



THE FACE OF THE CENTURY

PHOTOGRAPHS FROM
A PRIVATE COLLECTION



CHRISTIE'S





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INTERNATIONAL CALENDAR PHOTOGRAPHS

PARIS

19 JUNE 2019

**ICONS OF GLAMOUR AND STYLE:
THE CONSTANTINER COLLECTION**





THE FACE OF THE CENTURY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

TUESDAY 2 APRIL 2019

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AUCTION

Tuesday 2 April 2019
at 11.00 am (Lots 101-190)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Thursday	28 March	10.00 am - 5.00 pm
Friday	29 March	10.00 am - 5.00 pm
Saturday	30 March	10.00 am - 5.00 pm
Sunday	31 March	1.00 pm - 5.00 pm
Monday	1 April	10.00 am - 5.00 pm

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David Kleiweg (#1365999)

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Christie's (#1213717)

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CHRISTIE'S

13/03/2018



man Ray 1922

THE FACE OF THE CENTURY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

Auction in New York Tuesday, 2 April 2019 | 11 am

Christie's is honored to present *The Face of the Century*. With an emphasis on unconventional portraiture, this magnificent collection focuses on both American and European photographers with representative works that span roughly 120 years of photography. With a wealth of material that is rarely seen on the market, this collection was painstakingly gathered over a period of roughly thirty years, from the 1970s through the early 2000s.

The Face of the Century opens with a playful motion study by Eadweard Muybridge and a previously unrecorded portrait by Julia Margaret Cameron of the comely Mary Hillier as 'Mary of Bethany', only the second print known to exist. Two substantial albums by Eugène Atget, containing over 110 albumen prints, present a substantial portrait of Paris and her environs at the turn of the 19th century.

The period of Pictorialism in photography is showcased through a small selection of delicate works by the standout practitioners of the period. Included are works by Adolph de Meyer, Clarence White, Gertrude Käsebier, Edward Steichen, and the French photographers Augustus Tibaudeau and Emmanuel Sougez. The regal portrait by George Seeley of a white swan afloat on the water—realized as a mounted gum bichromate over platinum print—is the very embodiment of the dreamlike qualities associated with this period in photography.

The rich experimentation of the European avant-garde during the 1920s and 1930s is now universally seen as one of the most fertile periods in 20th century art. *The Face of the Century* collection is overflowing with works from some of the key figures of this period, notably László Moholy-Nagy, Man Ray, Herbert List, František Drtikol, and Helmar Lerski. Both Moholy-Nagy and Man Ray, whose work has been associated together since they shared pages in *BROOM magazine* in 1923, are celebrated with separate sections in the catalogue. Also included from this period are 2 stunning sequences of works by Lerski, and a suite of mounted prints by Herbert List, as well as a group of eight rare pigment prints by František Drtikol.

The crown jewel of this collection is a magnificent, early print of Weston's Nautilus 6S, from 1927. Mounted, signed and exhibited in 'Edward Weston: A Centennial Exhibition' at The Art Institute of Chicago in 1987, this is one of only few known prints to exist in private hands, and is flawless in its presentation.

The Face of the Century is a rare opportunity for new and seasoned collectors to see a focused collection of primarily American Post-War photography gathered together in one place, at one time.

•101

EADWEARD MUYBRIDGE (1830–1904)

Animal Locomotion, Plate 116, 1887

collotype print

printed title, plate number, date and copyright credit, stamped 'Pennsylvania Museum and School of Industrial Arts Library', numbered in unidentified hand in pencil (margin)

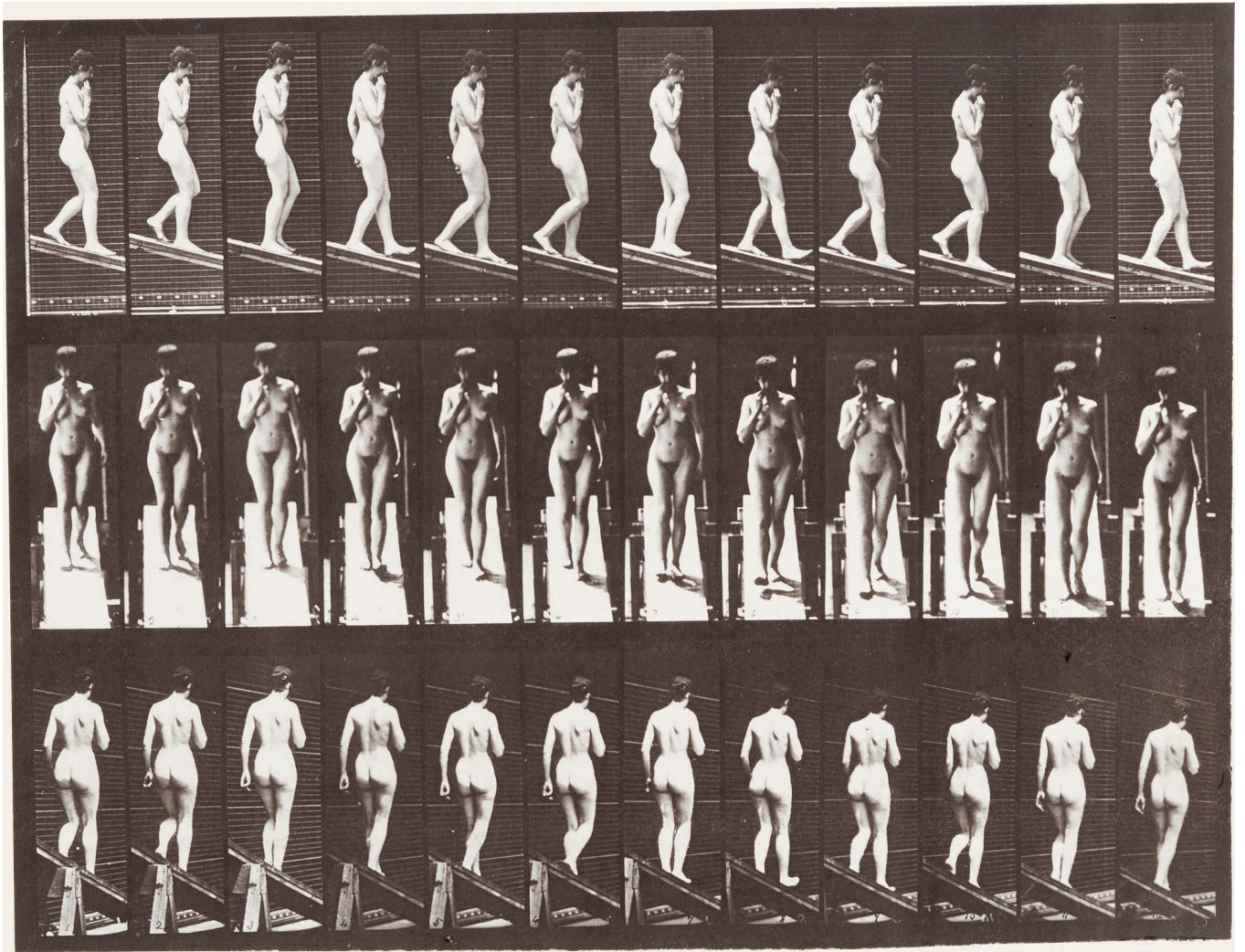
image: 9¼ x 12½ in. (23.5 x 31 cm.)

sheet: 19 x 24 in. (48.5 x 61 cm.)

\$1,000-2,000

LITERATURE:

Hans Christian Adam, *Human and Animal Locomotion Photographs*, Taschen, Cologne, 2009.



•102

JULIA MARGARET CAMERON (1815–1879)

Mary of Bethany (Mary Hillier), 1865

albumen print, mounted on paper
signed, titled and annotated 'From Life' in ink (mount, recto); variously
annotated in pencil (mount, verso)
image/sheet: 8¼ x 10⅞ in. (21 x 25.8 cm.)
mount: 11 x 14⅞ in. (28 x 36.5 cm.)

\$10,000-15,000

PROVENANCE:

Daniel Wolf Inc., New York;
acquired from the above by the present owner.

LITERATURE:

Julian Cox and Colin Ford, *Julia Margaret Cameron: The Complete Photographs*,
Getty Publications, Los Angeles, 2003, cat. no. 154, p. 169.

The comely Mary Hillier as *Mary of Bethany*. Catalogue number 154 in *Julia Margaret Cameron: The Complete Photographs* by Julian Cox and Colin Ford. At the time of publication of Cox's work, only one print was known to exist, which had been a gift of the artist to Lord and Lady Elcho, and which remains in the family. The photograph offered here, then, is a previously unaccounted for print.



from left

Mary of Bethany

Miss Margaret Cameron

103

GUSTAVE LE GRAY (1820-1884)

Solar Effect in the Clouds-Ocean, 1856

albumen print, mounted on board

facsimile signature in red ink (recto); embossed photographer's credit (mount, recto)

image/sheet: 12¼ x 16 in. (31.1 x 40.7 cm.)

mount: 18½ x 21⅞ in. (46 x 55.6 cm.)

\$20,000-30,000

PROVENANCE:

Daniel Wolf, New York;

acquired from the above by the present owner.

LITERATURE:

Eugenia Parry Janis, *The Photography of Gustave Le Gray*, The Art Institute of Chicago, Chicago, 1987, pl. 23.

Exhibition catalogue, *Gustave Le Gray 1820-1884*, The J. Paul Getty Museum, Los Angeles, 2002, cat. no. 110, pl. 338.



104

EUGÈNE ATGET (1857-1927)

Vieux Paris

Paris: Eugène Atget, 1890s. Album of eighty-four albumen prints. Each print numbered, some additionally titled by the artist in pencil (verso). Each image/sheet approximately 8¾ x 7 in. (22.2 x 17.8 cm.). Accompanied by leather-bound album with 120 pages, each variously numbered and titled by the artist in pencil. Sixty-eight prints with numbers and/or titles that correspond with album pages; the remaining sixteen prints not corresponding with any of the album pages. The spine of the album titled 'Vieux Paris' and numbered '6'. Overall album dimensions 14 x 12 x 2 in. (35.6 x 30.5 x 5 cm.). (84)

\$100,000-150,000

PROVENANCE:

Acquired by the present owner, Paris, 1989.

