

PHOTOGRAPHS



CHRISTIE'S





706

ENQUIRIES



Darius Himes
INTERNATIONAL HEAD
OF DEPARTMENT
+1 212 636 2324
dhimes@christies.com



Shlomi Rabi
HEAD OF SALE
+1 212 636 2447
srabi@christies.com



Anne Bracegirdle
SPECIALIST
+1 212 636 2509
abracegirdle@christies.com



Elodie Morel
HEAD OF DEPARTMENT,
PARIS
+33 140 768 416
emorel@christies.com



Jude Hull
SPECIALIST
+44 207 389 2315
jhull@christies.com



Rebecca Jones
CATALOGUER
+1 212 636 2567
rjones@christies.com



Fannie Bourgeois
ASSOCIATE SPECIALIST
+33 140 768 441
fbourgeois@christies.com



Philippe Garner
CONSULTANT



Matthieu Humery
CONSULTANT

INTERNATIONAL DEPARTMENT PHOTOGRAPHS

INTERNATIONAL HEAD OF DEPARTMENT

Darius Himes

CONSULTANTS

Philippe Garner
Matthieu Humery

WORLDWIDE

LONDON

Jude Hull
+44 (0) 207 389 2315

NEW YORK

Shlomi Rabi
Anne Bracegirdle
Rebecca Jones
Alix Bickson
+1 212 636 2330

PARIS

Elodie Morel
Fannie Bourgeois
+33 (1) 40 76 84 16

SALE COORDINATOR

Alix Bickson
+1 212 636 2605
abickson@christies.com

REGIONAL MANAGING DIRECTOR

Cara Walsh
+1 212 484 4849
cwalsh@christies.com

BUSINESS DIRECTOR

Danielle Mosse
+1 212 636 2110
dmosse@christies.com

BUSINESS MANAGER

Rachel Hagopian
+1 212 636 2116
rhagopian@christies.com

SERVICES

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Brittany Jones
Post-Sale Coordinator
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

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LONDON

PHOTOGRAPHS 17 MAY

UPCOMING ONLINE SALES

APRIL 2018
MoMA: **WALKER EVANS**

MAY 2018
STEPHEN SHORE

JULY 2018:
MoMA: **TRACING PHOTOGRAPHY'S HISTORY**

PHOTOGRAPHS

FRIDAY 6 APRIL 2018

Properties From:

The Collection of Martina Yamin
The Collection of Melva Bucksbaum
The Estate of William Kelly Simpson
The Aperture Foundation
The Collection of Ileana Sonnabend
and the Estate of Nina Castelli Sundell

Front Cover:

Lot 31
Peter Hujar
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Inside Front Cover:

Lot 102
Alec Soth
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Inside Back Cover:

Lot 157
Richard Misrach
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Back Cover:

Lot 138
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The Photographs department would like to thank Stephen Koch and the Peter Hujar Archive as well as Zoe Googe and Natalie Brashear for their help in the production of this catalogue.

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21/06/16

AUCTION

Friday 6 April 2018
at 2.00 pm (Lots 1-172)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

| | | |
|-----------|----------|--------------------|
| Friday | 30 March | 10.00 am - 5.00 pm |
| Saturday | 31 March | 10.00 am - 5.00 pm |
| Sunday | 1 April | 1.00 pm - 5.00 pm |
| Monday | 2 April | 10.00 am - 5.00 pm |
| Tuesday | 3 April | 10.00 am - 5.00 pm |
| Wednesday | 4 April | 10.00 am - 5.00 pm |
| Thursday | 5 April | 10.00 am - 5.00 pm |

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Tash Perrin (#1039052)

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Christie's (#1213717)

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In sending absentee bids or making enquiries, this sale should be referred to as **GREER-15768**

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[40]

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CHRISTIE'S

THE COLLECTION OF

Melva Bucksbaum



Across her many years in philanthropy, leadership, and collecting, Melva Bucksbaum stood as one of the art world's most beloved figures. Tireless in her support of artists and their work, she held an unwavering belief in the power of the creative process to transform individuals and communities. In the manner of storied artistic patrons such as Gertrude Vanderbilt Whitney, Bucksbaum was a collector who blended "a private passion for art," in the words of the *New York Times*, "with an invigorating public altruism." Melva Bucksbaum sought to share her passion for art with all—an incomparable gift and truly enduring legacy.

Melva Jane Venezky was born in Washington, D.C. in 1933. Like many collectors, she developed an early affinity for art and objects. Childhood assemblages proved harbingers of significant acquisitions in later years. The young Melva spent countless hours exploring the galleries of the newly inaugurated National Gallery of Art. Beyond the immense inspiration gleaned from the museum's paintings and sculptures she came to recognize the vital role of art and beauty in the public sphere. Having been forever changed by a museum whose existence depended on the resolute generosity of its patrons, Bucksbaum would choose to similarly devote herself to public institutions in later years. In 1967, she married the Iowa real estate developer and entrepreneur Martin Bucksbaum. Melva and Martin Bucksbaum settled in

Des Moines, where they would raise three children: Gene, Glenn, and Mary. For Melva Bucksbaum, Des Moines would forever be a cherished home— "where I really grew up in art," she said. With the encouragement of James T. Demetrian, director of the Des Moines Art Center and future director of the Hirshhorn Museum and Sculpture Garden, Bucksbaum became a devoted advocate for local, national, and international artists. As a vital member of the board of directors, she encouraged the institution to strengthen its commitment to artists both in Des Moines and further afield.

After the death of Martin Bucksbaum in 1995, Melva Bucksbaum began to divide her time between Aspen and New York. Upon relocating to New York, Bucksbaum joined the board of the Whitney Museum of American Art, where she served on the museum's Acquisitions Committee. For some two decades, Bucksbaum was one of the Whitney's most stalwart benefactors and advisors, rising to vice chairwoman and demonstrating what the Museum's trustees described as "the risk-taking and artist-centric vision of Gertrude Vanderbilt Whitney." Melva Bucksbaum's unshakeable belief in the artistic process led to what is perhaps her greatest public feat: the Bucksbaum Award. Established in 2000, the biannual honor was the result of a breakfast conversation between Bucksbaum and then Whitney director Maxwell Anderson. The pair agreed that artists required a level of financial freedom



to produce new and inspiring work. The resulting Bucksbaum Award now stands alongside such cultural accolades as the Turner Prize and Pritzker Prize in its importance, with recipients chosen from artists represented in the Whitney Biennial. The Bucksbaum Award is the most generous in fine art, and recognizes the talent and imagination of an artist's past, present, and future work. Melva Bucksbaum's "true gift," as the Des Moines Register noted, "was recognizing fine art, and she generously shared that gift with art lovers from Des Moines to New York." Among the institutions that counted Bucksbaum as a friend and trustee were the Hirshhorn Museum and Sculpture Garden, the Jewish Museum, the Harvard Art Museums, the Woodrow Wilson Center for International Scholars, the Museum of Modern Art, Tate, the Drawing Center, the Aspen Art Museum, the Israel Museum, and the Foundation for Art in Embassies. "She set a shining example," declared the Whitney Museum, "that a good life is made by giving back."

Nowhere was Melva Bucksbaum's commitment to art and artists more apparent than in her private collection, a carefully curated assemblage displayed with pride at her residences in New York, Connecticut, and Colorado. Though Bucksbaum's journey in collecting had its initial roots in Old Master paintings and the work of European and American Post-War artists, after moving to New York, she devoted more of her energies to acquiring examples

by emerging and "unknown" artists — what Bucksbaum described as "very edgy Contemporary art." For Bucksbaum, collecting presented an opportunity for dialogue with the numerous curators, gallerists, and artists she counted as friends and advisors. In embracing work from the studios of artists both known and unknown, Melva Bucksbaum became a model for the kind of collecting that pushes against the status quo. Bucksbaum's interest in acquiring works by living artists was a natural extension of her patronage of institutions such as the Whitney Museum. Melva Bucksbaum chose to live each day surrounded by the striking aesthetic explorations of Contemporary figures.

In May 2015, the arts organization ArtTable presented Melva Bucksbaum with the Distinguished Service to the Visual Arts Award. It was an especially poignant moment for Bucksbaum, who was in the midst of a courageous battle with cancer. Upon her death three months later, the international art community mourned the loss of a treasured champion for art and ideas. "To know Melva was to love her, admire her, and be embraced by her warmth," noted the trustees of the Whitney Museum. Characterized by photographer Todd Eberle as a "divine, generous, singular soul," Melva Bucksbaum lives on not only in the exceptional fine art collection that bears her name, but in the many Contemporary artists who continue to draw inspiration from her passion, generosity, and spirit.



1

JAMES WELLING (B. 1951)

029 from 'Flowers', 2004

chromogenic print, mounted on acrylic
signed, dated and numbered '029', '2/5' in pencil (verso); credited, titled,
dated and numbered 'two from an edition of five' on affixed gallery label
(frame backing board)

image/sheet: 35 ½ x 28 ¼ in. (90.2 x 71.8 cm.)

mount: 38 ¼ x 31 ¼ in. (97.2 x 79.4 cm.)

This work is number two from an edition of five.

\$8,000–12,000

PROVENANCE

Donald Young Gallery, Chicago;
acquired from the above by the present owner, 2006.

Los Angeles-based artist Welling produced these dramatic floral images by placing plants directly onto sheets of 8x10 film; exposing the film; and then projecting the negatives through a mural enlarger with color filters onto large sheets of photographic paper. The resulting organic forms, combined with the otherworldly coloration, create a surprising and dazzling contrast.



2

JAMES WELLING (B. 1951)

005 from 'Flowers', 2004

chromogenic print, mounted on acrylic
signed, dated and numbered '005' in pencil (verso); credited, titled,
dated and numbered 'two from an edition of five' on affixed gallery label
(frame backing board)

image/sheet: 36 x 29 in. (91.4 x 73.7 cm.)

mount: 38 ¼ x 31 ¼ in. (97.2 x 79.4 cm.)

This work is number two from an edition of five.

\$8,000–12,000

PROVENANCE

Donald Young Gallery, Chicago;
acquired from the above by the present owner, 2006.



3

OLIVO BARBIERI (B. 1954)

The Dolomites Project #7, 2010

archival pigment print

signed in ink with typed credit, title, date and number '4/6'

on affixed gallery label (frame backing board)

image: 61 x 81 ½ in. (154.9 x 207 cm.)

sheet: 63 x 83 ½ in. (160 x 212 cm.)

This work is number four from an edition of six.

\$6,000–8,000

PROVENANCE

Yancey Richardson Gallery, New York;

acquired from the above by the present owner, 2012.



4

ALEC SOTH (B. 1969)

Falls #26, 2005

chromogenic print, printed 2006
signed in ink with typed credit, title, date and number '5/7'
on affixed gallery label (frame backing board)

image: 40 x 50 in. (101.6 x 127 cm.)

sheet: 47 ½ x 57 ½ in. (120.7 x 146.1 cm.)

This work is number five from an edition of seven.

\$20,000–30,000

PROVENANCE

Gagosian Gallery, New York;
acquired from the above by the present owner, 2006.

LITERATURE

Alec Soth, *Niagara*, Steidl, Göttingen, 2009, p. 17.
Siri Engberg (ed.), *From Here to There: Alec Soth's America*, Walker Art Center,
Minneapolis, 2010, inside front cover & p. 89.



5

ELGER ESSER (B. 1967)

Metz / Frankreich, 2010

chromogenic print, face-mounted to acrylic
signed in ink with typed credit, title, date and number '2/7'

on affixed artist's label (frame backing board)

image: 40 3/4 x 58 1/4 in. (103.5 x 148 cm.)

sheet: 53 1/2 x 70 in. (136 x 177.8 cm.)

This work is number two from an edition of seven.

\$15,000–25,000

PROVENANCE

Sonnabend, New York;

acquired from the above by the present owner, 2012.



6

ANDREW MOORE (B. 1957)

Palace Theater, Gary, Indiana, 2008

digital chromogenic print

signed in ink with typed credit, title, date and number '1/5' on affixed gallery label (frame backing board)

image: 66 x 77 ¾ in. (167.6 x 197.5 cm.)

sheet: 70 x 90 in. (177.8 x 228.6 cm.)

This work is number one from an edition of five.

\$15,000-25,000

PROVENANCE

Yancey Richardson Gallery, New York;

acquired from the above by the present owner, 2010.



7

GREGORY CREWDSON (B. 1962)

Untitled (Ray of Light), 2001

digital chromogenic print, flush-mounted on aluminum
signed in ink with typed credit, title, date and number 'AP 2/3'
on affixed gallery label (flush mount, verso)
image/sheet/flush mount: 48 x 60 in. (121.9 x 152.4 cm.)
This work is artist's proof number two of three, aside from an edition of ten.

\$25,000–35,000

PROVENANCE

Luhring Augustine, New York,
acquired from the above by the present owner, 2002.

LITERATURE

Rick Moody, *Twilight: Photographs by Gregory Crewdson*, Harry N. Abrams, Inc., New York, 2002, pl. 40.
Stephan Berg, Martin Hochleitner and Katy Siegel, *Gregory Crewdson, 1985-2005*, Hatje Cantz, Berlin, 2005, pl. 51.
Nancy Spector et al., *Gregory Crewdson*, Rizzoli, New York, 2013, pl. 20.



8

LEE FRIEDLANDER (B. 1934)

Aspen, 1972

gelatin silver print

signed, titled, dated and numbered '113-24' in pencil, stamped photographer's copyright credit with 'PRINTED 1970s' (verso); credited, titled and dated on affixed gallery label (frame backing board)

image: 7 ½ x 11 ⅞ in. (19 x 28.2 cm.)

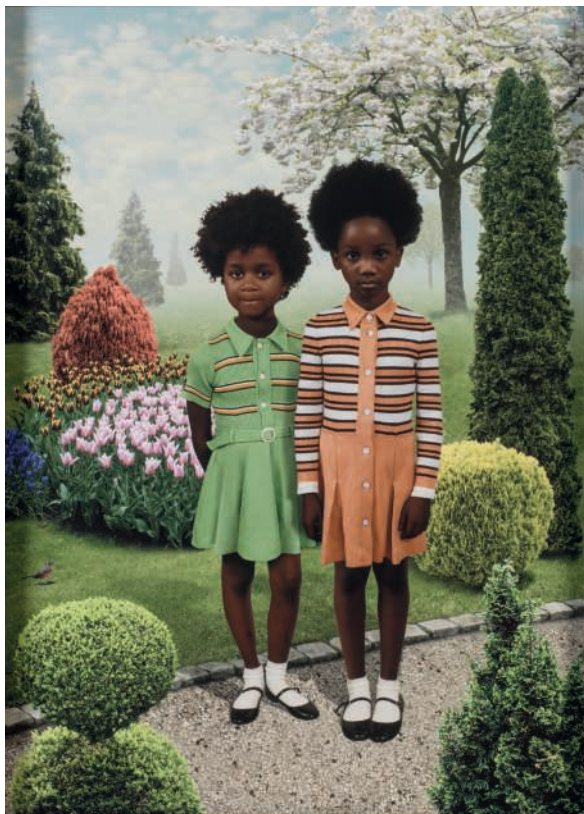
sheet: 11 x 14 in. (28 x 35.7 cm.)

\$6,000–8,000

PROVENANCE

Janet Borden, New York;

acquired from the above by the present owner, 2008.



9

9

RUUD VAN EMPEL (B. 1958)

Sunday #4, 2012

archival pigment print
signed, titled, dated and numbered '1/7' in ink with printed copyright credit
on affixed artist's label and credited, titled, dated and numbered on affixed
gallery label (frame backing board)
image/sheet: 28 x 20 in. (70 x 50 cm.)

This work is number one from an edition of seven.

\$12,000–18,000

PROVENANCE

Stux Gallery, New York;
acquired from the above by the present owner, 2012.



10

10

ESKO MÄNNIKKÖ (B. 1959)

Kalle, 2004

chromogenic print, flush-mounted on board
signed, titled and numbered '10/20' in ink, credited, titled and numbered
on affixed gallery label (flush mount, verso)
image: 32 ½ x 26 ¼ in. (82.3 x 66.5 cm.)
sheet/flush mount: 32 ¾ x 26 ½ in. (83.1 x 67.2 cm.)

This work is number ten from an edition of twenty.

\$2,000–3,000

PROVENANCE

Yancey Richardson Gallery, New York;
acquired from the above by the present owner, 2013.



11

THOMAS RUFF (B. 1958)

h. t. b. 05, 1999

chromogenic print, flush-mounted on board
signed, titled, dated and numbered '1/5' in pencil (flush mount, verso); credited,
titled, dated '2000' and numbered on stapled gallery label (frame, verso)
image: 27 ½ x 33 ½ in. (69.9 x 85 cm.)

sheet/flush mount: 34 x 40 in. (86.4 x 101.6 cm.)

This work is number one from an edition of five.

\$15,000–25,000

PROVENANCE

Zwirner & Wirth, New York;
acquired from the above by the present owner, 2001.

LITERATURE

Thomas Ruff, *Photography 1979 to the Present*, Distributed Art Publishers,
New York, 2003, p. 243.



12

CLIFFORD ROSS (B. 1952)

Grain VII, 2001

diptych: two gelatin silver prints, each flush-mounted on aluminum
each signed in ink with typed credit, title, date, number '1/1' and copyright
on affixed artist's label and credited, titled, dated on affixed gallery label
(flush mount, verso)

each image: 42 3/8 x 34 in. (107.6 x 86.4 cm.)

each sheet/flush mount: 58 3/8 x 47 1/2 in. (148.9 cm.)

This work is number one from an edition of one.

(2)

\$8,000-12,000

PROVENANCE

Sonnabend, New York;
acquired from the above by the present owner, 2003.



13

JAMES CASEBERE (B. 1953)

Monticello #3, 2001

digital chromogenic print, flush-mounted on Dibond, face-mounted to acrylic
signed in ink with typed credit, title, date and number '4/5' on affixed gallery
label (frame backing board)

image/sheet/flush mount: 48 x 60 in. (121.9 x 152.4 cm.)

This work is number four from an edition of five plus two artist's proofs.

\$25,000–35,000

PROVENANCE

Sean Kelly Gallery, New York;
acquired from the above by the present owner, 2001.

EXHIBITED

Storrs, Connecticut, Contemporary Art Galleries, University of Connecticut,
Gatsby Revisited in the Age of 'The One Percent', March 1–April 27, 2013.

LITERATURE

James Casebere, *The Spatial Uncanny*, Edizioni Charta, Milano, 2001, p. 165.



14

EDWARD BURTYNSKY (B. 1955)

*Manufacturing #18, Cankun Factory, Zhangzhou,
Fujian Province, China, 2005*

digital chromogenic print, mounted on board
signed in ink with typed credit, title, date and number '6/10' on affixed artist's
label (mount, verso); credited, titled, dated and numbered on affixed gallery
label (frame backing board)

image/sheet: 24 x 37 in. (61 x 94 cm.)

mount: 32 ½ x 44 ½ in. (82.6 x 113 cm.)

This work is number six from an edition of ten.

\$10,000–15,000

PROVENANCE

Charles Cowles Gallery, New York;
acquired from the above by the present owner, 2005.



15

EDWARD BURTYNSKY (B. 1955)

*Manufacturing #17, Deda Chicken Processing Plant,
Dehui City, Jilin Province, China, 2005*

digital chromogenic print, mounted on board
signed in ink with typed credit, title, date and number '1/10' on affixed
artist's label and credited, titled, dated, numbered on affixed gallery label
(frame backing board)

image/sheet: 24 x 37 in. (61 x 94 cm.)

mount: 32 ¾ x 44 ¼ in. (83.2 x 112.4 cm.)

This work is number one from an edition of ten.

\$10,000–15,000

PROVENANCE

Charles Cowles Gallery, New York;
acquired from the above by the present owner, 2005.



16

NAN GOLDIN (B. 1953)

Casta Diva 1993-95/2000

five Cibachrome prints, mounted together on acrylic
signed, titled, dated and numbered in gold ink (mount, verso); titled,
dated and numbered '1/3' in ink and credited, titled, dated and numbered
on affixed gallery label (frame backing board)

image: 79 ¼ x 23 in. (201.3 x 58.4 cm.)

mount: 84 ¾ x 28 in. (215.3 x 71.1 cm.)

This work is number one from an edition of three.

\$6,000–8,000

PROVENANCE

Matthew Marks Gallery, New York;

acquired from the above by the present owner, 2001.



17

NAN GOLDIN (B. 1953)

Valerie and Gotscho Embraced, Paris, 1999

Cibachrome print, flush-mounted on board
signed, titled, dated and numbered '6/15' in ink (flush mount, verso); credited,
titled, dated and numbered on affixed gallery label (frame backing board)
image: 26 x 38 ½ in. (66 x 97.7 cm.)

sheet/flush mount: 27 ½ x 40 in. (69.8 x 101.5 cm.)

This work is number six from an edition of fifteen.

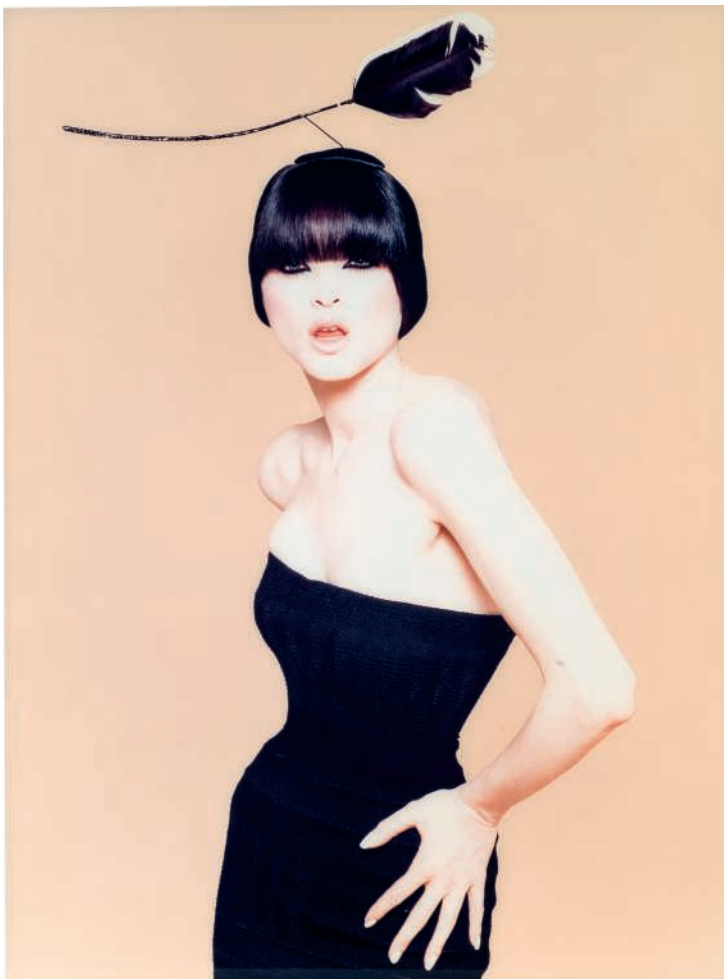
\$5,000–7,000

PROVENANCE

Matthew Marks Gallery, New York;
acquired from the above by the present owner, 2001.

LITERATURE

Exhibition catalogue, *I'll Be Your Mirror*, Whitney Museum of Art,
New York, 1996, pp. 158-159.



18

18

**INEZ VAN LAMSWEERDE (B. 1963)
& VINOODH MATADIN (B. 1961)**

Michelle, 1995

Ektacolor print, flush-mounted on Dibond, face-mounted to Perspex signed by Inez Van Lamsweerde & Vinoodh Matadin in ink with typed credit, title, date and number '2/8' on affixed artist's label, credited, titled, dated and numbered on affixed gallery label (frame backing board)
image/sheet/flush mount: 39 ½ x 29 ½ in. (100.3 x 74.9 cm.)
This work is number two from an edition of eight.

\$10,000–15,000

PROVENANCE

Sotheby's, New York, May 16, 2001, lot 288;
acquired from the above sale by the present owner.

19

HIROSHI SUGIMOTO (B. 1948)

Conceptual Forms 0008, 2004

gelatin silver print, flush-mounted on panel signed in ink with typed credit, title, date and number '4/5' on affixed artist's label and credited, titled *Surface with a conic singularity* and dated on affixed gallery label (frame backing board)
image/sheet/flush mount: 58 ¾ x 47 in. (149.2 x 119.4 cm.)
overall: 71 ¾ x 60 in. (182.3 x 152.4 cm.)
This work is number four from an edition of five.

\$40,000–60,000

PROVENANCE

Gagosian Gallery, New York;
acquired from the above by the present owner, 2006.

LITERATURE

Kerry Broucher and Pia Müller-Tamm, *Hiroshi Sugimoto*, Hatje Cantz Verlag, Ostfildern, 2005, p. 291 (as, *Mathematical Form: Surface 0008*).





20

LOUISE LAWLER (B. 1947)*Carpe d'or, 2008*

Cibachrome print, face-mounted to acrylic, flush-mounted on museum box, printed 2010

signed, dated '2008/10' and numbered '3/5' in ink with typed credit, title, date and number on affixed gallery label (flush mount, verso)
image/sheet/flush mount: 55 ¼ x 47 ¾ in. (140.3 x 121 cm.)

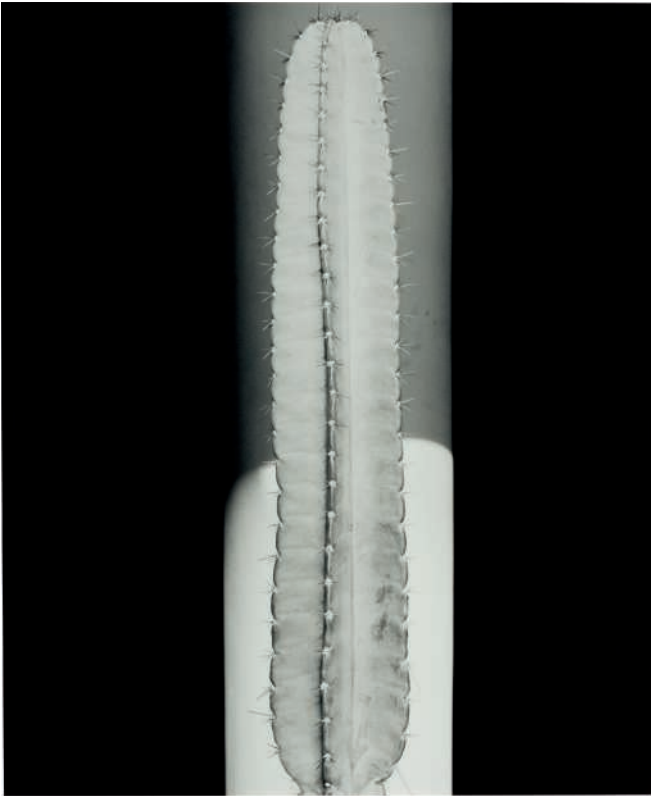
This work is number three from an edition of five plus one artist's proof.

\$20,000-30,000

PROVENANCE

Metro Pictures, New York;
acquired from the above by the present owner, 2011.

In the 1980s Lawler began photographing artworks displayed or stored in museums, auction houses and the homes of collectors, as part of her ongoing investigation of the value and circulation of art. The sculpture in the foreground of the present lot is *Carpe d'Or*, completed by François Xavier Lalanne (1927-2008) in 1987. Working with his wife, Claude Lalanne (B. 1924), François Xavier's most acclaimed sculptures take the form of surreal flora and fauna.



21

21
ROBERT MAPPLETHORPE (1946-1989)

Cactus, 1987

gelatin silver print, flush-mounted on board, printed 1989
signed by Michael Ward Stout, Executor, with date of image and of print
in ink in Estate copyright credit stamp and titled, dated and numbered '7/10',
'1734' in ink (flush mount, verso); credited, titled, dated and numbered on
affixed gallery label (frame backing board)
image: 23 1/8 x 19 1/4 in. (58.7 x 48.8 cm.)
sheet/flush mount: 23 3/4 x 19 7/8 in. (60.2 x 50.4 cm.)
This work is number seven from an edition of ten.

\$15,000-20,000

PROVENANCE

Baldwin Gallery, Aspen, Colorado;
acquired from the above by the present owner, 1999.

LITERATURE

John Ashbery, *Mapplethorpe Pistils*, Random House, New York, 1996, p. 85.



22

22
ROBERT MAPPLETHORPE (1946-1989)

Leaf, 1989

gelatin silver print, flush-mounted on board
signed and dated by Michael Ward Stout, Executor, in ink in Estate
copyright credit stamp and titled, dated and numbered '6/10', '1945' in ink
(flush mount, verso); credited, titled, dated and numbered on affixed gallery
label (frame backing board)
image: 19 1/4 x 19 1/4 in. (48.8 x 48.8 cm.)
sheet/flush mount: 23 3/4 x 19 7/8 in. (60.3 x 50.5 cm.)
This work is number six from an edition of ten.

\$15,000-20,000

PROVENANCE

Baldwin Gallery, Aspen, Colorado;
acquired from the above by the present owner, 1999.

LITERATURE

Arthur C. Danto, *Mapplethorpe*, Random House, New York, 1992, p. 249.



