Collage, Yale University
Press, New Haven, 2005, p. 52.

WORKS FROM THE SHALOM SHPILMAN
COLLECTION SOLD TO BENEFIT THE SHPILMAN
INSTITUTE FOR PHOTOGRAPHY

226

**HARRY CALLAHAN
(1912-1999)**

Torn Sign, c. 1946

gelatin silver print, mounted on board
signed in pencil (mount, recto)
image/sheet: 7 ½ x 9 ¾ in. (19.2 x 24.2 cm.)
mount: 12 x 14 in. (30.5 x 35.5 cm.)

\$25,000-35,000

PROVENANCE:

Fraenkel Gallery, San Francisco, California;
acquired from the above by the present
owner, 1997



226

227

EDWARD WESTON (1886-1958)

Wall Scrawls, Hornitos, 1940

gelatin silver print, mounted on board, printed 1952 by Brett Weston
initialed and dated in pencil (mount, recto); stamped 'Portfolio Print' with
title, date and numbers '7' and 'B12' in pencil, annotated 'Lunn Gallery, NY'
with number '93' in pencil and variously otherwise numbered in pencil
(mount, verso)
image/sheet: 7 ¾ x 9 ¾ in. (19.4 x 24.5 cm.)
mount: 13 ¾ x 16 in. (35 x 40.7 cm.)

\$3,000-5,000

PROVENANCE:

with Lunn Gallery, New York;
Weston Gallery, Carmel, California;
acquired from the above by the present owner, 2010.

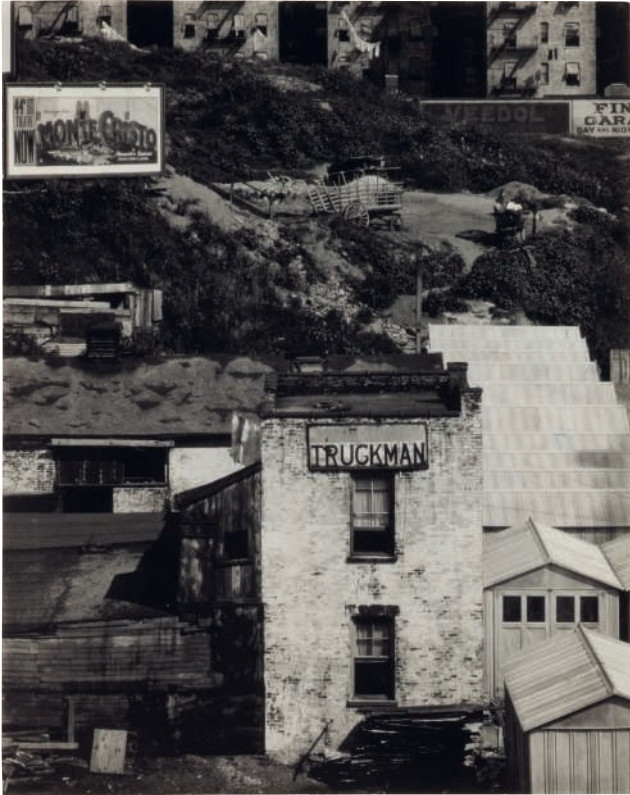
LITERATURE:

Amy Conger, *Edward Weston: Photographs from the Collection of the
Center for Creative Photography*, Center for Creative Photography, 1992,
fig. 1504/1940.

Exhibition catalogue, *Edward Weston's Gifts to his Sister*, Dayton Art
Institute, Dayton, Ohio, 1978, p. 53.



227



228

PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON

228

PAUL STRAND (1890–1976)

The Truckman's House, New York, 1920

gelatin silver contact print, flush-mounted on card, printed 1940s
signed, titled and dated in green ink (flush mount, verso)
image/sheet/flush mount: 9 ½ x 7 ½ in. (24.2 x 19.1 cm.)

\$12,000-18,000

PROVENANCE:

The Estate of Paul Strand;
Light Gallery, New York;
Christie's, New York, October 9, 1997, lot 108;
acquired from the above sale by the present owner.

LITERATURE:

Paul Strand: Sixty Years of Photographs, Aperture, Millerton, 1976, p. 134.
Sarah Greenough, *Paul Strand*, National Gallery of Art, Washington D.C.,
1990, pl. 59 (variant).

This work was possibly printed for and exhibited in the artist's 1945
exhibition at The Museum of Modern Art, New York entitled, *Paul Strand:
Photographs 1915–1945*, on view from April 25–June 10, 1945.



229

229

AARON SISKIND (1903–1991)

Kentucky 15, 1951

gelatin silver print
signed, titled, dated and variously numbered and annotated in pencil (verso)
image: 13 ½ x 9 ¾ in. (34.3 x 24.8 cm.)
sheet: 13 7/8 x 11 in. (35.1 x 28 in.)

\$10,000-15,000

PROVENANCE:

Aaron Siskind Foundation;
Bruce Silverstein Gallery, New York;
acquired from the above by the present owner, 2010.

LITERATURE:

Aaron Siskind, *Aaron Siskind 100*, Powerhouse Books, New York, 2003, n. p.



230



231

230

DOROTHEA LANGE (1895–1965)

Untitled (Road), 1930s

gelatin silver print
 annotated 'an am. exodus/ p. 159' and 'neg has more of road' by the
 artist in pencil and variously annotated and numbered in pencil/
 red colored pencil (verso)

image: 4 7/8 x 12 3/4 in. (12.4 x 32.4 cm.)

sheet: 5 1/2 x 13 7/8 in. (14 x 35.3 cm.)

\$12,000-18,000

PROVENANCE:

The Collection of Alfred Stieglitz (1864–1946);
 Private European Collection;
 Phillips de Pury & Company, New York, April 23, 2004, lot 34;
 acquired from the above sale by the present owner.

231

MARK RUWEDEL (B. 1954)

The Hanford Stretch: Hanford Town Site, 1992–1993

two gelatin silver prints, mounted together on board
 titled and annotated 'Columbia River', 'A Nez Percé Meeting Place' in pencil
 (mount, recto); signed, titled and dated in pencil (mount, verso)
 each image/sheet: 12 3/8 x 19 1/8 in. (31.5 x 48.5 cm.)
 mount: 24 x 48 in. (61 x 121.9 cm.)

\$7,000-9,000

PROVENANCE:

Gallery Luisotti, Los Angeles, California;
 acquired from the above by the present owner, 2001.

SPOTLIGHT: ANSEL ADAMS

PHOTOGRAPHS FROM AN IMPORTANT EAST COAST COLLECTION

232

ANSEL ADAMS (1902–1984)

Moonrise, Hernandez, New Mexico, 1941

gelatin silver mural print, flush-mounted on board,
probably printed 1950s–1960s
image/sheet/flush mount: 39 x 56 in. (99 x 142.2 cm.)

\$400,000–600,000

PROVENANCE:

Photographs from the Polaroid Collection; Sotheby's, New York, June 21, 2010, lot 94;
acquired from the above sale by the present owner.

LITERATURE:

Liliane De Cock (ed.), *Ansel Adams*, Morgan & Morgan, Hastings-on-Hudson, New York, 1972, pl. 63.
Robert M. Doty, *Photography in America*, Whitney Museum of American Art, New York, 1974, pp. 130–131.
Martha A. Sandweiss (ed.), *Masterworks of American Photography: The Amon Carter Museum Collection*, Birmingham, 1982, pl. 125.
James Alinder and John Szarkowski, *Ansel Adams: Classic Images*, Little, Brown & Co., Boston, 1985, pl. 32.
Andrea Stillman, *Ansel Adams: The Grand Canyon and the Southwest*, Little Brown & Co., Boston, 2000, frontispiece.
Therese Mulligan and David Wooters, *Photography from 1839 to Today, George Eastman House*, Taschen, Cologne, 2000, p. 643.
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.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 37.
Andrea Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown & Co., Boston, 2007, p. 175.

We were sailing southward along the highway not far from Española when I glanced to the left and saw an extraordinary situation—an inevitable photograph.

—ANSEL ADAMS

Decades after the image was captured, Ansel Adams vividly recalled the circumstances surrounding the picture. ‘Well, this was a tremendous sight to be seen, and I had to beg everybody in the car to help me to get everything out, to get the tripod. And the magnificent white mountains, clear day, church [with] a flat adobe roof, and the moon [that] was up about, oh, 30 degrees, several days before full. And there was a long line of clouds here, the sun was just running low behind them, putting the light on white crosses. I think it was one of the great scientists who said that ‘chance favors the prepared mind,’ and in this case I had to be sufficiently prepared to make this work. I instinctively felt I had quite the extraordinary image, and I think you know it.’ It was a remarkable achievement in an otherwise disappointing day that had yielded little success along the Chama River valley on November 1st, during Adams’ commission to photograph the Southwest by the U.S. department of the Interior and the U.S. Potash Company of New Mexico.

In the original version of the image, which captures a moon rising over the Sangre de Cristo Mountains sprawled over northern New Mexico, the sky is noticeably more even, light and flat. It is believed that between 1941 and 1948 Adams made only ten prints from the 8 x 10 camera that show the original tonality of the composition. However, following demand for the image after its publication in *Camera Annual* in 1943, in December of 1948 Adams reprocessed the negative, submerging it up to the horizon line in Kodak IN-5, subsequently yielding a strong intensification effect, from which the new era of *Moonrise, Hernandez* prints began, showing a darkened sky, a brighter moon, feathery clouds and stronger contrasts within the buildings in the foreground. Prints made prior to 1948 measured approximately 16 x 20 inches, but gradually Adams increased their size, culminating in what he termed ‘mural-size’, of which the present lot is an example. Like most mural-size prints, this one is not signed, since the images, while mounted on Masonite, did not have a border around the image for Adams to leave his signature. It is believed that only a dozen mural size prints of *Moonrise, Hernandez* have been made.