Eugène Atget was born in 1857 in the town of Libourne near the city of Bordeaux in southwest France. By 1879 he was living in Paris, attending the Paris Conservatoire, studying acting, a skill that seems to have not been his strong suit. Details surrounding the period of time between these studies and when he arrived back in Paris in his late thirties or early forties are scant, but he had learned the craft of photography by that point. During the period from 1891-1898, when it is known that he was traveling and photographing, there is a gap in knowledge of what exactly he was focused on and where precisely he traveled, though early photographs exist from cities such as La Rochelle, Abbeville and Limoges; a view of La Rochelle can be found in this album.

During his lifetime, Atget sold his 18x22 cm. albumen prints to all manner of inhabitants of the city, including artists, arts patrons, diplomats and anyone that showed interest. Several thousands of his prints were purchased by the Bibliothèque nationale de France and The Musée Carnavalet, as well as other museums in France. Photographer Berenice Abbott took an interest in Atget's work while working for Man Ray in Paris, and after his death in 1927 she purchased over 1,000 negatives as well as the approximately 10,000 remaining prints from his studio, with the financial assistance of Julien Levy. The bulk of this material was sold to the Museum of Modern Art, New York in 1969.

Atget's legacy consists of his tireless photographic documentation of all aspects of Paris and the environs, including Versailles and the many parks surrounding the city. He categorized his work into major (and minor) groupings, using an elaborate system of negative numbers to cluster the work mostly by subject matter. Maria Morris Hambourg and John Szarkowski brilliantly outlined this system in a chart published in the four-volume masterpiece, *The Work of Atget*, published by the Museum of Modern Art, New York (1982) and based on the museum's vast holdings.

In order to organize, show and sell his wares, Atget utilized both store-bought albums as well as hand-made ones. Eventually he settled on a system of multi-quarto albums wrapped in a printed paper dustjacket with his name and a broad, generic title on the cover. The two albums offered in this collection are store-bought blank books and seem to pre-date that system. Each of these were apparently re-used, based on among the evidence of at least two different numbers on the spines of each album. They are hand worn as would be consistent with an album that was used and re-used by the artist over time.

Each of these albums offered here have more pages than prints, 120 and 149 respectively, and in each case, while there are titles inscribed on most pages of the albums, there are prints that match-up with pages and titles, as well as prints that do not. The blue pencil used on the interior labels of each album is a pencil known to have been used by Atget, and the notations appear to be a tally of the subjects represented in the album at some time. All of Atgets albums from c. 1900 have flexible content, so the fact that these have the appearance of being 'incomplete' is not unusual. 'Missing' images may correspond with prints that he sold during his lifetime.

The majority of the prints in these albums appear to be very early. In the present lot, the album titled *Vieux Paris* which contains 84 prints, all images are from approximately 1898-1901 spanning the negative numbers 3013-4000 and which correspond to the classification chart found in volume III of *The Work of Atget, Picturesque Paris and Art in Old Paris*.







neg. 3903: Rue de la Pitié

Illustrated, in grid (inside):

- neg. 3013: *Impasse Hautefeuille*
- neg. 3028: *Hôtel Gabrielle d'Estrées, rue des Francs-Bourgeois*
- neg. 3531: *Hôtel Colbert, rue Colbert*
- neg. 3558
- neg. 3935: *Cul-de-sac du Bœuf, rue Valette*
- neg. 3034
- neg. 3507: *Rue des Archives, Cloître de Paris*
- neg. 3696: *Maison rue Saint Jacques*
- neg. 3602: *Rue de la Parcheminerie*

Illustrated, in grid (outside):

- neg. 3944: *Hôtel Lambert, rue St-Louis-en-l'Île*
- neg. 3554: *Rue Valette*
- neg. 3910: *Hôtel d'Albret, rue des Francs Bourgeois 31*
- neg. 3024: *Impasse Barbette, duc d'Orléans*



105

EUGÈNE ATGET (1857-1927)

Statues, Fontaines, Vitraux

Paris: Eugène Atget, 1890s. Album of thirty albumen prints. Each print numbered, some additionally titled by the artist in pencil (verso). Each image/sheet approximately 8¾ x 7 in. (22.2 x 17.8 cm.). Accompanied by leather-bound album with 149 pages, most numbered and titled by the artist in pencil. Seventeen prints with numbers and/or titles that correspond with album pages; the remaining thirteen prints not corresponding with album pages. The spine of the album titled 'Statues, Fontaines, Vitraux' and numbered '14 and '6'. Overall album dimensions 14 x 12 x 2 in. (35.6 x 30.5 x 5 cm.).

(30)

\$30,000-50,000

PROVENANCE:

Acquired by the present owner, Paris, 1989.

The present lot, an album titled *Statues, Fontaines, Vitraux*, holds 30 prints and has apparently been used and reused heavily. The titles in this album seem to refer to the subjects of the sculptures as well as the sculptors themselves, alongside the pictures of fountains around the city. There is also evidence of a potentially unknown numbering system, or from a very early period, perhaps filling in a gap in the existing system.

Illustrated:

neg. 285: *Tuileries, Coureuse par Coustou*

neg. 6658: *Parc de St. Cloud*

neg. 6481: *Versailles, Bosquet de l'arc de Triomphe*

neg. 6650: *Versailles, Vase*

neg. 3613: *Fontaine, rue de Sèvres*

neg. 6584: *Versailles*

neg. 3523: *Fontaine, rue de Grenelle*

neg. 6384: *Versailles, détail, Fontaine dans la Cour de marché*

neg. 898: *Fontaine a Cours*





106

GEORGE H. SEELEY (1880-1955)

The Swan, 1927

gum bichromate over platinum print, mounted on gray card,
mounted again on buff card
signed and dated in pencil (recto)
image/sheet: 7½ x 9½ in. (19 x 24.1 cm.)
primary mount: 7¾ x 9¾ in. (19.7 x 24.8 cm.)
secondary mount: 19 x 14¼ in. (48.2 x 36.2 cm.)

\$10,000-15,000

PROVENANCE:

Christie's, New York, April 25, 1989, lot 156;
acquired from the above sale by the present owner.

EXHIBITED:

The Berkshire Museum, *Intimations and Imaginings*, Pittsfield,
Massachusetts, 1986.

LITERATURE:

William I. Homer, *Intimations and Imaginings: The Photographs
of George H. Seeley*, The Berkshire Museum, 1986, pl. 64.



•107

CLARENCE HUDSON WHITE (1871-1925)

Woman with Vase of Flowers and Portrait of a Woman, 1906

two platinum prints, each on layered mounts
each monogrammed in red ink (recto); each signed and dated in pencil
(mount, recto)

Woman with Vase of Flowers

image/sheet: 9 $\frac{7}{8}$ x 7 $\frac{5}{8}$ in. (25 x 19.2 cm.)

outermost mount: 17 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in. (45 x 31.7 cm.)

Portrait of a Woman

image/sheet: 9 $\frac{1}{2}$ x 6 $\frac{3}{4}$ in. (24.1 x 17.2 cm.)

outermost mount: 18 $\frac{1}{8}$ x 12 $\frac{3}{8}$ in. (46 x 31.4 cm.)

(2)

\$5,000-7,000

PROVENANCE:

Christie's, New York, April 25, 1989, lot 160;
acquired from the above sale by the present owner.



108

EMMANUEL SOUGEZ (1889-1972)

Untitled (Flowers in vase), 1930

gelatin silver print

embossed photographer's credit (recto); credited and dated in ink, credited again in pencil and stamped 'JULIEN LEVY GALLERY/ 602 MADISON AVE/ NEW YORK CITY' (verso)

image/sheet: 13 x 10 in. (33 x 25.4 cm.)

\$8,000-12,000

PROVENANCE:

Julien Levy Gallery, New York;

Daniel Wolf Inc., New York;

acquired from the above by the present owner.



•109

EDWARD STEICHEN (1879-1973)

Portrait of a Young Girl, Voulangis, 1915

palladium print

signed and dated in pencil (recto)

image: 9¾ x 7⅞ in. (24.8 x 20 cm.)

sheet: 10¾ x 8¾ in. (27.3 x 22.2 cm.)

\$5,000-7,000

PROVENANCE:

Christie's, New York, April 25, 1989, lot 138;

acquired from the above sale by the present owner.

The backdrop for the present image is the garden of Steichen's home in Voulangis, France. Steichen was known to be a passionate gardener, which adds an element of intimacy to this delicate portrait.





•110
BARON ADOLPH DE MEYER (1868-1946)

Olga de Meyer, c. 1900

platinum print, mounted on paper
 stamped photographer's credit and numbered '202' in pencil (verso)
 image/sheet: 9¾ x 5¾ in. (23.8 x 14.6 cm.)
 mount: 9½ x 6 in. (24.1 x 15.2 cm.)

\$3,000-5,000

LITERATURE:

Robert Brandau (ed.), *de Meyer*, Alfred A. Knopf Inc., New York, 1976, pl. 13 (variation).



•111
GERTRUDE KÄSEBIER (1852-1934)

Vera Bell, New York City, c. 1910

platinum print, mounted on card
 signed in pencil (recto); titled in pencil (mount, recto)
 image/sheet: 7¾ x 8 in. (19.7 x 20.2 cm.)
 mount: 14¾ x 9¾ in. (37.5 x 24.5 cm.)

\$4,000-6,000

PROVENANCE:

Christie's, New York, April 25, 1989, lot 135;
 acquired from the above sale by the present owner.



•112

KARL STRUSS (1886-1981)

Actress, Hollywood, c. 1920s

platinum print

stamped photographer's credit (verso)

image/sheet: 9½ x 7⅞ in. (24.1 x 18.8 cm.)

\$2,000-3,000

PROVENANCE:

Christie's, New York, April 25, 1989, lot 169;
acquired from the above sale by the present owner.



•113

AUGUSTUS TIBAudeau (1866-1939)

Untitled (Portrait of a Woman in a White Dress), c. 1900

platinum print on a layered mount

signed in pencil (primary mount, recto)

image/sheet: 13⅜ x 9¼ in. (34 x 23.5 cm.)

primary mount: 14½ x 9½ in. (36.9 x 24.1 cm.)

secondary mount: 19¾ x 15 in. (50.1 x 38 cm.)

\$3,000-5,000

PROVENANCE:

Christie's, New York, April 25, 1989, lot 113;
acquired from the above sale by the present owner.