23

ROBERT MAPPLETHORPE (1946–1989)

Roses, 1982

dye transfer print

signed in ink (margin); credited and annotated [illeg.] in an unknown hand in pencil (verso); credited, titled and dated on affixed gallery label (frame backing board)

image: 15 3/8 x 15 1/4 in. (39 x 38.7 cm.)

sheet: 16 1/2 x 21 1/8 in. (41.8 x 53.6 cm.)

This work is from an edition of two.

\$40,000–60,000

PROVENANCE

Sotheby's, New York, April 6, 2000, lot 266;
Baldwin Gallery, Aspen, Colorado;
acquired from the above by the present owner, 2000.

LITERATURE

Herbert Muschamp, *Mapplethorpe; The Complete Flowers*, teNeues, New York, 2006, pl. 67.



Δ24

ROBERT MAPPLETHORPE (1946–1989)

Calla Lily, 1988

gelatin silver print, flush-mounted on board, printed 1989
signed by Michael Ward Stout, Executor, and dated '1989' in ink in Estate
copyright credit stamp and titled, dated '1988' and numbered '9/10', '1879'
in ink (flush mount, verso)

image: 19 ¼ x 19 ¼ in. (49 x 49 cm.)

sheet/flush mount: 24 x 20 in. (61 x 51 cm.)

This work is number nine from an edition of ten.

\$30,000–50,000

PROVENANCE

Private Collection, New York.

LITERATURE

Herbert Muschamp, *Mapplethorpe: The Complete Flowers*, teNeues,
New York, 2006, pl. 194 (color variant).

PROPERTY FROM A CORPORATE COLLECTION

25

ROBERT MAPPLETHORPE (1946–1989)

Calla Lily, 1986

gelatin silver print, flush-mounted on board
signed, dated and numbered '4/10' in ink (margin); signed and dated in ink
in photographer's copyright credit stamp and titled, dated, and numbered
'4/10', '1691' in ink (flush mount, verso); credited, titled, dated and numbered
on affixed gallery label (frame backing board)
image: 18 ⅞ x 19 ¼ in. (46 x 48.9 cm.)
sheet/flush mount: 23 ¾ x 19 ⅞ in. (60.3 x 50.3 cm.)
This work is number four from an edition of ten.

\$80,000–120,000

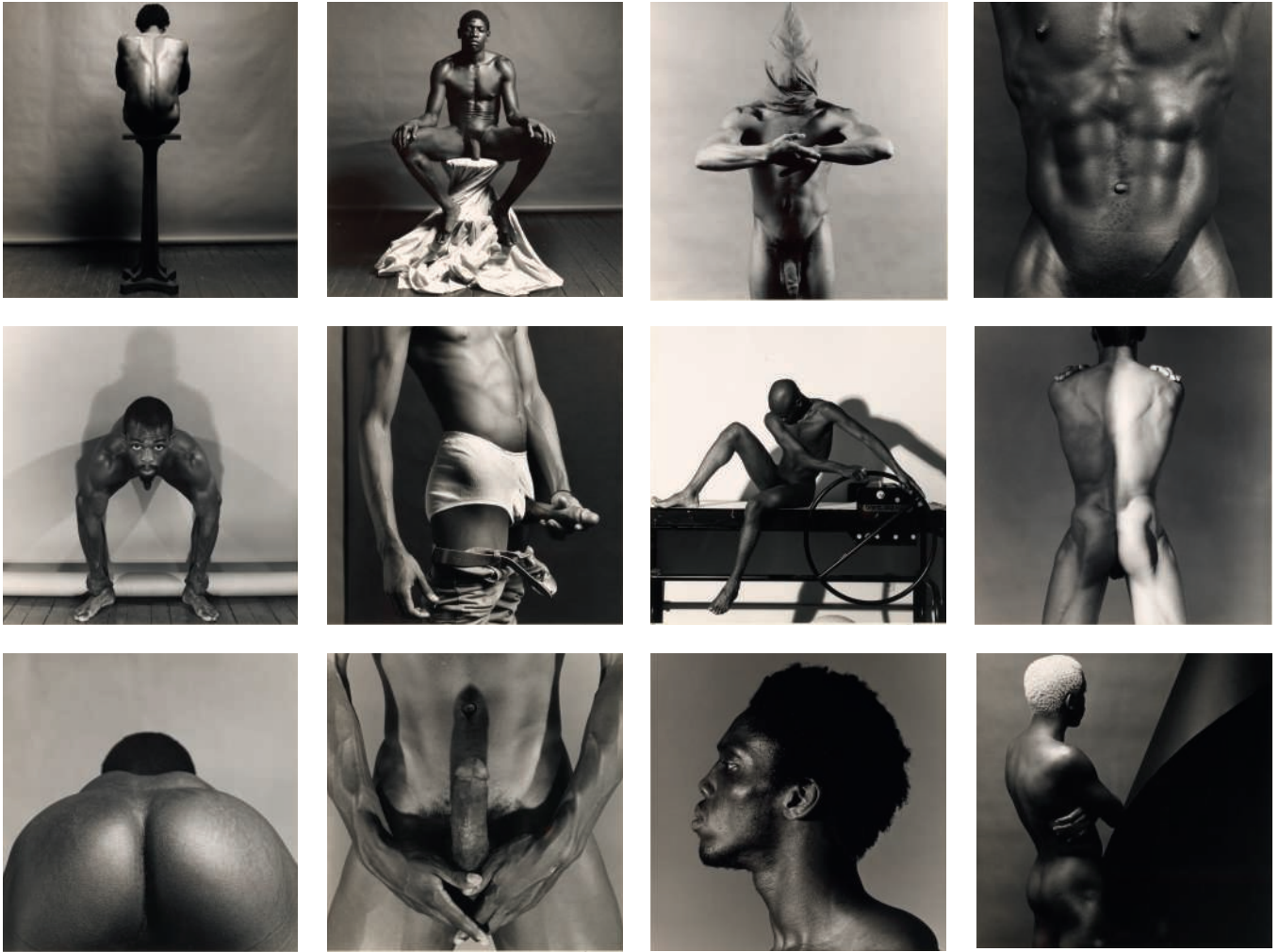
LITERATURE

Patti Smith, *Robert Mapplethorpe*, Bellport Press, New York, 1987, n.p.
Els Barents, *Robert Mapplethorpe; Ten by Ten*, Schirmer/Mosel, Berlin,
1988, pl. 28.
Richard Marshall, *Robert Mapplethorpe*, Little, Brown & Co., Boston,
1988, p. 185.
Arthur Danto, *Robert Mapplethorpe*, Random House, New York, 1992, p. 253.
Herbert Muschamp, *Mapplethorpe: The Complete Flowers*, teNeues,
Düsseldorf, 2006, pl. 129.





(actual size)



The titles are as follows:

- Alistair Butler, N.Y.C., 1980*
- Philip Prioleau, N.Y.C., 1979*
- Charles Edward Bowman, N.Y.C., 1980*
- Dennis Speight, N.Y.C., 1980*
- Dennis Speight, N.Y.C., 1980*
- Untitled, N.Y.C., 1981*
- Leigh Lee, N.Y.C., 1980*
- Bruce Thompson, San Francisco, 1980*
- Untitled, N.Y.C., 1980*
- Untitled, N.Y.C., 1981*
- Untitled, N.Y.C., 1981*
- Bob Love, N.Y.C., 1979*
- Daniel, N.Y.C., 1981*

26

ROBERT MAPPLETHORPE (1946–1989)

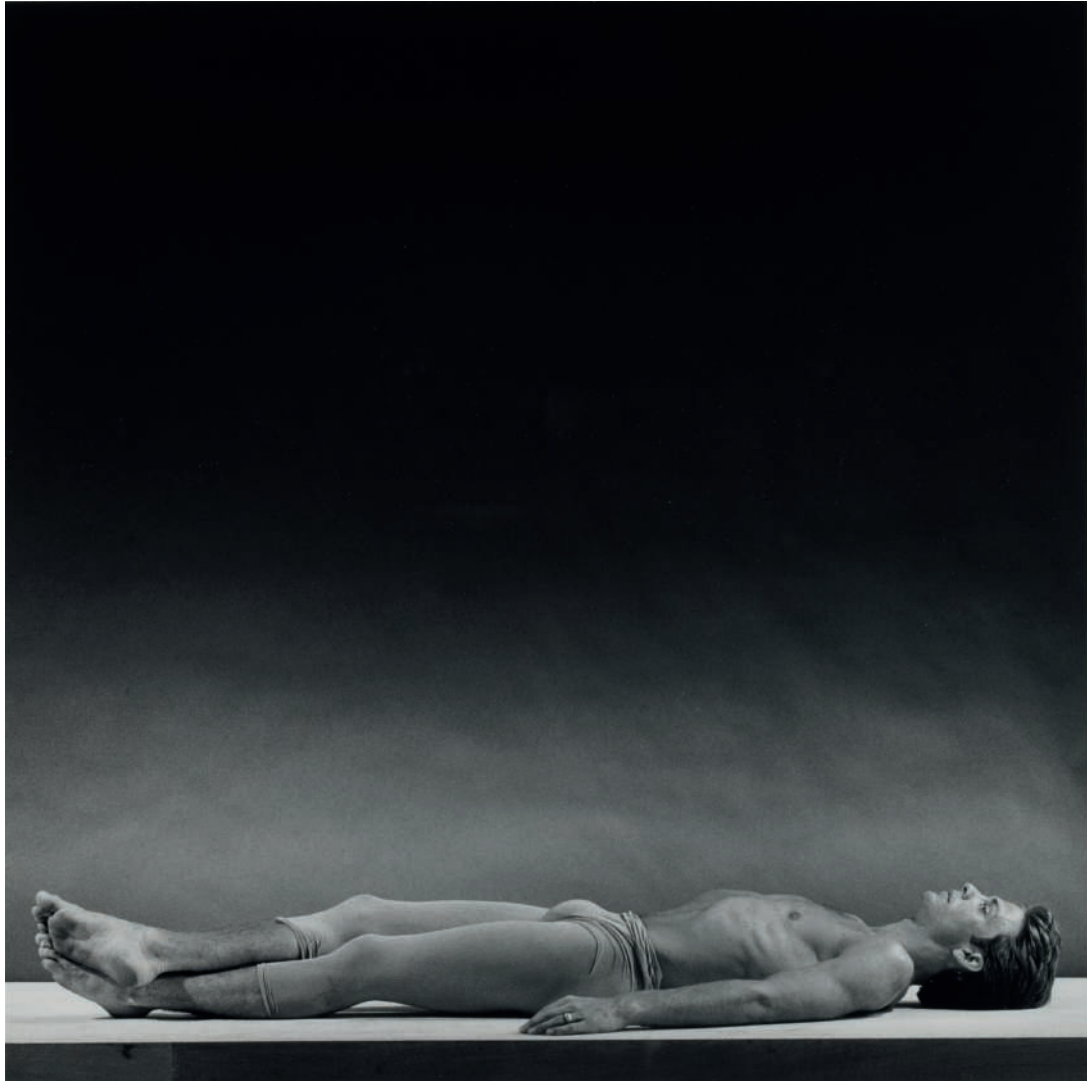
Z Portfolio

Washington, D.C.: Harry Lunn; New York: Robert Miller, 1981. Portfolio of thirteen selenium-toned gelatin silver prints, each mounted on board; each signed and numbered '5/25' in ink and blindstamped sequentially numbers '1' through '13' (mount, recto); each image/sheet 7 ½ x 7 ½ in. (19 x 19 cm.); each mount 13 ½ x 12 ⅞ in. (34.2 x 32.7 cm.); together with title page, essay by Edmund White, plate list and colophon signed, dated and numbered '5' in ink; number five from an edition of twenty-five numbered '1' through '25' plus six artist's proofs lettered 'A' through 'F'; contained in brown silk clamshell portfolio case with gilt lettering.

\$50,000–70,000

PROVENANCE

Artnet Auctions, November 13, 2014, lot 104804; acquired from the above sale by the present owner.



27

ROBERT MAPPLETHORPE (1946–1989)

Peter Reed, 1980

gelatin silver print, flush-mounted on board
signed, dated and numbered '4/15' in ink (margin); signed and dated in ink
in photographer's copyright credit stamp and titled, numbered '#511' in ink
(flush mount, verso)

image: 14 x 14 in. (35.6 x 35.6 cm.)

sheet/flush mount: 19 7/8 x 15 3/4 in. (50.3 x 40 cm.)

This work is number four from an edition of fifteen.

\$8,000–12,000

PROVENANCE

Art & Fantasy Auction to Benefit Gay Games IV, San Francisco, 1994;
acquired from the above sale by the present owner.



28

ROBERT MAPPLETHORPE (1946–1989)

Orchid, 1977

gelatin silver print, flush-mounted on board
signed and dated '1979' in pencil in photographer's copyright credit
stamp and titled, dated, numbered '1/3', '89:291' and '143' in pencil
(flush mount, verso)

image: 14 x 14 in. (35.5 x 35.5 cm.)

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

This work is number one from an edition of three.

\$15,000–25,000

PROVENANCE

Douglas Drake Gallery, New York;
acquired from the above by the present owner, 1992.

LITERATURE

Herbert Muschamp, *Mapplethorpe; The Complete Flowers*, teNeues,
New York, 2006, pl. 10.



29

ROBERT MAPPLETHORPE (1946–1989)

Thomas, 1987

gelatin silver print, flush-mounted on board
signed, dated and numbered '4/10' in ink (margin); signed and dated
in photographer's copyright credit stamp and titled, dated and numbered
'4/10', '1792' in ink (flush mount, verso); credited, titled, dated and numbered
on affixed gallery label (frame backing board)
image: 19 x 19 1/8 in. (48.3 x 48.6 cm.)
sheet: 23 1/2 x 19 3/4 in. (59.7 x 50.2 cm.)
This work is number four from an edition of ten.

\$15,000–25,000

PROVENANCE

Private collection, Pennsylvania.



30

ROBERT MAPPLETHORPE (1946–1989)

Thomas, 1986

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', '1652' in ink
(flush mount, verso)

image: 19 1/8 x 19 1/8 in. (48.5 x 48.5 cm.)

sheet: 23 5/8 x 19 3/4 in. (60 x 50.1 cm.)

This work is number five from an edition of ten.

\$15,000–25,000

PROVENANCE

Sotheby's, New York, April 8, 1995, lot 473;
acquired from the above sale by the present owner.

SPOTLIGHT: PETER HUJAR

Featured in this season's spotlight section, Christie's Photographs presents twelve lots by American photographer Peter Hujar from the collection of Dianne Benson. As Hujar was one of the most active and influential figures of the lively downtown New York art scene during the 1970s and 1980s, well acquainted with artists and performers of all sorts, it is not at all surprising that he would have worked with Dianne Benson, then known as 'Dianne B.' Benson was the owner of the eponymous cutting-edge boutique on somewhat-staid Madison Avenue as well as owner of the first *Comme des Garçons* boutique in the United States, which she opened in SoHo in 1981. While designing clothing herself for the boutique, she is also credited with having been the first American boutique to import designers Issey Miyake and Jean Paul Gaultier. In the early 1980s Benson began commissioning artists including Cindy Sherman, Robert Mapplethorpe, David Wojnarowicz and Hujar to create campaigns for the boutique. The rare grouping of works being offered here includes some of the images made by Hujar for these campaigns. Among those featured in the portraits are favored muses David Wojnarowicz, Ethyl Eichelberger and Greer Lankton along with effortlessly glamorous portraits of Dianne B. and her boutique employees, who were in some cases also Hujar's friends. Several of the prints in this group are very likely unique.

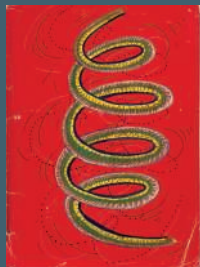


fig. 1

Most known for his emotionally revealing – many times erotic – masterly printed portraits from a period of exploration in gender and sexuality, Hujar produced work for the Dianne B. campaigns during what's generally considered the peak of his career. The models for these images appear luxuriously clothed in couture pieces from Benson's boutique in whimsical, romantic and sometimes enigmatic poses. Benson's campaigns, like much of what she did as a designer and boutique owner, were delightfully unconventional and she gave the artists near total freedom. Several of Hujar's images were featured in advertisements for the boutique that ran

in magazines including *Interview* and *Artforum*, among others (fig. 2) and five of his images from this present group appeared as part of a set of postcards issued by Benson for Christmas of 1983, which she titled 'The Twelve Perfect Christmas Gifts from Dianne B.' (fig. 1). The postcard set comprised of

Hujar's images along with other colorful, pop-art inspired photographs, all contained within a bright red paper folder designed by artist Ken Tisa; the models in the images are adorned in Gaultier, Miyake and Dianne B. creations.

Like many photographers of the mid-20th century, Hujar's career as an artist intermittently involved commercial fashion photography. One of the most important moments in the earlier part of Hujar's career was in 1967 when he earned a spot in the master class taught by Richard Avedon and famous art director Marvin Israel. It was after this class that Hujar started booking assignments for *Harper's Bazaar* and for other underground street-fashion and music magazines. And as was the case with Avedon, Irving Penn and others, the fashion work that Hujar made for Dianne B. was fully integrated with his personable body of work. All of the characteristics of Hujar's most recognized and lauded works are articulated in these images. The present group includes examples of Hujar's embrace of gender fluidity in both his portrait of the drag performer Ethyl Eichelberger as well as in the alluring diptych portraits of transsexual artist Greer Lankton; it includes emotional vulnerability eloquently conveyed in the rare—very likely unique—variation image of *David Wojnarowicz in Bed*. The forthright openness of Dianne B. in the portrait of her sitting, facing Hujar straight-on, exemplifies Hujar's ability to delve into his subjects, not as objective studies, but as acts of true and penetrating interpersonal connection with people who genuinely interested him.

By the late 1970s, early 1980s Hujar's portraits had matured to take on the distinct aesthetic for which his work continues to be known. Formally, the square image from his medium-format camera and his printing of the entire negative had both become recognizable elements in many of his portraits. The minimally adorned single room of his loft at 12th street and 2nd avenue with his commonly-employed table and chair had also become iconic in Hujar's studio portraiture by this time (and is the *mise-en-scène* of most of the lots in this group). Meanwhile, outside his home studio, Hujar focused on the downtown art scene, particularly the dynamic culture of dance, drag-performance and music that percolated throughout the city at night. He was a fan of Ethyl Eichelberger's drag performances, oftentimes for Charles Ludlam's 'Ridiculous Theatrical Company', and at one point Hujar referred to Eichelberger as 'The greatest actor in America.'

Fig. 1: Cover of Dianne B. winter catalogue, 'The Twelve Perfect Christmas Gifts from Dianne B.', 1983

Fig. 2: Dianne B. advertisement in *NY Talk* magazine, 1983

PETER HUJAR (1934–1987)

'If Only I Spoke French' (Greer Lankton in Jean-Charles de Castelbajac sheets), 1983

two gelatin silver prints

left image: stamped 'AUTHENTICATED/ THE PETER HUJAR ARCHIVE, LLC/ Vintage Silver Print/ Made by the artist' and numbered 'EPH 5451A-1' in pencil (verso); right image: stamped 'AUTHENTICATED/ THE PETER HUJAR ARCHIVE, LLC/ Vintage Silver Print/ Made by the artist' and signed by Stephen Koch, Executor, and numbered 'EPH 5451-2' in pencil (verso); credited, titled, dated and annotated 'Trial pictures for 12 Perfect Xmas Gifts from Dianne B.' in ink on affixed label (frame backing board) each image/sheet: approximately 9 5/8 x 7 in. (24.4 x 17.7 cm.) The image on the left is believed to be a unique print.

\$15,000–20,000

PROVENANCE

Acquired directly from the artist by the present owner, 1983.

LITERATURE

left image: Dianne B. advertisement, *Interview*, New York, December 1983.

The early 1980s was important for Hujar not only in that it marks his most productive and arguably his most successful period as an artist; this time also marks the personally momentous entrance of Wojnarowicz into Hujar's life and the beginning of their artistically collaborative relationship. The two met for the first time in the winter of 1980–1981, just before Hujar started working with Dianne B. While their relationship was initially romantic, Hujar came to be more of a mentor to the significantly younger artist. Wojnarowicz's drawings and Hujar's photos can be seen together in Dianne B.'s summer mailer of 1984, now existing as one of the many pieces of whimsical ephemera that memorializes their nascent relationship. The two would remain extremely close friends and collaborators for the rest of Hujar's life, which ended abruptly at the age of 53 due to AIDS. After his diagnosis in January of 1987 Hujar largely isolated himself, other than attending Greer Lankton's wedding in the spring; he died on Thanksgiving Day with Wojnarowicz, Eichelberger and other friends by his side.

The fact that many of the portraits in this group are evidently work prints but yet printed with such sensitivity and reverence for perfection, tells one about Hujar's approach to each of his prints, to his life and to his career. He could have easily achieved more fame during his lifetime, but chose not to. He was as particular about his lifestyle and who he spent time with as he was about how each of his prints looked and was presented. The act of physically printing his images himself was extremely important to Hujar as if the sexual, emotional subtleties of his subjects could only be justly expressed through his personal handling of the paper and chemicals. This sensitivity was applied to all of the friends, performers, characters and lovers that came before his camera. Hujar's photographs of the boutique employees, for example, have not been approached from a distance, but rather as part of an active communion with those who were part of the stylish, adventurous downtown world he inhabited, and as expressions of his probing to find something within each of them or between himself and them.

In each of the images in this rare collection of works from such a pivotal time in Hujar's life, we see everything about why his photographs only continue to gain appreciation over time: Hujar made his subjects beautiful not by transforming, re-contextualizing, or exploiting who they were nor by reducing them to formal, aestheticized compositional elements; he made them beautiful by celebrating them for who they chose to be, and exactly as they were in his eyes.

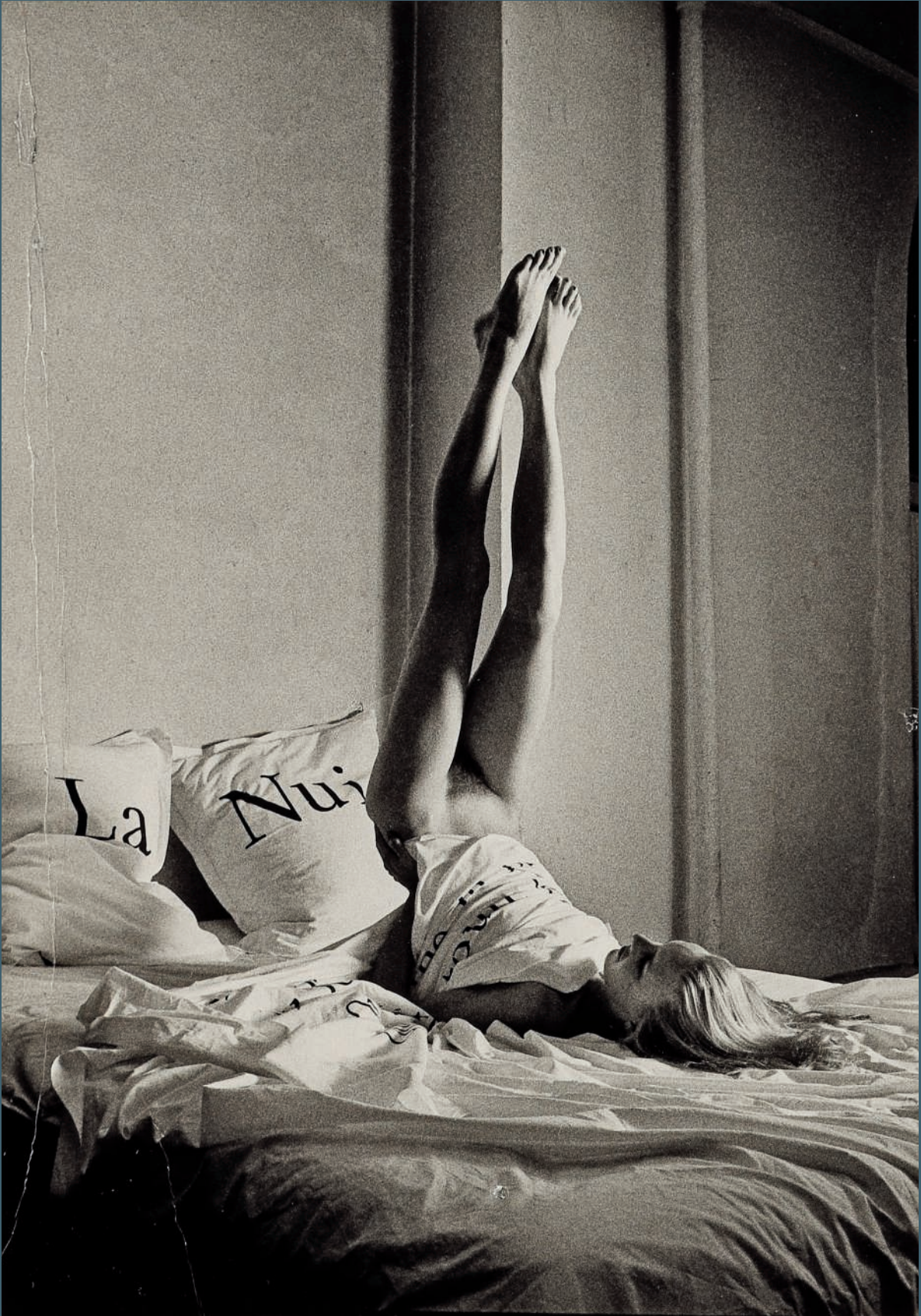


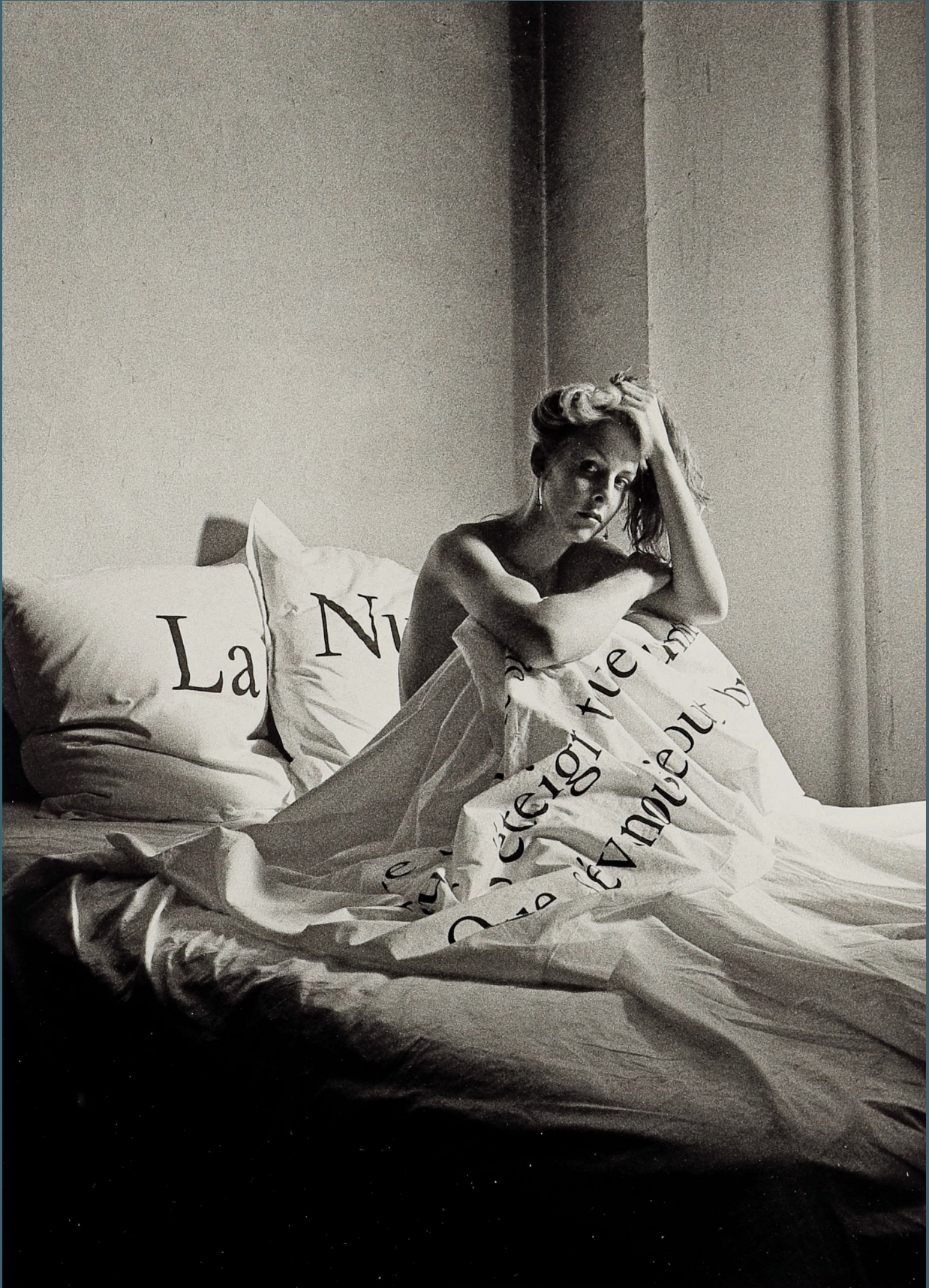
fig. 2

New York artist Greer Lankton (1958–1996) was born Greg Lankton in 1958 to the son of a Presbyterian minister in Illinois. In 1979, at the age of 21, she underwent a sex change using funds her father collected from his church congregation. Shortly thereafter she moved to New York where she became one of the central figures of the East Village art scene while living with photographer Nan Goldin. Lankton's own art took the form of large dolls resembling idols of hers, including transgender icon Candy Darling and drag performer Divine. Given this artistic and social realm that she had found herself in, along with her status as a transgendered artist, it's inevitable that her path

would have crossed with Hujar's. In 1983 Hujar depicted her glamorously in several portraits, including the two comprising this lot.