The present lot was specifically made for Polaroid, who wished for a mural-size print to adorn its corporate offices. As one of the historical innovators in photography, Polaroid had in fact amassed a number of Adams mural-size prints for its collection, most of which were sold at auction in 2010, like the present lot. Measuring 39 x 56 inches, this print is among the largest mural-size prints of *Moonrise, Hernandez* to ever come up for auction, and with a print date of 1950s-1960s, is among the earliest. As opposed to the oversized prints (30 x 40 inches or larger) that were made in the 1970s, this print still has a greater and richer tonality of grays, a more open sky and a notable warmth that lends the print an understated glow. As one of the most iconic images of the 20th century, and arguably Adams’s most celebrated image, the print offered in the current lot embodies Adams’s aesthetic as well as the power of photography to capture the majestic quality of fleeting moments.







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ANSEL ADAMS (1902-1984)

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

gelatin silver print, mounted on board, printed 1960s-early 1970s
signed in pencil (mount, recto); titled in ink in Carmel credit stamp [BMFA 7]
(mount, verso)

image/sheet: 15 ½ x 19 ⅛ in. (39.4 x 48.6 cm.)

mount: 22 x 28 in. (55.9 x 71.1 cm.)

\$30,000-50,000

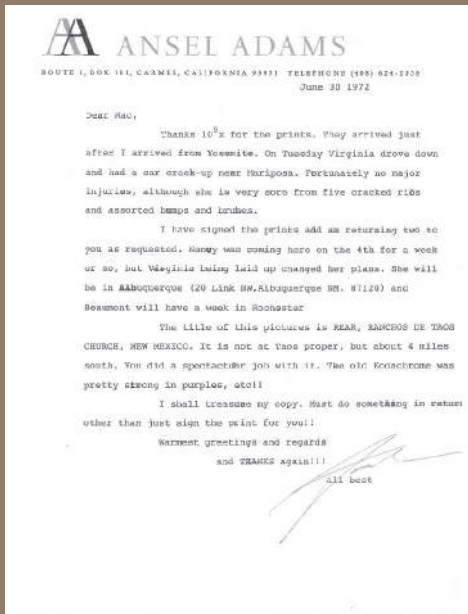
PROVENANCE:

Christie's, New York, May 6, 1985, lot 14;
acquired from the above sale by the present owner.

LITERATURE:

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

Andrea Stillman (ed.), *Ansel Adams, 400 Photographs*, Little, Brown and Co. Boston, 2007, p. 205 and cover.



234

ANSEL ADAMS (1902-1984)

Church, Sunset, Rear, Ranchos de Taos, New Mexico, c. 1948

dye transfer print, mounted on board, printed 1972 by Wally MacGalliard signed in pencil and numbered 'PT 6, 13' in an unknown hand in pencil (mount, recto); stamped 'MACGALLIARD COLORPRINTS'; 'DYE TRANSFER' and print date 'MAY 20 1972' (mount, verso) image/sheet: 13 3/4 x 19 3/4 in. (34.9 x 50.2 cm.) mount: 22 x 28 in. (55.9 x 71.1 cm.)

This work is one of three dye transfer prints of the image made by the printer in 1972.

\$50,000-70,000

PROVENANCE:

Wally MacGalliard, the printer of this work; acquired from the above by a private California collector, 2006.

This print is accompanied by an original, signed letter from Ansel Adams complimenting MacGalliard on the print quality.

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

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ANSEL ADAMS (1902–1984)

Clearing Winter Storm, Yosemite National Park, California, 1938

gelatin silver mural print, flush-mounted on board, printed 1970–1975
image/sheet/flush mount: 40 ½ x 54 ⅝ in. (102.5 x 139 cm.)

\$300,000-500,000

PROVENANCE:

Corporate Collection, California, 1970–1975;
Their sale; Christie's, New York, April, 11, 2008, lot 1058;
acquired from the above sale by the present owner.

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 and Paul Brooks, *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.

***Yosemite is one of the great gestures of the Earth...
a beauty that is as solid and apparent as the granite rock
in which it is carved.***

—ANSEL ADAMS TO ALFRED STIEGLITZ, 1937

In the 1890s author Susie Clark described her first glimpse of New Inspiration Point along the rim of Yosemite Valley and poignantly chronicled a vision that silences most viewers: ‘... we realized with a gasp that was almost pain, that we were looking upon the marvelous Valley. We stood on Inspiration Point... There are some moments, some experiences that come to us which are untranslatable in any human speech, and this was one...’ (Clark, *The Round Trip*, Lee and Shepard, 1890, pp. 128-129).

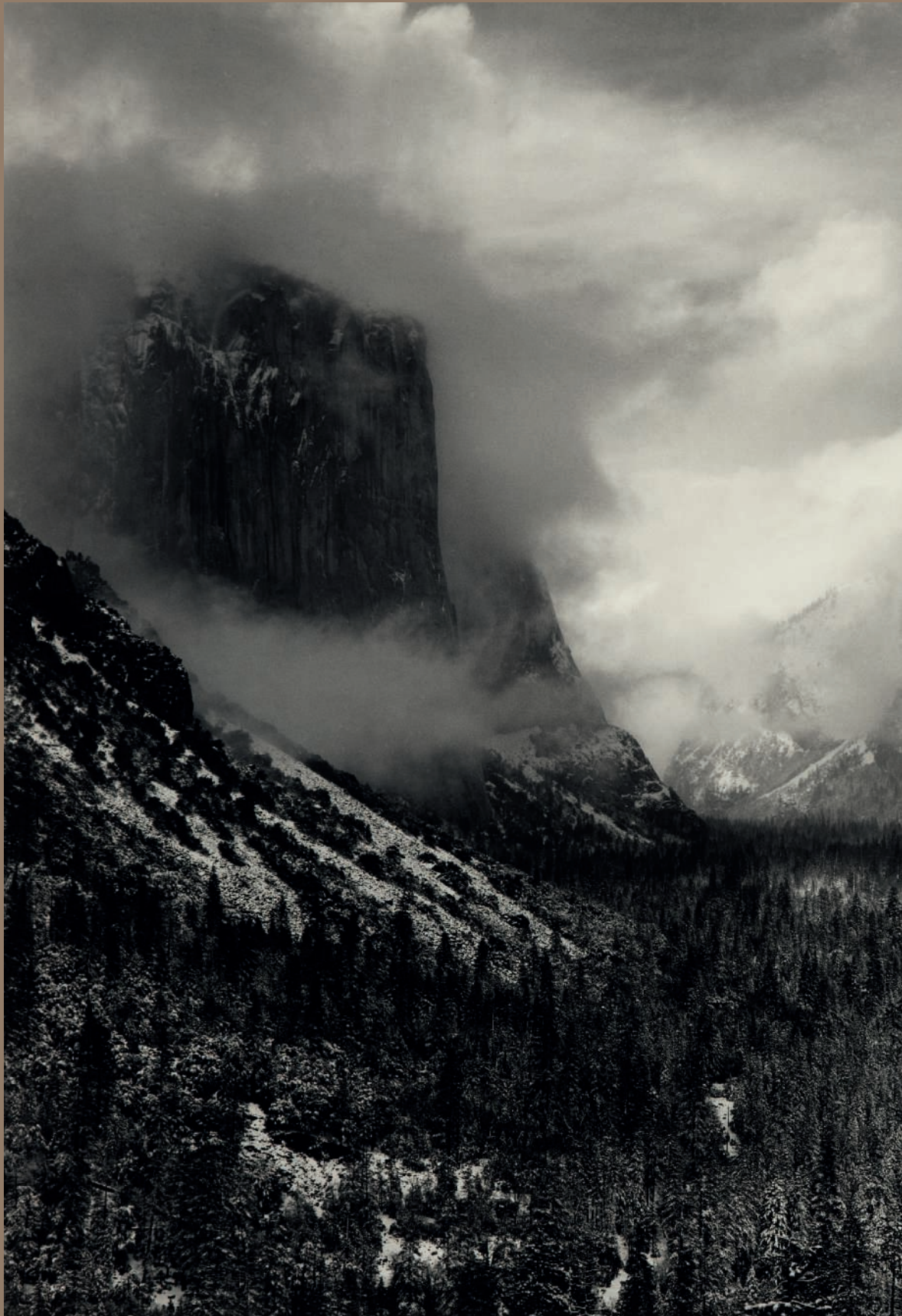
Approximately forty years later Ansel Adams stood at the same Yosemite Valley overlook, which the artist himself described as ‘one of the most wonderful viewpoints in the whole world.’ Taken around noon on a December day, Adams waited for a snowstorm to clear so he could capture what would become one of his most iconic compositions (Adams, ‘Yosemite’, *Travel and Camera Magazine*, October 1946). The vantage point was difficult to navigate but optimal, the weather and light ideal for making a ‘fairly strong’ negative, which Adams considered the canvas on which he burned and dodged his final creation (Stillman, *Looking at Ansel Adams: The Photographs and the Man*, p. 105) (fig. 1).