•114

LEWIS F. STEPHANY (1873-1952)

Orchids, 1900s

platinum print, mounted on card
signed in pencil (recto)
image/sheet: 3 $\frac{7}{8}$ x 5 $\frac{5}{8}$ in. (10 x 13.5 cm.)
mount: 4 $\frac{1}{8}$ x 5 $\frac{3}{4}$ in. (10.5 x 14.6 cm.)

\$3,000-5,000

PROVENANCE:

Christie's, New York, April 25, 1989, lot 112;
acquired from the above sale by the present owner.



(actual size)

115

EDWARD STEICHEN (1879-1973)

Isadora Duncan at the Parthenon, 1921

gelatin silver print, mounted on card
stamped photographer's credit and 'Hawley Advertising Co. Inc.' with various
annotations and numbers in pencil (mount, verso)
image/sheet: 9 $\frac{3}{8}$ x 6 $\frac{1}{2}$ in. (23.2 x 16.5 cm.)
mount: 14 x 11 $\frac{1}{4}$ in. (35.5 x 28,6 cm.)

\$15,000-25,000

PROVENANCE:

Daniel Wolf Inc., New York;
acquired from the above by the present owner.

Celebrated American dancer Isadora Duncan (1877-1927), was photographed by several important photographers including Arnold Genthe, Abraham Walkowitz and of course, Edward Steichen.

The present image is one from a series that Steichen made of the dancer in Greece, at the Parthenon in 1921. Steichen was in Greece with the dancer at this time because Duncan had offered to give him the opportunity to film her in motion, an offer not before made to any photographer. In the end, she changed her mind and Steichen resorted to capturing a handful of images of Duncan with a borrowed camera, this image among them. The present lot is an early, mounted print, bearing the stamp of the Hawley Advertising Company on Madison Avenue on the reverse.



116

EDWARD WESTON (1886-1958)

Johan Hagemeyer (frontal), 1921

palladium print, mounted on paper
signed, titled and dated in pencil (mount, recto)
image/sheet: 9½ x 7½ in. (24.1 x 19 cm.)
mount: 18 x 14 in. (45.8 x 35.5 cm.)

\$10,000-15,000

PROVENANCE:

Daniel Wolf Inc., New York;
acquired from the above by the present owner.

LITERATURE:

Amy Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, Center for Creative Photography, Tucson, 1992, fig. 74/1921.

According to Conger, Weston referenced this sitting in a letter to Hagemeyer in April 1922: 'Am sending also four prints of you - taken the day I was drunk - perhaps both of us were! Two of these give to Hendrik [Johan's brother] - with my regards - If you would care to...' (Conger, fig. 74/1921). Hagemeyer himself had a version of this print in his personal collection.



117

BARON ADOLPH DE MEYER (1868-1946)

Nijinsky, L'Après-Midi d'un Faune, 1912

gelatin silver print

image/sheet: 9¼ x 7¼ in. (23.5 x 18.4 cm.)

\$10,000-15,000

PROVENANCE:

Christie's, New York, April 25, 1989, lot 180;
acquired from the above sale by the present owner.

LITERATURE:

Lincoln Kirstein, *Nijinsky Dancing*, Knopf, New York, 1975, p. 133.

Cecil Beaton said of Nijinsky, 'We have heard of the leap, the lightness, dynamic agility. It is hard to reconcile the simpering, muscle-bound clod of the Bassano pictures with the verbal reports that have come down to us; but the frivolous De Meyer, with his camera, pioneer spirit, and touching zest, spent an afternoon photographing *Le Spectre de la rose*, the Faun from *L'Après-midi...* The results of that afternoon lead one to appreciate that this strange-looking dancer did, in fact, possess a steel-trap agility the gaiety of youth, the lyrical and exciting qualities which have now become part of history' (Philippe Jullian, *De Meyer*, Alfred A. Knopf, New York, 1976, pp. 29-30).



118

BRASSAÏ (1899–1984)

Ballet de Paris, 1949

two ferrotyped gelatin silver prints

each stamped photographer's '81, RUE DU FAUBrg St. JACQUES' copyright credit, stamped 'MADE IN FRANCE', annotated and numbered in unidentified hand in pencil (verso)

each image/sheet approx.: 11¼ x 8¾ in. (29.9 x 22.2 cm.) (2)

\$6,000-8,000

PROVENANCE:

Sotheby's, New York, April 26 & 27, 1989, lot 462;
acquired from the above sale by the present owner.

LITERATURE:

Diana Elizabeth Poirier, *Brassaï, An Illustrated Biography*, Fammarion Editions, Paris, 2005, pl. 120, p. 156 (male figure).



A photographer is a composer of light, searching for melodies that would please the soul, that would find an expression for our feelings.

— FRANTIŠEK DRTIKOL

119

FRANTIŠEK DRTIKOL (1883–1961)

Nude, c. 1929

pigment print, mounted on board
image/sheet: 11¼ x 8⅞ in. (28.5 x 22.5 cm.)
mount: 12 x 9⅝ in. (30.5 x 24.5 cm.)

\$20,000–30,000

PROVENANCE:

Kicken Gallery, Berlin;
acquired from the above by the present owner, 1990.

LITERATURE:

Exhibition catalogue, *Drtikol, Katalog 10*, Rudolf Kicken Gallery, Cologne, 1983, p. 36, pl. 41.
Anna Farova, *František Drtikol, Workbook of Photographs*, Svet, Prague, 2006, 62.A, ⅝.

As a young photographer, one of František Drtikol's most affecting experiences occurred at the The Education and Research Institute for Photography, established in 1900 in Munich and still in existence today as the Staatliche Fachakademie für Fotodesign. There, students learned not only to compose images within the camera and develop their prints, but also to become adept at making gum prints, oil prints, carbon prints, along with other alternatives to silver prints. Drtikol and his fellow students were also taken to German museums to familiarize themselves with paintings by Old Masters including Da Vinci and Rembrandt, exposing them to, among other practices, the chiaroscuro effect that Drtikol would make use of throughout his career. Like many international photographers working just after the turn of the century, Drtikol's compositions and techniques began moving away from more Impressionist and Pictorialist trends and more towards the 'straight' photography that favored un-manipulated silver prints over alternative processes. However, Drtikol never completely abandoned the earlier processes and continued to refine his lush carbon prints ('pigments', as he termed them), like the eight on offer here.

Pigment prints by the artist, exquisitely textural and continually stable over many decades, are regarded as the most beautiful and desirable of prints made by Drtikol. Within the group of eight prints on offer here are examples from throughout the artist's career, up to *circa* 1930, when the artist stopped photographing nude figures altogether.



120

FRANTIŠEK DRTIKOL (1883–1961)

Nude, c. 1925

pigment print

image: 11½ x 9¾ in. (29.4 x 24 cm.)

sheet: 12 x 9½ in. (30.6 x 24.1 cm.)

\$6,000–8,000

PROVENANCE:

Gallery Kicken, Berlin;

acquired from the above by the present owner, 1990.

LITERATURE:

Anna Fárová, *František Drtikol, Workbook of Photographs*, Svet, Prague, 2006, 9.A, 2.

Anna Fárová, *Frantisek Drtikol, Etapy života a fotografického díla Secese – Art deco – Abstrakce /2 (Frantisek Drtikol, Stages of Life and Photographis Work)*, Svet Editions, Prague, 2012, vol. 1, pl. 180.



121

FRANTIŠEK DRTIKOL (1883-1961)

Untitled, 1928

pigment print

blindstamped photographer's copyright credit (recto)

image/sheet: 8¾ x 11⅝ in. (22.2 x 29 cm.)

\$10,000-15,000

PROVENANCE:

Gallery Kicken, Berlin;

acquired from the above by the present owner, 1990.

LITERATURE:

Vladimir Birgus, *Fotograf Frantisek Drtikol*, Prostol, Prague, 1994, pl. 73.

Vladimir Birgus, *The Photographer Frantisek Drtikol*, Kant, Prague, 2000, pl. 68.

Anna Fárová, *Frantisek Drtikol, Workbook of Photographs*, Svet, Prague, 2006, 17.A, 6.

Anna Fárová, *František Drtikol, Etapy života a fotografického díla Secese – Art deco – Abstrakce /2 (Frantisek Drtikol, Stages of Life and Photographs Work)*, Svet Editions, Prague, 2012, vol. 2, pl. 362.

Annette & Rudolf Kicken, *Drtikol Photographs*, Hatje Cantz, Prague, 2012, p. 48.



122

FRANTIŠEK DRTIKOL (1883–1961)

Nude, c. 1914

pigment print

image/sheet: 11⁷/₈ x 9³/₈ in. (30.2 x 23.8 cm.)

\$6,000-8,000

PROVENANCE:

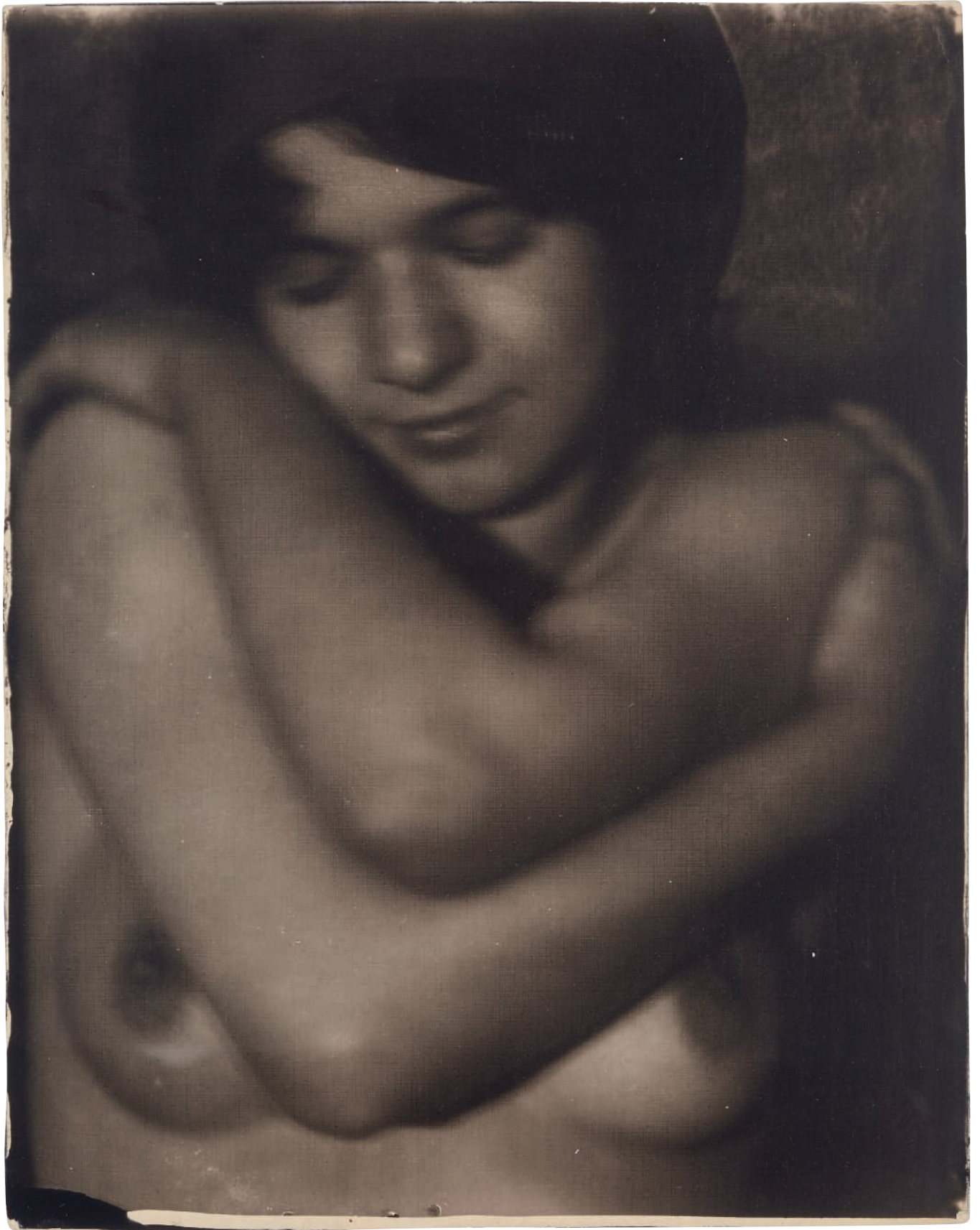
Gallery Kicken, Berlin;

acquired from the above by the present owner, 1990.

LITERATURE:

Anna Fárová, *František Drtikol, Workbook of Photographs*, Svet, Prague, 2006, Calavas II, 5.

Anna Fárová, *Etapy života a fotografického díla Secese – Art deco – Abstrakce /2 (František Drtikol, Stages of Life and Photographs Work)*, Svet, Prague, 2012, vol. 1, pl. 134.



123

FRANTIŠEK DRTIKOL (1883–1961)

Untitled, c. 1925

pigment print

image/sheet: 11¼ x 8¾ in. (28.5 x 22.2 cm.)

\$6,000–8,000

PROVENANCE:

Kicken Gallery, Berlin;

acquired from the above by the present owner, 1990.

LITERATURE:

Anna Fárová, *František Drtikol, Workbook of Photographs*, Svet, Prague, 2006, 27.A, 2.



124

FRANTIŠEK DRTIKOL (1883–1961)

Untitled, c. 1925

pigment print

image/sheet: 11⅞ x 8½ in. (28.3 x 21.6 cm.)

\$10,000–15,000

PROVENANCE:

Gallery Kicken, Berlin;

acquired from the above by the present owner, 1990.





•125

FRANTIŠEK DRTIKOL (1883-1961)

Untitled (Female in Landscape), 1901-1903

pigment print with oil paint
 signed in ink (margin); annotated 'neg 209' in pencil (verso)
 image: 4 $\frac{5}{8}$ x 6 $\frac{1}{2}$ (11.7 x 16.5 cm.)
 sheet: 5 $\frac{5}{8}$ x 7 $\frac{1}{4}$ in. (14.2 x 18.4 cm.)

\$5,000-7,000

PROVENANCE:

Kicken Gallery, Berlin;
 acquired from the above by the present owner, 1990.

LITERATURE:

Exhibition catalogue, *Drtikol, Katalog 10*, Rudolf Kicken Gallery, Cologne, 1983, pl. 2, p. 12 (this print).

•126

STUDIO OF FRANTIŠEK DRTIKOL (1883-1961)

Untitled (Female portrait), 1916

pigment print, mounted on brown paper, mounted again on buff card
 stamped photographer's credit and date (recto); blindstamped
 photographer's credit (secondary mount, recto)
 image/sheet: 9 x 6 $\frac{1}{2}$ in. (22.9 x 16.5 cm.)
 primary mount: 10 x 7 in. (25.5 x 17.8 cm.)
 secondary mount: 15 $\frac{3}{8}$ x 8 $\frac{7}{8}$ in. (40 x 22.6 cm.)

\$6,000-8,000

PROVENANCE:

Kicken Gallery, Berlin;
 acquired from the above by the present owner, 1990.



DR. C. J.
SPOT
P. 10 19

I discovered some objects in Paris... man-made objects to illustrate geometrical algebraic equations. I was fascinated by their shapes – I was also fascinated by their captions, which to me were Greek... Instead of giving them their algebraic captions, I gave them the titles of Shakespeare’s plays.

— Man Ray, 1954

In 1934, Man Ray visited the Institut Henri Poincaré in Paris, and viewed a collection of over 600 plaster models made c. 1900. These models illustrate geometric properties and algebraic equations, serving as teaching tools for students of the Institut. The models struck Man Ray as both sensual and erotic; he appreciated ‘the fact that they were man made... [it inspired] new courage in my resolve to seek inspiration as much as possible from man-made objects’ (Wendy Grossman and Edouard Seblin [eds.], *Man Ray: Human Equations*, p. 21).

Man Ray was commissioned to photograph a group of the plaster models for a 1936 issue of the Surrealist journal *Cahiers d’Art*, which focused on the ‘Crisis of the Object,’ and was supplemented with essays by André Breton. He photographed the plaster forms against light paper and dark fabric, using dramatic lighting to bring the objects to life. The models he chose at times closely resemble parts of the human form, where others seem robotic or architectural. Only thirty-four models were photographed and twelve images were reproduced in *Cahiers d’Art*.

In 1936, the year these works were printed, Alfred Barr, MoMA’s first director, mounted *Fantastic Art, Dada, Surrealism*, a significant exhibition of abstraction and surrealism that included works as wide-ranging as Leonardo da Vinci, Hieronymus Bosch and Arcimboldo of the 15th and 16th centuries through Hogarth, William Blake, Lewis Carroll, and Delacroix, to Duchamp, Kandinsky, Picasso, Dali, Ernst, Grosz, Miro, Klee, and Man Ray. He included two photographic prints by Man Ray from his Human Equations series. Those exhibition prints are offered here (lots 127 and 128), and each carry MoMA registration numbers on their mount versos.

These photographs, made in the 1930s, in turn served as inspiration for a group of twenty paintings, titled Shakespearean Equations, each of which carried the title of a Shakespeare play, including *The Tempest*, *Julius Caesar*, and *Macbeth* among others. This group of paintings debuted at the Copley Galleries in Beverly Hills in 1949. It is quite possible the title was chosen as a result of the artist’s close relationship with the collector and Shakespeare scholar Walter Arensberg (*ibid.*, p. 54).

In 2015, The Phillips Collection, Washington, D.C., hosted the eye-opening exhibition *Man Ray—Human Equations: A Journey from Mathematics to Shakespeare*. The exhibition organizers explicitly set out to ‘solve this puzzle’ of trying to ‘make sense of a purported link connecting mathematics, Shakespeare, and Man Ray.’ Four of the six prints offered here were consulted for this exhibition, which then traveled to The Israel Museum, Jerusalem.

Prints from this series are extremely rare; scholars note that at most one to three prints exist of each image. Only one print of any of these images has ever appeared at auction. Prints from this series reside in the institutional collections of The J. Paul Getty Museum; the Museum of Fine Arts, Houston; the Harvard Art Museum; The Phillips Collection, Washington, D.C.; Centre Pompidou, Paris; and the Yale University Art Gallery.



Institut Henri Poincaré, Paris

127

MAN RAY (1890-1976)

Mathematical Object, 1934-1935

gelatin silver print, mounted on board
stamped 'MAN RAY - 8 RUE/DU VAL-DE-GRACE/PARIS 5e - FRANCE/
DANTON 92 - 25' [Manford M9] and credited, numbered '36.1591 G' in pencil
(verso); stamped 'PHOTOGRAPH BY MAN RAY' [Manford M22] (mount,
verso); credited, titled and dated on affixed gallery label (frame backing)
image/sheet: 11¾ x 9⅞ in. (30 x 23¾ cm.)
mount: 18 x 12½ in. (46 x 32 cm.)

\$20,000-30,000

PROVENANCE:

The Collection of Juliet Man Ray;
Robert Miller Gallery, New York;
Galerie Montaigne, Paris;
acquired from the above by the present owner.

EXHIBITED:

New York, The Museum of Modern Art, *Fantastic Art, Dada, Surrealism*,
December 9, 1936-January 17, 1937, nos. 629-643.
New York, Robert Miller Gallery, *Man Ray Mathematical Objects*, May 3-June
30, 1983.

LITERATURE:

Wendy A. Grossman and Edouard Seblin (eds.), *Man Ray Human Equations, A
Journey from Mathematics to Shakespeare*, The Phillips Collection, Washington
D. C., 2016, p. 176.

The present photograph depicts a geometric inversion of a three-dimensional sphere. As with Lot 128, the present lot is mounted on black board and exhibited in the 1936 *Fantastic Art Dada Surrealism* exhibition at Museum of Modern Art, New York. The prints in this exhibition were loaned directly from the artist.



128

MAN RAY (1890–1976)

Mathematical Object, 1934–1936

gelatin silver print, mounted on board
stamped 'MAN RAY - 8 RUE/DU VAL-DE-GRACE/PARIS 5e -
FRANCE/DANTON 92 - 25' [Manford M9] and credited, numbered
'36.1591 O' in pencil (verso); stamped 'PHOTOGRAPH BY MAN RAY'
[Manford M22] and titled in unknown hand in ink (mount, verso);
credited, titled and dated on affixed gallery label (frame backing)
image/sheet: 9 $\frac{1}{8}$ x 11 $\frac{3}{4}$ in. (23.2 x 30 cm.)
mount: 20 x 15 $\frac{1}{8}$ in. (50.8 x 38.4 cm.)