The image on the left first appeared in the December 1983 issue of *Interview* magazine and the image on the right was used for Dianne B.'s promotional Christmas postcard set issued that same year, 'The Twelve Perfect Christmas Gifts from Dianne B.', where the image was titled *If Only I Spoke French*. In both of the images Lankton appears in Hujar's bed.







32

PETER HUJAR (1934-1987)

The Philip Glass Ensemble in clothes from Dianne B., 1984

two gelatin silver prints

each stamped 'AUTHENTICATED/ THE PETER HUJAR ARCHIVE, LLC/ Vintage Silver Print/ Made by the artist' and signed by Stephen Koch, Executor, with numbers EPH 1222A-1' and 'EPH 1222B-1', respectively, in pencil (verso)

each image: 10 ¼ x 10 ¼ in. (26 x 26 cm.)

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

Both are believed to be unique prints of these images.

(2)

\$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner, 1984.



33

PETER HUJAR (1934–1987)

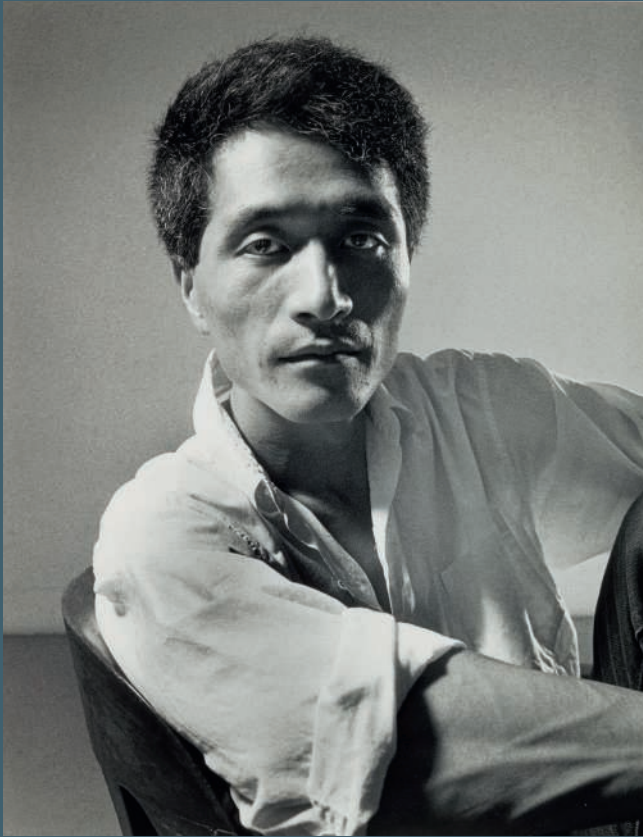
'Forbidden Fruit' ('David Wojnarowicz Eating an Apple in an Issey Miyake shirt) from, The Twelve Perfect Christmas Gifts from Dianne B., 1983

gelatin silver print
stamped 'AUTHENTICATED/ THE PETER HUJAR ARCHIVE, LLC/ Vintage Silver Print/ Made by the artist' and signed by Stephen Koch, Executor, with number 'EPH 2002-3' in pencil (verso)
image: 9 ½ x 6 ¾ in. (24 x 17.1 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

\$15,000–20,000

PROVENANCE

Acquired directly from the artist by the present owner, 1983.



34

34
PETER HUJAR (1934–1987)

'Kaz', Dianne B.'s design assistant, 1983

gelatin silver print
stamped 'AUTHENTICATED/ THE PETER HUJAR ARCHIVE, LLC/ Vintage
Silver Print/ Made by the artist' and signed by Stephen Koch, Executor,
with number 'EPH 5395-3' in pencil (verso)
image: 10 7/8 x 8 1/2 in. (27.5 x 21.5 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

\$6,000–8,000

PROVENANCE

Acquired directly from the artist by the present owner, 1983.



35

35
PETER HUJAR (1934–1987)

*'Take Me To The River' (Susan Manno in Issey Miyake
Limited Edition Cape) from, The Twelve Perfect
Christmas Gifts from Dianne B., 1983*

gelatin silver print
stamped 'AUTHENTICATED/ THE PETER HUJAR ARCHIVE, LLC/ Vintage
Silver Print/ Made by the artist' and signed by Stephen Koch, Executor,
with number 'EPH 5533B-1' in pencil (verso)
image: 9 5/8 x 7 in. (24.4 x 17.7 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

This is believed to be a unique print of this image.

\$6,000–8,000

PROVENANCE

Acquired directly from the artist by the present owner, 1983.



36

PETER HUJAR (1934–1987)

Ethyl Eichelberger for Dianne B. in Jean Paul Gaultier, 1981

gelatin silver print

signed and dated by the artist in ink and stamped 'PHOTO CREDIT:

PETER HUJAR' (verso)

image: 10 ½ x 10 ½ in. (26.6 x 26.6 cm.)

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

\$12,000–18,000

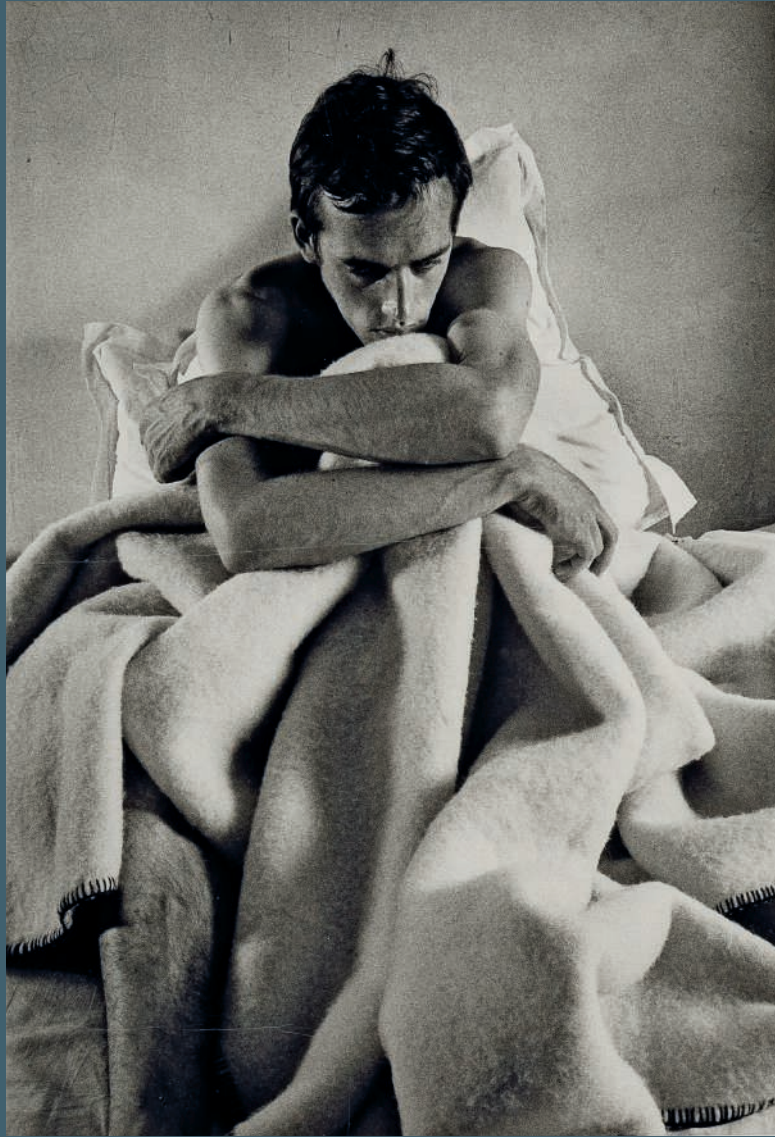
PROVENANCE

Acquired directly from the artist by the present owner, 1981.

LITERATURE

Dianne B. advertisement, *Interview*, New York, 1981.

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. Hujar was a great fan of Eichelberger's performances and photographed him on several occasions, variously costumed. In the present portrait, Eichelberger is clothed in Jean Paul Gaultier and embodies a playful caricature of high fashion. The image appeared in a Dianne B. advertisement that ran in *Interview* magazine.



37

PETER HUJAR (1934–1987)

David Wojnarowicz in Bed, 1983

gelatin silver print
stamped 'AUTHENTICATED/ THE PETER HUJAR ARCHIVE, LLC/ Vintage Silver Print/ Made by the artist' and signed by Stephen Koch, Executor, with number 'EPH 55331A' in pencil (verso)
image: 9 ¾ x 7 in. (24.8 x 17.8 cm.)
sheet: 13 ¾ x 10 ½ in. (34.9 x 26.6 cm.)
This is believed to be a unique print of this particular variation of the image.

\$15,000–20,000

PROVENANCE

Acquired directly from the artist by the present owner, 1983.

LITERATURE

Dianne B. advertisement, *Artforum*, New York, October 1983.

As an artist, David Wojnarowicz (1954–1992) experimented with a wide range of media from painting to performance art, filmmaking and song-writing. Like Hujar, Wojnarowicz had a difficult childhood and had recently hitchhiked across the United States before settling in New York, where he met Hujar in 1980. Hujar, at one time his lover, encouraged the younger artist to express himself more through the visual arts. In the early 1980s, Hujar did a photographic series documenting the sprawling, graffiti-style murals that Wojnarowicz painted throughout a decrepit Pier 34, at that time called the 'Art Pier'. After Wojnarowicz's AIDS diagnosis, not long after the loss of Hujar, he used his provocative voice to call attention to the injustice inherent to being a gay man during the height of the AIDS epidemic.

Even after the nature of their relationship was no longer sexual, the two artists remained extremely close and Wojnarowicz continued to depend on Hujar both emotionally and for guidance in his artistic practice. As chronicled by Cynthia Carr in her biography of the artist, Wojnarowicz once said in an interview before his death, 'Everything I made, I made for Peter' (Carr, *The Life and Times of David Wojnarowicz: Fire in the Belly*, Bloomsbury, New York, 2012, p. 199).



38

PETER HUJAR (1934–1987)

Horse in West Virginia Mountains, 1969

gelatin silver print

signed in ink (verso)

image: 14 ¾ x 14 ¾ in. (37.4 x 37.4 cm.)

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

\$10,000–15,000

PROVENANCE

Acquired directly from the artist by a private collector, New York; gifted to the present owner, 2005.

LITERATURE

Exhibition catalogue, *Peter Hujar: Speed of Life*, Fundación MAPFRE, Barcelona/ Aperture, New York, 2017, pl. 5, p. 59.

Hujar's animal portraits are viewed, by so many accounts, as extensions of his portraiture. The year this image was made, 1969, marks the first time that Hujar focused on his animal portraits in earnest. In the present lot, light sensitively transitions from dark to light as the eye moves up the image and back through pictorial space. This very rare print is made even more so by the fact that it is signed by the artist, a practice that lacks consistency in the artist's work.



39

PETER HUJAR (1934–1987)

'You Wouldn't Dare' (Lori Goldstein in Jean Paul Gaultier opera gloves) from, The Twelve Perfect Christmas Gifts from Dianne B., 1983

gelatin silver print
stamped 'AUTHENTICATED/ THE PETER HUJAR ARCHIVE, LLC/ Vintage Silver Print/ Made by the artist' and signed and numbered by Stephen Koch, Executor, in pencil (verso)

image: 9 ½ x 7 in. (24 x 17.8 cm.)

sheet: 10 ¼ x 10 in. (26 x 25.3 cm.)

This is believed to be a unique print of this image.

\$10,000–15,000

PROVENANCE

Acquired directly from the artist by the present owner, 1983.



40

40
PETER HUJAR (1934–1987)

Dianne B. in Issey Miyake silks, 1982

gelatin silver print
 annotated 'Dianne B.' in an unknown hand in black pencil (margin); stamped 'AUTHENTICATED/ THE PETER HUJAR ARCHIVE, LLC/ Vintage Silver Print/ Made by the artist' and signed by Stephen Koch, Executor, with number 'EPH 0704-7' in pencil and annotated 'Dianne Benson' and 'return to Beth Trier' in an unknown hand in pencil (verso)
 image: 10 ½ x 10 ½ in. (26.6 x 26.6 cm.)
 sheet: 14 x 11 in. (35.7 x 28 cm.)

\$6,000–8,000

PROVENANCE

Acquired directly from the artist by the present owner, 1982.



41

41
PETER HUJAR (1934–1987)

Dianne B. in Issey Miyake silks, 1982

gelatin silver print, mounted on board
 stamped 'AUTHENTICATED/ THE PETER HUJAR ARCHIVE, LLC/ Vintage Silver Print/ Made by the artist' and signed by Stephen Koch, Executor, with number 'EPH 0407-6' in pencil (mount, verso)
 image: 14 ⅝ x 14 ¾ in. (37.1 x 37.4 cm.)
 sheet: 18 ½ x 16 in. (47 x 40.6 cm.)
 mount: 18 ¾ x 16 ½ in. (47.5 x 41.9 cm.)

\$8,000–12,000

PROVENANCE

Acquired directly from the artist by the present owner, 1982.



42

PETER HUJAR (1934–1987)

'Merde' (Susan Manno in Junichi Arai scarf) from, The Twelve Perfect Christmas Gifts from Dianne B., 1983

gelatin silver print
stamped 'AUTHENTICATED/ THE PETER HUJAR ARCHIVE, LLC/ Vintage Silver Print/ Made by the artist' and signed by Stephen Koch, Executor, with number 'EPH 5533C-1' in pencil (verso)
image: 9 ¼ x 6 7/8 in. (24.8 x 17.5 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

This is believed to be a unique print of this image.

\$6,000–8,000

PROVENANCE

Acquired directly from the artist by the present owner, 1983.



43

HERB RITTS (1952-2002)

Wrapped Torso, 1989

platinum print

embossed photographer's copyright credit (margin); signed, titled, dated, inscribed and annotated 'gift print' in pencil (verso)

image: 18 1/8 x 15 1/8 in. (45.9 x 38.4 cm.)

sheet: 22 1/8 x 18 1/4 in. (56.1 x 46.3 cm.)

This print is aside from an edition of twenty-five plus three artist's proofs.

\$15,000-25,000

PROVENANCE

Sotheby's, New York, April 8, 1995, lot 483;
acquired from the above sale by the present owner.

LITERATURE

Herb Ritts, *Men/Women*, Twin Palms Publishers, Altadena, 1989, n.p.
Trevor Fairbrother, *Herb Ritts; Work*, Little, Brown & Co., New York, 1996, n.p.
Exhibition catalogue, *Herb Ritts*, Fondation Cartier pour l'art contemporain, Paris, 1999, n.p.
Paul Martineau, *Herb Ritts L.A. Style*, J. Paul Getty Museum, Los Angeles, 2012, pl. 37, p. 68.



44

HERB RITTS (1952–2002)

Alek Wek, Los Angeles, 1998

gelatin silver print, mounted on board
signed, titled 'Alec [sic] Wek, Los Angeles' dated and numbered '13/25'
in pencil (mount, verso); credited, titled, dated and numbered
on affixed gallery label (frame backing board)
image: 18 3/8 x 14 1/4 in. (46.6 x 36.1 cm.)
sheet: 19 7/8 x 15 3/4 in. (50.4 x 40 cm.)
mount: 21 1/4 x 17 1/4 in. (53.9 x 43.8 cm.)

This work is number thirteen from an edition of twenty-five
plus three artist's proofs.

\$15,000–20,000

PROVENANCE

Fahey/Klein Gallery, Los Angeles;
acquired from the above by the present owner.

LITERATURE

Exhibitor catalogue, *Herb Ritts*, Fondation Cartier pour l'art contemporain,
Paris, 1999, cover, n.p.
Paul Martineau, *Herb Ritts L.A. Style*, J. Paul Getty Museum, Los Angeles,
2012, pl. 78, p. 116.



45

IRVING PENN (1917-2009)

Nude Bathing in Basin, New York, 1978

platinum-palladium print, mounted on aluminum, printed 1992-1993
signed, titled, dated, numbered '13/16', '3589' and annotated in pencil,
stamped photographer's/Vogue copyright credit and edition information
(mount, verso)

image: 19 ¼ x 19 in. (48.8 x 48.2 cm.)

sheet: 25 x 22 in. (63.5 x 55.8 cm.)

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

This work is number thirteen from an edition of sixteen.

\$20,000-30,000

PROVENANCE

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

LITERATURE

Exhibition catalogue, *Irving Penn*, Musée d'art et d'histoire, Fribourg, 1994,
pl. 71, p. 98.



46

FRANTIŠEK DRTIKOL (1883–1961)

Untitled (Nude), c. 1928

pigment print
blindstamped photographer's copyright credit (recto)
image/sheet: 11 3/8 x 8 3/4 in. (28.8 x 22.2 cm.)

\$25,000–35,000

PROVENANCE

Christie's, New York, October 20, 2003, lot 35;
acquired from the above sale by the present owner.

LITERATURE

Anna Fárová, *František Drtikol: Etapy života a fotografického díla/ Secese, Art deco, Abstrakce*, vol. 2, Svět, Prague, 2012, pl. 320.

47

FERNAND FONSSAGRIVES (1910–2003)

'The Coat Hanger', Bergdorf Goodman, 1940s

gelatin silver print, printed later
signed, titled 'Coat Hanger' and numbered '/50' and '12C' in pencil (verso)
image: 12 ½ x 9 ½ in. (31.8 x 24 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)
This work is from an edition of fifty.

\$3,000–5,000

PROVENANCE

Bonni Benrubi Gallery, New York;
acquired from the above by the present owner, 2006.



47

48

GEORGE HOYNINGEN-HUENE (1900–1968)

Divers, Swimwear by Izod, Paris, 1930

gelatin silver print, printed 1980s–1990s
credited and inscribed 'from the collection of Horst' by Horst P. Horst
in pencil and stamped 'Hoyningen-Huene/Horst' copyright credit (verso)
image: 9 ¾ x 7 ½ in. (24.8 x 19.1 cm.)
sheet: 13 ¾ x 10 ¾ in. (35 x 27.4 cm.)

\$5,000–7,000

PROVENANCE

Staley-Wise Gallery, New York;
acquired from the above by the present owner, 1980s–1990s.

LITERATURE

'Modern Mariners Put out to Sea', Vogue, Condé Nast, Paris, 1930.
William A. Ewing, *The Photographic Art of Hoyningen-Huene*,
Thames and Hudson, New York, 1986, p. 66.

Photographer Horst P. Horst is the male model in this Izod swimwear feature
from *Vogue*, Paris, 1930.



48



49

IRVING PENN (1917-2009)

Veiled Face (Evelyn Tripp), 1949

selenium-toned gelatin silver print, mounted on board, printed 1984
signed, titled with date of image and of print and number 'REF: 6830' in ink,
stamped photographer's/Condé Nast copyright credit and edition information
(mount, verso)

image/sheet: 12 5/8 x 10 3/4 in. (32 x 27.2 cm.)

mount: 14 x 12 3/4 in. (35.5 x 32.3 cm.)

This work is from an edition of twenty.

\$15,000-25,000

PROVENANCE

Hamburg Kennedy, New York;
acquired from the above by the present owner, 2006.

LITERATURE

Irving Penn, *Passage: A Work Record*, Alfred A. Knopf/ Callaway,
New York, 1991, p. 75.



50

IRVING PENN (1917-2009)

Four-Eyed Beauty, New York, 1960s

Cibachrome print, printed 1985-1986

signed, titled, dated, numbered 'REF. 15210' in ink and stamped
photographer's/Condé Nast copyright credit with 'Courtesy of Vogue'
in ink and stamped edition information (verso)

image: 6 7/8 x 7 1/2 in. (17.2 x 19.1 cm.)

sheet: 7 x 7 7/8 in. (17.8 x 19.6 cm.)

This work is from an edition of eight.

\$25,000-35,000

PROVENANCE

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

51

IRVING PENN (1917-2009)

Orchid, Rhyncolaelia Digbyana, New York, 1969

dye transfer print, printed 1990

signed, titled, date of image and of print, and numbered 'REF. 16268' in pencil, stamped photographer's/Condé Nast copyright credits and edition information (verso)

image: 17 5/8 x 21 3/4 in. (44.8 x 55.2 cm.)

sheet: 19 1/4 x 22 1/2 in. (48.9 x 57.2 cm.)

This work is from an edition of twenty.

\$40,000-60,000

PROVENANCE

Hamiltons Gallery, London;

acquired from the above by the present owner.

LITERATURE

Irving Penn, *Flowers*, Harmony Books, New York, 1980, pp. 74-75.





52

JEAN BAPTISTE MONDINO (B. 1949)

Sleeping Beauty, 2005

chromogenic print, flush-mounted on Dibond, face-mounted to acrylic
signed and numbered '1/6' in ink on affixed artist's label and credited, titled,
dated and numbered on affixed gallery label (flush mount, verso)

image: 31 x 48 in. (78.7 x 121.9 cm.)

sheet/flush mount: 39 ¼ x 56 in. (99.7 x 142.2 cm.)

This work is number one from an edition of six.

\$6,000–8,000

PROVENANCE

M + B Gallery, Los Angeles;

acquired from the above by the present owner, 2006.

53

**HELMUT NEWTON
(1920-2004)**

Fashion study, 1979

unique Polaroid print
signed in ink (verso); credited and titled 'NUMBER
10' on affixed gallery label (frame backing board)
image: 3 x 3 ¾ in. (7.5 x 9.5 cm.)
sheet: 3 ¾ x 4 ¼ in. (8.5 x 10.8 cm.)

\$4,000-6,000

PROVENANCE

Hamiltons Gallery, London;
acquired from the above by The Constantiner
Collection, 1999;
*Icons of Glamour and Style: The Constantiner
Collection*; Christie's, New York, December 17,
2008, lot 240;
acquired from the above sale by the present owner.

LITERATURE

French Vogue, December 1979 - January 1980.
Helmut Newton, *Pages from the Glossies:
Facsimiles 1956-1998*, Scalo, New York, 1999,
pp. 414-415.



53 (actual size)

54

**FERNAND FONSSAGRIVES
(1910-2003)**

Chez Mortimer, 1940s

gelatin silver print, printed later
signed, titled and numbered '50' and '17C'
in pencil (verso)
image: 10 ¼ x 13 ¼ in. (26 x 33.6 cm.)
sheet: 11 x 14 in. (28 x 35.7 cm.)
This work is from an edition of fifty.

\$3,000-5,000

PROVENANCE

Bonni Benrubi Gallery, New York;
acquired from the above by the present owner,
2006.



54



55

55
HELMUT NEWTON (1920-2004)

'Wolford Publicity', Monte Carlo, 1995

gelatin silver print
 signed, titled, dated and numbered '1/10' in pencil and stamped
 photographer's Monte Carlo copyright credit and reproduction limitation
 (verso)

image: 14 5/8 x 10 3/4 in. (37.1 x 27.3 cm.)

sheet: 16 x 12 in. (40.7 x 30.5 cm.)

This work is number one from an edition of ten.

\$8,000-12,000

PROVENANCE

Icons of Glamour and Style: The Constantiner Collection Part II;
 Christie's, New York, February 12, 2009, lot 53;
 acquired from the above sale by a private collector;
 acquired from the above by Hamburg Kennedy, New York;
 acquired from the above by the present owner, 2009.



56

56
HELMUT NEWTON (1920-2004)

Untitled, from Cyberwoman, 2000

gelatin silver print
 stamped photographer's copyright credit and numbered '146/500' in ink
 (verso)

image: 13 x 10 in. (33 x 25.3 cm.)

sheet: 16 x 12 in. (40.7 x 30.5 cm.)

This work is number 146 from an edition of 500.

\$4,000-6,000

PROVENANCE

Christie's, New York, April 24, 2007, lot 443;
 acquired from the above sale by the present owner.



57

PETER LINDBERGH (B. 1944)

Helena Christensen, French Vogue, Marrakech, 1990

gelatin silver print

signed, titled, dated and numbered '10/25' in pencil (verso)

image: 14 ½ x 10 in. (36.8 x 25.3 cm.)

sheet: 16 x 12 in. (40.7 x 30.5 cm.)

This work is number ten from an edition of twenty-five.

\$10,000–15,000

PROVENANCE

Hamburg Kennedy, New York;

acquired from the above by the present owner, 2009.



58

HELMUT NEWTON (1920–2004)

*Charlotte Rampling at the Hotel Nord Pinus,
Arles, France, 1973*

gelatin silver print, printed later
signed, titled and dated in pencil (verso)
image: 12 3/8 x 8 1/8 in. (31.4 x 20.5 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

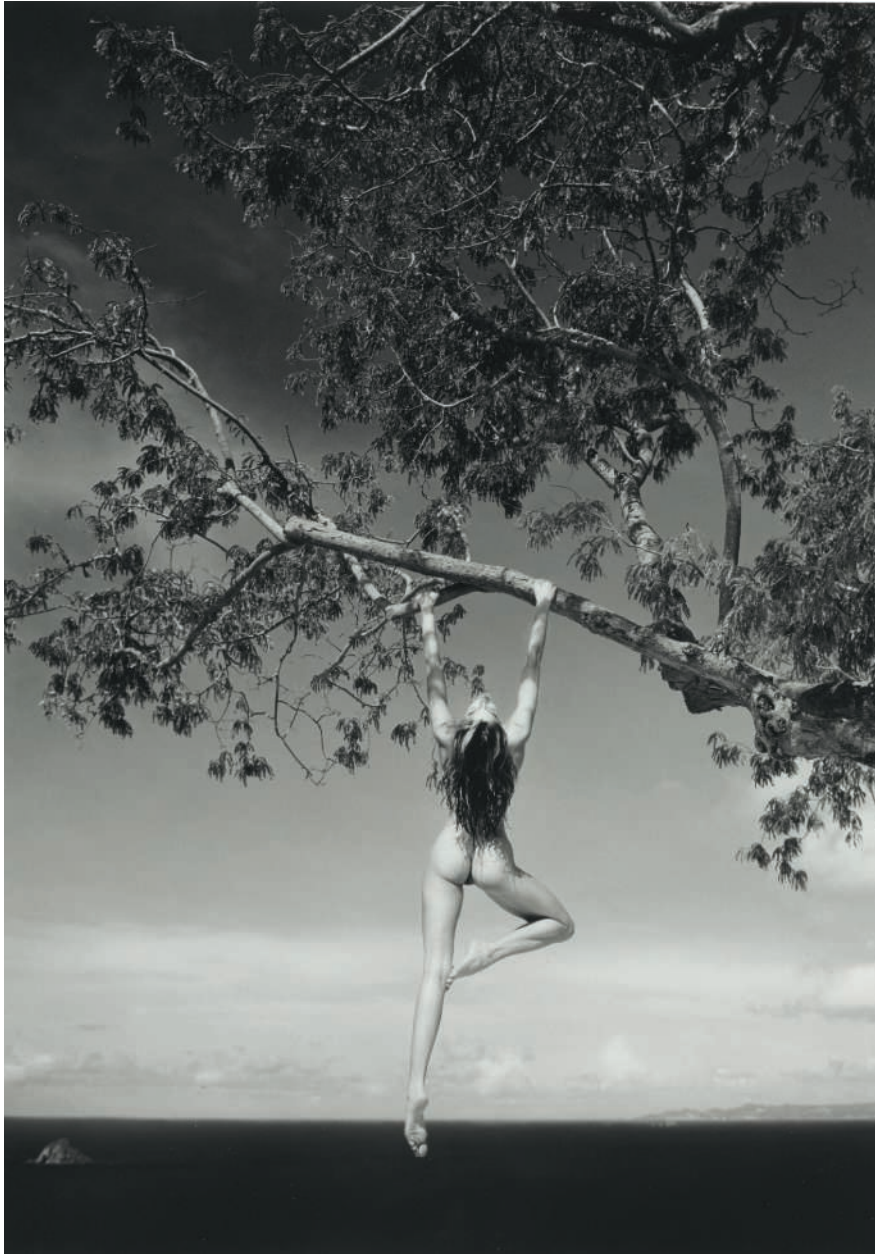
\$25,000–35,000

PROVENANCE

Acquired from a private collector, New York, 1990.

LITERATURE

'Exclusif: Charlotte nue pour Newton', *Photo*, June 1974, p. 88.
Helmut Newton and Philippe Garner, *White Women*, Stonehill Publishing
Company, New York, 1976, p. 89.
Helmut Newton and Carol Squires, *Helmut Newton Portraits*, Pantheon Books,
New York, 1987, p. 56.
Mareike Boom et al., *Charlotte Rampling with compliments*, Schirmer-Mosel,
Munich, 1987, p. 69.