It is no surprise that Adams, with a lifelong affinity for classical music, astronomy and a deep philosophical drive, was capable of imbuing his prints with a sense of existential realism that went far beyond documentation. As a young man Adams admired Beethoven and his ability to convey ‘a world of thought of the loftiest nature’ bringing the listener ‘so much closer to an understanding of the Great Mystery’ (Hammond, *Ansel Adams: Divine Performance*, Yale University Press, 2002, p. 4). This is arguably what Adams achieved for his viewers. With superlative technical skill and the intellectual rigor necessary to evoke such raw emotion from a photograph, he successfully crafted experiences. One does not simply observe an Adams print—one senses it instinctively. He was awed equally by the capability of his artistic medium and the spiritual potential of the landscape—and he managed somehow, wondrously, to fuse the two on a sheet of photographic paper.

The present lot represents one of Ansel’s largest mural prints, most notable for the precise detail that the artist was able to capture in his meticulous printing, even when enlarging an 8 x 10 inch negative to this extraordinary size. While Adams was cautious about print sizes, he believed a larger format was essential for this extraordinary vista: ‘The Yosemite storm is an old negative... From one point of view it should not be as large, but I think size is necessary from the point of view of majesty and dramatic force’ (Alinder & Stillman, eds., *Ansel Adams Letters and Images 1916-1984*, Bullfinch Press, 1988, p. 273).

This print was one of approximately two hundred commissioned by a California-based organization from 1969-1975. Upon relocating, representatives from the company decided to cover their new walls with California scenes. Thus began a six year collaboration during which time Ansel advised on wall color, frames, curation and print choice. Ansel was, at this time, accepting corporate commissions and many of his mural prints on the market today were created in this context. As was common, the present lot is unsigned and flush-mounted to a thick board for exhibition purposes.

A peerless figure in the history of photography, Ansel’s timeless image of New Inspiration Point is alive, impossibly evocative and eternally breathtaking.







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PHOTOGRAPHS FROM AN IMPORTANT EAST COAST COLLECTION

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ANSEL ADAMS (1902-1984)

Sand Dunes, Sunrise, Death Valley National Monument, California, c. 1948

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: 18 ½ x 15 in. (47 x 38.1 cm.)
mount: 28 x 22 in. (71.1 x 55.8 cm.)

\$15,000-25,000

PROVENANCE:

Weston Gallery, Carmel, California;
acquired from the above by the present owner.

LITERATURE:

Ansel Adams, *Examples: The Making of 40 Photographs*,
Little, Brown and Co. Boston, 1983, p. 56.
James Alinder (ed.), *Ansel Adams: 1902-1984*, Friends of Photography,
Untitled 37, Carmel, 1984, p. 43.
Andrea Stillman (ed.), *Ansel Adams: 400 Photographs*,
Little, Brown and Co. Boston, 2007, p. 184.
Andrea Stillman (ed.), *Ansel Adams in the National Parks*,
Little, Brown and Co. Boston, 2010, pl. 46.
Andrea Stillman, *Looking at Ansel Adams: The Photographs and the Man*,
Little, Brown and Co. Boston, 2012, p. 188.



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PHOTOGRAPHS FROM AN IMPORTANT EAST COAST COLLECTION

237

ANSEL ADAMS (1902-1984)

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

gelatin silver print, mounted on board, printed c. 1980
signed and inscribed 'For Matthew! Celebrations June 11, 1983' in pencil
(mount, recto); titled and dated in ink in photographer's Carmel credit stamp
(mount, verso)
image/sheet: 14 ¼ x 18 ⅝ in. (36.2 x 47.3 cm.)
mount: 22 x 28 ⅞ in. (55.9 x 71.4 cm.)

\$15,000-25,000

PROVENANCE:

Weston Gallery, Carmel, California;
acquired from the above by 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*,
New Haven: 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 (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co.,
New York, 2007, p. 93.
Andrea Stillman (ed.), *Ansel Adams in the National Parks: Photographs from
America's Wild Places*, Little, Brown and Co., New York, 2010, p. 10.



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238

ANSEL ADAMS (1902-1984)

Young Oaks Winter, Yosemite National Park, California, c. 1938

gelatin silver print, mounted on card, printed by studio assistant 1958-1972
signed in ink (mount, recto); stamped Special Edition credit with title and print number '202' of S.E.Y. number '16' in ink (mount, verso); credited and titled on affixed gallery label (frame backing board)
image/sheet: 7 1/2 x 9 1/2 in. (19 x 24.2 cm.)
mount: 13 1/2 x 16 1/2 in. (34.3 x 42 cm.)

\$4,000-6,000

PROVENANCE:

Carol Ehlers Gallery, Chicago, Illinois;
acquired from the above by the present owner, 2000.

LITERATURE:

Andrea Stillman, (ed.), *Yosemite: Ansel Adams*, Little, Brown and Co. Boston, 1995, p. 56.



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239

ANSEL ADAMS (1902-1984)

Winter Sunrise, Sierra Nevada from Lone Pine California, 1944

gelatin silver print, mounted on board, printed 1960s-early 1970s
signed in ink (mount, recto); titled in ink and stamped photographer's Carmel credit [BMFA 7] (mount, verso)
image/sheet: 15 1/8 x 19 3/8 in. (38.5 x 49.2 cm.)
mount: 22 x 28 in. (56 x 71.1 cm.)

\$15,000-25,000*

PROVENANCE:

Acquired by the present owner, New York, 1969.

LITERATURE:

Andrea Stillman (ed.), *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.

This Is The American Earth *compels us to ask what is the value of solitude, the cost of freedom, the legacy of our ingenuity—and the peril of our unwavering march from nature.*

—FOREWORD



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ANSEL ADAMS (1902–1984)

Moro Rock, Sequoia National Park and Sierra Foothills, California, c. 1945

gelatin silver print, printed by 1955
credited, titled and dated in ink in THIS IS THE AMERICAN EARTH exhibition stamp (verso)
image/sheet: 15 ½ x 19 ½ in. (39.4 x 49.6 cm.)

\$25,000–35,000

PROVENANCE:

Acquired by a private California collector, 2013.

EXHIBITED:

Yosemite Valley, The Sierra Club at the LeConte Memorial Lodge, *This is the American Earth*, 1955.

LITERATURE:

Ansel Adams and Nancy Newhall, *This is the American Earth*, The Sierra Club, Yosemite Valley, 1960, p. 13.

Ansel Adams and Paul Brooks, *Yosemite and the Range of Light*, Little, Brown and Co., New York, 1992, pl. 57.

Anne Hammond, *Ansel Adams: Divine Performances*, Yale University Press, New Haven, 2002, fig. 3.5, p. 64.

As one of the leading environmentalist organizations in America since its inception in 1892, the Sierra Club of California has continuously championed land conservation and wilderness protection. Among the organization's milestones is an exhibition mounted in 1955 in collaboration with the California Academy of Sciences at the Le Conte Memorial Lodge in Yosemite Valley entitled *This Is The American Earth*. The mission of the exhibition—and the book of the same title, published in 1960—was beyond an aesthetic celebration of the great West. Rather, as noted by Supreme Court Justice William O. Douglas, the exhibition 'is one of the great statements in the history of conservation.' The exhibition (and the book) offered text by Nancy Newhall and eighty-five photographs—over half of which were by Ansel Adams—and subsequently launched the Exhibit Format Series, which brought environmental consciousness to the very foreground of American politics. For being as poignant and compelling, *The New York Times* reviewed the exhibition as 'terrifying and beautiful.'

The current lot was among the forty-four prints made by Ansel Adams for the exhibition (see fig. 1). According to Andrea Stillman, Sequoia National Park was one of the photographer's favorite parts of the Sierra for being remote. The dome-shaped granite monolith that it captures can be hiked on a stairway designed and built by the National Park Service in the 1930s. Under Adams's lens, however, the stairway is unseen, offering a timeless and romanticized vista of an untouched, uninhabited tract of land.

This is the first time a print of this image has come up for auction. Other prints of this image are in the permanent collections of The Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; and the San Francisco Museum of Modern Art.



fig. 1. Installation view, exhibition panel no. 14

I was stunned by the vision of Mount McKinley... At about 1:30am the next morning, as the sun rose, the clouds lifted and the mountain glowed an incredible shade of pink. Laid out in front of Mount McKinley, Wonder Lake was pearlescent against the dark embracing arms of the shoreline. I made what I visualized as an inevitable image.

—ANSEL ADAMS



PHOTOGRAPHS FROM AN IMPORTANT EAST COAST COLLECTION

241

ANSEL ADAMS (1902–1984)

Mount McKinley and Wonder Lake, Denali National Park, Alaska, 1947

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: 15 1/8 x 18 3/8 in. (38.5 x 47.3 cm.)
mount: 22 x 28 in. (55.9 x 71.2 cm.)

\$20,000–30,000

PROVENANCE:

Pace/MacGill Gallery, New York;
acquired from the above by the present owner.

LITERATURE:

John Szarkowski, *The Portfolios of Ansel Adams*, Little, Brown and Co.
Boston, 1981, Portfolio I, pl. 1.
John Szarkowski, *Ansel Adams at 100*, Little, Brown and Co.
Boston, 2001, pl. 110.
Andrea Stillman (ed.), *Ansel Adams: In the National Parks*, Little, Brown and Co.
Boston, 2010, p. 175.

PHOTOGRAPHS FROM AN IMPORTANT EAST COAST COLLECTION

242

ANSEL ADAMS (1902–1984)

Aspens, Northern New Mexico, 1958

gelatin silver mural print, flush-mounted on board, printed c. 1968
credited, titled and dated on affixed gallery label (frame backing board)
image/sheet/flush mount: 30 ½ x 38 ¼ in. (77.5 x 97 cm.)