\$20,000-30,000

PROVENANCE:

The Collection of Juliet Man Ray;
Robert Miller Gallery, New York;
Galerie Montaigne, Paris;
acquired from the above by the present owner.

EXHIBITED:

New York, The Museum of Modern Art, *Fantastic Art, Dada, Surrealism*,
December 9, 1936–January 17, 1937, nos. 629–643.
New York, Robert Miller Gallery, *Man Ray Mathematical Objects*, May
3–June 30, 1983.

LITERATURE:

Arturo Schwarz, *Man Ray Rigour of Imagination*, Rizzoli, New York, 1977,
p. 99.
Exhibition catalogue, *Perpetual Motif: The Art of Man Ray*, National
Museum of American Art Smithsonian Institute, Washington, D.C.
1994, p. 301.
Collection de photographies du Musée national d'art moderne,
Photographies 1905-1948, Editions du Centre Pompidou, Paris, 1997, p.
324.
Alain Sayag and Emmanuelle de L'Écotais, *Man Ray: La Photographie a
l'Envers*, Centre Georges Pompidou, Paris, 1998, p. 234.
Exhibition catalogue, *Photographies de Man Ray*, The Bunkamura
Museum of Art, Tokyo, 2002, p. 29.
Wendy A. Grossman and Edouard Seblin (eds.), *Man Ray Human
Equations, A Journey from Mathematics to Shakespeare*, The Phillips
Collection, Washington D. C., 2016, p. 176.
Katherine Ware and Manfred Heiting, *Man Ray*, TASCHEN, New York,
2017, p. 141.

The present image depicts sections of two Villarceau circles, a mathematical proof from 1891. This form is the result of dividing two three-dimensional circles at an angle. In his painting, titled *Measure for Measure*, Man Ray created the illusion of the form's negative space, above and below (*Man Ray Human Equations*, p. 201).

As with Lot 127, the present lot is mounted on black board and was exhibited in the 1936 *Fantastic Art Dada Surrealism* exhibition at Museum of Modern Art, New York. Both lot 127 and this print were loaned directly from the artist.



129

MAN RAY (1890–1976)

Mathematical Object, 1934–1935

gelatin silver print
stamped 'MAN RAY - 8 RUE/DU VAL-DE-GRACE/PARIS 5e - FRANCE/
DANTON 92 - 25' [Manford M9] (verso); credited, titled and dated on
affixed gallery label (frame backing)
image/sheet: 9 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in. (23 x 29.7 cm.)

\$30,000-50,000

PROVENANCE:

The Collection of Juliet Man Ray;
Robert Miller Gallery, New York;
Galerie Montaigne, Paris;
acquired from the above by the present owner.

EXHIBITED:

New York, Robert Miller Gallery, *Man Ray Mathematical Objects*,
May 3–June 30, 1983.

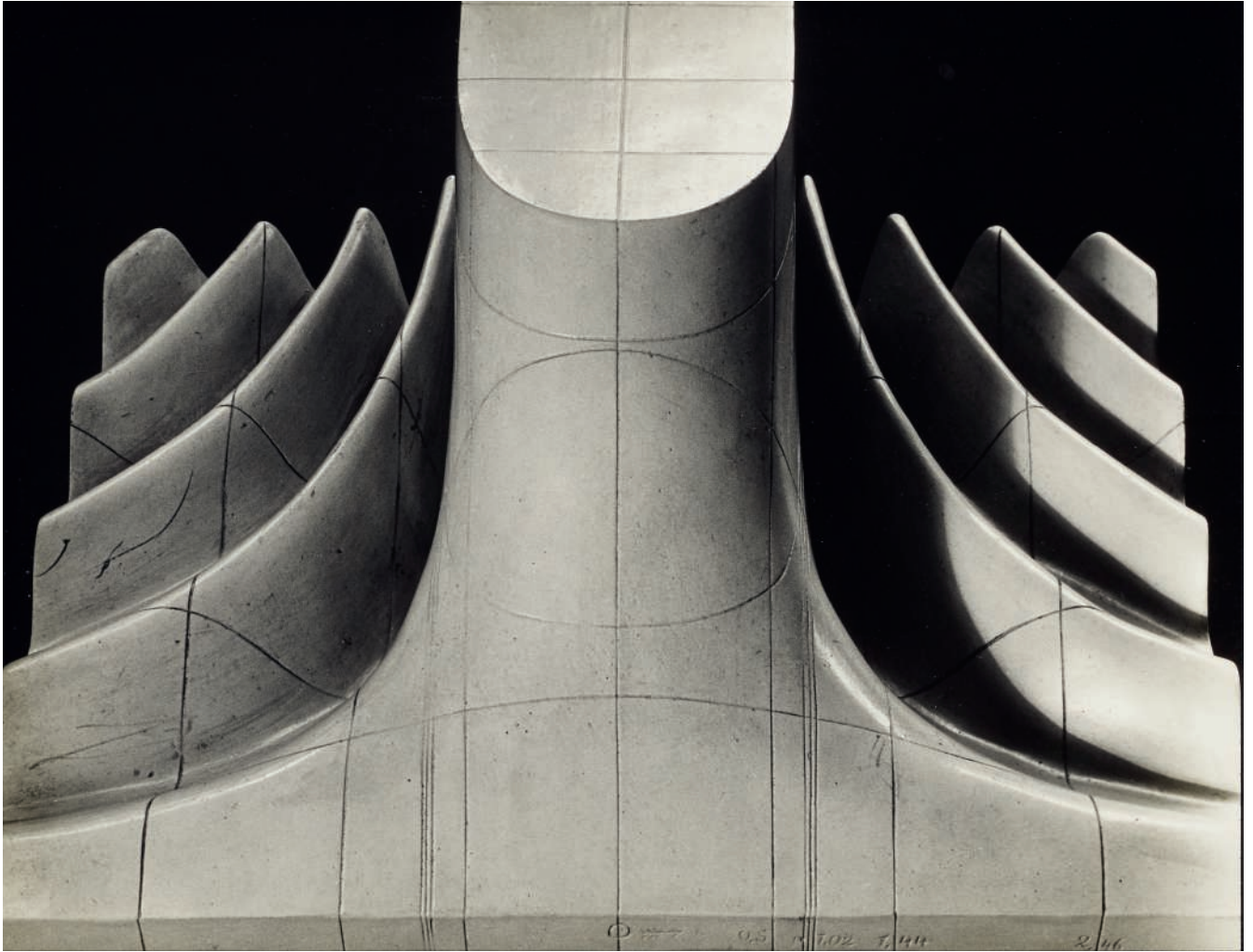
LITERATURE:

Wendy A. Grossman and Edouard Seblin (eds.), *Man Ray Human
Equations, A Journey from Mathematics to Shakespeare*, The Phillips
Collection, Washington D. C., 2016, pp. 54, 55.

The present image depicts the theory of elliptic functions, and their resulting curvature has been interpreted as figurative in nature. This form inspired the painting *Macbeth*.



Man Ray, *Macbeth, Shakespearean Equation*, 1948



130

MAN RAY (1890–1976)

Mathematical Object, 1934–1935

gelatin silver print
stamped 'MAN RAY - 8/DU VAL-DE-GRACE/PARIS 5e - FRANCE/
DANTON 92-25' [Manford M9] (verso); credited, titled and dated on affixed
gallery label (frame backing)
image/sheet: 11 $\frac{5}{8}$ x 9 $\frac{1}{8}$ in. (29.7 x 23 cm.)

\$30,000-50,000

PROVENANCE:

The Collection of Juliet Man Ray;
Robert Miller Gallery, New York;
Galerie Montaigne, Paris;
acquired from the above by the present owner.

EXHIBITED:

New York, Robert Miller Gallery, *Man Ray Mathematical Objects*,
May 3–June 30, 1983.

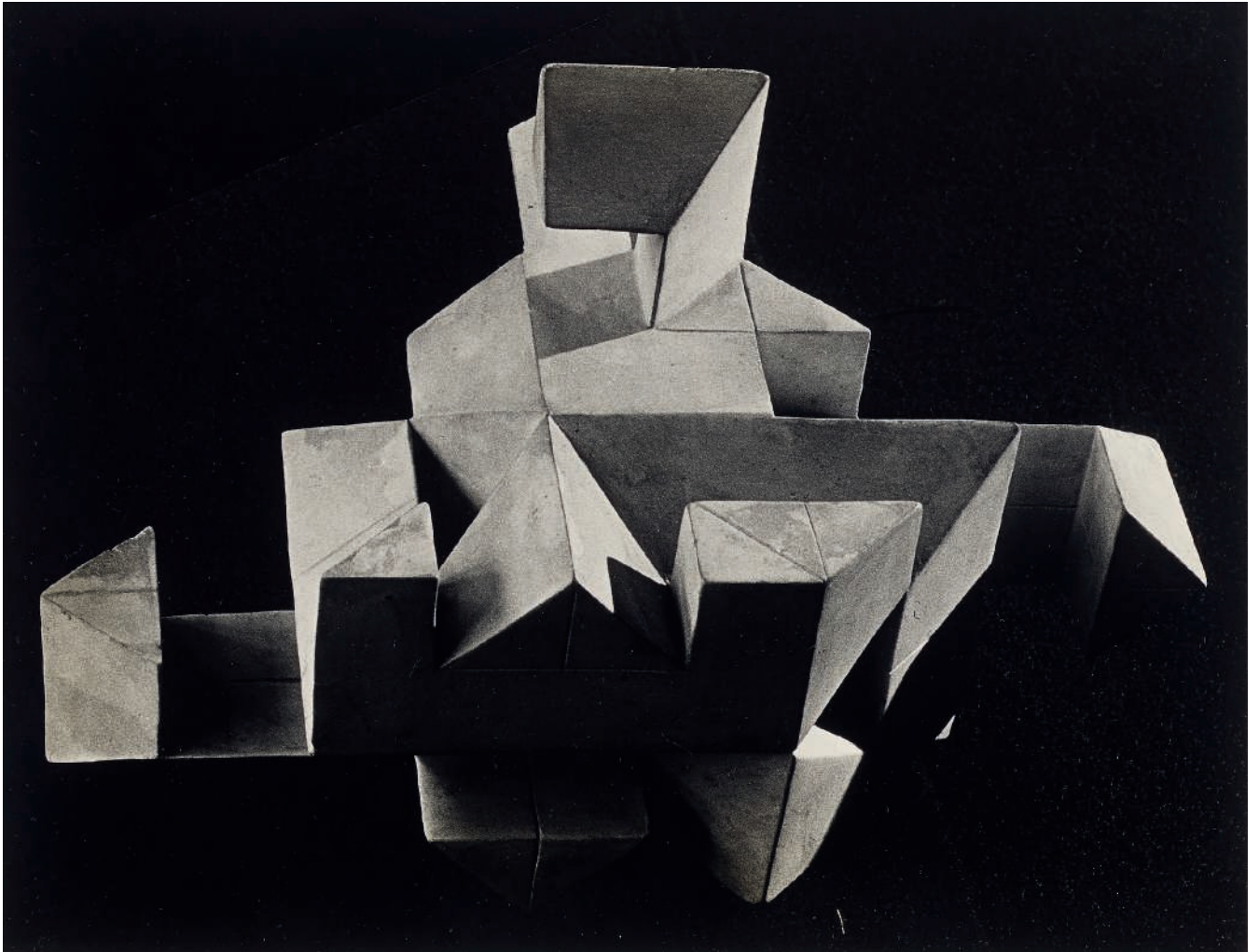
LITERATURE:

Wendy A. Grossman and Edouard Seblin (eds.), *Man Ray Human Equations, A
Journey from Mathematics to Shakespeare*, The Phillips Collection, Washington
D. C., 2016, p. 62.