59

PATRICK DEMARCHELIER (B. 1943)

Nude, St. Barthelemy, West Indies, 1989

gelatin silver print, flush-mounted on linen
signed, titled, dated and numbered '4/25' in ink with photographer's copyright
credit and edition stamps (flush mount, verso)

image: 21 ½ x 15 ¼ in. (54.6 x 38.6 cm.)

sheet/flush mount: 23 ⅞ x 19 ¾ in. (60.6 x 50.1 cm.)

This work is number four from an edition of twenty-five.

\$20,000–30,000

PROVENANCE

Private Collection, Los Angeles.



60

MAN RAY (1890–1976)

Juliet, 1941

solarized gelatin silver print
stamped photographer's 'PHOTOGRAPH/ MAN RAY' credit
[Manford M25] (verso)
image/sheet: 9 ½ x 6 ¾ in. (24.1 x 17.2 cm.)

\$8,000–12,000

PROVENANCE

Christie's, New York, April 25, 2006, lot 392;
acquired from the above sale by present owner.

LITERATURE

Exhibition catalogue, *Man Ray: Vintage Photographs Solarizations and Rayographs*, Kimmel/Cohn Photography Arts, New York, 1977, pl. 65.



61

MAN RAY (1890–1976)

La Prière, 1930

ferrotyped gelatin silver print, printed c. 1960

signed, dated and numbered '0/8' in ink (recto); signed and annotated 'original' in pencil (verso)

image/sheet: 9 ¼ x 7 ⅞ in. (23.4 x 18 cm.)

This work is from an edition of nine numbered '0' to '8'.

\$30,000–50,000

PROVENANCE

Phillips de Pury & Company, New York, April 26, 2006, lot 242;
acquired from the above sale by the present owner.

LITERATURE

Janus, *Man Ray L'Immagine Fotografica*, La Biennale di Venezia, 1977, pl. 90.
Exhibition catalogue, *Man Ray: Vintage Photographs, Solarizations and Rayographs*, Kimmel/Cohn Photography Arts, New York, 1977, pl. 83.
Jean-Hubret Martin et al., *Man Ray Photographs*, Thames and Hudson, New York, 1982, pl. 191, p. 157.
Exhibition catalogue, *Perpetual Motif: The Art of Man Ray*, National Museum of American Art, Smithsonian Institution, Washington D.C., 1988, fig. 190, p. 216.
Exhibition catalogue, *Man Ray: 1870–1976*, Ronny Van de Velde, Antwerp, 1994, cat. no. 60, p. 90.
Exhibition catalogue, *Man Ray: La photographie à l'envers*, Centre Georges Pompidou, Paris, 1998, pp. 164–165.
Emmanuelle de l'Écotais et al., *Man Ray, 1890–1976*, Taschen, Cologne, New York, 2000, p. 63.
Erin C. Garcia, *Man Ray in Paris*, J. Paul Getty Museum, Los Angeles, 2011, pl. 48, p. 86.
Exhibition catalogue, *Man Ray/Lee Miller: Partners in Surrealism*, Peabody Essex Museum, Salem, London, New York, 2011, p. 76.
Exhibition catalogue, *Man Ray*, Museo d'Arte della Città di Lugano, Switzerland, 2011, pl. 132, p. 142 (variant).



62

MAN RAY (1890–1976)

Juliet and Margaret in masks, Los Angeles, c. 1945

gelatin silver print

signed in pencil (recto); stamped 'PHOTOGRAPH/ BY MAN RAY'
[Manford M22] and variously numbered/annotated in pencil (verso)

image: 13 $\frac{3}{8}$ x 10 $\frac{3}{4}$ in. (34.5 x 27.3 cm.)

sheet: 13 $\frac{7}{8}$ x 11 in. (35.2 x 27.9 cm.)

\$30,000–50,000

PROVENANCE

M & R Sayer Fine Art, New York;
acquired from the above by the present owner, 2008.



63

WEEGEE (1899–1968)

'Glamour Photography' maquette, c. 1955

nine gelatin silver contact prints mounted together on board, accompanied by *Glamour Photography* magazine (Summer 1955) printer's stamps and notations in ink/pencil (mount, recto) each image: approximately 4 ¾ x 4 in. (12 x 10.1 cm.) overall image area: 14 ½ x 11 ½ in. (36.8 x 29.1 cm.) mount: 19 ½ x 15 ¼ in. (49.4 x 38.7 cm.)

\$12,000–18,000

PROVENANCE

Estate of Peter Martin, an editor, photographer and close friend to Weegee in the 1940s–1950s; Private collection, New York.

Peter Martin, the photograph-magazine editor, photographer, friend to Weegee and original owner of this work had a studio in Greenwich Village that served as a meeting place for both famous and aspiring New York-based photographers of the 1940s and 1950s. Among those in Martin's circle of friends and colleagues were Philippe Halsman, W. Eugene Smith, Ruth Orkin and others. Martin was the editor of the magazine where this maquette appeared, *Glamour Photography*, and he purchased the photographs directly from Weegee.



64

JACQUES-HENRI LARTIGUE (1894-1986)

*Swimming Pool at Château de Rouzat,
My Cousin Jean Haguet, 1910*

gelatin silver print, printed 1960s
signed in ink (recto)
image/sheet: 10 x 13 in. (25.3 x 33 cm.)

\$5,000-7,000

PROVENANCE

Gifted by the artist to the present owner, 1967.

LITERATURE

Jacques-Henri Lartigue and Jean Fondin, *Boyhood Photos of J-H Lartigue;*
The Family Album of a Gilded Age, Ami Guichard, Switzerland, 1966, p. 60.



65

LISETTE MODEL (1901-1983)

Gamblers, French Riviera, 1937

two gelatin silver prints, each flush-mounted on board, printed 1940s
each credited and variously numbered in pencil (flush mount, verso)
each image/sheet/flush mount: approximately 16 ½ x 13 ¼ in. (41.8 x 33.6 cm.)

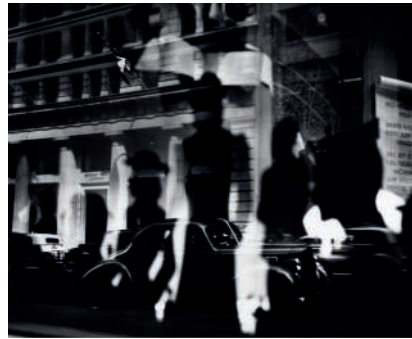
\$15,000-25,000

PROVENANCE

Acquired directly from the artist by the present owner.

LITERATURE

Berenice Abbott, *Lisette Model*, Aperture, New York, 1979, p. 60.



66

LISETTE MODEL (1901-1983)

Lisette Model: Twelve Photographs

Washington D.C.: Lunn Gallery/ Graphics International Ltd., 1976. Portfolio of twelve ferrotyped gelatin silver prints; each signed in pencil (verso); each image/sheet 19 1/2 x 15 1/2 in. (49.5 x 39.4 cm.); together with plate list, introduction by Berenice Abbott and colophon numbered '42/75' in pencil; number forty-two from an edition of seventy-five plus fifteen proof examples numbered 'I' to 'XV'; contained in black cloth clamshell portfolio case with black acrylic slipcase.

\$10,000-15,000

PROVENANCE

Lawrence Miller Gallery, New York;
acquired from the above by the present owner, c. 1999.

The titles are as follows:

- Woman with veil, San Francisco*
- Woman with shawl, New York City*
- Woman in flowered dress, Promenade des Anglais, Riviera*
- French gambler, Promenade des Anglais, Riviera*
- Famous gambler, Monte Carlo*
- Fashion show, Hotel Pierre, New York City*
- Newspaper salesman, Paris*
- Woman at Coney Island, New York*
- Blind man, Paris*
- Singer at the Café Metropole, New York City*
- Little Man, Lower East Side, New York City*
- Window reflections, Fifth Avenue, New York City*



67

LISETTE MODEL (1901–1983)

Blind Man, Paris, 1937

gelatin silver print
stamped photographer's estate copyright credit and variously numbered
in pencil (verso)
image/sheet: 13 x 10 in. (33 x 25.4 cm.)

\$30,000–50,000

PROVENANCE

Phillips de Pury & Company, New York, April 26, 2006, lot 269;
acquired from the above sale by the present owner.

LITERATURE

Exhibition catalogue, *Lisette Model*, National Gallery of Canada, Ottawa,
1990, pl. 13, p. 54.

Known as one of the most influential street photographers of the 1940s, Lisette Model captured direct, honest portrayals of the effects of modern life on the human character. Focusing equally on the privileged as well as the poor, her body of work highlights the extreme disparities in society in the mid-twentieth century. Model's signature compositions showcase a close-up view of her subjects, a quality achieved through cropping her negatives in the darkroom to exclude the subjects' greater physical surroundings. This dramatic cropping monumentalizes her subjects, emphasizing them as unsentimental expositions of humanity.

This iconic image, *Blind Man, Paris, 1937*, exemplifies Model's approach towards photography, as she famously advised 'don't shoot till the subject hits you in the pit of your stomach.' The man sits alone, his wrinkled face set in a fixed and seemingly permanent frown. His sign, which shouts his condition 'AVEUGLE' or 'BLIND' in large letters, calls those passing by to engage in his means of living: estimating the value and country of origin of coins solely from their touch. Through her signature tight cropping, Model illustrates both the man's isolating condition, as well as his call to engage with the world, and in doing so humanizes and dignifies a common street pauper.



68

LEWIS WICKES HINE (1874-1940)

Bricklayer, Empire State Building, c. 1930

gelatin silver print

stamped photographer's Interpretive Photography credit twice, titled in ink and annotated 'received award for outstanding craftsmanship' in pencil (verso)
image/sheet: 9 ½ x 7 ½ in. (24 x 19 cm.)

\$15,000-20,000

PROVENANCE

Acquired directly from the artist by the present owner.

LITERATURE

Freddy Langer, *Lewis W. Hine; The Empire State Building*, Prestel-Verlag, Munich, 1998, p. 47.



69

BRASSAÏ (1899–1984)

Watchmaker, Dauphine Alley, Paris, 1932–1933

gelatin silver print, flush-mounted on board, printed 1950s–1960s
credited and variously numbered in an unknown hand in pencil
(flush mount, verso)

image/sheet/flush mount: 19 5/8 x 15 in. (49.8 x 38 cm.)

\$8,000–12,000

PROVENANCE

Gifted to a private collection, New York, c. 1980;
by descent to the present owner.

LITERATURE

Anne Wilkes Tucker, *Brassaï: The Eye of Paris*, Harry N. Abrams,
New York, 1999, p. 177.



70

70
MARGARET BOURKE-WHITE (1904-1971)

Glass maker, Studebaker Foundry, 1931

gelatin silver print, mounted on paper
 signed and titled 'Studebaker' in pencil (mount, recto)
 image/sheet: 13 ½ x 11 ¾ in. (34.2 x 29.8 cm.)
 mount: 21 x 14 ¼ in. (53.3 x 36.1 cm.)

\$7,000-9,000

PROVENANCE

Keith de Lellis Gallery, New York;
 acquired from the above by the present owner, 2004.



71

71
AUGUST SANDER (1876-1964)

Master Mason, 1926-1932

gelatin silver print, mounted on board, printed by Gunther Sander
 (the artist's son) 1972
 blindstamped 'Sander Köln-Lindenthal' credit and 'album' (recto); credited,
 titled in German, dated 'co. 1932' and '1972', annotated 'Abzug von 1972'
 and 'von G. Sander', all in pencil, stamped 'Galerie Wilde Köln' with affixed
 'Album-fotogalerie' label (mount, verso)
 image/sheet: 12 ⅝ x 9 in. (32 x 22.8 cm.)
 mount: 17 x 12 ¾ in. (43.2 x 32.4 cm.)

\$10,000-15,000

PROVENANCE

Galerie Wilde, Cologne;
 acquired from the above by a private collector, 1970s;
 by descent to the present owner.

LITERATURE

Susanne Lange, *August Sander 1876-1964*, Taschen, Cologne, 1999, p. 48.
 August Sander, *People of the 20th Century, Vol II: The Skilled Tradesman*,
 Harry N. Abrams, Inc., New York, 2002, pl. II/8/1, p. 27.



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

72

AUGUST SANDER (1876–1964)

Bricklayer, 1928

gelatin silver print, printed by Gunther Sander (the artist's son)
late 1950s–mid-1970s

blindstamped 'Aug. Sander Köln–Lindenthal' credit (recto); numbered '#540' and '#59' in unknown hands in pencil (verso); stamped 'The Graham Nash Collection', numbered '#540' and '#455' in pencil and titled 'Mason's Apprentice', dated '1929', numbered '8' and annotated 'Modern print' on affixed typed label (mat, verso)
image/sheet: 9 3/4 x 12 in. (23.8 x 30.4 cm.)

\$30,000–50,000

PROVENANCE

Photographs from the Collection of Graham Nash, Sotheby's, New York, April 25, 1990, lot 180;
acquired from the above sale by the present owner.

LITERATURE

Alfred Döblin, *Antlitz Der Zeit*, Schirmer/Mosel, München, 1976, cover, p. 23.
August Sander: Photographs of an Epoch, Aperture, New York, 1980, p. 12.
Gunther Sander (ed.), *August Sander: Citizens of the Twentieth Century*, The MIT Press, Cambridge, 1989, p. 120.
Christoph Schreier, *August Sander*, August Sander Archive, Cologne, 1997, p. 71.
Susanne Lange, *August Sander 1876–1964*, Taschen, Cologne, 1999, cover, p. 57.
August Sander, *People of the 20th Century*, Vol. II, Harry N. Abrams, New York, 2002, cover and pl. II/10/3, p. 87.
Exhibition catalogue, *Seeing, Observing and Thinking*, Fondation Henri Cartier-Bresson, Paris, 2009, pl. 46.



73

73

**AUGUST SANDER
(1876–1964)**

Werkstudenten, 1926

gelatin silver print, printed 1970 by Gunther Sander (the artist's son)
blindstamped 'Aug. Sander Köln-Lindenthal' credit (recto); signed by Gunther Sander, dated '1970', numbered 'IV/18' and variously annotated in pencil (verso)
image/sheet: 8 ¾ x 11 ½ in. (22.2 x 29.1 cm.)

\$10,000–15,000

PROVENANCE

Sander Gallery, Silver Spring, Maryland; acquired from the above by the present owner, 1982.

LITERATURE

Alfred Döblin, *Antlitz Der Zeit*, Schirmer/Mosel, München, 1976, p. 26.
August Sander, Aperture, New York, 1977, p. 85.
Susanne Lange, *August Sander 1876-1964*, Taschen, Cologne, 1999, p. 78.
Exhibition catalogue, *Seeing, Observing and Thinking*, Fondation Henri Cartier-Bresson, Paris, 2009, pl. 53.
August Sander, People of the 20th Century, Vol. IV, Harry N. Abrams, New York, 2002, pl. IV/18/4, p. 33.



74

74

**MANUEL ÁLVAREZ BRAVO
(1902–2002)**

Los Agachados, 1934

gelatin silver print, mounted on board, printed 1974
signed and numbered '53/75' in pencil (mount, recto)
image/sheet: 7 ¼ x 9 ½ in. (18.4 x 24.1 cm.)
mount: 14 ¾ x 19 ¾ in. (37.4 x 50 cm.)
This work is number fifty-three from the edition of seventy-five from the portfolio *Fifteen Photographs* (New York: Double Elephant Press, 1974).

\$8,000–12,000

PROVENANCE

Barry Singer Gallery, Petaluma, California; acquired from the above by the present owner, 2008.

76



75

LEWIS WICKES HINE (1874-1940)

*Sadie Pfeifer, a Cotton Mill Spinner,
Lancaster, South Carolina, 1908*

gelatin silver print, flush-mounted on card, printed by 1920s
signed and inscribed 'One of many children at work/ in Carolina cotton mills -
1908/ a regular worker - 48 inches high' by the artist in pencil
(flush mount, verso)

image/sheet/flush mount: 4 $\frac{7}{8}$ x 6 $\frac{1}{2}$ in. (12.3 x 16.5 cm.)

\$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner.

LITERATURE

Judith Mara Gutman, *Lewis W. Hine and the American social conscience*,
Walker and Company, New York, 1967, front jacket.

Vicki Goldberg, *Lewis W. Hine; Children at Work*, Prestel-Verlag, Munich,
1999, p. 58.



76

EUDORA WELTY (1909–2001)

Eudora Welty: Twenty Photographs

Winston Salem, North Carolina: Palaemon Press Limited, 1980. Portfolio of twenty gelatin silver prints, each mounted on board; each numbered '12/75' in pencil (mount, recto); each image/sheet approximately 14 x 11 in. (35.7 x 28 cm.) or inverse; each mount 20 x 16 in. (50.8 x 40.7 cm.); together with title page, colophon numbered '12' in ink and introduction by Welty signed in ink; number twelve from an edition of seventy-five sets numbered '1-75' on each of the mounts, plus fifteen sets numbered with Roman numerals and five for the artist; contained in linen folding box with gilt lettering on a leather plaque.

\$20,000–30,000

PROVENANCE

Palaemon Press Ltd., Winston Salem, North Carolina; acquired from the above by the present owner, 1980.

The titles are as follows:

- A Woman of the 'Thirties*, 1935
- Old Midwife (Ida M'Toy)*, 1940
- Mother and Child*, 1935
- Delegate*, 1938
- Child on the Porch*, 1939
- Preacher and Leaders of the Holiness Church*, 1939
- Chopping in the Fields*, 1935
- Tomato Packers' Recess*, 1936
- Saturday Trip to Town*, 1939
- Courthouse Town*, 1935
- Saturday Strollers*, 1935
- Store Front*, 1940
- Side Show, State Fair*, 1939
- Houseboat Family, Pearl River*, 1939
- A House with Bottle Trees*, 1941
- Ruins of Windsor*, 1942
- Ghost River-town*, 1942
- Abandoned 'Lunatic Asylum'*, 1940
- Carrying Home the Ice*, 1936
- Home by Dark*, 1936







77

Δ77

WALKER EVANS (1903-1975)

*Manhattan Skyline from
Brooklyn Bridge, c. 1928*

gelatin silver contact print on postcard paper
dated and variously numbered in pencil (verso)
image/sheet: 1 ¾ x 2 ¾ in. (4.4 x 6 cm.)

\$5,000-7,000

PROVENANCE

Private Collection, New York.



78

Δ78

**BERNARD SHEA HORNE
(1867-1933)**

Cape Cod, 1924

platinum print, mounted on card
signed and dated in pencil (mount, recto)
image/sheet: 3½ x 4½ in. (8.8 x 11.3 cm.)
mount: 12½ x 10 in. (31.8 x 25.4 cm.)

\$2,000-3,000

PROVENANCE

The collection of Dwight Horne
(the photographer's son);
Keith de Lellis Gallery, New York;
acquired from the above by a private collector.

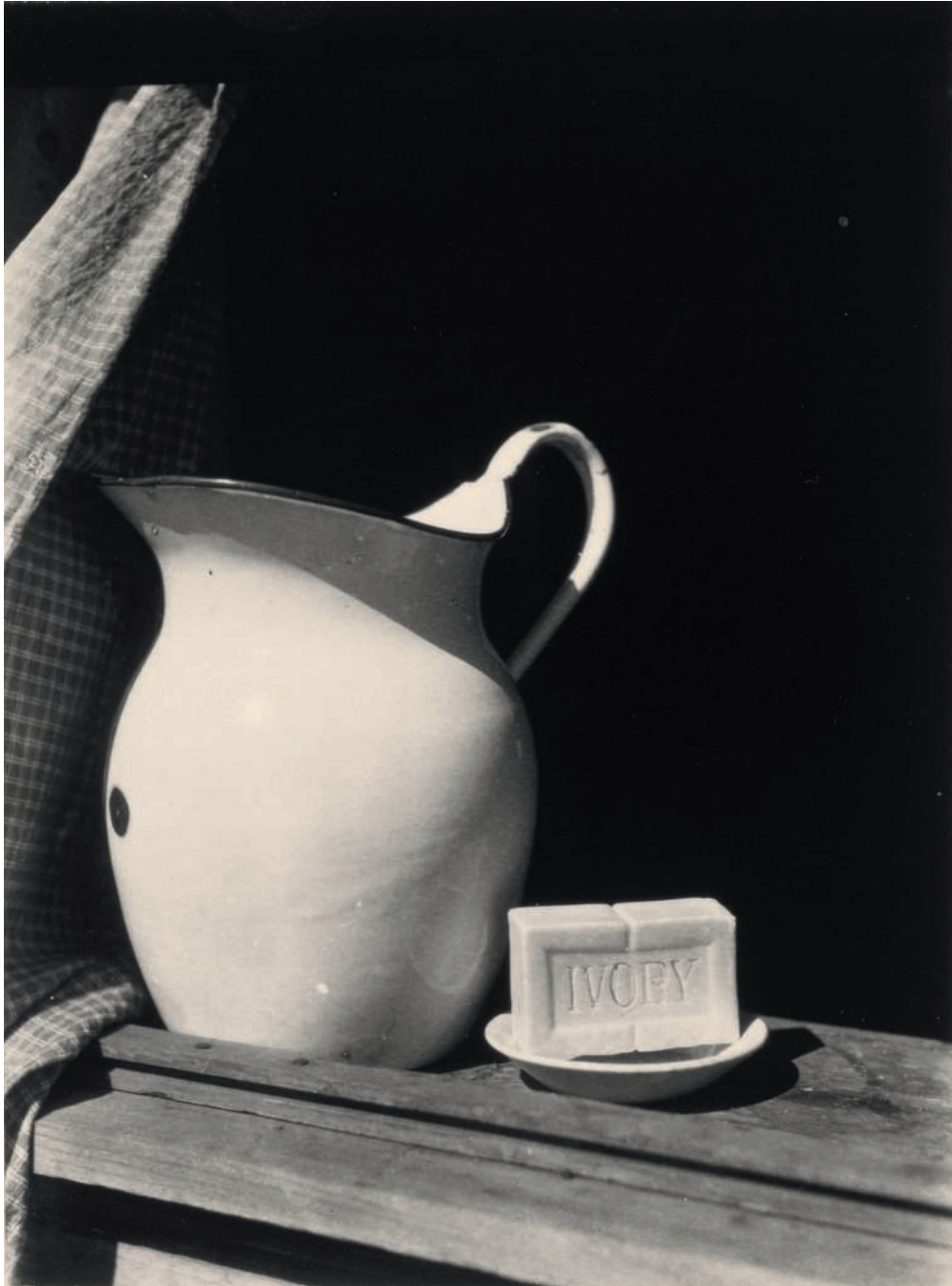
EXHIBITED

New York, Keith de Lellis Fine Art Photography,
*Bernard Shea Horne: Design Photography
1916-1924*, 1986.

LITERATURE

Exhibition catalogue, *Bernard Shea Horne: Design
Photography 1916-1924*, Keith de Lellis Fine Art
Photography/Meriden-Stinehour Press,
New York, 1986, pl. 38.

Bernard Shea Horne, born to the family that built
Pittsburgh's first department store, enrolled
at the legendary Clarence H. White School of
Photography in New York in 1916. Throughout
the late 1910s and 1920s Horne created abstract
studies and experimental still-life compositions
in platinum. Other such platinum print studies by
the artist reside in the Thomas Walther Collection
at The Museum of Modern Art, New York.



Δ79

CONSUELO KANAGA (1894-1978)

Pitcher and Soap, 1925

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

image/sheet: 4 x 3 in. (12 x 7.6 cm.)

mount: 10 x 8 in. (25.3 x 20.3 cm.)

\$6,000-8,000

PROVENANCE

Private Collection, South America.



80

80

ALBERT RENGER-PATZSCH (1897-1966)

Langeness bei Abend, 1926

gelatin silver print
stamped photographer's 'Renger-Foto D.W.B. Essen, Goethestr. 41' credit
and reproduction limitation, titled in German and variously numbered in pencil
(verso)
image: 6 5/8 x 9 in. (16.8 x 22.8 cm.)
sheet: 6 3/4 x 9 1/8 in. (17.1 x 23.1 cm.)

\$12,000–18,000

PROVENANCE

Galerie Berinson, Berlin;
acquired from the above by the present owner, 2002.

PHOTOGRAPHS FROM THE COLLECTION OF MARTINA YAMIN

81

JOSEF ALBERS (1888-1976)

Paznaunta, 1930

gelatin silver print
stamped photographer's 'albers berlin chlb. 9/ sensburger allee 28'
credit and titled in pencil (verso)
image/sheet: 8 3/4 x 6 1/4 in. (22.2 x 15.8 cm.)

\$10,000-15,000

PROVENANCE

The Josef and Anni Albers Foundation, Bethany, Connecticut;
acquired from the above by the present owner.

LITERATURE

Exhibition catalogue, *The Photographs of Josef Albers: A Selection from the Collection of The Josef Albers Foundation*, The American Federation of the Arts, New York, 1987, pl. 33 (variant, as *Road in Paznaunta*).
Marianne Stockebrand (ed.), *Josef Albers: Photographien 1928-1955*, Schirmer/Mosel, Munich, 1992, pl. 42 (variant, as *Autostraße Paznaunta, VII*).

82



81

Josef Albers' rare photographic works have only been fully reexamined posthumously. A luminary figure of 20th century art, Albers is lauded for his role as both artist and educator at some of the most seminal institutions of modern art: from Bauhaus to Black Mountain College. Albers' experimentation with photography predominantly occurred during his tenure at Bauhaus where he encountered pioneers of photographic modernism such as László Moholy-Nagy and his 'New Vision', a concept that considers the camera as an extension of the human eye and a tool with which to challenge the idiosyncratic nature of vision. Unlike Moholy-Nagy, Albers forewent methods of optical distortion and practiced a more restrained artistic touch, allowing himself to find the natural

abstraction of the world around him, brought into focus by the geometric nature of the lens. *Paznaunta*, 1930 transforms the shadow cast by a rustic wooden fence into a bold, undulated black lattice that curves across the frame with striking intensity. Likewise, *Birds*, 1930s allows an image as commonplace as birds perched on a power-line to become an abstract configuration of raying pinpoints, stretched across a blank, gradient field of gray. These compositions employ geometric boundaries in order to highlight the relative nature of perception, an interest of Albers' made abundantly clear later in his career with the production of his *Homage to the Square* paintings, the nested squares of color that serve as his most iconic images.



PHOTOGRAPHS FROM THE COLLECTION OF MARTINA YAMIN

82

JOSEF ALBERS (1888-1976)

Birds, 1930s

gelatin silver print
variously numbered in pencil (verso); credited and dated on affixed typed label
(frame backing board)
image: 7 ³/₈ x 9 ⁵/₈ in. (18.7 x 24.4 cm.)
sheet: 7 ⁷/₈ x 9 ⁷/₈ in. (19.9 x 25 cm.)

\$7,000-10,000

PROVENANCE

The Josef and Anni Albers Foundation, Bethany, Connecticut;
acquired from the above by the present owner.

LITERATURE

Exhibition catalogue, *The Photographs of Josef Albers: A Selection from the Collection of the Josef Albers Foundation*, The American Federation of the Arts, New York, 1987, pl. 38 (variation).



83

IMOGEN CUNNINGHAM (1883–1976)

Magnolia Blossom, 1925

gelatin silver print, mounted on board, printed probably 1950s
signed and dated in pencil (mount, recto); titled, dated and facsimile signature
on photographer's Green Street studio label (mount, verso)
image/sheet: 10 ½ x 13 ½ in. (26.6 x 34.2 cm.)
mount: 15 ⅞ x 10 in. (38.3 x 25.3 cm.)

\$20,000–30,000

PROVENANCE

Private Collection, New Jersey.

LITERATURE

Margery Mann, *Imogen Cunningham: Photographs 1910-1973*,
University of Washington Press, Seattle, 1970, pl. 11.
Richard Lorenz, *Imogen Cunningham: Ideas without End, a Life in Photographs*,
Chronicle Books, San Francisco, 1993, pl. 38, p. 103.
Quentin Bajac et al. (eds.), *Photography at MoMA: 1920-1960*,
The Museum of Modern Art, New York, 2016, pl. 8, p. 29.



84

CONSTANTIN BRÂNCUȘI (1876–1957)

Torse de jeune femme, marbre, 1909

gelatin silver print
credited, titled and dated 'c. 1909' on affixed gallery label
(frame backing board)
image/sheet: 11 ½ x 8 ¼ in. (29.2 x 20.9 cm.)

\$20,000–30,000

PROVENANCE

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

LITERATURE

Pontus Hulten et al., *Brâncuși*, Harry N. Abrams, Inc., New York, 1986,
p. 78, cat. no. 54a.
Friedrich Teja Bach, *Brâncuși, Photo Reflexion*, Didier Imbert Fine Art,
Paris, 1991, pl. 26, p. 66.



85

FAN HO (1937–2016)

Approaching Shadow, 1954

gelatin silver print

credited, titled and dated '1955' in ink, stamped photographer's credit and an affixed '1958 South Shields International Salon of Photography' label (verso)
image/sheet: 19 x 11 in. (48.2 x 27.9 cm.)

\$20,000–30,000

PROVENANCE

Modernbook, Palo Alto;
acquired from the above by the present owner.

EXHIBITED

South Shields, England,
South Shields International Salon of Photography, 1958.

LITERATURE

Mark Pinsukanjana and Bryan Yedinak, *Fan Ho: Hong Kong Yesterday*,
Modernbook Editions, San Francisco, 2017, cover.