\$200,000–300,000

PROVENANCE:

Acquired directly from the artist by Sidney Goldstein, 1960s;
by descent to the family of the above, 1986;
Weston Gallery, Carmel, California;
acquired from the above by the present owner, 2011.

LITERATURE:

John Szarkowski, *Ansel Adams at 100*, Little, Brown & Co., Boston, 2001,
pl. 105.
Andrea Stillman (ed.), *Ansel Adams: 400 Photographs*,
Little, Brown & Co., Boston, 2007, cover and p. 375.
Ansel Adams, *Examples: The Making of 40 Photographs*,
Little, Brown & Co., Boston, 2007, p. 61.
Andrea Stillman, *Looking at Ansel Adams: The Photographs and the Man*,
Little, Brown & Co., Boston, 2012, p. 198.

***...This crescendo drops suddenly to a whisper. Adams's
Aspens, Northern New Mexico features an individual tree,
brilliant against a dark forest of trunks, radiating a light
that seems to emanate from its glowing leaves.***

—ANNE HAMMOND, *ANSEL ADAMS DIVINE PERFORMANCE*





243

ANSEL ADAMS (1902-1984)

Stream, Sea, Clouds, Rodeo Lagoon, Marin County, 1962

unique gelatin silver mural print from Polaroid Land negative,
flush-mounted on board
titled 'BEACH - MARIN COUNTY' with 'ENLARGED FROM /
POLAROID LAND 55 P/ N NEGATIVE' on affixed original Polaroid label
(flush mount, verso)
image/sheet/flush mount: 53 x 40 in. (134.6 x 101.6 cm.)

\$70,000-90,000

PROVENANCE:

The Collection of Barbara Morgan (1900-1992);
Janet Lehr Inc., New York, 1990.

LITERATURE:

Edwin Land et al., *Ansel Adams: Singular Images*,
Morgan & Morgan, Dobbs Ferry, 1974, pl. 46.
Andrea Stillman (ed.), *Ansel Adams: 400 Photographs*,
Little, Brown and Co. Boston, 2007, p. 386.

*You shall know the night—its space, its light, its music.
You shall see earth sink in darkness and the universe appear.
No roof shall shut you from the presence of the moon.
You shall see mountains rise in the transparent shadow before dawn.
You shall see—and feel!—first light, and hear a ripple in the stillness.*

—NANCY NEWHALL



244

ANSEL ADAMS (1902–1984)

Moonrise, Hernandez, New Mexico, 1941

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: 15 ½ x 19 ½ in. (39.4 x 49.6 cm.)
mount: 22 x 28 in. (55.9 x 71.2 cm.)

\$30,000–50,000

LITERATURE:

Liliane De Cock (ed.), *Ansel Adams*, Morgan & Morgan, Hastings-on-Hudson, New York, 1972, pl. 63.
Robert M. Doty, *Photography in America*, Whitney Museum of American Art, New York, 1974, pp. 130–31.

Martha A. Sandweiss (ed.), *Masterworks of American Photography: The Amon Carter Museum Collection*, Birmingham, 1982, pl. 125.
James Alinder and John Szarkowski, *Ansel Adams: Classic Images*, Little, Brown & Co., Boston, 1985, pl. 32.
Andrea Stillman, *Ansel Adams: The Grand Canyon and the Southwest*, Little Brown & Co., Boston, 2000, frontispiece.
Therese Mulligan and David Wooters, *Photography from 1839 to Today*, George Eastman House, Taschen, Cologne, 2000, p. 643.
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.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 37.
Andrea Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown & Co., Boston, 2007, p. 175.

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

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ANSEL ADAMS (1902–1984)

Tenaya Lake, Yosemite National Park, California, c. 1946

gelatin silver mural print, flush-mounted on Masonite, printed 1960s–early 1970s
stamped 'Carmel' credit [BMFA 9] with title in ink (flush mount, verso); titled on
photographer's 'Carmel' credit label (frame backing board)
image/sheet/flush mount: 26 ½ x 34 ¼ in. (67.5 x 87.3 cm.)

\$120,000–180,000

PROVENANCE:

Corporate Collection, California;
Their sale; Christie's, New York, April 11, 2008, lot 1038;
acquired from the above sale by the present owner.

LITERATURE:

Ansel Adams and James Alinder, *An Autobiography*, Little, Brown and Co.
Boston, 1986, p. 155.
Ansel Adams and Paul Brooks, *Yosemite and the Range of Light*,
Little, Brown and Co., New York, 1992, pl. 75.
Andrea Stillman (ed.), *Yosemite: Ansel Adams*, Little, Brown and Co.
Boston, 1995, p. 55.
John Szarkowski, *Ansel Adams at 100*, Little, Brown and Co. Boston, 2001, pl. 61.

***No matter how sophisticated you may be, a large granite
mountain cannot be denied – it speaks in silence to the very
core of your being...***

—ANSEL ADAMS, 1932



246

ANSEL ADAMS (1902–1984)

The Sierra Club Outing

San Francisco: Self-published, 1929. 25 gelatin silver 'Parmelian' prints on Dassonville Charcoal Black paper; each signed 'Ansel E. Adams' and numbered sequentially '1-25' in pencil (margin); each image approx. 7 ½ x 5 ½ in. (19.1 x 14.1 cm.) or inverse, each sheet 12 x 9 7/8 in. (30.5 x 25.1 cm.); letterpress title and date (colophon, cover); letterpress credit and edition with number '25' in pencil (colophon, back cover); letterpress plate list (colophon, inside back cover); number 25 from the edition of 25; contained in green linen portfolio with flaps and ties.

\$50,000-70,000

PROVENANCE:

The artist;
gifted from the above to Stephen T. Mather (1867-1930);
by descent to the present owner.

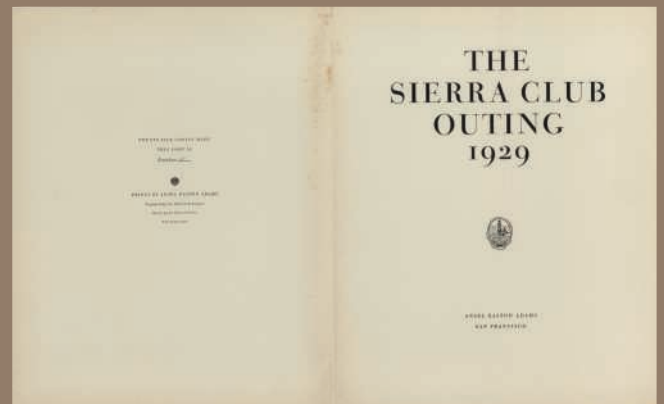
The titles are as follows:

1. Mount Humphreys
2. Mount Henry
3. Sally Keyes Lake
4. Sierra Club Commissary
5. Sierra Juniper—Mount Hooper
6. Seven Gables
7. In Mono Creek Canon
8. Summit of Mount Abbot
9. Mount Ritter and Banner Peak of Silver Pass
10. Aspen Grove—Fish Canon
11. Rainbow Falls
12. Devil's Postpile
13. Dan and Eddie Tachet
14. Minarets—Iceberg Lake
15. Mount Ritter and Banner Peak
16. Commissary at Garnet Lake Camp
17. Ascending Banner Peak
18. Sierra Club Party on Mount Ritter (Telephotograph from Banner Peak)
19. Mount Ritter from Mount Lyell (Telephotograph)
20. Mount Lyell
21. Mount Clark—Echo Ridge
22. Cockscomb Crest
23. Mount Conness—Tenaya Lake
24. Monolith—The Face of Half Dome
25. William Edward Colby—1929

From his early years as a youth in San Francisco an influential industrialist from Chicago named Stephen T. Mather had frequently visited several of America's National Parks in California. He was disappointed by their lack of maintenance and governmental oversight. In 1914 upon submitting a letter of protest to his fellow University of California graduate, Secretary of the Interior Franklin K. Lane, he received an offer to become Assistant Secretary of the Interior and to manage the Parks. The National Park Service was founded two years later, with Mather serving as its director for the next fourteen years. Often using personal funds, Mather was responsible for increasing the number of parks and advancing the system into an innovative and superlative organization. Mather, known for his infectious enthusiasm and deep commitment to preserving the country's breathtaking landscapes, founded and secured one of America's most significant legacies. Of all the parks, Yosemite was widely known to be his favorite.

In 1918 at the age of sixteen, Ansel Adams worked as a custodian in Yosemite Valley. This role provided him ample time to photograph and learn about the Sierra Club, eventually becoming a board member and the Club's official photographer. He met Mather during these early years of his career and it is highly likely the two formed a friendship, as the portfolio in the present lot was given to Mather by the artist himself. The portfolio has remained in the family ever since.

The Sierra Club Outing portfolio from 1929 comprises images taken by Adams during an annual month-long excursion known as the 'High Trip.' The 1929 outing covered territory Adams had photographed previously and thus, he incorporated several of those negatives into this group, as well as four images from *Parmelian Prints of the High Sierras* from 1927. At the time, club members were able to purchase prints individually or as complete portfolios. Fifteen albums were known to be made between 1920 and 1945 that documented the artist's experiences with the Sierra Club in Yosemite Valley. Complete portfolios of these Parmelian prints from the 1920s are rarely available on the market, particularly with such exceptional provenance. This specific portfolio provides insight into the origins of Adams' photographic inspiration while celebrating the honorable work of Stephen T. Mather.