The plaster model depicted in this photograph shows a seemingly arbitrary
cluster of cubic forms. In fact, it depicts a unique form in which no shapes
overlap. The symmetry is fixated within one central point—a 'space-tiling
crystalline structure due to Schoenflies', (*Man Ray Human Equations*, p. 105).
This image served as the inspiration for Man Ray's painting *The Tempest*.



Man Ray, *The Tempest*, *Shakespearean Equation*, 1948



131

MAN RAY (1890–1976)

Mathematical Object, 1934–1935

gelatin silver print
stamped 'MAN RAY - 8 RUE/DU VAL-DE-GRACE/PARIS 5e - FRANCE/
DANTON 92 - 25' [Manford M9] (verso); credited, titled and dated on affixed
gallery label (frame backing)
image/sheet: 9½ x 11½ in. (23.3 x 29.3 cm.)

\$20,000–30,000

PROVENANCE:

The Collection of Juliet Man Ray;
Robert Miller Gallery, New York;
Galerie Montaigne, Paris;
acquired from the above by the present owner.

EXHIBITED:

New York, Robert Miller Gallery, *Man Ray Mathematical Objects*, May 3–June
30, 1983.

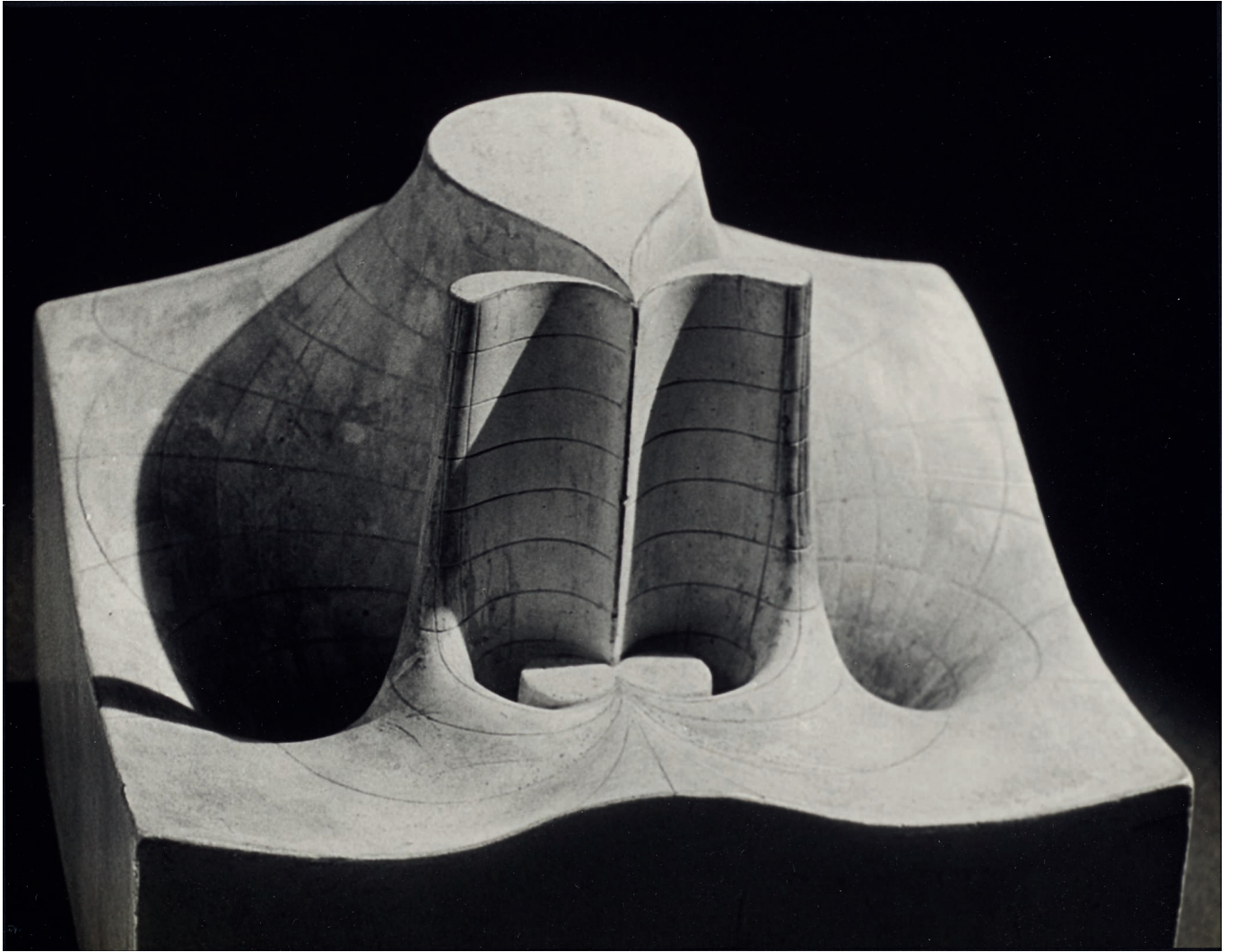
LITERATURE:

*Collection de photographies du Musée national d'art moderne, Photographies
1905-1948*, Editions du Centre Pompidou, Paris, 1997, p. 325.
Wendy A. Grossman and Edouard Seblin (eds.), *Man Ray Human Equations, A
Journey from Mathematics to Shakespeare*, The Phillips Collection, Washington
D. C., 2016, p. 18.

The plaster model depicted here represents a complex variable function
and was an inspiration for the painting *Julius Caesar*. The form has been
interpreted as Caesar's headless torso (*Man Ray Human Equations*, p. 16).



Man Ray, *Julius Caesar, Shakespearean Equation*, 1948



132

MAN RAY (1890-1976)

Mathematical Object, 1934-1935

gelatin silver print, mounted on board
stamped 'MAN RAY - 8 RUE/DU VAL-DE-GRACE/PARIS 5e - FRANCE/
DANTON 92 - 25' [Manford M9] (verso); credited, titled and dated on affixed
gallery label (frame backing)
image/sheet: 11 $\frac{5}{8}$ x 8 $\frac{5}{8}$ in. (29.5 x 22 cm.)
mount: 22 x 18 $\frac{1}{8}$ in. (56 x 46 cm.)

\$20,000-30,000

PROVENANCE:

The Collection of Juliet Man Ray;
Robert Miller Gallery, New York;
Galerie Montaigne, Paris;
acquired from the above by the present owner.

EXHIBITED:

New York, Robert Miller Gallery, *Man Ray Mathematical Objects*, May 3-June
30, 1983.

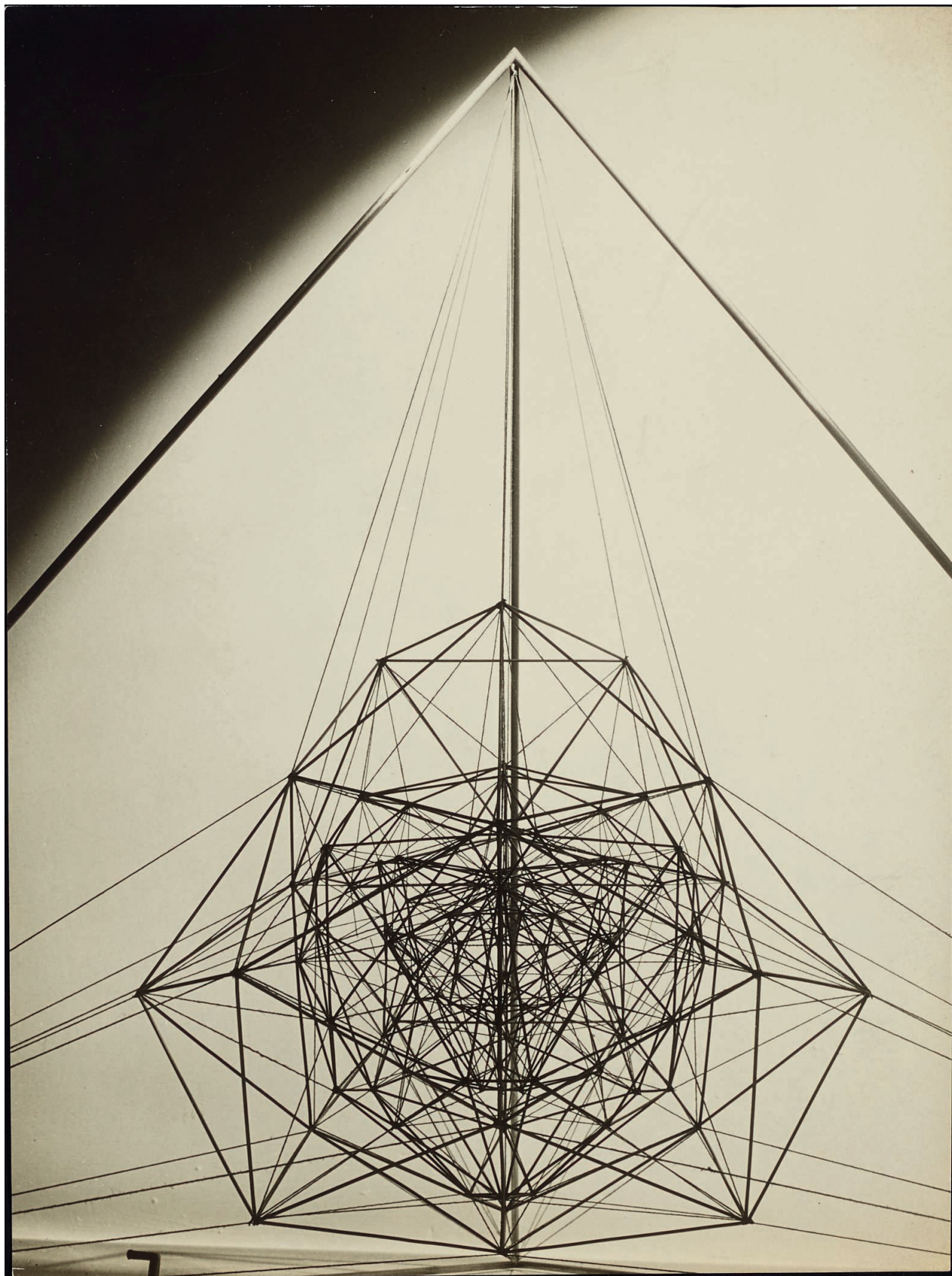
LITERATURE:

Wendy A. Grossman and Edouard Seblin (eds.), *Man Ray Human Equations, A
Journey from Mathematics to Shakespeare*, The Phillips Collection, Washington
D. C., 2016, pp. 58, 76.

This photograph depicts a wire model that is intended to 'visualize a
mathematical object of extreme symmetry' (*Man Ray Human Equations*, p.
96). In Man Ray's painting *Antony and Cleopatra*, the model serves as the
tumultuous relationship between the two protagonists of that play.



Man Ray, *Antony and Cleopatra*, *Shakespearean Equation*, 1948



133

MAN RAY (1890–1976)

Rayograph (Kiki Silhouette, Positive), 1922–1938

gelatin silver print

signed and dated in ink (recto); stamped 'MAN RAY/31bis, Rue/Campagne/
Première/PARIS' [Manford M3] and 'ORIGINAL' [Manford M27]; annotated
"Kiki" Silhouette Man Ray/Positive' in pencil (verso)

image/sheet: 11 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in. (29 x 21 cm.)

This is one of two positive prints made between 1922 and 1938, contact
printed from the original Rayograph dated 1922.

\$100,000-150,000

PROVENANCE:

Juliet Man Ray;

Arturo Schwarz, Milan;

Christie's, New York, April 25, 1989, lot 211;

acquired from the above sale by the present owner.

LITERATURE:

The 1922 Rayograph:

Billy Klüver and Julie Martin, *Kiki's Paris / Artists and Lovers 1900-1930*, Harry
N. Abrams, Inc., New York, 1989, p. 110.

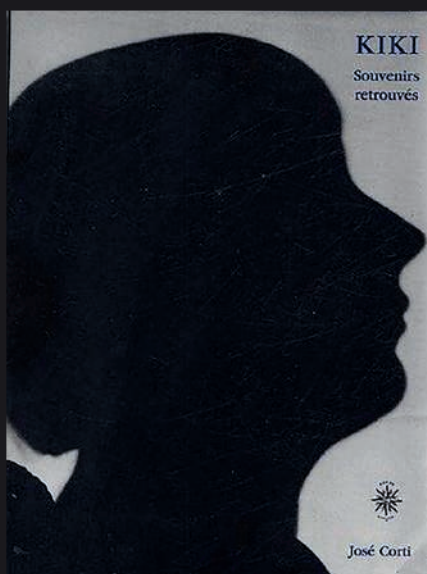
Ronny Van de Velde and Jan Ceuleers (ed.), *Man Ray 1890-1976*, Ludion Press,
Ghent, 1994, pl. 293, p. 229.

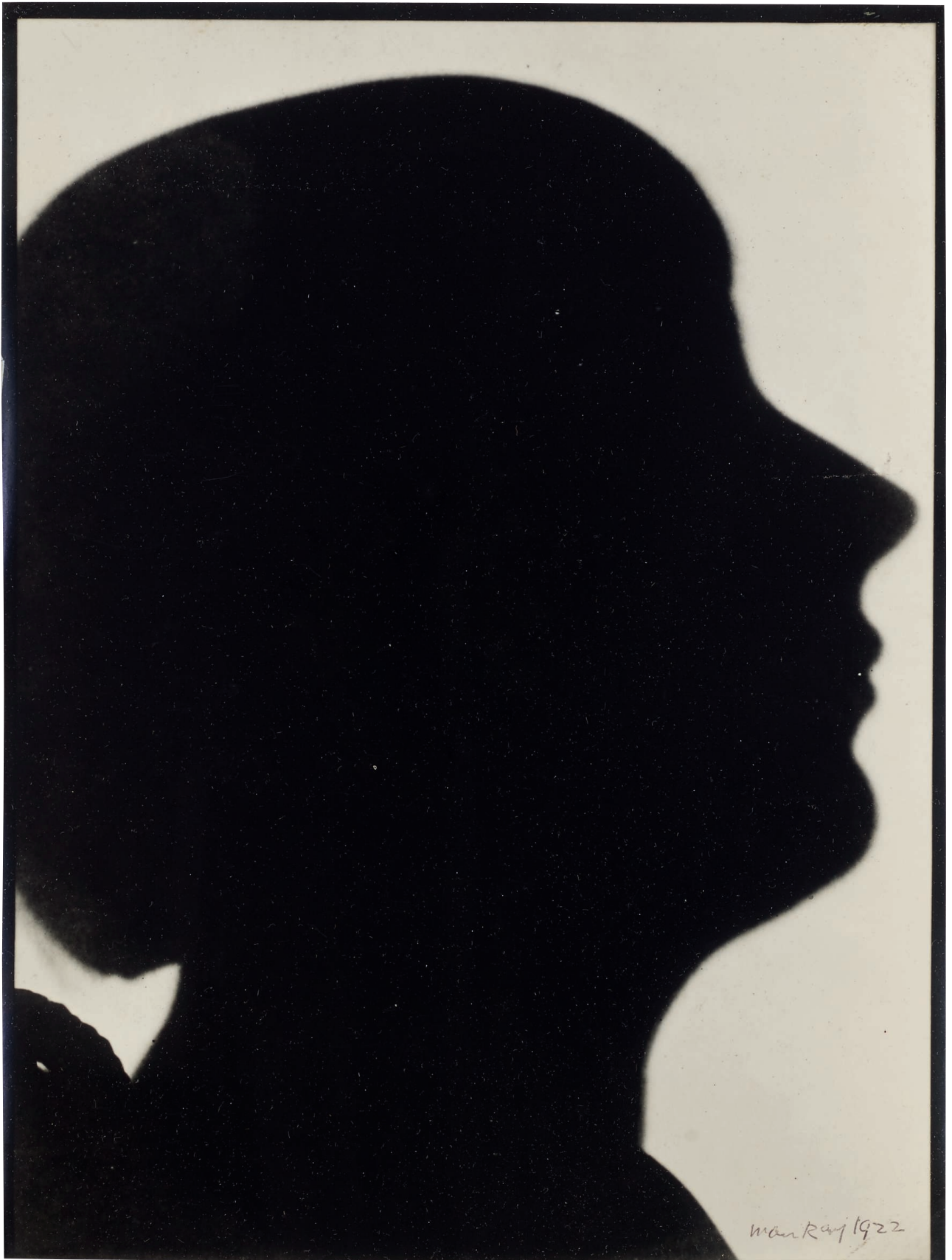
Billy Klüver and Julie Martin (ed.) *Kiki's Memoirs*, The Ecco Press, New Jersey,
1996, p. 2.

Emmanuelle de l'Ecotais, *Man Ray Rayographies*, Editions Léo Scheer, Paris,
2002, cat. 22, p. 204.

The other positive contact print, owned by Kiki:

Kiki de Montparnasse, *Souvenirs retrouvés de Kiki de Montparnasse*, José Corti,
Paris, 2005, cover (see below).





man Ray 1922



Man Ray, *Rayograph (Kiki Silhouette, Positive)*, 1922-1938, formerly Collection of Kiki de Montparnasse, Private Collection, Courtesy of Steven Manford



Man Ray, *Rayograph (Kiki Silhouette)*, 1922, Private Collection, Courtesy of Steven Manford

This simple silhouette traces the unmistakable profile of the legendary Kiki of Montparnasse. Here Man Ray has taken an early Rayograph from 1922, and used it as a paper negative to produce this wholly new Rayograph. Without having to make a negative Man Ray has inverted the values in the present Rayograph, rendering an approximate life-sized graphic image of Kiki's head.

Soon after Man Ray arrived in Paris, in July of 1921, he met Kiki, then about twenty years of age. Kiki de Montparnasse (1901–1953) over that decade was a singer (recorded and published), a successful self-taught artist, an author, and a celebrated artists' model. She was, in the 1920s, the queen of the Paris left bank, at least to the avant-garde. Born Alice Prin, she has been made legend through the photographs Man Ray made of her, such as the iconic *Le Violon d'Ingres*, 1924, and *Noire et blanche*, 1925–1926. He also made a handful of Rayographs of her, indeed they made some together in their hotel room on the Rue Delambre, in the early months of 1922.

When the photograph was last offered at auction in 1989, it was not known whether this print was unique, with questions surrounding its context left unanswered. However, new research here sheds fresh light on the origins and history of this Rayograph.

In 1929 Kiki published her memoirs, entitled *Kiki Souvenirs* (Paris: Henri Broca, 1929). By this time the two had parted ways. The volume, illustrated with a number of Man Ray's photographs, was a great success. Translated into English, copies bound for distribution in the United States were frequently seized, despite being reviewed in the respectable *New York Times* (September 28, 1930). Not surprisingly, this notoriety in later years led to the unauthorized publication of a semi-fictional version in paperback, under the suggestive title 'The Education of a French Model.' Given such interest Kiki began work on a second autobiography, gathering ephemera, drawings, and photographs. The manuscript and illustrations were ready by 1938. Among the new images assembled was a Rayograph of her profile, identical to the work offered here.