86

86

FAN HO (1937–2016)

Pattern, 1956

gelatin silver print
 credited, titled and dated in ink, stamped
 photographer's credit with title in ink, multiple
 salon, exhibition and competition submission
 stamps and an affixed '1966 XX Salon Fotografico'
 label (verso)
 image/sheet: 14 ½ x 19 in. (36.8 x 48.2 cm.)

\$10,000–15,000

PROVENANCE

Modernbook, Palo Alto;
 acquired from the above by the present owner.

EXHIBITED

Balneario de Panticosa, Huesca, Spain,
 XX Salon Fotografico, 1966.



87

87

KIICHI ASANO (1914–1993)

Tokamachi, 1957

gelatin silver print
 stamped photographer's credit in Japanese in red
 ink and titled in Japanese in pencil (verso)
 image: 4 ¾ x 6 ¾ in. (11 x 17.1 cm.)
 sheet: 5 ½ x 7 ½ in. (13 x 18 cm.)

\$6,000–8,000

PROVENANCE

Eric Franck Fine Art, London;
 acquired from the above by the present owner,
 2006.



88

HARRY CALLAHAN (1912-1999)

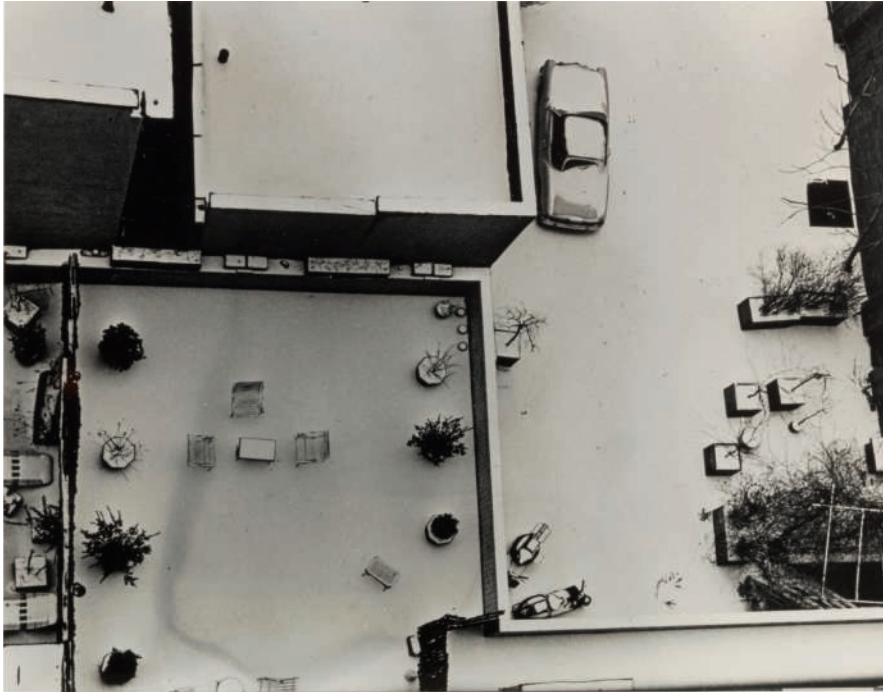
LaSalle Street, Chicago, 1953

gelatin silver print, mounted on board
signed in pencil (mount, recto)
image/sheet: 7 ¼ x 7 ½ in. (19.6 x 19 cm.)
mount: 15 x 12 ¾ in. (38 x 32.3 cm.)

\$15,000-25,000

PROVENANCE

Weston Gallery, Carmel, California;
acquired from the above by the present owner, 2004.



89

89

**ANDRÉ KERTÉSZ
(1894–1985)**

MacDougal Alley, New York, 1965

ferrotyped gelatin silver print
variously numbered in pencil (verso)
image: 4 ½ x 5 ¾ in. (11.4 x 14.6 cm.)
sheet: 5 x 6 ¼ in. (12.6 x 15.8 cm.)

\$8,000–12,000

PROVENANCE

The estate of the artist;
Bruce Silverstein Gallery, New York;
acquired from the above by the present owner,
2011.

LITERATURE

Jean-Paul Scarpitta, *André Kertész: Photographe*,
Institute de France, Paris, 1988, p. 107.
Robert Gurbo, *André Kertész: New York State of
Mind*, Stephen Daiter Gallery, Chicago, 2001, p. 15.
Michel Frizot and Annie-Laure Wanaverbecq,
André Kertész, Hazan/editions Jeu du Paume,
Paris, 2010, p. 272.



90

90

JOSEF SUDEK (1896–1976)

Labyrinths on My Table, 1958–1962

gelatin silver print
signed with stylus (recto)
image/sheet: 6 ¾ x 9 ½ in. (17.1 x 23.1 cm.)

\$5,000–7,000

PROVENANCE

Robert Koch Gallery, San Francisco;
acquired from the above by the present owner,
2003.

90

91

JOSEF SUDEK (1896–1976)

Kampa, 1951

gelatin silver print
titled and dated in pencil (verso)
image: 4 x 6 ½ in. (10.1 x 16.5 cm.)
sheet: 4 ¾ x 6 ¾ in. (11 x 17 cm.)

\$6,000–9,000

PROVENANCE

Dr. Vladimír Birgus, Prague;
acquired from the above by the present owner,
c. 2000.



91

92

JOSEF SUDEK (1896–1976)

Charles Bridge, Prague c. 1950

gelatin silver print
stamped 'Foto Sudek Praha III., Újezd 20' credit,
variously numbered in pencil and extensively
inscribed in ink (verso)
image: 4 ¼ x 6 ½ in. (10.8 x 16.5 cm.)
sheet: 4 ½ x 6 ½ in. (11.4 x 16.5 cm.)

\$6,000–9,000

PROVENANCE

Dr. Vladimír Birgus, Prague;
acquired from the above by the present owner,
c. 2000.



92

93

ANSEL ADAMS (1902–1984)

Aspens, Northern New Mexico, 1958

gelatin silver mural print, flush-mounted on board, printed early-mid 1960s
signed with stylus (recto)
image/sheet/flush mount: 33 x 24 in. (83.8 x 60.9 cm.)

\$150,000–250,000

PROVENANCE

Gifted by the artist to Mr. and Mrs. Eugene Bray
(Mr. Bray was Adams' accountant);
gifted by the above to a private collector;
Weston Gallery, Carmel, California;
acquired from the above by the present owner.

LITERATURE

Nancy Newhall, *Ansel Adams: The Eloquent Light*, Sierra Club, San Francisco, 1963, p. 19.
Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown & Co., New York, 1983, p. 63.
James Alinder, (ed.), *Ansel Adams: 1902-1984 (Untitled 37)*, The Friends of Photography, San Francisco, 1984, p. 20.
Andrea Stillman, *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown & Co., New York, 2012, p. 200.

Ansel Adams formed an early, instinctive attachment to the camera and quickly established himself as a master of the medium. While securing his reputation as the foremost American landscape photographer of the 20th Century, Adams was simultaneously influential as an environmentalist, educator, curator, professional advisor, and friend to a wide-ranging, now renowned, group of American artists and patrons championing the medium at the time. Adams is a peerless figure in the history of photography and *Aspens, Northern New Mexico*, one of his most iconic and evocative images.

By the time this image was taken in 1958, Adams had achieved such international acclaim—having long secured his renowned reputation and expertise—that his work was focused primarily on photographic commissions, article and book publishing. Simultaneously, he strengthened his commitment to the Sierra Club and, more specifically, their conservation initiatives. While Adams is revered for his unrivaled photographic and printing skill, his lifelong environmental and political activism is rarely honored equally. Much of his work from the 1940s and 1950s was grounded in a foundation of activism, however, with the intention of educating the public about conservation. Seeing Adams' work within this context provides additional layers of depth and nuance to what is already an arresting viewing experience.

The late 1950s were significant for Adams, as he collaborated with Nancy Newhall during this time to publish one of his most poignant books whose environmental message became known as 'a wake-up call for the nation'

(Andrea G. Stillman [ed.], *Ansel Adams: 400 Photographs*, Little, Brown & Co., Boston, 2007, p. 322). *This Is the American Earth*, originally conceived as an exhibition, stirred simultaneous concern and reverence for our fragile earth. As Beaumont Newhall summarized, the 1959 book 'embraced and bridged several usually separate fields: photography and literature, ecology, environmentalism and education' (Ansel Adams, *This Is the American Earth*, Sierra Club, San Francisco, 1960, xxiv). The cover of this powerful publication featured the horizontal version of Adams' *Aspens, Northern New Mexico*. As a result, the aspens became synonymous with the Sierra Club and the environmental movement (*Ansel Adams: 400 Photographs*, p. 322).

Adams happened upon the grove of aspens while on a color photography assignment for Kodak a year prior. 'We were in the shadow of the mountains... the light was cool and quiet and no wind was stirring. The aspen trunks were slightly greenish and the leaves were a vibrant yellow... I made the horizontal image first, then moved to the left and made the vertical image at about the same distance... The majority of viewers of the horizontal image think it was a sunlit scene' (*Ansel Adams: 400 Photographs*, p. 427). While the hauntingly luminous tree trunks do indeed radiate against the darkened forest, the source of their illumination is unclear, as is the time of day. This is because the light quality was dictated by Adams in the darkroom, who masterfully enhanced the scene's highlights and shadows to create a timeless, still scene. The haunting results of his skillful, careful manipulation are dramatic and mesmerizing—a testament to the artist's instinctive visual sense and unrivaled printing skill. This is one of Adams' more modern and abstract compositions, with light and form being the dominant focus.

Measuring 33 x 24 inches, this mural print is among the largest prints of *Aspens, Northern New Mexico* to ever come up for auction, and with a print date of early to mid-1960s, is among the earliest. One indication of its early print date is the presence of a bright leaf in the lower right foreground; this leaf was eventually spotted and is not visible on later prints. It is notable that the artist was still able to capture such precise, meticulous detail when enlarging an 8 x 10 inch negative to this size. This large format lends a weight and presence to the image, providing viewers with an unusual opportunity to observe all of the carefully considered details within.

Aspens, Northern New Mexico embodies Adams's aesthetic and faithful, lifelong dedication to environmental preservation.





94

94

ANSEL ADAMS (1902–1984)

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

gelatin silver print, mounted on board, printed probably 1963–1973
signed in ink (mount, recto); titled in ink in photographer's Carmel
credit stamps [BMFA 7 & 8] (mount, verso)
image/sheet: 10 ¼ x 13 ¾ in. (27.3 x 34.9 cm.)
mount: 14 x 18 in. (35.7 x 45.7 cm.)

\$15,000–25,000

PROVENANCE

Private Collection, acquired mid-1970s;
by descent to the present owner.

LITERATURE

Andrea G. Stillman, *Ansel Adams, 400 Photographs*, Little, Brown & Co., New York, 2007, pp.115 and 419.
Andrea G. Stillman, *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown & Co., New York, 2012, p. 214.



95

95

ANSEL ADAMS (1902–1984)

Aspens, Northern New Mexico, 1958

gelatin silver print, printed July 1978
signed in pencil (mount, recto); stamped photographer's Carmel credit [BMFA Stamp I] with title, date of image and of print in ink (mount, verso)
image/sheet: 19 ½ x 15 ½ in. (49.5 x 39.5 cm.)
mount: 27 ⅞ x 21 ⅞ in. (71 x 55.5 cm.)

\$10,000–15,000

PROVENANCE

Sotheby's, New York, March 30, 2009, lot 24;
acquired from the above sale by the present owner.

LITERATURE

Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown & Co., Boston, 1983, p. 63.
Andrea Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown & Co., New York, 2007, p. 373.
Andrea Stillman, *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown & Co., New York, 2012, p. 200.



(actual size)

96

ROBERT ADAMS (B. 1937)

*The South Platte River, Looking toward Denver,
Colorado, twenty-five miles distant, 1979*

gelatin silver print, mounted on board, printed 1985
signed and dated '1985' in pencil (mount, verso); credited,
titled and dated on affixed gallery label (frame backing board)
image/sheet: 5 x 5 in. (12.6 x 12.6 cm.)
mount: 15 ½ x 14 in. (39.3 x 35.5 cm.)

\$15,000–25,000

PROVENANCE

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



97

ROBERT ADAMS (B. 1937)

On Any Given Day in Spring (XI), 2007

gelatin silver print

signed, dated and numbered 'XI' in pencil (verso); credited,
titled and dated on affixed gallery label (frame backing board)

image: 6 x 8 ⁷/₈ in. (15.2 x 22.5 cm.)

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

\$8,000–12,000

PROVENANCE

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



98

ROBERT ADAMS (B. 1937)

On Any Given Day in Spring (XII), 2007

gelatin silver print

signed, dated and numbered 'XII' in pencil (verso); credited,
titled and dated on affixed gallery label (frame backing board)

image: 6 x 8 ⁷/₈ in. (15.2 x 22.5 cm.)

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

\$8,000–12,000

PROVENANCE

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



99

LEWIS BALTZ (B. 1945)

Seaside, from 'The Prototype Works', 1970

gelatin silver print, flush-mounted on paper, mounted on board
signed, titled, dated and inscribed in ink (mount, recto)
image/sheet: 6 1/8 x 9 in. (15.5 x 22.9 cm.)
mount: 16 5/8 x 14 in. (42.2 x 35.5 cm.)

\$15,000-25,000

PROVENANCE

Gifted by the artist to the present owner, c. 1976.

LITERATURE

Lewis Baltz, *Lewis Baltz: The Prototype Works*, Steidl Publishers, Göttingen, 2005, pl. 31.



100

100

JOHN GOSSAGE (B. 1946)

Permanent Collection/ U.S. Capitol, 1999

unique gelatin silver print and colored paper, mounted on board
signed, titled, dated and annotated 'unique print' in pencil (mount, verso)
image (with collage element): 9 1/8 x 7 7/8 in. (23.1 x 19.3 cm.)
mount: 24 x 19 3/4 in. (60.9 x 50.1 cm.)

\$4,000–6,000

PROVENANCE

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



101

101

JOHN GOSSAGE (B. 1946)

Permanent Collection/ U.S. Capitol, 1999

unique gelatin silver print and colored paper, mounted on board
signed, titled, dated and annotated 'unique print' in pencil (mount, verso)
image (with collage element): 9 1/8 x 8 1/8 in. (23.1 x 20.6 cm.)
mount: 24 x 19 3/4 in. (60.9 x 50.1 cm.)

\$4,000–6,000

PROVENANCE

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

102

ALEC SOTH (B. 1969)

Peter's Houseboat, Winona, Minnesota, 2002

chromogenic print, flush-mounted on board
signed, titled, dated and numbered '2/10' in ink (flush mount, verso);
credited, titled and numbered on affixed gallery label
(frame backing board)

image/sheet/flush mount: 30 x 40 in. (76.2 x 101.6 cm.)

This work is number two from an edition of ten.

\$30,000–50,000

PROVENANCE

Yossi Milo Gallery, New York;
acquired from the above by the present owner, 2005.

LITERATURE

Patricia Hampl and Anne Wilkes Tucker, *Alec Soth: Sleeping by the Mississippi*, Steidl, Göttingen, 2004, n.p.

Geoff Dyer et al., *From Here to There: Alec Soth's America*, Walker Art Center, Minneapolis, 2010, p. 55.







103

PROPERTY FROM THE ESTATE OF A GENTLEMAN

103

AARON SISKIND (1903-1991)

Jerome, Arizona, 21, 1949

gelatin silver print
signed, dated, annotated 'c' and variously numbered in pencil
and stamped number '37381' (verso)
image/sheet: 18 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in. (47.9 x 33.6 cm.)

\$12,000-18,000

PROVENANCE

Gifted from the artist to the present owner.

LITERATURE

Exhibition catalogue, *Aaron Siskind 100*, powerHouse Books/
A Blind Spot Book, New York, 2003, cover and n.p.
Joseph Jachna et al., *Aaron Siskind*, Stephen Daiter Gallery, Chicago,
2011, p. 37.
Exhibition catalogue, *Aaron Siskind; Another Photographic Reality*,
Pavillon Populaire, Montpellier, 2014, p. 76.

104

ROBERT FRANK (B. 1924)

Look Out for Hope, Mabou, 1979

gelatin silver print
signed, titled 'Mabou' and dated '1980' in ink (margin); initialed in brown pencil,
numbered '5' in red pencil, credited and annotated in ink (verso)
image: 12 $\frac{1}{8}$ x 9 $\frac{1}{8}$ in. (30.8 x 23.1 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

\$15,000-25,000

PROVENANCE

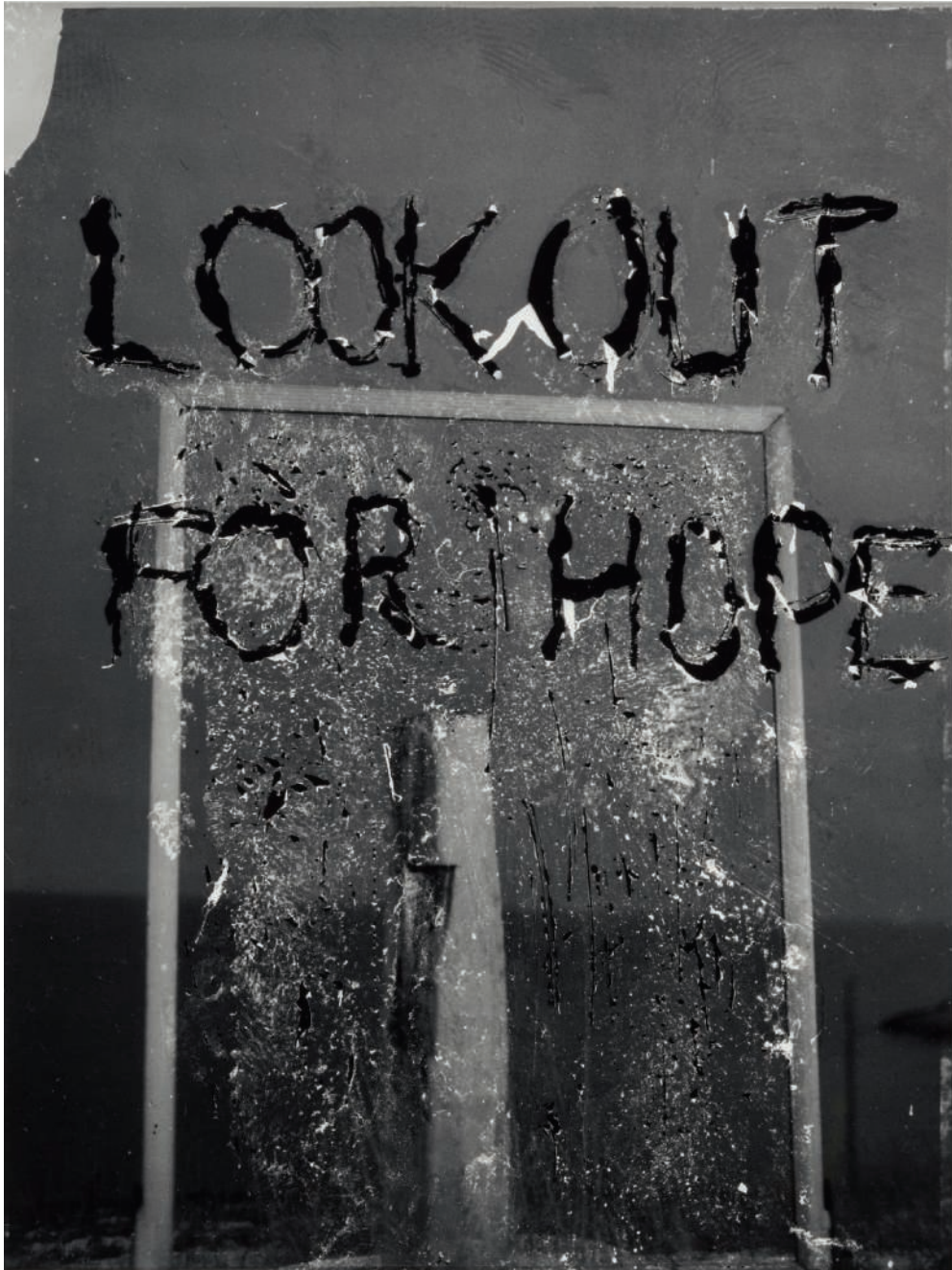
Gifted by the artist to the present owner, 2004.

EXHIBITED

Jerusalem, Hadassah College, *Robert Frank: Photographs*, February 10-24,
2004.

LITERATURE

Robert Frank, *The Lines of My Hand*, Pantheon Books, New York, 1989, n.p.
Sarah Greenough, *Moving Out*, Scalo, New York, 1994, p. 245 (variant).



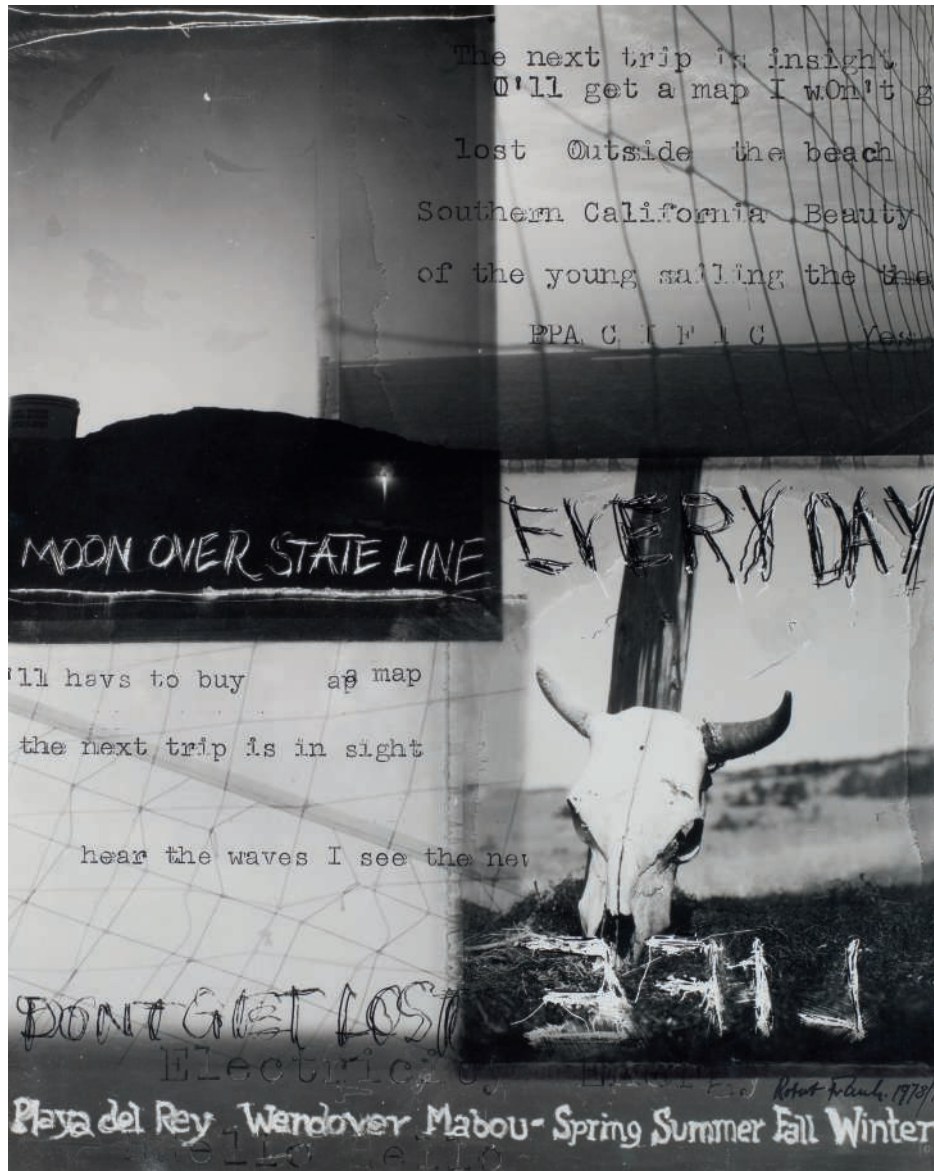
104

*Frank has always been a poet of happiness, but he has come to make art that answers first and last to the unprincipled disrupters and destroyers of the prospect of joy. We can sometimes feel the force of will trying to overcome the impediments to happiness. One of the ambiguous message he writes to himself on a photograph is 'Look out for hope' (W. S. Di Piero, 'Hold Still—Keep Going: The Later Photographs', *Moving Out*, Scalo, New York, 1994, p. 277).*

In 1972 at the age of 48, Robert Frank published his first retrospective book, *The Lines of My Hand*, which was dedicated to his children and 'Friends now gone forever.' This dedication emphasizes the intimate nature of the book, which is filled with a curated selection of deeply personal photographs—each an homage to devotion, loss, and grief. The book was an outlet for

Frank, an opportunity to channel the evolution of these overwhelming, disorderly states of mind. Each illustration was clearly carefully considered, and the present lot was included in the 1989 edition.

Frank's evocative work from the 70s and 80s—which fills the pages of *The Lines of My Hand*—is emotionally impulsive and aesthetically compelling, a complete visual change for the artist. For the first time Frank incorporates his own private text and overlaps fragments of photographs and collages, creating more conceptual and abstract scenes. These images humanize Frank, making him appear relatable and vulnerable. In *Look Out for Hope*, he uses mirrors to achieve a disorienting effect and adds his own scrawled text in dripping black paint.



PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

105

ROBERT FRANK (B. 1924)

Playa del Rey, Wendover, Mabou, Spring, Summer, Fall, Winter, 1978-1979

gelatin silver print
 signed and dated in ink (recto); signed by the artist and by the printer, Sid Kaplan, dated 'June 1979', numbered '#1', and annotated 'PRINTED BY KAPLAN', in ink (verso); credited, titled and dated on affixed gallery label (frame backing board)
 image: 19 3/8 x 15 3/4 in. (49.1 x 40 cm.)
 sheet: 20 x 16 in. (50.8 x 40.7 cm.)

\$25,000-35,000

PROVENANCE

Pace/MacGill Gallery, New York;
 acquired from the above by the present owner, 1986.



106

ROBERT FRANK (B. 1924)

Parade/Valencia, 1952

gelatin silver print, printed 1950s–1960s

signed, titled 'Barcelona' and dated '1950' in with Werner Zryd collection stamp (verso)

image/sheet: 11 ¼ x 15 ⅝ in. (28.5 x 39.6 cm.)

\$25,000–35,000

PROVENANCE

Werner Zryd, friend of Frank's and graphic artist;
Scalo, Zurich;
acquired from the above by the present owner, 2001.

LITERATURE

Robert Frank, *Black and White Things*, Scalo, Zurich, 1994, pl. 1

Robert Frank, *The Lines of My Hand*, Pantheon Books, New York, 1989, n.p.

Sarah Greenough (ed.), *Looking In: Robert Frank's The Americans*, The National Gallery of Art/Steidl, 2009, cat. no. 26, p. 83.

In 1952, Robert Frank worked with his friend the graphic designer Werner Zryd to create the book *Black, White and Things*. The image in the present lot appeared as the first plate of the publication. Only three copies of the handmade book were assembled: One Frank gave to his parents, one he gave to Edward Steichen (now in the collection of The Museum of Modern Art, New York) and the third he kept for himself (now in the collection of the National Gallery of Art, Washington, D.C.).



107

HENRI CARTIER-BRESSON (1908-2004)

Ahmadabad, Gujarat, India, 1966

gelatin silver print
stamped photographer's copyright credit and number '22347' in blue ink,
variously numbered in pencil (verso)
image/sheet: 8 x 12 in. (20.3 x 30.4 cm.)

\$10,000-15,000

PROVENANCE

Charles A. Hartman Fine Art, Portland, Oregon;
acquired from the above by the present owner, 2005.

EXHIBITED

San Francisco Museum of Modern Art, *Picturing Modernity*,
May-August 2009.

LITERATURE

Philippe Abraizar et al., *Henri Cartier-Bresson: the Man, the Image
and the World*, Thames & Hudson, London, 2003, pl. 384, p. 263.



(actual size)

108

PAUL STRAND (1890–1976)

Girl and Child, Toluca, Mexico, 1933

platinum print, flush-mounted on card
signed, titled 'Girl and Child, Ocoyoacac' and dated in green ink
(flush mount, verso)

image/sheet/flush mount: 5 $\frac{3}{4}$ x 4 $\frac{5}{8}$ in. (14.5 x 11.7 cm.)

\$10,000–15,000

PROVENANCE

Acquired directly from the artist by the present owner.



PROPERTY FROM THE APERTURE FOUNDATION

109

PAUL STRAND (1890-1976)

Church, Truchas, New Mexico, 1931

gelatin silver print, flush-mounted on card, printed 1960s
signed, titled and dated in ink, variously numbered and annotated 'master'
in pencil (flush mount, verso)
image: 7 ½ x 9 ⅝ in. (19 x 24.3 cm.)
sheet/flush mount: 8 x 10 in. (20.4 x 25.5 cm.)

\$10,000-15,000

LITERATURE

Rebecca Busselle and Trudy Wilner Stack, *Paul Strand: Southwest*,
Aperture, New York, 2004, p. 43.