247

SEBASTIÃO SALGADO (B. 1944)

Iceberg between the Paulet Island and the South Shetland Islands, Antarctica, 2005

gelatin silver print, printed later
signed, titled and dated in pencil on affixed label (frame backing board)
image: 30 x 41 ½ in. (76.2 x 105.5 cm.)
overall: 37 ¾ x 50 ¾ in. (95.9 x 128.9 cm.)

\$25,000-35,000

PROVENANCE:

Hamburg Kennedy Photographs, New York;
acquired from the above by the present owner, 2010.

248

**MICHAEL SCHNABEL
(B. 1966)**

Mittaghorn, from Stille Berge, 2003

Ditone archival pigment print, flush-mounted on board, printed 2015

signed, titled and numbered '1/5' with print date and 'recom ditone print' in ink on affixed artist's label (mount, verso)

overall: 28 ¾ x 39 ½ x 1 in. (73 x 100 x 2.5 cm.)

This work is number 1 from the edition of 5.

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist by the present owner.



248

249

**HIROSHI SUGIMOTO
(B. 1948)**

Gulf of St. Lawrence, Cape Breton Island, 1996

gelatin silver print, mounted on card

signed in pencil (mount, recto); blindstamped title, date and numbers '9/25', '463' (margin); credited, titled, dated and numbered on affixed gallery labels (frame backing board)

image: 16 ¾ x 21 ½ in. (42.2 x 54.5 cm.)

sheet: 18 ¾ x 23 in. (47.5 x 58.4 cm.)

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

This work is number 9 from the edition of 25.

\$15,000-25,000

PROVENANCE:

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



249



250

250

HIROSHI SUGIMOTO (B. 1948)

Marion Palace, Ohio, 1980

gelatin silver print
 signed, titled, dated and numbered '3/25' in ink (verso)
 image: 16 ¾ x 21 ½ in. (42.6 x 54.6 cm.)
 sheet: 20 x 24 in. (50.8 x 61 cm.)
 This work is number 3 from the edition of 25.

\$12,000-18,000

LITERATURE:

Hiroshi Sugimoto, *Hiroshi Sugimoto: Theaters*,
 Damiani, Faenza, 2016, p. 44.



251

PROPERTY FROM A WEST COAST COLLECTION

251

HIROSHI SUGIMOTO (B. 1948)

Proctor's Theatre, New York, 1996

gelatin silver print, mounted on card
 signed in pencil (mount, recto); blindstamped title,
 date and numbers '3/25', '260' (margin)
 image: 16 ¾ x 21 ¾ in. (42.3 x 54.3 cm.)
 sheet: 18 ¾ x 22 ¾ in. (47.6 x 57.8 cm.)
 mount: 20 x 24 in. (50.8 x 61 cm.)
 This work is number 3 from the edition of 25.

\$12,000-18,000

LITERATURE:

Hiroshi Sugimoto, *Hiroshi Sugimoto: Theaters*,
 Damiani, Faenza, 2016, p. 127.



PROPERTY FROM A WEST COAST COLLECTION

252

HIROSHI SUGIMOTO (B. 1948)

Brooklyn Bridge, 2001

gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped numbers
'5/25', '970' (margin)

image: 23 x 18 ½ in. (58.4 x 47 cm.)

sheet: 23 ¾ x 19 ½ in. (60.3 x 49.6 cm.)

mount: 25 x 20 in. (63.5 x 50.8 cm.)

This work is number 5 from the edition of 25.

\$30,000-50,000

LITERATURE:

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



253

■ 253

**ABELARDO MORELL
(B. 1948)**

*Tent-Camera Image on Ground:
Rooftop View of the Brooklyn Bridge–
Brooklyn Side, 2011*

archival pigment print, flush-mounted on board
signed and numbered '1/6' in ink and credited,
titled and dated on affixed artist's label
(flush mount, verso)

image: 44 3/4 x 60 in. (113.7 x 152.4 cm.)

overall: 57 3/8 x 71 7/8 in. (145.7 x 182.6 cm.)

This work is number 1 from the edition of 6.

\$10,000-15,000

PROVENANCE:

Edwynn Houk Gallery, New York;
acquired from the above by
the present owner, 2013.

*I have always loved The 19th Century photographs
of the American West by Carleton Watkins,
Timothy O'Sullivan and William Henry Jackson
but, when I had a commission to photograph these
landscapes anew, the work of these men daunted
me—so much so that, for a long time, I couldn't
imagine how I would approach making landscape
images myself. But like many immigrants, I felt
moved to explore the vastness of my adopted
country. To picture America's national parks, I
invented a device—part tent, part periscope—to
show how the immediacy of the ground we walk
on enhances our understanding of the panorama,
the larger world it helps to form. I wanted to find
a way to make these well-known views of familiar
and iconic places into my own private discoveries.
—Abelardo Morell*



254

■ 254

MICHAEL WOLF (B. 1954)

Transparent City #88, 2007

Lambda print, flush-mounted on board
signed in ink and copyright credited, titled, dated
and numbered '3/9 + 2 AP' on affixed artist's label
(frame backing board)

image/sheet/flush mount: 40 x 42 1/2 in.

(101.6 x 108 cm.)

This work is number 3 from the edition of 9 plus 2
Artist's Proofs.

\$8,000-12,000

PROVENANCE:

Hamburg Kennedy Photographs, New York;
acquired from the above by the present owner.

255

ZOE LEONARD (B. 1961)

Istanbul II, 1987-1990

gelatin silver print

signed, dated and numbered '3/3' in pencil (verso)

image: 31 1/5 x 21 1/4 in. (80 x 54 cm.)

sheet: 32 1/4 x 21 3/4 in. (81.9 x 54 cm.)

This work is number 3 from the edition of 3.

\$10,000-15,000

PROVENANCE:

with Galerie Gisela Capitan, Cologne;
acquired from the above by a Private Collector,
Germany, c. 1990;
Private Collection, New York.



255

■ 256

SZE TSUNG LEONG (B. 1970)

Guanajuato I, from Cities, 2009

chromogenic print, flush-mounted on board

signed in ink and credited, titled, dated and

numbered 'one of an edition of 5 + 2 AP' on affixed

artist's label (flush mount, verso); credited, titled,

dated and numbered on affixed gallery label

(frame backing board)

image: 43 1/2 x 54 1/2 in. (110.5 x 138.4 cm.)

sheet/flush mount: 47 3/8 x 58 3/8 in.

(120.3 x 148.2 cm.)

This work is number 1 from the edition

of 5 plus 2 Artist's Proofs.

\$8,000-12,000

PROVENANCE:

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



256

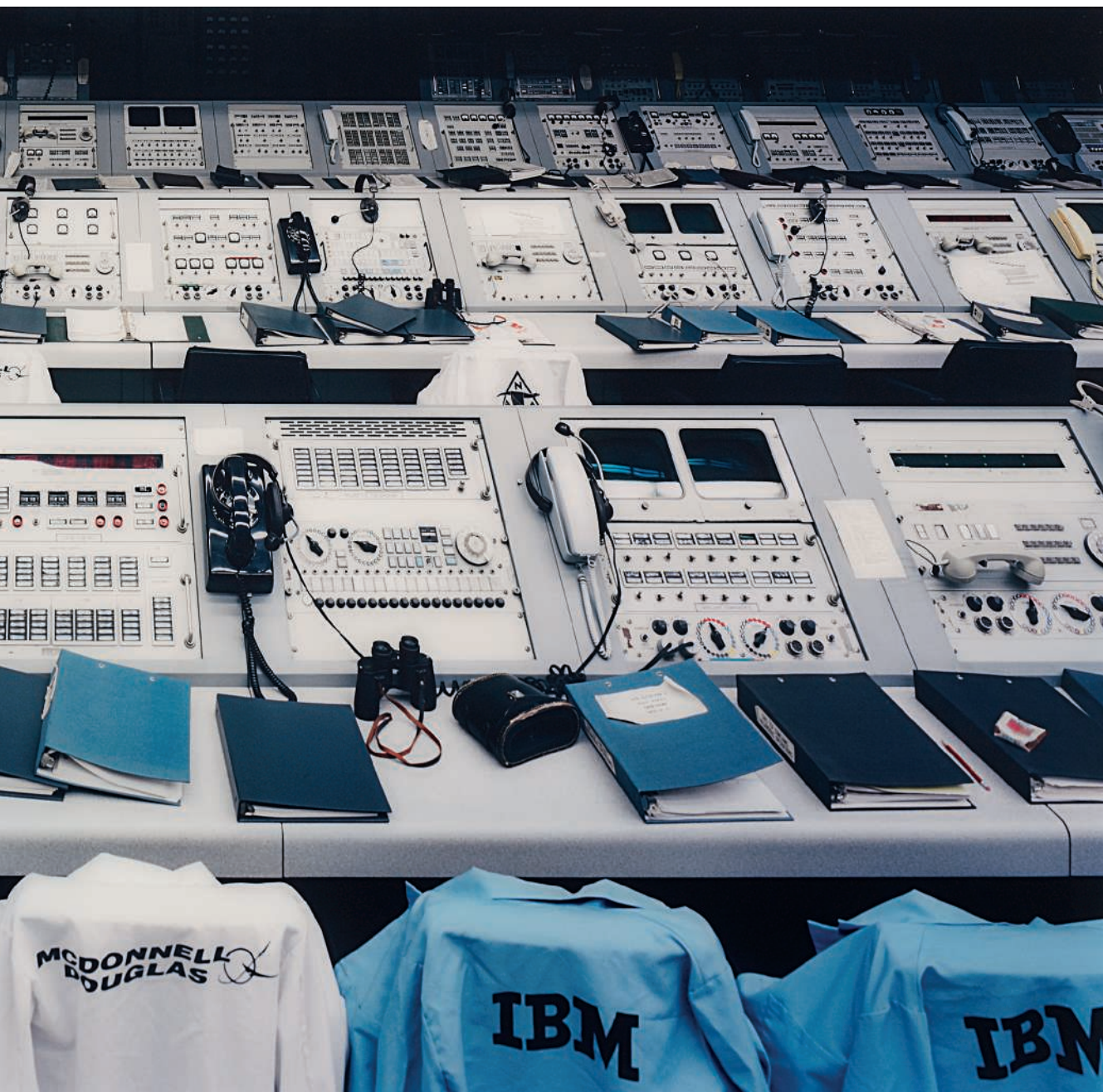


I was struck with the sense of the space program as an instrument of power. When, as a state, you demonstrate that you are able to do that, it contributes to cultural dominance.