PROPERTY FROM THE APERTURE FOUNDATION

110

PAUL STRAND (1890-1976)

Ship Abstract, New York, 1922

gelatin silver contact print, flush-mounted on card, printed 1960s
credited and initialed by Hazel Strand and titled, dated,
variously numbered in pencil (flush mount, verso)
image/sheet/flush mount: 10 x 7 ⁷/₈ in. (25.3 x 19.9 cm.)

\$20,000-30,000



(actual size)

PROPERTY FROM THE APERTURE FOUNDATION

111

PAUL STRAND (1890-1976)

Barn, Vermont, 1943

gelatin silver contact print, printed 1950s

credited and initialed by Hazel Strand and variously numbered in pencil (verso)

image: 4 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in. (11.7 x 14.9 cm.)

sheet: 5 x 8 in. (12.7 x 20.2 cm.)

\$12,000-18,000



112

ALFRED STIEGLITZ (1864-1946)

A Wet Day on the Boulevard, Paris, 1894 from
Picturesque Bits of New York And Other Studies

photogravure, printed 1897

printed copyright credit with date '1897' (margin)

image: 6 x 11 in. (15.2 x 27.9 cm.)

sheet: 12 5/8 x 15 5/8 in. (32 x 39.7 cm.)

The portfolio *Picturesque Bits of New York and Other Studies*
is an edition of twenty-five.

\$15,000-25,000

PROVENANCE

Lee Gallery, Winchester, Massachusetts;
acquired from the above by the present owner, 2008.

LITERATURE

Waldo Frank (ed.), *America and Alfred Stieglitz; A Collective Portrait*,
The Literary Guild, New York, 1934, pl. XXVlc.

Doris Bry, *Alfred Stieglitz: Photographer*, Museum of Fine Arts,
Boston, 1965, pl. 5.

Sarah Greenough, *Alfred Stieglitz The Key Set*, Vol. 1, Harry N. Abrams Inc.,
New York, 2002, pp. 68-71.

EDWARD WESTON (1886–1958)

Ruth St. Denis, 1919

palladium print, mounted on paper
signed, titled, dated and annotated 'Glendale' in pencil (mount, recto)
image/sheet: 9 3/8 x 7 1/2 in. (23.8 x 19 cm.)
mount: 17 1/4 x 14 in. (43.8 x 35.6 cm.)

\$70,000–100,000

PROVENANCE

Betty Katz (later Brandner), California;
by descent to the present owner.

LITERATURE

Ted Shawn, *Ruth St. Denis: Pioneer and Prophet, Being a History of Her Cycle of Oriental Dance*, San Francisco, John Henry Nash for John Howell, 1920, vol. 2, p. 51.

Amy Conger, *Edward Weston's Early Photography 1903-1926*, Dissertation, The University of New Mexico, Albuquerque, 1982, p. 249.

Prior to the early 1920s, Edward Weston's photographs were defined by his commercial portraiture and the romantic, soft-focus approach of Pictorialism that dominated American photography at the time. Sentimental portraits of women in traditional formal attire were a genre favorite, and Weston deftly mastered this requisite subject matter before he was thirty years old.

During this time Weston fostered a five-year photographic partnership with celebrated American modern dance couple, Ruth St. Denis and Ted Shawn, who had opened a dance studio in Los Angeles after professional successes in New York. By then, St. Denis had cemented her reputation as a revolutionary dancer and choreographer who had conceived a new, modern system of movement. She infused her affection for Eastern traditions into her innovative choreography and performances. This collaboration reflects Weston's early interest in dance and the genesis of his lifelong dedication to capturing bodily movement on film.

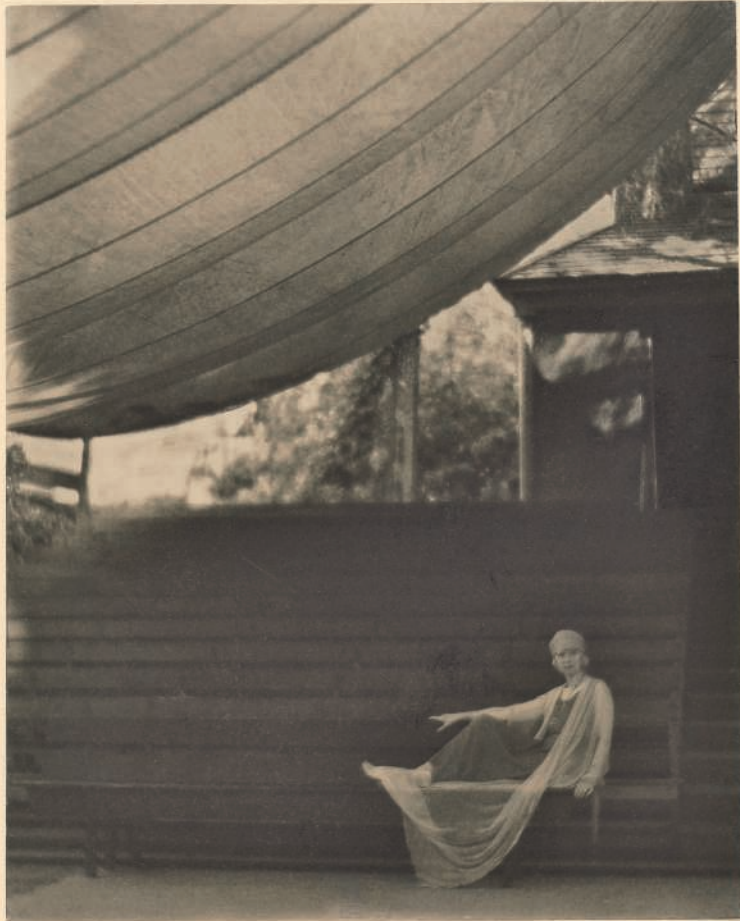
St. Denis was a frequent subject for commercial photographers, often wearing the flowing, Classical white gown that became one of her iconic costumes from *The Greek Veil Plastique* in 1918. This is likely what St. Denis is wearing in the present lot.

In *Ruth St. Denis*, this ethereal white gown becomes a critically important architectural element within the frame. The layered fabric mirrors the diagonal lines within the swooping awning above, and this patterned dialogue is a more central visual focus than the figure herself. This angled compositional balance is a glimmer of Weston's modernist eye which fully emerges about a year after this image was taken. St. Denis acts as a strong counterbalancing force, providing an element of softness within the surrounding horizontal lines. While the overall visual effect is Pictorialist, *Ruth St. Denis* provides a glimpse into Weston's early incorporation of modernist forms.

Weston's use of palladium paper is noteworthy, by virtue of the tactility of the print itself. He relied on palladium paper for the period of time between the start of World War I and 1923 when he started using a glossy gelatin silver paper while in Mexico. Palladium prints have a rich, lustrous surface, and allow for a greater range of mid-tone grays than can be accomplished with silver. The resulting print is further imbued with a sense of warmth and presence.

Excitingly, it is probable that this is the only known print of this image. Amy Conger illustrated *Ruth St. Denis* in her 1982 dissertation with the following note: 'No original print of this work has been located.' Conger initially viewed a photogravure version of the image within a book of Ruth St. Denis portraits, compiled by her husband Ted Shawn in 1920.

This is believed to be the first time a print of this image has been uncovered, and the first time offered at auction. This work is thus exceedingly rare and, additionally, benefits from exceptional provenance: it was initially owned by Betty Katz, a dear friend of Weston's and one of his most beloved muses (for more information, see lot 114). It was very likely given to Katz by Weston himself and has descended within her family since.



Ruth St. Denis

Edward Weston 1919
Sausalito -

EDWARD WESTON (1886–1958)

Betty Katz, 1920

palladium print, mounted on paper
signed and dated in pencil (mount, recto)
image/sheet: 6 7/8 x 6 3/4 in. (17.4 x 17.1 cm.)
mount: 14 x 12 in. (35.6 x 30.5 cm.)

\$60,000–80,000

PROVENANCE

Betty Katz (later Brandner), California;
by descent to the present owner.

LITERATURE

Beth Gates Warren, *Artful Lives: Edward Weston, Margrethe Mather, and the Bohemians of Los Angeles*, J. Paul Getty Museum, Los Angeles, 2011, p. 202.

By 1920, Edward Weston had established his reputation as a skilled portraitist, fluent in the dominant Pictorialist style of the time. During this transitional period in his personal life, while in his mid-30s, Weston embraced a bohemian lifestyle with fellow artists in the Los Angeles area. In doing so, he was exposed to influences that significantly impacted his evolution from Pictorialism into a more modernist approach, the basic principles of which are woven throughout the remainder of his career.

A key group of images emerged during this transformative time which Weston termed the 'Attic' series. These images comprised portraits of dear friends in various attic spaces, their bodies in contrast with sharp interior angles formed by dormer windows and geometric shadows. While the overall visual effect of these images has a lingering romantic softness from Weston's Pictorialist past, they perfectly illustrate his early incorporation of modernist forms.

Arguably the most well-known sitter in the 'Attic' series was Betty Katz (later Brandner), a friend of Margrethe Mather's who resided briefly in Los Angeles in the fall of 1920. Weston and Katz embarked on a two-week affair in the attic of the Hancock Banning House near Long Beach, where Katz was staying, and it was the location where Weston created her portraits, present lot included.

Weston channeled his passion for Katz into these complex compositions, which the artist himself sensed were some of his most significant images to date:

Neither by spoken nor written word will I be able to tell you how beautiful these weeks have been to me—but when you look at the attic pictures they will tell you—for in them I poured all of my affection for you and used all of the stimulus

your association has given to me—At least one of them will always live among the few "best things" I have ever done... (Letter from Edward Weston to Betty Brandner, 1920. Edward Weston Miscellaneous Acquisitions Collection, University of Arizona, Center for Creative Photography).

The present image, *Betty Katz*, was taken on the attic's balcony and differs from other attic compositions in its central focus. While Weston framed his sitter in strong angles and shadows, this was not intended to be a study of modernist forms. Instead, Weston focused entirely on his sitter and the tenderness between them.

To fully appreciate the significance of this work's provenance, it is necessary to understand the depth of Weston's lifelong friendship with Katz. Though their romance was brief, the two corresponded regularly until Weston's death in 1958. Katz's affection is evident in a letter she wrote in 1955, thirty years after the attic interlude, at which time it was physically difficult for Weston to write:

'Whether you write or not, you are always near to me... Just let me write to you and know, my dear, that all that is good in me is ever about you as long as I shall live' (Letter from Betty Brandner to Edward Weston, 1955. Edward Weston Miscellaneous Acquisitions Collection, University of Arizona, Center for Creative Photography).

The present lot belonged to Katz and was presumably given to her by Weston. It has descended within her family to the present owner.

This extremely rare print is on its original mount and signed, titled and dated by the artist; this particular handling and display was typical for Weston's work of that period. Another palladium print of this image resides in the J. Paul Getty Museum, Los Angeles.



Edward Weston 1920

115

RICHARD AVEDON (1923–2004)

*Dovima with Elephants, Evening Dress by Dior,
Cirque d'Hiver, Paris, 1955*

gelatin silver print, flush-mounted on linen, printed 1979
signed and numbered '14/50' in ink with stamped credit, title, date, copyright,
reproduction limitation and edition information (flush mount, verso)
image/sheet/flush mount: 49 x 40 in. (124.5 x 101.6 cm.)
This work is number fourteen from an edition of fifty.

\$300,000–500,000

PROVENANCE

Camera Obscura, Stockholm;
acquired from the above by the present owner, 1977–1978.

LITERATURE

Harper's Bazaar, September 1955.
Richard Avedon and Rosamond Bernier, *Avedon Photographs, 1947-1977*,
Farrar, Straus and Giroux, New York, 1978, pl. 159 and back cover.
Nancy Hall-Duncan, *The History of Fashion Photography*,
Alpine Book Co., 1979, p. 137.
Marin Harrison and David Bailey, *Shots of Style: Great Fashion Photographs*,
Faber & Faber, London, 1986, cat. no. 7.
Martin Harrison, *Appearances: Fashion Photography since 1945*,
Jonathan Cape, London, 1991, p. 73.
Richard Avedon, *Evidence 1944-1994*, Random House, New York, 1994, p. 53.





In 1962, twenty-two-year-old Swedish photographer Jan Erik Forsström came to America on a two-year work permit that would leave an indelible mark on his personal and professional lives. By that point, Forsström had achieved multiple milestones as a dedicated champion of photography in his home country. First captivated by his family's box camera and slide projector, as a child Forsström would click through the slides with fervid fascination. By the time he was eight years old, Forsström had saved enough to buy a camera of his own, launching a life-long exploration that would lead him to win multiple national competitions before moving to New York. Arriving in 1962, Forsström found himself caught in a fortuitous collision of great photographic minds, spending two years as the apprentice of instrumental figures such as Hiro and Richard Avedon. Soon, Forsström assisted in Alexey Brodovitch's Design Laboratory, gaining exposure to other luminaries from the same era whose influence still echoes decades later, from Art Kane to Irving Penn. After his return to Sweden, Forsström established the JAN/RALF studio with his colleague Ralf Turander and continued to spread a message of inspiration, providing resources to aspiring young photographers. And ever-touched by his time in New York, in the late 1970s Forsström purchased the oversized print offered in the current lot, Avedon's *Dovima with elephants*, recalling, 'It was photography elevated to the highest form of fine art—and the most beautiful photograph in the world.'

Sent by *Harper's Bazaar* in 1955 to shoot the Paris haute couture collections, Avedon chose Bronx-born model Dovima (née Dorothy Virginia Margaret Juba), whose sharp, sophisticated, icy beauty embodied the refined standards of the Post-War era. Graceful and effortless in front of a camera, Dovima was the favored model by leading photographers of the day. Unsurprisingly, Avedon declared that up until then he had never met anyone whose movement was so ethereal it was worth freezing. Himself a perfectionist, Avedon found in Dovima the ideal vessel to herald his viewpoint that it was the woman who made the clothes, not the other way around. Shattering the stillness that typified fashion photography in the first half of the 20th century, Avedon, inspired by the bursts of

energy in the photographs of Jacques Henri Lartigue and Martin Munkácsi, encouraged his models to leave the studio and playfully jump, dance and twirl in their garments. By injecting motion, the garment became a living, breathing sculpture that morphed and in turn dazzled the eye. 'In Avedon's photographs', Harold Brodkey has noted, 'the stillness is ravaged by motion, the hint of motion, or by feeling: that is to say, emotion.' No photograph embodies Avedon's success in marrying fashion with movement as much as 'Dovima with elephants.'

The original set that Avedon and Dovima had been designated was at a different corner of Paris's acclaimed performance space, the Cirque d'Hiver. However, upon seeing the pachyderms, Avedon sent Dovima to playfully engage them, and with little further instructions, she struck one of the most memorable poses in the history of fashion photography. Donning the very first dress designed by Christian Dior's assistant, a promising nineteen-year-old talent named Yves Saint Laurent, Dovima stretched her arms, arched her neck, tilted her shoulders and crossed her legs, creating an organic symphony of brushstrokes that fluidly connected the composition. In addition to being a definitively elegant confluence of lines, the image cleverly incorporates a series of opposing forces that harmoniously coexist between the model and the elephants: the sumptuous luxury of her dress against their wrinkled skin; the floating freedom of her pose versus their shackled captivity; her youthful innocence versus their worn wisdom; and perhaps most notably and compellingly, the theme of Man versus Animal, turning this image into modern-day incarnation of Beauty and the Beast. Avedon had stated that he was going for a dreamlike quality in the image, and indeed, over sixty years since it was first taken, *Dovima with elephants* remains a surreal, timeless icon. It is easy to see why Jan Erik Forsström, over a decade since his tenure in New York working with Avedon, chose to buy an enlarged print of this celebrated image.

In 2017 *Time* magazine canonized Avedon's *Dovima with elephants* as one of the '100 Most Influential Images of All Time,' the only fashion image to be included in the illustrious list.



116

IRVING PENN (1917-2009)

Four Guedras, Morocco, 1971

platinum-palladium print, mounted on aluminum, printed 1985
signed, titled, date of image and of print, numbered '18/18', '3348' and
annotated in pencil, stamped photographer's/Condé Nast copyright
credit with 'Courtesy of Vogue' in pencil and stamped edition information
(mount, verso)

image: 23 x 19 5/8 in. (58.4 x 49.8 cm.)

sheet: 24 7/8 x 22 in. (63.2 x 55.9 cm.)

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

This work is number eighteen from an edition of eighteen.

\$60,000-80,000

PROVENANCE

Pace/MacGill Gallery, New York;
acquired from the above by the present owner;
Christie's, New York, April 6, 2016, lot 66;
acquired from the above sale by the present owner.

LITERATURE

Merry A. Foresta and William F. Stapp, *Irving Penn: Master Images*,
Smithsonian Institution Press, Washington D.C., 1990, cat. no. 44, p. 57.
Exhibition catalogue, *Irving Penn*, Musée d'art et d'histoire, Fribourg,
1994, cat. no. 64, p. 89.

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



117

LILLIAN BASSMAN (1917-2012)

*Across the Restaurant: Barbara Mullen in a dress
by Jacques Fath at Le Grand Vefour, Paris,
Harper's Bazaar, April 1949*

gelatin silver print, printed later
signed and numbered '18/25' in pencil (verso); credited, titled, dated and
numbered on affixed gallery label (frame backing board)

image: 17 x 14 ½ in. (43.1 x 36.8 cm.)

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

This work is number eighteen from an edition of twenty-five.

\$8,000-12,000

PROVENANCE

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



118

LILLIAN BASSMAN (1917–2012)

Night Bloom, Anneliese Seubert, Paris, 1996

gelatin silver print

signed and numbered '9/25' in pencil (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 34 1/8 x 26 5/8 in. (86.6 x 67.5 cm.)

sheet: 39 3/4 x 32 3/4 in. (100.8 x 83.1 cm.)

This work is number nine from an edition of twenty-five.

\$12,000–18,000

PROVENANCE

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



119

119

ADAM FUSS (B. 1961)

Untitled, from 'My Ghost', 2001

unique gelatin silver print photogram, flush-mounted on board
 signed on affixed artist's label and credited, titled, dated on affixed
 gallery label (flush mount, verso)
 image: 37 ¾ x 31 ½ in. (95.8 x 79.9 cm.)
 sheet/flush mount: 38 x 32 in. (96.5 x 81.3 cm.)

\$10,000–15,000

PROVENANCE

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



120

120

SALLY MANN (B. 1951)

Punctus, 1992

gelatin silver print
 signed, titled, dated with copyright insignia, numbered '20/25'
 and annotated with edition information in pencil (verso); credited, titled,
 dated and numbered on affixed gallery label (frame backing board)
 image: 22 7/8 x 18 ¾ in. (58 x 47.6 cm.)
 sheet: 23 ¾ x 19 ¼ in. (59.3 x 48.8 cm.)
 This work is number twenty from an edition of twenty-five.

\$10,000–15,000

PROVENANCE

Houk Friedman, New York;
 acquired from the above by the present owner, 1996.



121

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

121

SALLY MANN (B. 1951)

Picnic, 1992

gelatin silver print
 signed, titled, dated with copyright insignia, numbered '7/25'
 and annotated with edition information in pencil (verso); credited, titled,
 dated and numbered on affixed gallery label (frame backing board)
 image: 22 5/8 x 18 5/8 in. (57.4 x 47.2 cm.)
 sheet: 23 7/8 x 19 1/2 in. (60.5 x 49.4 cm.)
 This work is number seven from an edition of twenty-five.

\$10,000-15,000

PROVENANCE

Houk Friedman, New York;
 acquired from the above by the present owner, 1996.



122

122

SALLY MANN (B. 1951)

Emmett Darling, 1993

gelatin silver print
 signed, titled, dated with copyright insignia, numbered '5/25'
 and annotated with edition information in pencil (verso)
 image: 7 3/4 x 9 5/8 in. (19.5 x 24.4 cm.)
 sheet: 8 x 10 in. (20.4 x 25.5 cm.)
 This work is number five from an edition of twenty-five.

\$6,000-8,000

PROVENANCE

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



123

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

123

SALLY MANN (B. 1951)

Sherry and Sherry's grandmother, both at twelve years old, 1983–1985

platinum print
signed in pencil (overmat); signed, dated with copyright insignia and numbered '5/25' in pencil (verso)
image/sheet: 7 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (20 x 25 cm.)
This work is number five from an edition of twenty-five.

\$5,000–7,000

PROVENANCE

Acquired directly from the artist by the present owner, c. 1990.

LITERATURE

Sally Mann and Ann Beattie, *At Twelve: Portraits of Young Women*, Aperture, New York, 1988, cover and p. 24.



124

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

124

SALLY MANN (B. 1951)

Jessie at 5, 1987

platinum print
signed, titled, dated with copyright insignia and numbered '1/25' in pencil (verso)
image/sheet: 8 x 9 $\frac{7}{8}$ in. (20.4 x 25 cm.)
This work is number one from an edition of twenty-five.

\$10,000–15,000

PROVENANCE

Acquired directly from the artist by the present owner, c. 1990.

LITERATURE

Sally Mann, *Immediate Family*, Aperture, New York, 1992, n. p.



125

125

**ALFRED EISENSTAEDT
(1898-1995)**

*Children at a Puppet Theatre,
Paris, 1963*

gelatin silver print, printed later
signed and numbered 'AP16' in ink (margin);
credited, titled and dated with Time Inc.
copyright credit in pencil (verso)
image: 14 ¼ x 21 ¾ in. (36.1 x 55.2 cm.)
sheet: 20 x 24 ½ in. (50.8 x 61.2 cm.)
This work is artist's proof number sixteen aside
from an edition of 250.

\$20,000- 30,000

PROVENANCE

Acquired directly from the artist by
LIFE Picture Collection, New York;
acquired from the above by Monroe Gallery
of Photography, Sante Fe, New Mexico;
acquired from the above by the present owner,
2004.



126

126

ELLIOTT ERWITT (B. 1928)

Bridgehampton, N.Y., 1990

gelatin silver print
signed in ink (margin); signed, titled, dated
and numbered '90.3.39/24' in pencil (verso);
credited, titled and dated on affixed gallery label
(frame backing board)
image: 12 ¼ x 17 ½ in. (31 x 44.4 cm.)
sheet: 16 x 19 7/8 in. (40.6 x 50.4 cm.)

\$3,000-5,000

PROVENANCE

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



127

DIANE ARBUS (1923–1971)

Amy Arbus in Profile, c. 1959

gelatin silver print, mounted on board
stamped 'a diane arbus print', signed, numbered '1001-28-1U-(1114) C'
by Doon Arbus, Administrator, in ink, with Estate copyright and reproduction
limitation stamps (mount, verso)
image/sheet: 4 ¾ x 6 ½ in. (12.1 x 16.5 cm.)
mount: 6 ¾ x 8 ½ in. (17.1 x 21.6 cm.)
This work was printed by Diane Arbus.

\$20,000–30,000

PROVENANCE

Gifted by the artist to photographer Stephen Paley, 1959;
acquired from the above by the present owner, 2004.

Accompanied by a photocopied letter of authentication from the artist's Estate,
signed by Doon Arbus, Administrator, and dated January 10, 2000. The letter
states that the print was intended to be a gift from the artist to her parents.



128

DIANE ARBUS (1923–1971)

Woman with a locket in Washington Square Park, N.Y.C., 1965

gelatin silver print, printed later by Neil Selkirk stamped 'A DIANE ARBUS PHOTOGRAPH', signed, titled, dated and numbered '47/75' by Doon Arbus, Administrator, in ink, and stamped Estate copyright credit (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)
image: 14 3/8 x 14 1/4 in. (36.4 x 36.2 cm.)
sheet: 20 x 16 in. (50.8 x 40.6 cm.)
This work is number forty-seven from an edition of seventy-five.

\$6,000–8,000

PROVENANCE

The estate of the artist;
to the present owner, New York.

LITERATURE

Diane Arbus, Aperture, Millerton, 1972, n.p.
Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York, 2003, p. 103.



129

DIANE ARBUS (1923–1971)

A young man and his girlfriend with hot dogs in the park, N.Y.C., 1971

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled, dated and numbered '42/75' by Doon Arbus, Administrator, in ink, and stamped Estate copyright credit (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 14 ⁷/₈ x 14 ³/₈ in. (37.8 x 36.5 cm.)

sheet: 20 x 16 in. (50.8 x 40.6 cm.)

This work is number forty-two from an edition of seventy-five.

\$6,000–8,000

PROVENANCE

The estate of the artist;
to the present owner, New York.

LITERATURE

Diane Arbus, Aperture, Millerton, 1972, n.p.
Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York, 2003, pp. 66-67.



130

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 '48/75' by Doon Arbus, Administrator, in ink and stamped Estate copyright credit (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

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

sheet: 19 3/4 x 16 in. (50.2 x 40.6 cm.)

This work is number forty-eight from an edition of seventy-five.

\$15,000–20,000

PROVENANCE

Jan Kesner Gallery, Los Angeles;
acquired from the above, 1990;
Sotheby's, New York, April 28, 2004, lot 162;
acquired from the above sale by the present owner.

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.



131

DIANE ARBUS (1923–1971)

Mae West in a chair at home, Santa Monica, Cal., 1965

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled, numbered '4/75'
and annotated 'Neil Selkirk 11.84' by Doon Arbus, Administrator,
in ink and stamped Estate copyright credit (verso)

image: 14 ¾ x 14 ½ in. (37.4 x 36.8 cm.)

sheet: 19 ⅞ x 15 ⅞ in. (50.4 x 40.3 cm.)

This work is number four from an edition of seventy-five.

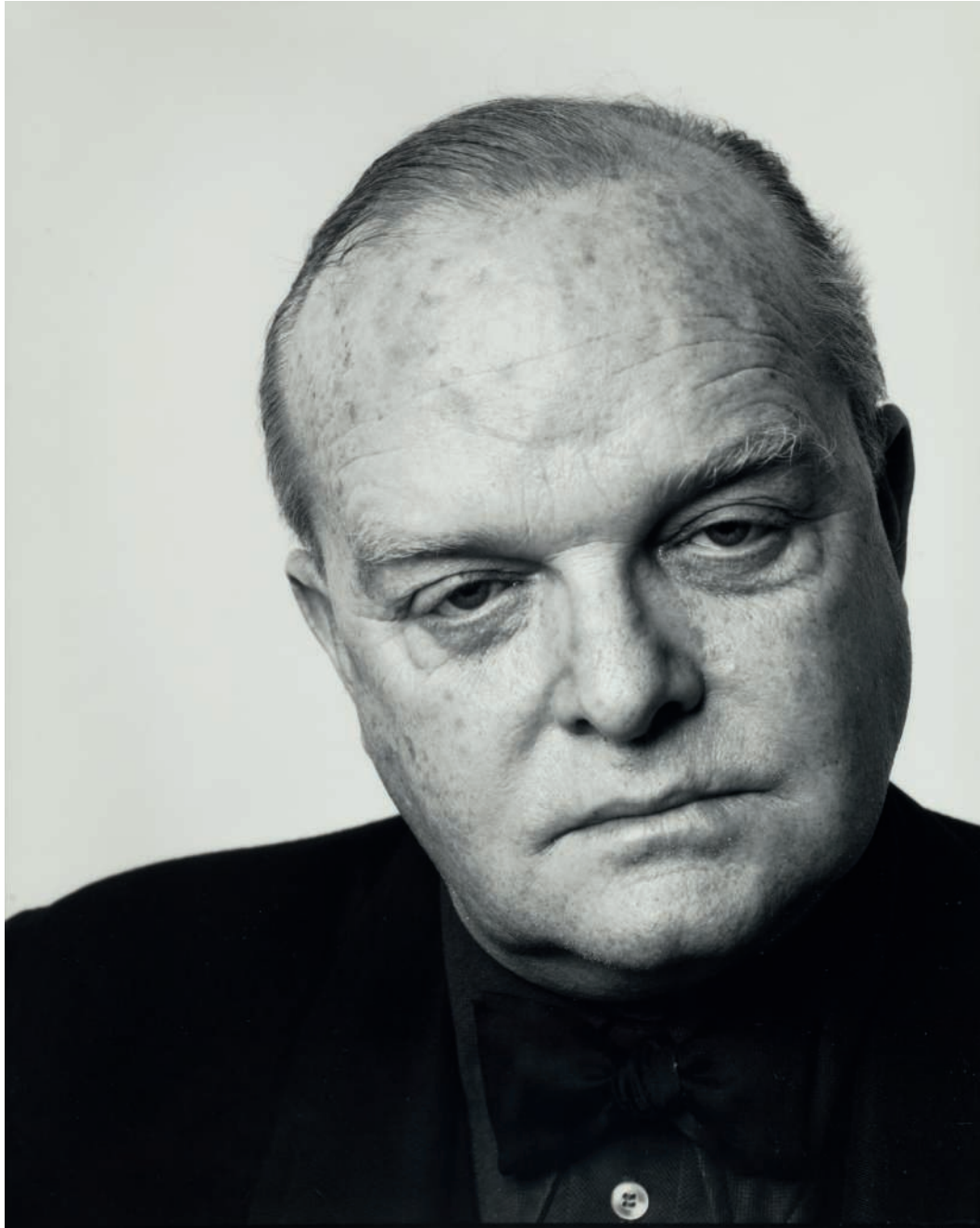
\$7,000–9,000

PROVENANCE

Martin Lawrence Gallery, New York;
Phillips de Pury & Company, New York, April 4, 2012, lot 72;
acquired from the above sale by the present owner.