—THOMAS STRUTH

In this image of the Kennedy Space Center control room, Thomas Struth applies his Düsseldorf School of Photography sensibilities—immersive size, objective content and centralized viewpoint—to the quintessential American subject of the United States space program. The wide panoramic view allows Struth to infuse the image with a visual sense of awe, something he felt upon his visit to the Kennedy Space Center in 2007. Describing his inspiration for the work, Struth recalls being 'struck by the immensity of the program over the past fifty years and the collusion of science, politics, and power in the American space project.'

In this image, which has never before come up for auction, Thomas Struth presents the room that serves as the core for the Kennedy Space Center. Through cropping and scale manipulation, Struth depicts the controls as seemingly endless. Playing on the relationship between Man and Machine, Struth highlights the magnitude and complexity of the operations required to achieve some of mankind's greatest accomplishments.



■257

THOMAS STRUTH (B. 1954)

*Control Panel, Kennedy Space Center,
Cape Canaveral, 2008*

chromogenic print
signed in ink and credited, titled and numbered '6/10'
on affixed label (frame backing board)
image: 41 ½ x 84 ½ in. (105.4 x 214.6 cm.)
sheet: 43 ¼ x 86 in. (109.9 x 218.4 cm.)
This work is number 6 from the edition of 10.

\$100,000-150,000

PROVENANCE:

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



258

■ 258

DAMION BERGER (B. 1978)

M/Y Serene, Ligurian Sea, 2011

archival pigment print, face-mounted to acrylic, flush-mounted on aluminum signed in ink and credited, titled, dated and numbered '1 of 3 + 2 AP' on affixed artist's label (flush mount, verso)

image/sheet/flush mount: 63 x 79 in. (160 x 200.7 cm.)

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

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist by the present owner.



259

PROPERTY FROM A WEST COAST COLLECTION

259

ORI GERSHT (B. 1967)

White Noise: Untitled #2, 1999

chromogenic print, flush-mounted on aluminum signed in ink and credited, titled, dated and numbered '5/5' on affixed gallery label (mount, verso)

image/sheet/flush mount: 32 ¾ x 39 ½ in. (83.2 x 100.3 cm.)

This work is number 5 from the edition of 5.

\$7,000-9,000

PROVENANCE:

with Angles Gallery, Los Angeles, California.



■260

CANDIDA HÖFER (B. 1944)

Casa Rosada Buenos Aires I, 2006

chromogenic print

signed in ink with typed title, date and number '5/6'

on affixed artist's label (frame backing board)

image: 70 ½ x 86 in. (179 x 218.4 cm.)

overall: 80 ½ x 96 in. (204.5 x 243.8 cm.)

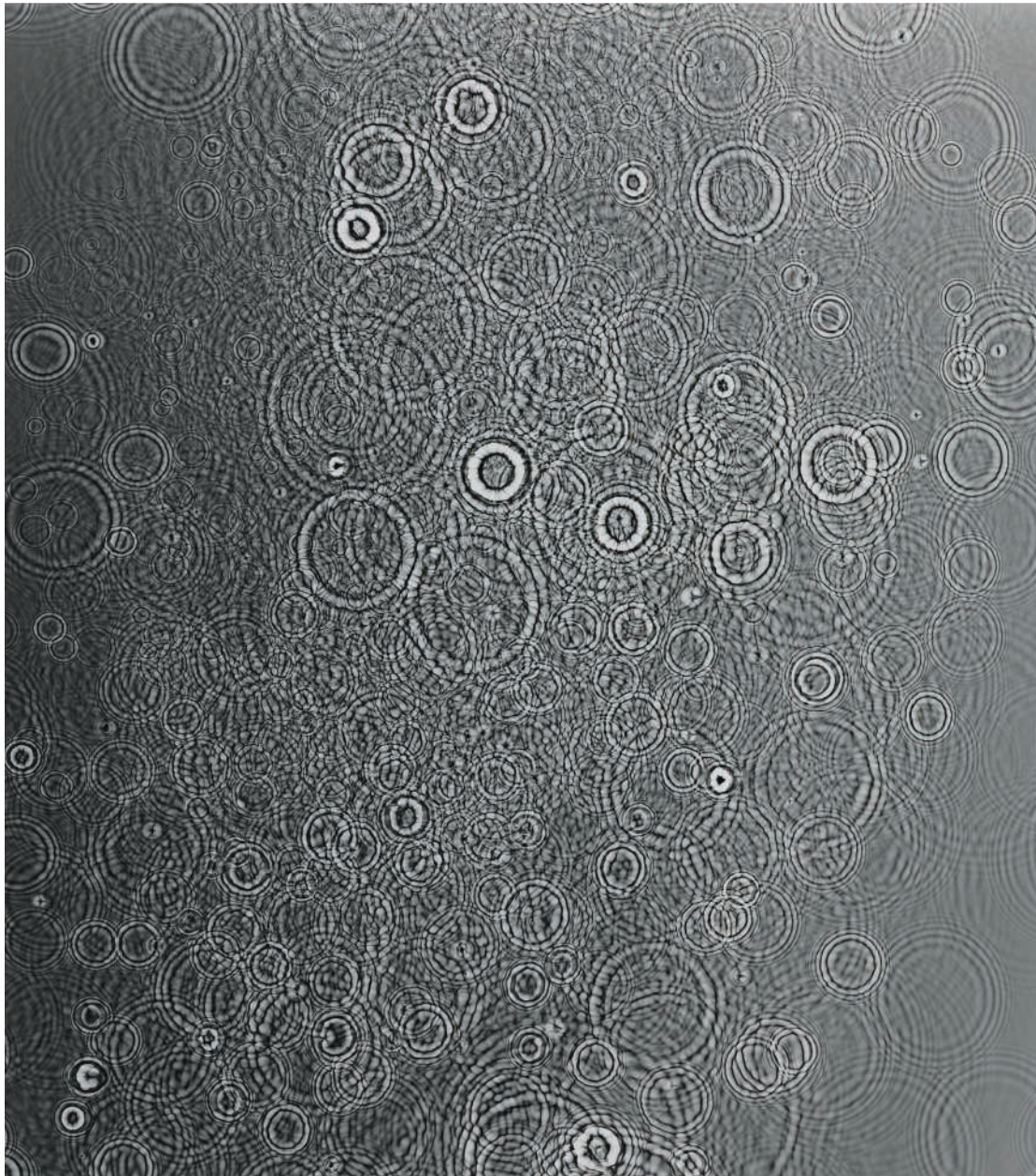
This work is number 5 from the edition of 6.

\$30,000-50,000

PROVENANCE:

Kukje Gallery, Seoul;

acquired from the above by the present owner, 2010.



261

ADAM FUSS (B. 1961)

Untitled, 2007

unique gelatin silver print photogram, mounted on board,
flush-mounted on aluminum
signed in blue pencil and credited, titled and dated on affixed
artist's label (frame backing board)
image/sheet: 48 ¼ x 42 ¾ in. (122.6 x 108.6 cm.)
mount/flush mount: 51 x 45 in. (129.5 x 114.3 cm.)
This print is accompanied by a Certificate of Authenticity
signed by the artist.

\$30,000-50,000

PROVENANCE:

Acquired directly from the artist by the present owner.



■262

RICHARD MISRACH (B. 1949)

Cloud #333, 1993

chromogenic print, mounted on board, printed 2007
signed, titled and numbered '5/10' in ink and copyright credited,
titled, dated and numbered on affixed artist's labels, credited, titled,
dated and numbered on affixed gallery label (frame backing board)
image/sheet: 48 x 60 in. (122 x 152.4 cm.)
mount: 60 x 72 in. (152.4 x 182.9 cm.)
overall: 63 ½ x 75 ½ in. (161.3 x 191.8 cm.)

This work is number 5 from the edition of 10 plus 3 Artist's Proofs.

\$25,000-35,000

PROVENANCE:

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

LITERATURE:

Richard Misrach, *Chronologies*, Fraenkel Gallery, San Francisco, 2005, pl. 90.



263

MARCO BREUER (B. 1966)

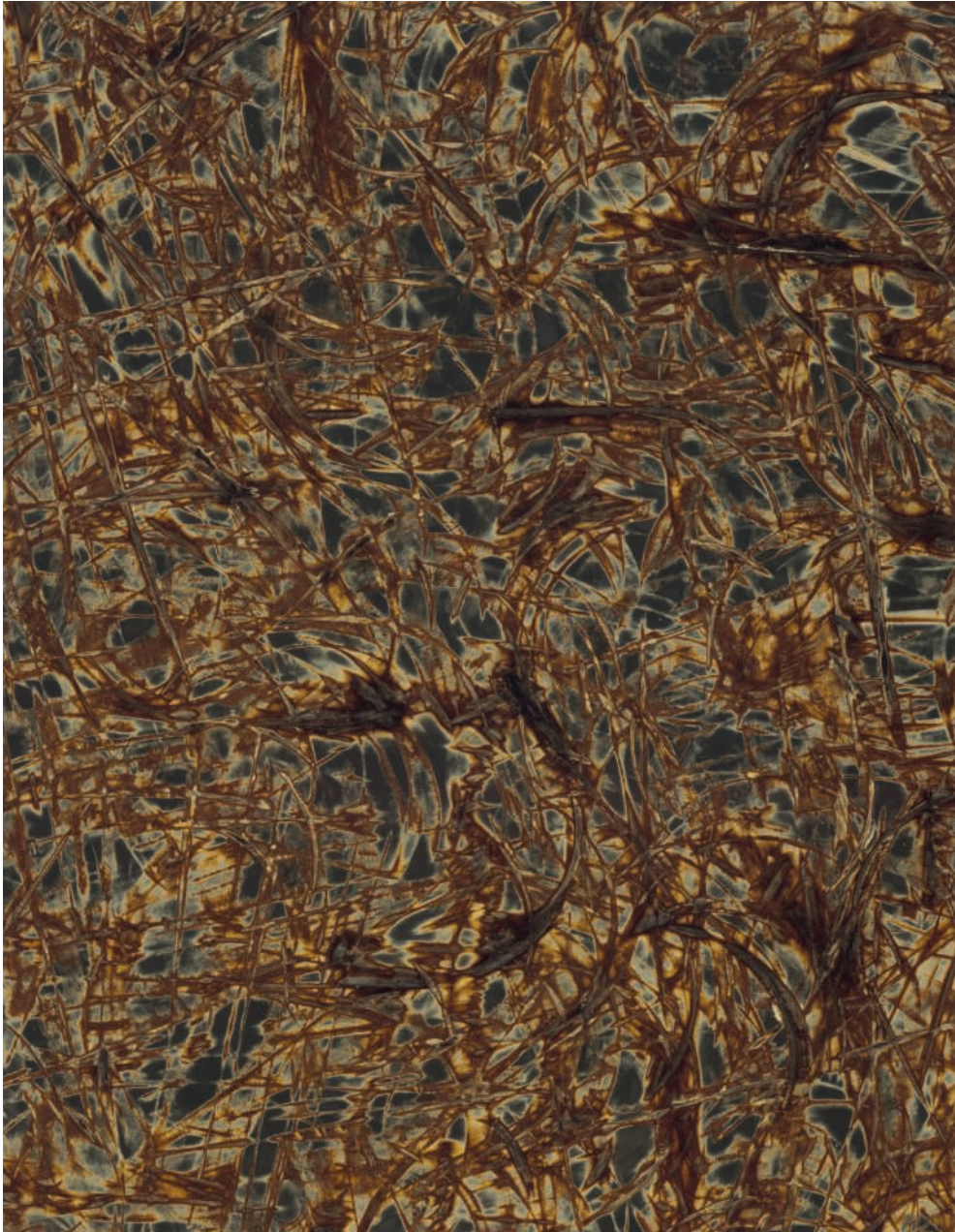
Untitled (Move), 2000

gelatin silver paper, burned
signed, titled and dated in pencil (verso)
image/sheet: 11 x 8 ½ in. (28 x 21.6 cm.)
This is a unique work.

\$5,000-7,000

PROVENANCE:

Traywick Contemporary Gallery, Berkeley, California;
acquired from the above by the present owner, 2002.



264

MARCO BREUER (B. 1966)

Untitled (Element), 2001

gelatin silver paper, burned
signed, titled and dated in pencil (verso)
image/sheet: 11 x 8 ½ in. (28 x 21.6 cm.)
This is a unique work.

\$5,000-7,000

PROVENANCE:

Traywick Contemporary Gallery, Berkeley, California;
acquired from the above by the present owner, 2002.



PROPERTY FROM AN AMERICAN COLLECTION

265

GABRIEL OROZCO (B. 1962)

Charco Portátil (Portable Puddle), 1994

3 Ilfochrome prints

one signed and each titled, dated and numbered '5/5' and sequentially 'I' to 'III' in ink (verso); each credited, titled, dated and numbered on affixed collection labels (frame backing board)

each image: 12 3/4 x 18 3/4 in. (31.4 x 47.6 cm.)

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

This work is number 5 from the edition of 5.

\$25,000-35,000

PROVENANCE:

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



■266

ALEX PRAGER (B. 1979)

3:14 pm, Pacific Ocean, 2012

archival pigment print, flush-mounted on board
signed, titled, dated and numbered '3/9' in ink on affixed artist's label
(flush mount, verso); credited, titled, dated and numbered on affixed
gallery label (frame backing board)

image/sheet/flush mount: 47 ½ x 44 ½ in. (121 x 113 cm.)

This work is number 3 from the edition of 9 plus 2 Artist's Proofs.

\$15,000-25,000

PROVENANCE:

M+B, Los Angeles, California;
acquired from the above by the present owner.



PROPERTY FROM AN AMERICAN COLLECTION

267

STAN DOUGLAS (B. 1960)

Pursuit, Fear, Catastrophe: Ruskin, B.C., 1993

10 chromogenic prints
each signed, dated '1993' and numbered '3/5' in ink (verso);
each credited, titled, dated '1992' and numbered '3/5' on
affixed collection label (frame backing board)
works 1-7:
each image approx.: 16 1/2 x 22 in. (41.9 x 55.8 cm.) or inverse
each sheet: 20 x 24 in. (50.8 x 61 cm.) or inverse
works 8-10:
each image approx.: 17 x 28 in. (43.2 x 71.1 cm.)
each sheet: 20 x 30 in. (50.8 x 76.3 cm.)
This work is number 3 from the edition of 5.

(10)

\$7,000-9,000

The titles are as follows:

1. Southern Perimeter of the District of Ruskin
2. Bridge to the Ruskin Powerhouse
3. Western Edge of the Dam below Hayward Lake
4. Eastern Edge of the Dam below Hayward Lake
5. Powerhouse Entrance
6. Interior of the Ruskin Turbine #2
7. View of the Stave River from the Fraser: Empire Cedar, Ruskin
8. View from the Ruskin Trailer Court
9. Thomas Family Cemetery Displaced by Loughweek Highway
10. View of the Ruskin Plant and the Stave River



268

EDWARD BURTYNSKY (B. 1955)

Oxford Tire Pile #9a & #9b, Westley, California, 1999

2 digital chromogenic prints, mounted together on board
signed in ink and credited, titled, dated and numbered '3/10' on affixed
artist's label (mount, verso); credited, titled, dated and numbered on
affixed gallery label (frame backing board)

each image/sheet: 27 x 34 in. (68.6 x 86.4 cm.)

mount: 35 ½ x 77 ½ in. (90.2 x 196.9 cm.)

This work is number 3 from the edition of 10.

\$20,000-30,000

PROVENANCE:

Hasted Hunt Kraeutler, New York;

acquired from the above by the present owner, 2010.



269

VIK MUNIZ (B. 1961)

The Bearer (Irma), from *Pictures of Garbage*, 2008

digital chromogenic print, flush-mounted on board
signed and dated in ink and credited, titled, dated and numbered
'1/3' on affixed gallery label (flush mount, verso)
image/sheet: 52 x 40 in. (132.1 x 101.6 cm.)
This work is number 1 from the edition of 3.

\$30,000-50,000

PROVENANCE:

Sikkema Jenkins & Co, New York;
acquired from the above by the present owner, 2011.



■270

HENDRIK KERSTENS (B. 1956)

Napkin, February, 2009

chromogenic print

signed in ink, embossed photographer's credit and
fingerprinted with credit, title, date and number '5/5' on
affixed artist's label (frame backing board)

image/sheet: 58 ½ x 46 ¾ in. (148.6 x 118.8 cm.)

This work is number 5 from the edition of 5.

\$20,000-30,000

PROVENANCE:

Danziger Gallery, New York;

acquired from the above, Private Collection.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

271

SHARON CORE (B. 1965)

Confections from Thiebaud, 2004

chromogenic print, face-mounted to acrylic, flush-mounted on aluminum
signed, dated and numbered '1/7' in ink (flush mount, verso)
image/sheet/flush mount: 16 x 20 in. (40.7 x 50.9 cm.)
This work is number 1 from the edition of 7.

\$10,000-15,000

PROVENANCE:

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

The present and following lot (272) from American artist Sharon Core's *Thiebaud* series (2003-2004), are simulations of Wayne Thiebaud's iconic food paintings of the 1960s. To construct these images, Core carefully bakes the confections and uses sculpture and *trompe-l'oeil* painting techniques to replicate the scenes and textures of Thiebaud's canvases. Core then prints her resulting images to scale with the original paintings. The series is a playful examination of the modes of simulation, reproduction and artifice that are involved in art-making.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

272

SHARON CORE (B. 1965)

Cake Counter from Thiebaud, 2004

chromogenic print, face-mounted to acrylic, flush-mounted on aluminum

signed, dated and numbered '3/5' in ink (flush mount, verso)

image/sheet/flush mount: 36 x 73 ½ in. (91.4 x 186.7 cm.)