LITERATURE

Diane Arbus, *Magazine Work*, Aperture, New York, 1984, p. 59.



132

RICHARD AVEDON (1923–2004)

Truman Capote, writer, New York City, 1974

gelatin silver contact print

signed and numbered 'edition of 50, number 13' and 'neg. no. 61' in ink,
stamped title, date, copyright credit and reproduction limitation (verso)
image/sheet: 9 7/8 x 7 7/8 in. (24.9 x 19.8 cm.)

This work is number thirteen from an edition of fifty.

\$5,000–7,000

PROVENANCE

Marlborough Gallery, New York;

acquired from the above by Joseph D. Cantara, New York, 1975;

acquired from the above by the present owner, 2005.



133

RICHARD AVEDON (1923–2004)

Buster Keaton, New York, 1952

gelatin silver print, flush-mounted on board, printed c. 1970
signed and numbered '4/35' in ink (recto); stamped photographer's
'407 East 75th St.' credit with reproduction limitation (flush mount, verso)
image/sheet/flush mount: 20 x 24 in. (50.8 x 61 cm.)

This work is number four from the edition of thirty-five from *Minneapolis Portfolio* (Minneapolis: The Minneapolis Institute of Arts, 1970).

\$8,000–12,000

PROVENANCE

Acquired directly from the artist by a private collector, 1972;
donated to Burlington City Arts, Burlington, Vermont, 2013.

LITERATURE

Richard Avedon, *An Autobiography*, Random House, New York, 1993, pl. 136.
Mary Shanahan (ed.), *Evidence 1944–1994 Richard Avedon*, Random House,
New York, 1994, p. 20.
Richard Avedon, *Photographs 1946–2004*, Louisiana Museum of Modern Art,
Louisiana, 2007, n.p.
Richard Avedon, *Performance*, Abrams, New York, 2008, pp. 152–153.



134

MARC RIBOUD (1923-2016)

Pentagon, Washington, D.C., 1967

gelatin silver print

signed in pencil, stamped photographer's credit, typed title on affixed label
and variously numbered in red ink/pencil (verso)

image/sheet: 6 5/8 x 10 in. (16.8 x 25.3 cm.)

\$8,000-12,000

PROVENANCE

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



135

MICHAEL COOPER (1941-1973)

Sgt Pepper's Lonely Hearts Club Band, 1967

dye transfer print

image/sheet: 14 x 18 in. (35.7 x 45.7 cm.)

\$50,000-70,000

PROVENANCE

Ron Thompson, actor, writer and producer during the late 1960s-1970s; acquired from the above by the present owner, mid-to late 1970s.

Introduced to leading figures in Britain's art and music scene by London art dealer Richard Frasier in 1964, Michael Cooper worked intimately with musicians, artists, and writers of the 1960s and 1970s, including the Rolling Stones, the Beatles, Eric Clapton, David Hockney and Allen Ginsberg. Particularly known for his photographs of prominent rock musicians during this time period, Cooper captured candid, intimate moments and produced official portraits and photographs that encapsulated the spirit of these figures in popular music and culture.

The concept for this iconic image, which graced the cover of the Beatles' 1967 album of the same name, originated from an ink drawing by Paul McCartney. Photographed by Cooper in 1967, *Sgt Pepper's Lonely Hearts Club Band* depicts the Beatles in costume as an Edwardian-styled band surrounded by life-sized cardboard cut-outs of famous figures. Popular culture mainstays such as Marilyn Monroe and Bob Dylan are presented next to literary and political icons such as Edgar Allen Poe and Mahatma Gandhi, creating an image that is emblematic of popular and contemporary counterculture.

Prints of this image are extremely rare.



136

WILLIAM EGGLESTON (B. 1939)

Untitled (Memphis, Tennessee), 1973-1974

gelatin silver contact print
signed in ink by the artist with various numbers
in unknown hands in pencil/ink (verso)
image/sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$10,000-15,000

PROVENANCE

Cheim & Read, New York;
acquired from the above by the present owner, 2010.

EXHIBITED

Nashville, The FRIST Center for Visual Arts,
The Child in Modern Photography, September 24, 2004-January 2, 2005.

LITERATURE

David Hickey, *William Eggleston: Before Color*, Steidl, Göttingen, 2010, p. 207.

While famed for his accomplishments in the realm of color photography, William Eggleston's black and white images aptly articulate, with stark indifference, the discomfiture of the American South during the early 1970s. The subject of *Untitled (Memphis, Tennessee)*, stands in the same city where Martin Luther King Jr. was assassinated five years prior. The turmoil of this conflicted region is not explicit in the snapshots Eggleston presents, but is implicit, embedded within the people who fall into the dominion of his lens. The steely eyes of the subject in *Untitled (Memphis, Tennessee)* seem to express a detachment, unsure of his portraitist's intentions and his role within this photographic narrative. The poetic, ashen monochrome of these images allow the metamorphosis of the South to resonate with raw, unvarnished truth.



137

GARRY WINOGRAND (1928-1984)

Circle Line Statue of Liberty Ferry, New York, 1971

gelatin silver print, mounted on board, printed 1974
signed and numbered '63/75' in pencil (mount, recto)
image/sheet: 8 ½ x 13 in. (21.5 x 33 cm.)
mount: 14 ¾ x 19 ¾ in. (37.4 x 50.2 cm.)

This work is number sixty-three from an edition of seventy-five plus fifteen artist's proofs from the portfolio *Garry Winogrand* (New York: Double Elephant Press, 1974).

\$6,000-8,000

PROVENANCE

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

138

MARK COHEN (B. 1943)

True Color

Los Angeles: Rose Gallery, 2008. Portfolio of thirty dye transfer prints; each signed, titled, dated and numbered '6/8' in pencil (verso); each image 10 ¼ x 15 ¼ in. (16 x 38.8 cm.) or inverse; each sheet 14 x 17 in. (35.5 x 43.1 cm.) or inverse; together with text insert and title page; number six from an edition of eight plus two artist's proofs and one printer's proof; contained in original blue cloth covered clamshell portfolio case.

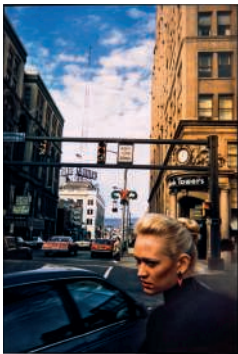
\$60,000–80,000

PROVENANCE

Acquired directly from the artist by the present owner.

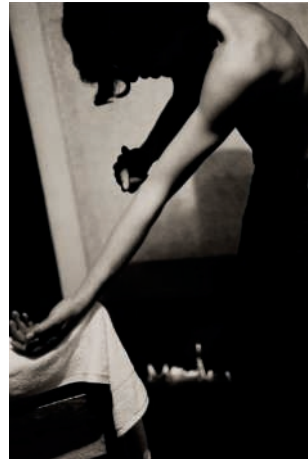
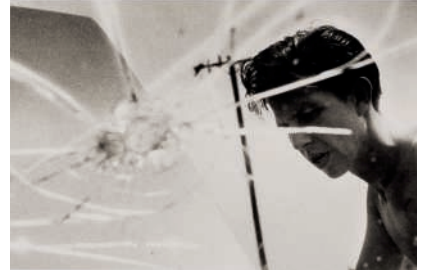
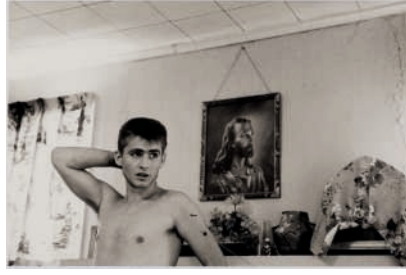
The titles are as follows:

Woman by Steps with Bag, Wilkes-Barre, PA, 1974-1975
Girl and Man at Road, Wilkes-Barre, PA, 1975
Girl Holding Blackberries, Wilkes-Barre, PA, 1975
Improvised Beach, Wilkes-Barre, PA, 1975
One Red Glove, Wilkes-Barre, PA, 1975
Pink Jump Rope, Wilkes-Barre, PA, 1975
Small Hand By Yellow Shirt, Wilkes-Barre, PA, 1975
Shirtless Boy with Chain, Wilkes-Barre, PA, 1975
Three Boys Posing, Wilkes-Barre, PA, 1975
Woman in Scarf, Wilkes-Barre, PA, 1975
Woman with Red Lips Smoking, Wilkes-Barre, PA, 1975
American Taxi, Wilkes-Barre, PA, 1975-1977
Boy in Yellow Shirt Smoking, Scranton, PA, 1977
Family Walking, Pittston, PA, 1977
Girl with Bat and Ball, Plymouth, PA, 1977
Inner Tube and Toys on Porch, Wilkes-Barre, PA, 1977
Jeweler's Window, Wilkes-Barre, PA, 1977
Karate Stance, Wilkes-Barre, PA, 1977
Legs with Boy in Pool, Wilkes-Barre, PA, 1977
Man in Red Shirt in Car with Baby, Wilkes-Barre, PA, 1977
People on Porch 65 62, Wilkes, Barre, PA, 1977
Pine Street School, Hazelton, PA, 1977
Two Boys in Open Car, Wilkes-Barre, PA, 1977
Yellow Bathing Suit, Wilkes-Barre, PA, 1977
Young Girl at Beach, New Jersey, 1977
Young Limbs, Harvey's Lake, PA, 1981
Playing in Courtyard, Wilkes-Barre, PA, 1987
Red Fence, Wilkes-Barre, PA, 1987
Red Lips, Scranton, PA, 1987
Small Hand and Ball, Wilkes-Barre, PA, 1987









139

LARRY CLARK (B. 1943)

TULSA

New York: RFG Publishing, Inc., 1980. Portfolio of fifty gelatin silver prints; each signed, numbered '53/100' and variously otherwise numbered in pencil (verso); each image approximately 12 x 8 in. (30.5 x 20.4 cm.) or inverse; each sheet 14 x 11 in. (35.7 x 28 cm.) or inverse; together with title page, introduction by the artist and colophon numbered '53' in ink; number fifty-three from an edition of 100 plus fifteen artist's proofs numbered 'I' to 'XV'; contained in black cloth folding portfolio case, matching slipcase with silver impressed lettering.

\$30,000-50,000

PROVENANCE

Acquired directly from the artist by the present owner, c. 2002.





140

MARK MORRISROE (1959–1989)

Untitled (Baby Stefanelli), 1984

solarized gelatin silver print
signed by Pat Hearn, Executrix, and dated in ink in Estate copyright credit
stamp (verso); credited, titled and dated on affixed gallery label
(frame backing board)

image: 13 ½ x 8 ¾ in. (34.2 x 22.2 cm.)

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

\$7,000–9,000

PROVENANCE

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



141

141

**FRANCESCA WOODMAN
(1958-1981)**

Self-portrait with teacher, early 1970s

gelatin silver print, flush-mounted on board
image/sheet/flush mount: 6 ½ x 6 ½ in.
(16.5 x 16.5 cm.)

\$15,000-25,000

PROVENANCE

Gifted from the artist to the present owner, 1975.



142

142

**FRANCESCA WOODMAN
(1958-1981)**

Self-portrait with cat, New York, 1980

gelatin silver print
image: 3 7/8 x 5 5/8 in. (9.8 x 14.2 cm.)
sheet: 5 x 5 7/8 in. (12.7 x 14.9 cm.)

\$6,000-8,000

PROVENANCE

Gifted from the artist to the present owner,
1980-1981.

140



(actual size)

143

FRANCESCA WOODMAN (1958–1981)

Self-deceit #7, Rome, 1978

gelatin silver print

image: 3 ½ x 3 ½ in. (8.9 x 8.9 cm.)

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

\$12,000–18,000

PROVENANCE

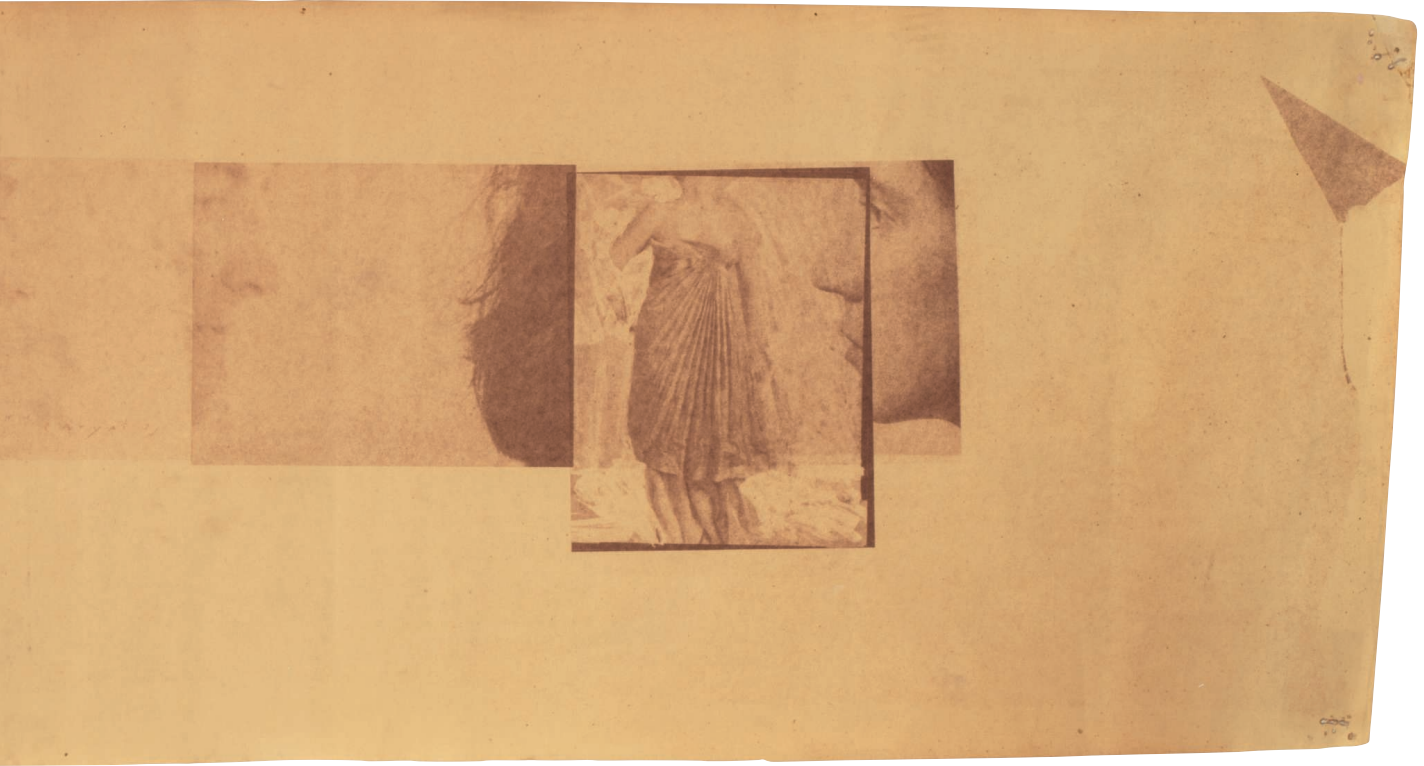
Gifted from the artist to the present owner, 1980–1981.

LITERATURE

Chris Townsend, *Francesca Woodman: Scattered in Space and Time*, Phaidon Press Limited, London, 2006, p. 157.

Exhibition catalogue, *Francesca Woodman*, San Francisco Museum of Modern Art, 2012, cat. no. 112, p. 93.





144

FRANCESCA WOODMAN (1958–1981)

Untitled, 1980

diazotype

image/sheet: 10 ¼ x 36 ¾ in. (26 x 93.2 cm.)

\$15,000–25,000

PROVENANCE

Gifted from the artist to the present owner, 1980–1981.



145

145

TINA BARNEY (B. 1945)

The Two Students, 2001

chromogenic print, flush-mounted on Dibond
signed, dated and numbered '6/10' and '#354'
in ink (recto)

image/sheet/flush mount: 47 ¼ x 59 ½ in.
(120 x 151.1 cm.)

This work is number six from an edition of ten.

\$10,000-15,000

PROVENANCE

Janet Borden, New York;
acquired from the above by the present owner, 2002.



146

146

ROBERT POLIDORI (B. 1940)

*Death of Marat, Rez-de-Chaussée,
Versailles, 1985*

Fujicolor Crystal Archive print, flush-mounted on
aluminum, printed later

signed in ink with credit, title and number
'5/10' on affixed gallery label (flush mount, verso)

image: 41 x 51 in. (104.1 x 129.5 cm.)
sheet/flush mount: 49 ½ x 51 ½ in.

(125.7 x 25.9 cm.)

This work is number five from an edition of ten.

\$12,000-18,000

PROVENANCE

Rose Gallery, Santa Monica;
acquired from the above by the present owner, 2005.



147

STEPHEN SHORE (B. 1947)

U.S. 10, Post Falls, Idaho, August 25, 1974

chromogenic print

signed, titled, dated and numbered '74082506' in ink (verso)
image/sheet: 8 x 10 in. (20.4 x 25.5 cm.)

\$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner, 2003.

LITERATURE

Stephen Shore, *Uncommon Places: The Complete Works*, Aperture, New York, 2004, p. 98.

Quentin Bajac, *Stephen Shore*, The Museum of Modern Art, New York, 2017, p. 266.



148

148

STEPHEN SHORE (B. 1947)

Holden Street, North Adams, Massachusetts, July 13, 1974

chromogenic print, printed 2005
 signed, titled with date of image and of print in ink (verso); credited, titled and dated on affixed gallery and exhibition labels (frame backing board)
 image: 7 1/8 x 9 in. (18 x 22.8 cm.)
 sheet: 11 x 14 in. (28 x 35.7 cm.)

\$10,000-15,000

PROVENANCE

Stair Galleries, Hudson, New York,
 June 7, 2014, lot 163;
 acquired from the above sale by the present owner.

EXHIBITED

Miami Art Museum, *Modern Photographs: The Machine, the Body and the City*, selections from the Charles Cowles Collection, November 17, 2006–April 15, 2007.

LITERATURE

Stephen Shore, *Uncommon Places: The Complete Works*, Aperture, New York, 2004, p. 61.
 Quentin Bajac, *Stephen Shore*, The Museum of Modern Art, New York, 2017, p. 261.



149

149

STEPHEN SHORE (B. 1947)

Presidio, Texas, February 21, 1975

chromogenic print
 signed, titled and dated in ink (verso)
 image: 8 x 10 in. (20.4 x 25.5 cm.)
 sheet: 11 x 14 in. (28 x 35.7 cm.)

\$8,000-12,000

PROVENANCE

Acquired directly from the artist by the present owner, 2003.

LITERATURE

Stephen Shore, *Uncommon Places: The Complete Works*, Aperture, New York, 2004, p. 105.
 Quentin Bajac, *Stephen Shore*, The Museum of Modern Art, New York, 2017, p. 168.

150

STEPHEN SHORE (B. 1947)

Natural Bridge, New York, 1974

chromogenic print
signed, titled and dated in ink (verso)
image: 8 x 10 in. (20.4 x 25.5 cm.)
sheet: 11 x 14 in. (28 x 35.7 cm.)

\$7,000-9,000

PROVENANCE

Acquired directly from the artist by
the present owner, 2003.

LITERATURE

Stephen Shore, *Uncommon Places:
The Complete Works*, Aperture,
New York, 2004, p. 48.



150

151

ADAM FUSS (B. 1961)

Untitled (Sunflower), 1993

unique Cibachrome photogram,
mounted on acrylic
signed (verso); numbered 'AF #N122' in ink
(mount, verso); credited,
titled and dated on affixed gallery label
(frame backing board)
image/sheet: 14 x 11 in. (35.7 x 28 cm.)
mount: 14 ¼ x 11 ¼ in. (36.2 x 28.5 cm.)

\$5,000-7,000

PROVENANCE

Fraenkel Gallery, San Francisco;
acquired from the above by the
present owner, 1994.

LITERATURE

Other images from this series:
Eugenia Parry, *Adam Fuss*, Arena Editions,
Santa Fe, 1997, pls. 5, 17, 19, 26, 53, 55.
Exhibition catalogue, *Adam Fuss*, Museum of
Fine Arts, Boston, 2002-2003, Distributed Art
Publishers, Inc., New York, 2003, pp. 53-56.



151

152

VERA LUTTER (B. 1960)

*Erie Basin, Red Hook, VI:
September 17, 2003*

triptych: three unique gelatin silver prints,
each flush-mounted on board
signed and dated in pencil (verso)
each image/sheet: 94½ x 55 in. (240.3 x 139.7 cm.)
overall: 102 ¼ x 168 in. (260 x 427 cm.)
This is a unique work.

\$30,000–50,000

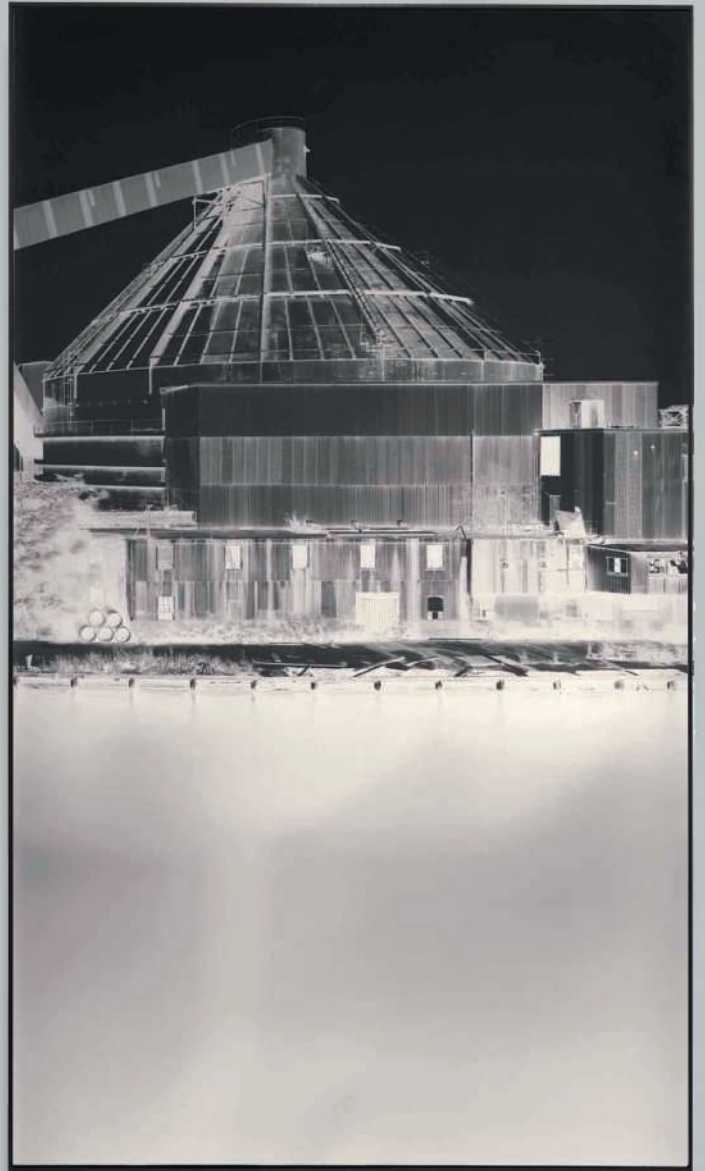
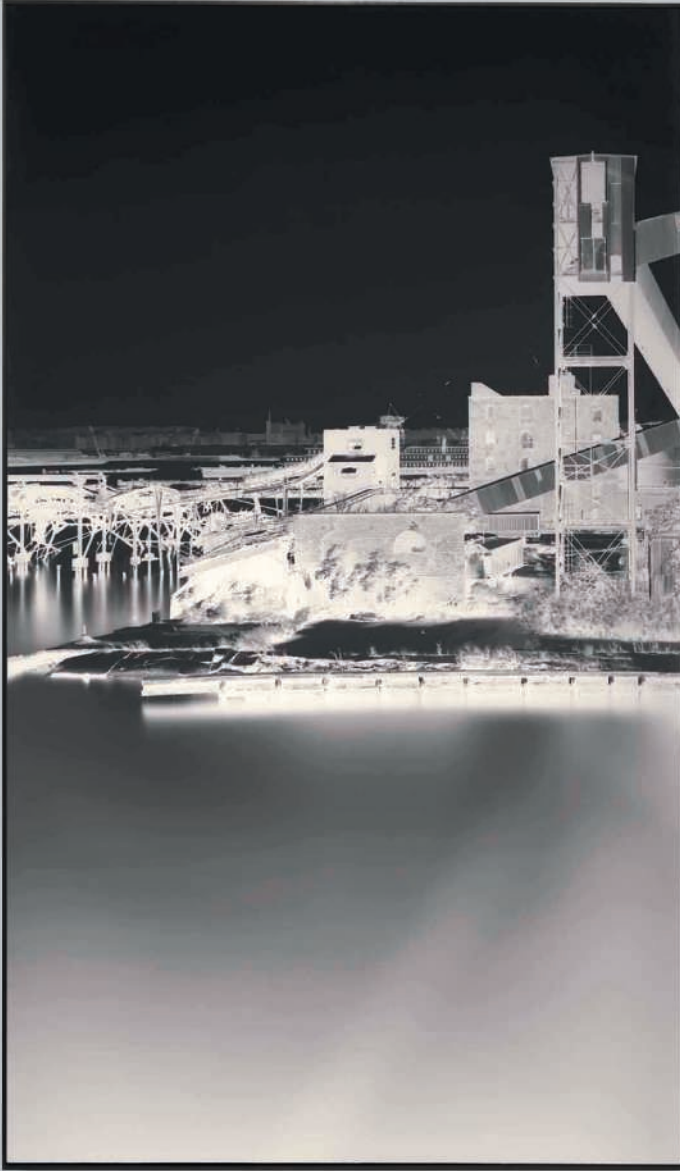
PROVENANCE

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

Erie Basin, Red Hook, was built in 1864 and, as the most important port in the world for grain, demonstrated the dominance of the Brooklyn harbour in the years before World War II. The long-standing industry that helped shape the landscape of the city's waterfront has today virtually disappeared, leaving abandoned remains such as Erie Basin.

Vera Lutter looks back to the origin of photography in her use of the Camera Obscura technique—developed in Europe during the 13th and 14th centuries—to create a monumental vision of this industrial site. She has revived and adapted the process by using a dark space the size of a shipping container rather than the traditional small box. Through a pinhole aperture, the outside world floods the interior of this space and projects an inverted image onto the opposite wall. Exposing directly onto wall-size sheets of photographic paper, she obtains ghostly, large-scale, tonally reversed black and white images. Her exposures can extend over several hours, or months, capturing traces and movement of time. Through her work, Vera Lutter explores the complexity of photography, focusing on the role of light as a translation of time and memory.







153

153

ANDY WARHOL (1928-1987)

Eiffel Tower, 1986

gelatin silver print

stamped Andy Warhol Foundation and Estate
credits with initials 'T.J.H.' by Timothy J. Hunt
of the Foundation in pencil (verso)

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

\$6,000-8,000

PROVENANCE

SAGE, Paris;

acquired from the above by the present owner, 2012.



154

154

JAMES WELLING (B. 1951)

Ferris Wheel, Los Angeles, 2003

gelatin silver print, flush-mounted on board
signed, initialed, titled, dated and numbered
'2/10' in blue pencil (mount, verso); credited,
titled, dated and numbered on affixed gallery
label (frame backing board)

image: 17 ¾ x 22 in. (45 x 55.8 cm.)

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

This work is number two from an edition of ten.

\$3,000-5,000

PROVENANCE

Gorney Bravin + Lee, New York;

acquired from the above by a private collector;

Christie's, New York, September 27, 2013, lot 377;

acquired from the above sale by the present owner.

155

**EDWARD BURTYNSKY
(B. 1955)**

*Mines #17, Lornex Open Pit
Copper Mine, High Valley,
British Columbia, 1985*

chromogenic print, mounted on board,
printed 2004
signed in ink with typed credit, title, date and
number '3/5' on affixed artist's label and credited,
titled, dated, numbered on affixed gallery label
(frame backing board)

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

mount: 48 x 58 in. (121.9 x 147.3 cm.)

This work is number three from an edition
of five plus two artist's proofs.

\$12,000-18,000

PROVENANCE

Robert Koch Gallery, California;
acquired from the above by the present owner, 2004.



155

156

**RICHARD MISRACH
(B. 1949)**

Stonehenge #4, 1976

split-toned gelatin silver print
signed, titled and dated with copyright insignia in
pencil (verso); credited, titled and dated on affixed
gallery label (frame backing board)
image: 14 ¼ x 14 in. (36.2 x 35.5 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)

\$7,000-9,000

PROVENANCE

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



156



157

RICHARD MISRACH (B. 1949)

*Drive-in Theatre, Las Vegas from
'American History Lessons', 1987*

chromogenic print, printed 1993

signed, titled and dated in ink (margin)

image: 38 x 48 in. (96.5 x 121.9 cm.)

sheet: 40 x 50 in. (101.6 x 127 cm.)

This work is number two from an edition of three.

\$30,000–50,000

PROVENANCE

Robert Mann Gallery, New York;

acquired from the above by the present owner, 1999.



158

RICHARD MISRACH (B. 1949)

3.19.99 5:50 pm (View From My Front Porch), 1999

chromogenic print

signed, titled, dated and numbered '2/3' in ink (margin)

image: 38 x 48 in. (96.5 x 121.9 cm.)

sheet: 40 x 50 in. (101.6 x 137 cm.)

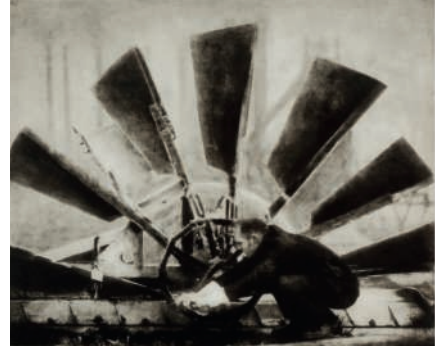
This work is number two from an edition of three.

\$25,000–35,000

PROVENANCE

Robert Mann Gallery, New York;

acquired from the above by the present owner, 1999.



159

159

ROBERT & SHANA PARKEHARRISON (B. 1968 & B. 1964)

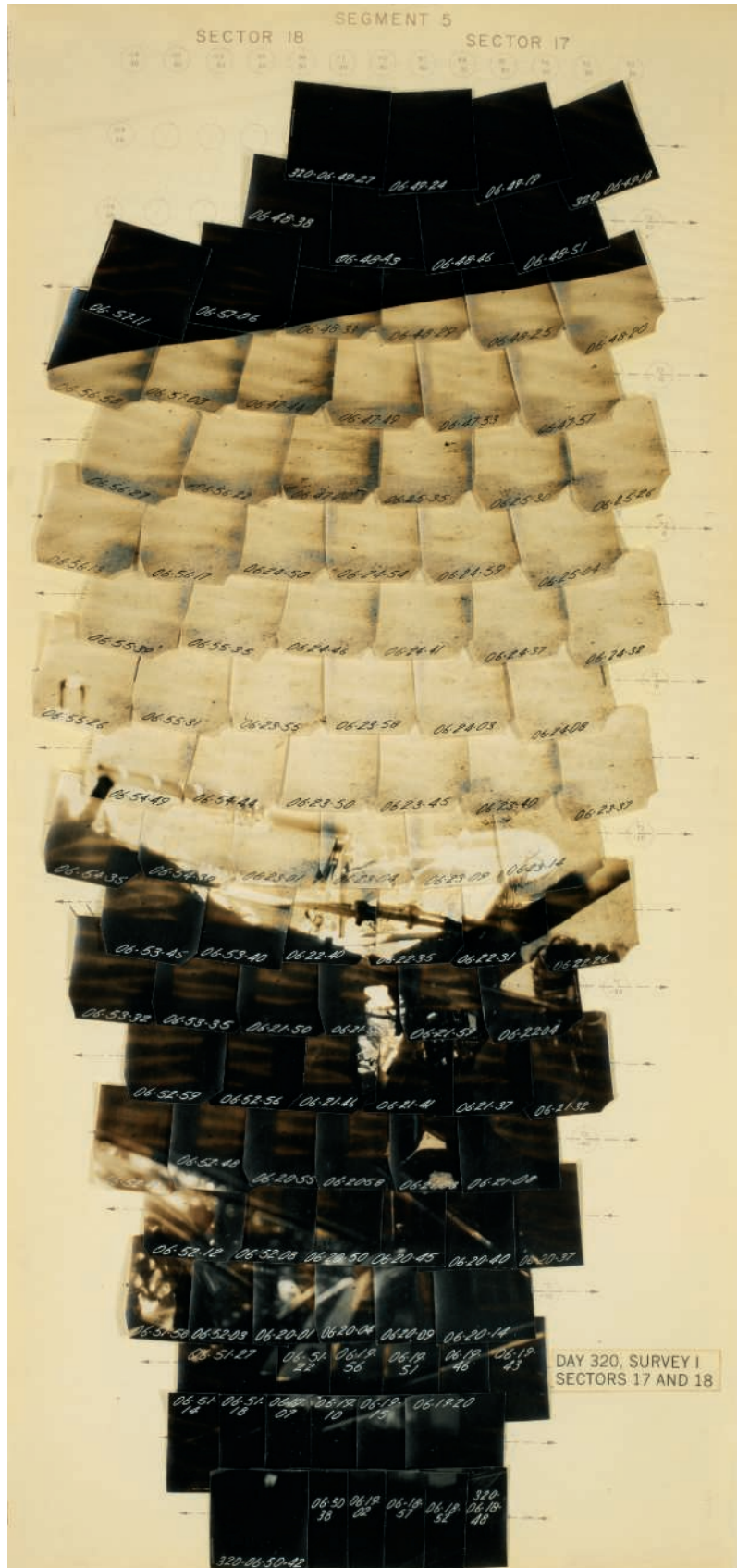
Listening to the Earth

South Dennis, Massachusetts: 21st Editions/ Steven Albahari, 2004. Poems by Morri Creech. Introduction by John Wood. Ten bound-in platinum prints by ParkeHarrison. Each image approximately 11 x 14 in. (28 x 35.7 cm.) or inverse. Each sheet 11 1/2 x 15 in. (29.2 x 15 cm.) or inverse, tipped to paper mount. Each print initialed by ParkeHarrison in pencil (mount, recto). One of two hors commerce copies signed by the poet, artist, editor and publisher in pencil on the colophon, aside from an edition of sixty-five numbered copies and five lettered copies. Together with a separate platinum print of 'Suspension' signed by ParkeHarrison in pencil (margin). Oblong elephant folio with impressed silver lettering. Contained in linen clamshell box.

\$12,000-18,000

PROVENANCE

21st Editions, South Dennis, Massachusetts; acquired from the above by the present owner, 2004.



160

U.S. GEOLOGICAL SURVEY AND NATIONAL AERONAUTICS AND SPACE ADMINISTRATION (NASA)

Day 320, Survey I, Segment 5, Sectors 17 and 18 (Surface of the Moon), 1966-1968

collage of ninety-nine gelatin silver prints, each stapled to a U.S. Geological Survey draft paper sheet each dated in white or black ink (recto) overall collage: approximately 28 1/2 x 12 in. (72.3 x 30.4 cm.)

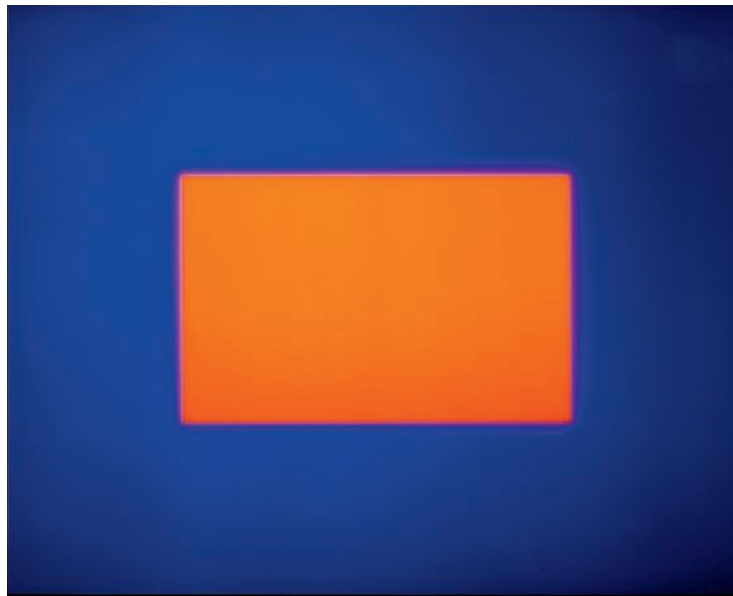
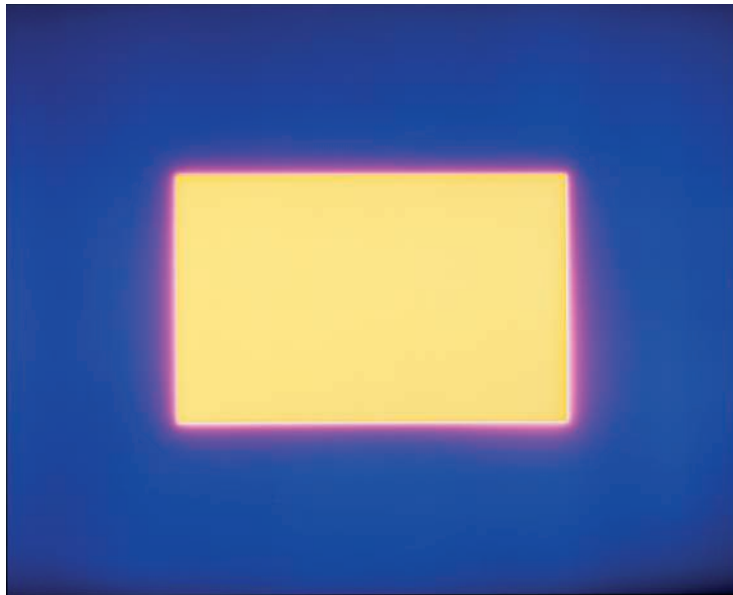
This work is one of an edition of three. Three editions of approximately 300 maps each were completed between 1966-1968. Other examples of lunar maps are in institutional collections including the Metropolitan Museum of Art and the San Francisco Museum of Modern Art.

\$5,000-7,000

PROVENANCE

David Winter, New York; acquired from the above by the present owner, c. 2000.

160



161

GARRY FABIAN MILLER (B. 1957)

Year Two, Cobolt 1 and Cobolt 8, 2007

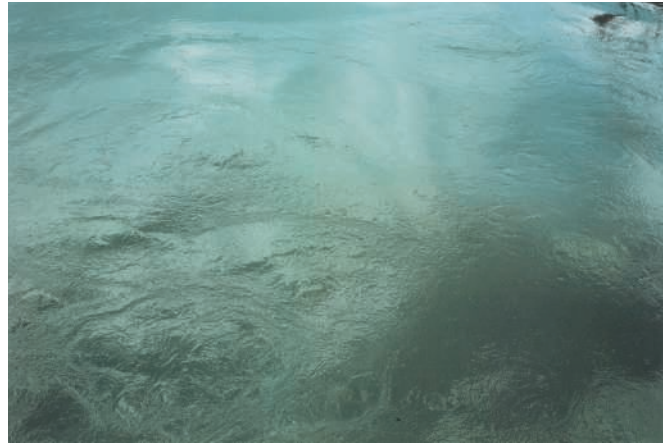
diptych: two unique dye destruction print photograms
signed in ink with credit, title and date on affixed artist's label
(verso of panel 1); credited, titled, dated and numbered on affixed gallery label
(verso of each panel)
each panel: 16 x 20 in. (40.7 x 50.9 cm.)

\$15,000–25,000

PROVENANCE

TenLetters Media, New York;
acquired from the above by the present owner.

Works from Fabian Miller's *Year Two* series are meditative, though striking, cameraless images made by arranging glass vessels filled with oil and water on Cibachrome photographic paper and exposing the paper to light from a photographic enlarger for varying lengths of time, in the unlit darkroom. For this series the artist made ten pictures in each month of the year, each focusing on different elements of the compositions such as color, shape and edge. The resulting work is both visually transporting and technically innovative.



162

RONI HORN (B. 1955)

Some Thames – Group M, 1999–2000

four archival pigment prints

signed in black ink, numbered '7/8' in red crayon and titled 'M' in green crayon with typed credit, title and date on affixed artist's label (frame backing board of image no. 1); numbered sequentially '1-4' in red crayon with typed credit, title and date on affixed artist's label and with typed credit, title, date and number '7/8' on affixed gallery label (each frame backing board)

each image/sheet: 38 x 25 in. (96.4 x 63.4 cm.)

This work is number seven from an edition of eight.

(4)

\$12,000–18,000

PROVENANCE

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



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

163

HIROSHI SUGIMOTO (B. 1948)

Regency, San Francisco, 1992

gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped title, date and numbers '18/25',
'239' (margin); credited, titled, dated and numbered on affixed gallery label
(frame backing board)

image: 16 $\frac{3}{4}$ x 21 $\frac{1}{2}$ in. (42.5 x 54.5 cm.)

sheet: 18 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. (47.5 x 60.2 cm.)

mount: 19 $\frac{7}{8}$ x 25 in. (50.4 x 63.5 cm.)

This work is number eighteen from an edition of twenty-five.

\$12,000–18,000

PROVENANCE

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

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

164

**HIROSHI SUGIMOTO
(B. 1948)**

Cinema Rise, Tokyo, 1996

gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped title,
date and numbers '14/25' and '259' (margin)
image: 16 5/8 x 21 1/4 in. (42.3 x 54 cm.)
sheet: 18 7/8 x 22 3/4 in. (48 x 56.9 cm.)
mount: 20 x 24 in. (50.8 x 61 cm.)
This work is number fourteen from an edition
of twenty-five.

\$12,000-18,000

PROVENANCE

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



164

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

165

**HIROSHI SUGIMOTO
(B. 1948)**

Draken, Göteborg, 2001

gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped
title, date and numbers '16/25' and '273' (margin);
credited, titled and dated on affixed gallery label
(frame backing board)
image: 16 5/8 x 21 1/4 in. (42.3 x 54 cm.)
sheet: 19 x 23 in. (48.4 x 58.5 cm.)
mount: 20 x 24 in. (50.8 x 61 cm.)
This work is number sixteen from an edition
of twenty-five.

\$12,000-18,000

PROVENANCE

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



165



166

HIROSHI SUGIMOTO (B. 1948)

North Pacific Ocean, Iwate, 1986

gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped title,
date and numbers '20/25', '302' (margin)
image: 16 $\frac{3}{4}$ x 21 $\frac{3}{8}$ in. (42.5 x 54.2 cm.)
sheet: 18 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. (47.5 x 60.2 cm.)
mount: 19 $\frac{3}{4}$ x 25 in. (50.1 x 63.4 cm.)
This work is number twenty from an edition of twenty-five.

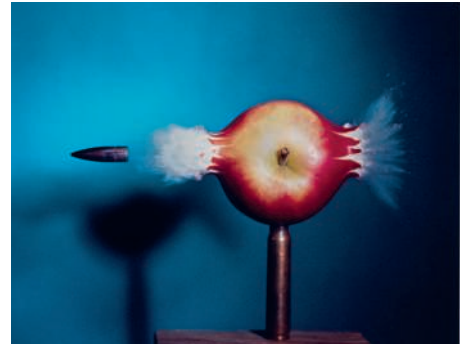
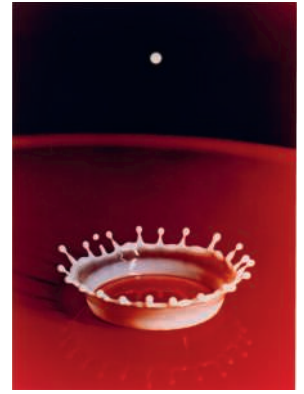
\$15,000–25,000

PROVENANCE

Fraenkel Gallery, San Francisco;
acquired from the above by the present owner, 1996.

LITERATURE

Hiroshi Sugimoto: Seascapes, Damiani and Matsumoto Editions,
New York, 2015, pl. 19.



167

HAROLD EUGENE EDGERTON (1903-1990)

Ten Dye Transfer Photographs

Littleton, Massachusetts: Palm Press, Inc., 1985. Portfolio of ten dye transfer prints; each signed in pencil (verso); each image approximately 18 x 14 in. (45.7 x 35.7 cm.) or inverse; each sheet 20 x 16 in. (50.8 x 40.7 cm.) or inverse; together with title page, plate list and colophon numbered '6/300' in pencil; number six from a proposed edition of 300, plus thirty sets reserved for the publisher and twenty-six artist's proofs lettered A to Z; contained in navy and maroon cloth covered clamshell case with credit and title in gilt lettering on leather plate.

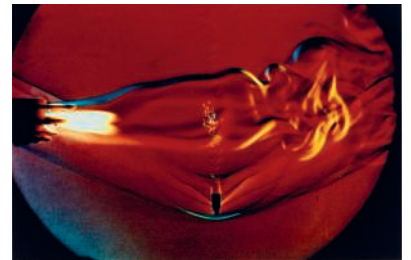
\$10,000-15,000

PROVENANCE

Acquired by the present owner, Boston, 1985.

The titles are as follows:

- Football Kick, 1938*
- Diver, 1955*
- Milk Drop Coronet, 1957*
- Cranberry Juice into Milk, 1960*
- Moscow Circus, 1963*
- Bullet through Banana, 1964*
- .30 Bullet Piercing an Apple, 1964*
- Cutting the Card Quickly!, 1964*
- Pigeon Released, 1965*
- Bullet through Candle Flame, 1973*
(with Kim Vandiver)



168

PETER BEARD (B. 1938)

Lioness and Birds, 1984

gelatin silver print diptych with collage of gelatin silver, chromogenic prints, paper ephemera, found objects (bird wings, leaves), watercolor, tempera paint and ink, completed 2004

signed, dated and inscribed 'EMBELLISHED BY/ the Hog RANCH ART dept./ A WORLD Artist/ E. MWANGI KURIA' in ink (recto); signed, titled and dated in ink in Peter Beard Studio stamp (frame backing board)

overall: 50 x 87 in. (127 x 221 cm.)

This is a unique work.

\$200,000–300,000

PROVENANCE

Peter Beard Studio, New York;

acquired from the above by the present owner.

Peter Beard uses his photographs as a canvas on which he creates a narrative using collage, *objets trouvés*, inks, blood, paint, pointillism, and *art brut* drawings by Kenyans whom he mentors at Hog Ranch, his home and studio in Kenya since the 1960s.

Beard's *Lioness and Birds* typifies his style and includes a vast amount of Hog Ranch artwork; handwork of this magnitude and complexity is highly desirable and rarely available. A visual ecosystem and complex narrative exists within it, in direct dialogue with the two images portrayed. Most striking is the tree of life that divides the photographs and serves as the work's central artery. The photographs—and the tree—are framed within a vibrant world of flying, swimming, prancing animalia, their swirling forms both real and imaginary. Depictions of Beard with his camera flank two of the corners.

It has been said that Beard 'courts chaos so that he can operate in an arena where order can be arranged. No other contemporary photographer has so consistently placed images of Eros And Thanatos in such intimate proximity' (Robert Enright, 'The Consummate Fragmentarian', *Modern Painters*, Autumn 2002, p. 99).

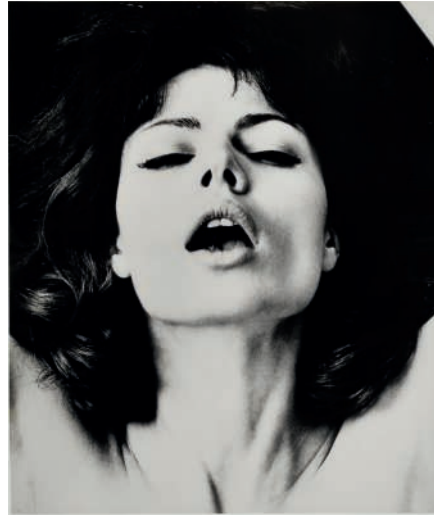
The central photographs of *Lioness and Birds*, and the context in which they were taken, are of critical significance to the piece. The lioness, with her piercing, direct gaze, had just come off a kill; Beard captured the animal in her most raw and powerful state. Balancing this scene is a flurry of doves engaged in their daily feeding rituals; Beard would leave bird seed on a tree stump outside his bedroom tent at Hog Ranch to study and photograph their choreographed movements. When viewing this masterpiece, it is our instinctive reaction to the tension between and within these two images that we remember and contemplate; this tension keeps us returning to Beard's work, in which there is always a new connection to be made. The more one looks, the more one sees.

Lioness and Birds is a genuine testament to the artist's lifelong commitment to environmental consciousness and a challenge to consider Nature's presence alongside Man's limitations and impact on the world.









169

WINGATE PAINE (1915-1987)

Five portraits of a woman, 1964-1965

five gelatin silver prints (three mounted on board)
the mounted prints each signed in ink and stamped 'Wingate Paine Archive'
credit and 'Ames + Appel Associates' with credit and annotations in ink
(mount, verso)

the un-mounted prints each stamped 'Wingate Paine Archive' credit (verso)
mounted prints:

each image approx.: 19 1/2 x 15 1/2 in. (49.5 x 39.4 cm.)

each sheet approx.: 19 7/8 x 16 in. (50.3 x 40.6 cm.)

each mount approx.: 23 1/8 x 19 in. (58.7 x 48.2 cm.)

un-mounted prints:

each image/sheet approx.: 20 x 18 in. (50.8 x 45.7 cm.) (5)

\$10,000-15,000

Paine was a prominent commercial fashion photographer in New York during the 1960s. At the height of his career his work was identified by portraits of modern women in poses of sexual confidence, as exemplified in the images offered here.

PROVENANCE

Steven Kasher Gallery, New York;
acquired from the above by the present owner, 2006.



170

NOBUYOSHI ARAKI (B. 1940)

Untitled, from 'Colourscapes', 1991

Fuji Crystal RP print, flush-mounted on board, printed 2005
credit, title, date of image and of print on Certificate of Authenticity
(frame backing board)

image: 36 ¼ x 28 ¾ in. (92 x 73 cm.)

sheet/flush mount: 36 ½ x 29 in. (92.7 x 73.6 cm.)

\$20,000–30,000

PROVENANCE

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

LITERATURE

Jerome Sans, *Araki*, Taschen, Hong Kong, Los Angeles, 2007, cover and p. 25.



171

171

THOMAS RUFF (B. 1958)

Nudes cp17, 2001

chromogenic print, face-mounted to acrylic
signed, dated and numbered '4/5' in pencil and
credited, titled, dated and numbered on affixed
gallery label (frame backing board)
image: 38 x 35 ¼ in. (96.5 x 89.5 cm.)
sheet/face mount: 44 x 41 in. (111.8 x 104.1 cm.)
This work is number four from an edition of five
plus two artist's proofs.

\$20,000–30,000

PROVENANCE

Mai 36 Galerie, Zürich;
acquired from the above by a private collector;
Christie's, New York, September 23, 2005, lot 14;
acquired from the above sale by the present owner.

LITERATURE

Michel Houellebecq, *Thomas Ruff Nudes*,
Harry N. Abrams, New York, 2003, p. 97.
Matthias Winzen (ed.), *Thomas Ruff:
1979 to the Present*, New York, 2003, p. 240.



172

172

MONA KUHN (B. 1969)

Kiss from 'Evidence', 2004

chromogenic print, flush-mounted on acrylic
signed, titled, dated and numbered '1/8' with
copyright insignia in ink (verso)
image: 30 x 30 in. (76.1 x 76.1 cm.)
sheet/flush mount: 30 ½ x 30 ½ in.
(77.4 x 77.4 cm.)
This work is number one from an edition of eight.

\$6,000–8,000

PROVENANCE

M + B Gallery, Los Angeles;
acquired from the above by the present owner, 2007.

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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 (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com 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 Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid 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 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot**, to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(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

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 02100021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- 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.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 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

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

- 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).
- 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.
- 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.
- 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:
 - we will charge you storage costs from that date.
 - 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 USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ 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 arbitration proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

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**.

◆

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.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

18/05/17

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.

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18/05/17

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09/02/18

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STORAGE AND COLLECTION

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| 31st day onwards: Administration | \$100 | \$50 |
| Storage per day | \$10 | \$6 |
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© 2018 Walker Evans Archive, The Metropolitan Museum of Art

WALKER EVANS (1903-1975)
Sidewalk and Shopfront, New Orleans, 1935
gelatin silver print, printed c. 1969 by Charles Rodemeyer
variously numbered in pencil (verso)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)
\$10,000-15,000

MoMA: WALKER EVANS
Online Auction, April 3-11

VIEWING
March 30-April 5 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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srabi@christies.com
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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

PHOTOGRAPHS

FRIDAY 6 APRIL 2018
AT 2.00 PM

20 Rockefeller Plaza
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CODE NAME: GREER
SALE NUMBER: 15768

(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

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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\$100 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 |

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|-----------------------------------|----------------------------|
| (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 |

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15768

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© 2018 The Irving Penn Foundation

IRVING PENN (1917-2009)
Cigarettes, Street findings, New York, 1995
Oversized fuji crystal archive print mounted on aluminum, printed 2000
46 5/8 x 38 7/8 in. (118.4 x 98.8 cm.)
£25,000 - 35,000

PHOTOGRAPHS

London, 17 May 2018

VIEWING

11-16 May 2018
8 King Street
London SW1Y 6QT

CONTACT

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

CHRISTIE'S



© 2018 Stephen Shore

STEPHEN SHORE (B. 1947)
La Brea Avenue and Beverly Boulevard, Los Angeles, June 21, 1975
chromogenic contact print
signed, titled and dated in ink (verso)
sheet: 11x 14 in. (27.9 x 10.2 cm.)
\$10,000-15,000

STEPHEN SHORE

Online Auction, May 22-30

VIEWING

March 30-April 5 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Anne Bracegirdle
abracegirdle@christies.com
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CHRISTIE'S



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EDWARD STEICHEN

Heavy Roses, 1914

gelatin silver print, probably printed 1960s–1970s by Rolf Petersen

sheet: 10¾ x 13¾ in.

\$30,000–50,000

MoMA: TRACING PHOTOGRAPHY'S HISTORY

Online Auction, July 2018

VIEWING

13–19 July 2018

20 Rockefeller Plaza

New York, NY 10020

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Shlomi Rabi

srabi@christies.com

+1 212 636 2447

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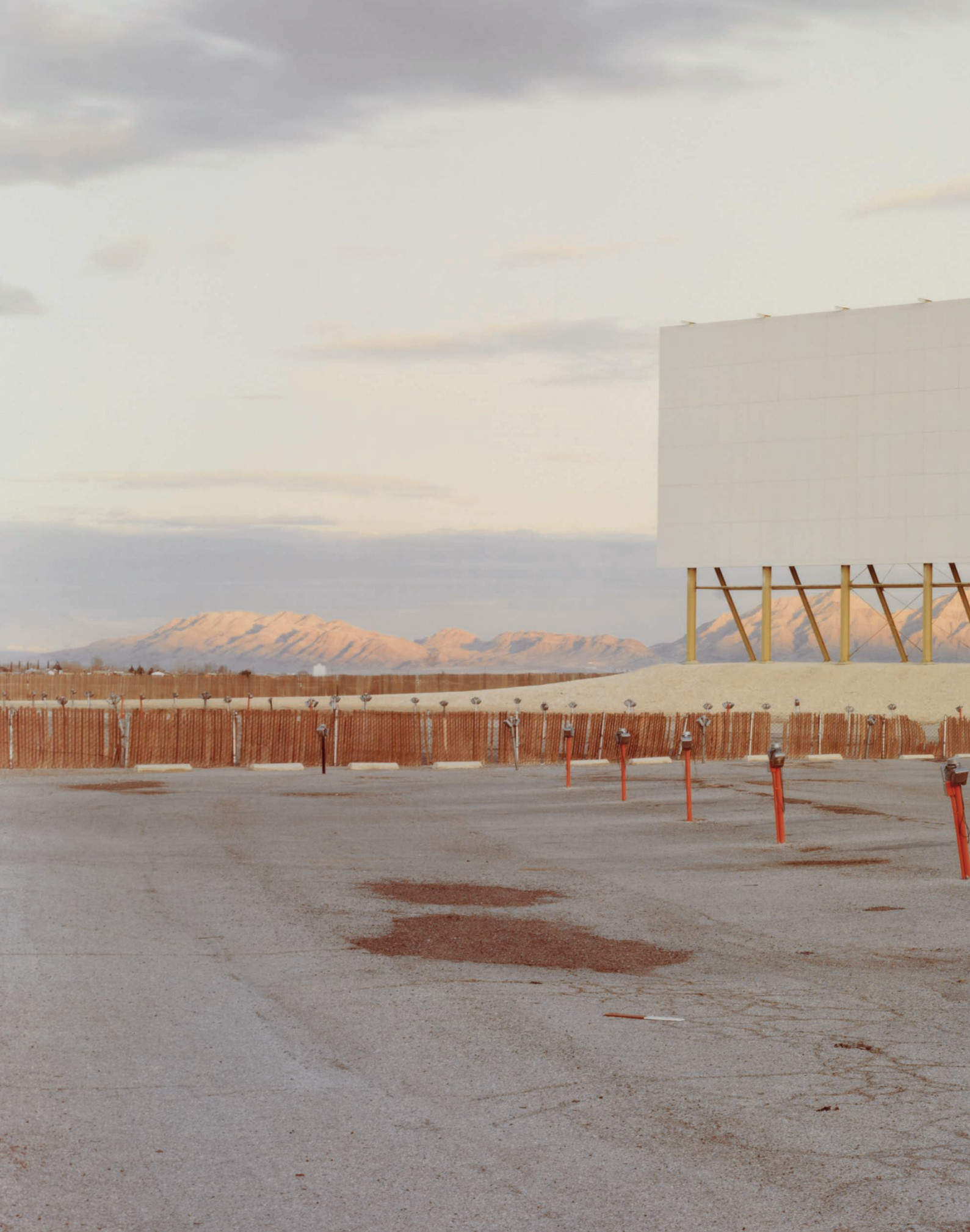
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