This work is number 3 from the edition of 5.

\$40,000-60,000

PROVENANCE:

Yancey Richardson Gallery, New York;

acquired from the above by the present owner.



■273

LARRY SULTAN (1946-2009)

Boxer Dogs, Mission Hills, from The Valley, 1999

chromogenic print, flush-mounted on board
signed in ink and credited, titled, dated and numbered '9/10'
on affixed gallery label (flush mount, verso)
image: 41 ½ x 51 ½ in. (105.4 x 130.8 cm.)
sheet/flush mount: 49 ½ x 39 ½ in. (125.7 x 100.3 cm.)
This work is number 9 from the edition of 10.

\$25,000-35,000

PROVENANCE:

Hamburg Kennedy Photographs, New York;
acquired from the above by the present owner, 2010.



274

PETER BEARD (B. 1938)

I'll Write Whenever I Can..., 1965/2005

platinum print with gelatin silver, chromogenic prints, paper ephemera, found objects (fish bones, imitation snakeskin) and colored inks, collaged on Arches paper signed 'Peter Beard/ Hog Ranch Box 4191/ Nairobi' and inscribed 'Dear Chris,/ I'll write whenever I can' in black ink (recto)
 image/sheet: 26 x 40 ½ in. (66.1 x 102.9 cm.)
 overall: 33 ¼ x 47 ¾ in. (84.5 x 121.3 cm.)

\$50,000-70,000

PROVENANCE:

Peter Beard Studio, New York;
 acquired from the above by the present owner, 2005.



275

■ 275

PIETER HUGO (B. 1976)

Garuba Yaku with Rando, Abuja, Nigeria, 2005

archival pigment print
 signed in ink and credited, titled, dated and numbered '4/5' on affixed Certificate of Authenticity (frame backing board)
 image: 40 x 40 in. (101.6 x 101.6 cm.)
 sheet: 44 x 44 in. (111.8 x 111.8 cm.)
 This work is number 4 from the edition of 5 plus 1 Artist's Proof.

\$15,000-25,000

PROVENANCE:

Hamburg Kennedy Photographs, New York;
 acquired from the above by the present owner, 2010.



276

276

ALEX WEBB (B. 1952)

Mexicans arrested while trying to cross the border to the United States, San Ysidro, California, 1979

Cibachrome print
 signed, titled 'US Mexico Border' and dated in ink, numbered '1/50' in pencil (verso)
 image: 12 ½ x 18 ⅞ in. (31.8 x 48 cm.)
 sheet: 15 ⅞ x 20 in. (40.4 x 50.8 cm.)
 This work is number 1 from the edition of 50.

\$5,000-7,000

PROVENANCE:

Magnum Photos, New York;
 acquired from the above, Private Collection.



277

277

PETER BEARD (B. 1938)

Gerenuk Tsavo north Feb, 1965

Polaroid print with ink and blood, mounted on board signed, titled, dated and variously inscribed in ink (recto); stamped photographer's/ The Time is Always Now copyright credit, credited, titled and dated on affixed label and The Time is Always Now affixed gallery label (frame backing board) image/sheet: 5 ¾ x 4 ¼ in. (14.6 x 10.9 cm.) mount: 9 x 7 ½ in. (22.9 x 19.1 cm.)

\$6,000-8,000

PROVENANCE:

The Time Is Always Now, New York; acquired from the above by Renny Harlin (b. 1959); gifted to a Private Collector; acquired directly from the above.



278

278

PETER BEARD (B. 1938)

Hunting Cheetahs on the Taru Desert, 1960

gelatin silver print with ink and blood, mounted on board, printed later signed, titled and dated in ink (recto); inscribed 'Hugh Charters.../ 20th Anniversary!!/ All Best wishes/ and regards/ from Renny H./ & Peter Beard/ Hog Ranch/ Box 47616/ Nairobi/ Kenya' in ink, stamped photographer's/ The Time is Always Now copyright credit, credited, titled and dated on affixed label, and The Time Is Always Now affixed gallery label (framing backing board) image/sheet: 8 x 10 in. (20.4 x 25.5 cm.) mount: 11 ¾ x 13 ¾ in. (29.9 x 35 cm.)

\$15,000-25,000

PROVENANCE:

The Time Is Always Now, New York; acquired from the above by Renny Harlin (b. 1959); gifted to a Private Collector; acquired directly from the above.

THE CLASSICS

March 30-April 11
HIGHLIGHTS ON VIEW
April 1-5, New York

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WILLIAM KLEIN (B. 1928)
Rheingold, New York, 1956
\$5,000-7,000



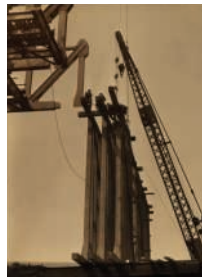
LEONARD FREED (1929-2006)
Muscle Boy, Harlem, New York, 1963
\$4,000-6,000



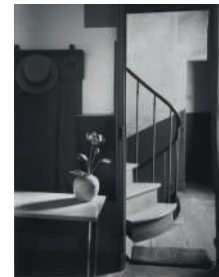
LEON LEVINSTEIN (1910-1988)
Mardi Gras, New Orleans, 1975
\$3,000-5,000



ILSE BING (1899-1998)
Amsterdam Street, Birds-Eye View, 1931
\$5,000-7,000



MARGARET BOURKE-WHITE (1904-1971)
Rising Cantilevers, Columbus Avenue Bridge, Cleveland, Ohio, 1927-1930
\$7,000-9,000



ANDRÉ KERTÉSZ (1894-1985)
Chez Mondrian, 1926
\$5,000-7,000



ELLIOTT ERWITT (B. 1928)
Paris, France, 1989
\$5,000-7,000



WILLIAM KLEIN (B. 1928)
Wall Street from below, 1955
\$3,000-5,000



NORMAN PARKINSON (1913-1990)
New York, New York, East River Side, c. 1960
\$5,000-7,000



HELEN LEVITT (1913-2009)
New York, c. 1942
\$3,000-5,000



HENRI CARTIER-BRESSON (1908-2004)
Rue Mouffetard, Paris, 1954
\$12,000-18,000



BERENICE ABBOTT (1898-1991)
Nightview, New York at Night, Empire State Building, 1932
\$6,000-8,000

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

- (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.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (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.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(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 INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid 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 in file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) 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
- (b) 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:

- (a) 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**.
- (b) 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**.
- (c) 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.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) 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.

- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
 - (g) 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.
 - (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - (ii) 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
 - (iii) 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.
 - (i) 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.
 - (j) **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:
 - (a) This **additional warranty** does not apply to:
 - (i) 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;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) 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.
 - (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** 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)(ii) above and the property must be returned to us in accordance with E2h(iii) 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
- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) 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**").
 - (b) 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.
 - (c) 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:
 - (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) 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.
 - (iii) 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
 - (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
 - (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
 - (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.
 - (e) 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:
 - (a) When you collect the **lot**; or
 - (b) At the end of the 30th 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
- (a) 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 remedies under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) 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;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) 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);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) 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;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
 - (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- ## 5 KEEPING YOUR PROPERTY
- If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.
- ## G COLLECTION AND STORAGE
- ### 1 COLLECTION
- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
 - (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
 - (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.
 - (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at christies.com/storage shall apply.
 - (e) 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**.
 - (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) 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@christie.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 US or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**

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

- (f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

- (g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. 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 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 in 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 ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe 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

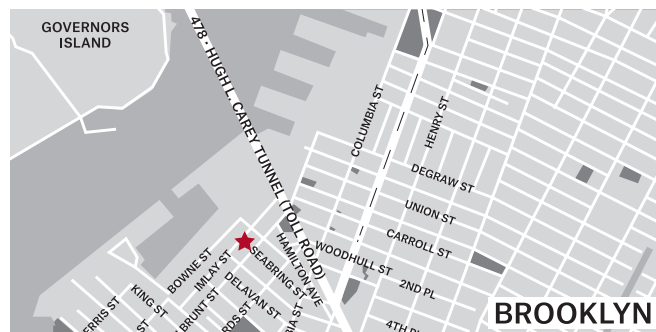
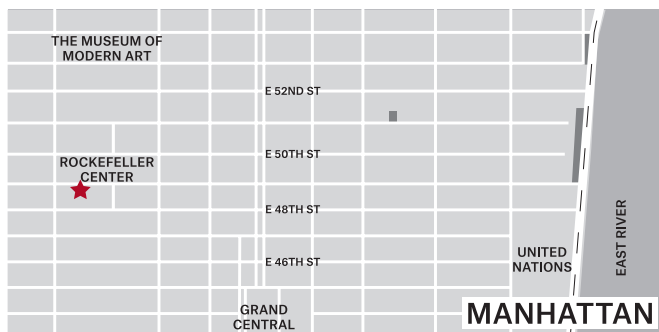
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

PHOTOGRAPHS INCLUDING PROPERTY SOLD TO BENEFIT THE ELTON JOHN AIDS FOUNDATION

THURSDAY 6 APRIL 2017
AT 1.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: ELTON
SALE NUMBER: 14357

(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\$150,000 up to and including US\$3,000,000 and 12% of the amount above US\$3,000,000.
- 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 on-line www.christies.com

14357

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE – BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



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