It is strongly believed that it was Kiki's request to Man Ray for suitable, unseen images that brought about the making of the two Rayographs for her planned second memoir. From his files Man Ray used the original profile, making two Rayographs by way of contact printing. The first he gave to Kiki for her book, and the second, the work offered here, he kept with the original for the rest of his life.

Kiki's second memoirs were never published, and with war and the invasion of France the dossier was forgotten, and hidden away for decades. In 2004 the Paris dealer Serge Plantureux unearthed the archive, publishing the material in 2005 under the title 'Souvenirs retrouvés de Kiki de Montparnasse' (Paris: José Corti, 2005).

In its reporting on the prior sale of this Rayograph in 1989, here in these very salerooms, *The Print Collector's Newsletter* issue of July-August 1989 (pp. 94-95), documented some of the issues raised at the time. Foremost, it was argued that because the work was made from a film negative, an assertion which is itself not likely to be correct, it could not be considered an 'original' Rayograph. Yet there are 'original' Rayographs that feature enlarged images made from negatives, while other Rayographs were created with negatives laid directly upon the photographic paper. Adding to the confusion is the fact that the present work is annotated by Man Ray, and stamped ORIGINAL, with a stamp primarily used by Man Ray to denote the traditionally unique Rayograph.

Among the more notable assertions in the 1989 newsletter was the claim that a pencil inscription of the words 'not original' had been erased from the verso corner. A close examination suggests that the handwriting in pencil, likely that of Man Ray, actually reads 'from original.' This finding aligns with the belief that the two versions were made by contact printing alone. Indeed no corresponding or related negatives have been located in the Fonds Man Ray, at the Centre Pompidou.

This work had been formerly in the collection of the Milan dealer Arturo Schwarz. Few knew Man Ray's work as well as Schwarz. Having been introduced to Man Ray in the late 1950s, Schwarz would go on to represent Man Ray, produce numerous editions, undertake many solo exhibitions, and publish serious monographs, most notably the essential reference 'Man Ray: The Rigour of Imagination' (New York: Rizzoli, 1977).

This work will be included in the forthcoming *Catalogue Raisonné of the Rayographs* being prepared by Steven Manford.

134

MAN RAY (1890–1976)

'Lila', 1930–1934

gelatin silver print
stamped 'MAN RAY/31bis, RUE/CAMPAGNE/PREMIÈRE/PARIS
XIVe' [Manford M28] and photographer's Paris ADAGP copyright credit
[Manford M30], annotated 'Lila 35' probably by Juliet Man Ray in pencil
(verso)
image/sheet: 5 x 9 in. (13 x 23 cm.)

\$30,000–50,000

PROVENANCE:

Juliet Man Ray;
Christie's, New York, April 25, 1989, lot 212;
acquired from the above sale by the present owner.

EXHIBITED:

Tokyo, Sezon Museum of Art, *The Art of Photography 1839–1989*, March
3–April 1, 1990, no. 144.

LITERATURE:

Exhibition catalogue, *The Art of Photography 1839–1989*, Sezon Museum
of Art, Tokyo, 1990, no. 144, p. 218.

The rare Man Ray image offered in the present lot shows a distortion of the sitter's face, wherein the left eye and eyebrow are elongated and stretched out. Interestingly, a variant of the image was reproduced in a *Modern Photography* article in 1957 written by the artist himself. The caption underneath the image reads, 'Distortion: Besides tilting enlarging easels, moving the paper, Man Ray built special distorting devices.'

This image appears in the same variant form as the above reproduction in a portrait of Man Ray in his studio taken by Carl Van Vechten in June of 1934. As of the time of this writing, the present lot is the only print of this image to be offered at auction; it was first offered at Christie's in 1989.



Carl Van Vechten, *Man Ray in his studio*, 1934, with a variant enlargement of 'Lila' behind



135

MAN RAY (1890-1976)

Valentine Hugo, c. 1935

gelatin silver print
signed in ink (recto); stamped 'MAN RAY/31bis, RUE/CAMPAGNE/
PREMIÈRE/PARIS XIVE' [Manford M6] and titled, dated in pencil (verso)
image/sheet: 11 $\frac{1}{8}$ x 8 $\frac{3}{4}$ in. (28.3 x 22.2 cm.)

\$8,000-12,000

PROVENANCE:

Daniel Wolf Inc., New York;
acquired from the above by the present owner.

When, in 1935, the artist Valentine Hugo sat for Man Ray's camera she had been actively involved with the Paris Surrealists for several years. Man Ray produced a number of flattering portraits from this sitting, including the image offered in the present lot. The Fonds Man Ray, at the Centre Pompidou holds six corresponding and related negatives.

A close variant image was used by Man Ray in creating a series of four photographic playing cards, each featuring woman associated with the Surrealist movement. Valentine Hugo was the Queen of Diamonds, Lise Deharme portrayed the Queen of Spades, Nusch Éluard posed as the Queen of Clubs, and Jacqueline (Lamba) Breton was the Queen of Hearts.



Man Ray, *Valentine Hugo as Queen of Diamonds*, 1935



LÁSZLÓ MOHOLY-NAGY (1895-1946)

Advertisement for Schocken Department Store (Variation of The Law of the Series), 1925

gelatin silver print

stamped photographer's 'foto moholy-nagy' credit (verso)

image/sheet: 8 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (22.5 x 17.1 cm.)

\$50,000-70,000

PROVENANCE:

Kicken Gallery, Berlin;

acquired from the above by the present owner, 1989.

LITERATURE:

Gerhard Gluher (ed.), *Fruhe Photographien (Das Foto-Taschenbuch)*, Nishen, Berlin, 1989, p. 57.

Jeannine Fiedler (ed.), *Photography at the Bauhaus*, The MIT Press, Boston, 1990, p. 208.

Louis Kaplan, *Laszlo Moholy-Nagy Biographical Writings*, Duke University Press, London, 1995, p. 148 (photomontage).

Václav Macek (ed.), *The History of European Photography, 1900-1938*, The Central European House of Photography, Bratislava, 2011, p. 12.

Exhibition catalogue, *Moholy-Nagy: Future Present*, Solomon R. Guggenheim, New York; the Art Institute of Chicago; Los Angeles County Museum of Art, May 27, 2016 - June 18, 2017, p. 99, no. 126 (photomontage).

One of the most experimental and influential artists of his generation, Laszlo Moholy-Nagy moved to Weimar with his wife Lucia to teach at the Bauhaus, from 1923 - 1928. Subsequent to leaving his teaching position, he supported himself as a graphic designer and artist, and eventually emigrated to America in 1938, where he taught at the School of Design in Chicago until his untimely death of leukemia at the age of 51 in 1946.

Moholy-Nagy's use of photography as one of the many art forms he utilized is well-documented. The output during this period covered paintings, photography, industrial manufacture, light and space. The artists of the Bauhaus period championed the printed page, and all worked across media on journals, advertisements, book designs, as well as photography and collage.



One of his best-known projects was initially conceived as an advertisement for the Schocken Department Store (Kaufhaus Schocken), one of Germany's largest. The full-realization of the advertisement is illustrated here, with the addition of screen-printed type in red ink, and which translates to: 'HALT! Were you in Schocken Department Store already?' (Louis Kaplan, *Laszlo Moholy-Nagy Biographical Writings*, p. 147).

The man depicted in the original photomontage, and who is exposed twice onto the photographic paper, is Marcel Breuer, the Hungarian-born architect who was a colleague at the

Bauhaus, and a friend. The graphic elements of the circle, the arcing lines and arrow, and the photo-illustrations of the department store façade were

more than likely applied to a now-lost original collage. This collage would have been placed on a copy-stand and photographed, yielding a copy negative and thus the ability to make multiple prints (which he referred to as *fotoplastiks*). By 'multiple prints' it should not be assumed that vast quantities were made. Outside of the three known prints of this image that reside in the Getty's collection, including the final work with screen-printed type, this is the only other known print and the only one in private hands.

Moholy-Nagy had access to the negative of Breuer—whether he took the picture or not is unknown—since he used that negative in three other known compositions, also housed at the Getty. One features five exposures of Breuer on the same sheet of paper and is also titled *The Law of the Series*, and could very well be a study for the final advertisement, whereas another, titled *Transformation/Anxiety Dream*, features three exposures of Breuer however with another person's eyes pasted in upside down on two of the figures. It is surreal in nature and reads as a different artwork altogether.

These advertisements themselves held double meanings - for the business, the gestures were quite literally intended to draw people physically into the building. The figure's raised hands encouraged passersby to stop and shop, while the curved lines and arrow would draw them into the store. The figure's raised hands mirror a common theme in Moholy-Nagy's work and Constructivism more broadly - a focus on the hand, a symbol representing the artist as constructor and engineer (see fig. 2, a self-portrait from the School of Design catalogues).

The additional significance lies with the title, *The Law of the Series*, and is more theoretical and linked to Moholy-Nagy's artistic ideology. The 'law of series,' first studied by an Austrian scientist in the 1910s, addresses the belief that random, rare events tend to happen repeatedly in unusually short periods of time. Generally, the belief is that this 'randomness' occurs by more than chance alone. The 'law of series' suggests that the passersby will stop or pause to wonder if they had, indeed, been inside already. This sense of uncertainty could, perhaps, result in the viewer entering the store upon the belief that they were returning.

Source material for his *fotoplastiks* were usually taken from periodicals, wide-ranging visuals from film stills, as well as his and other photographers' work (Katharine Ware, *Vision in Motion: The Photographs of Moholy-Nagy*, n.p.). The content of these resulting images—and the photograph's capacity to be mass reproduced - was celebrated above all else. This aligns with his steadfast belief in the importance of modern technology and the potential of reproducibility. Moholy-Nagy considered art an educational tool for societal impact, and the camera the most efficient tool for mass distribution. As a result, very few of his 'original' photomontages and collages have survived and the ones that do reside in institutional collections. It is worth noting that while Moholy-Nagy was a proponent of photography, he still did not reproduce his *fotoplastiks* in high quantity. As such, the present lot—a vintage print of one of the artist's most renowned series—is a very rare object.

As noted, the J. Paul Getty Museum collection includes a print of the present lot and two additional variants (fig. 2), one of which is also in the collection of MoMA. Another vintage print of this image resides in the institutional collection of the The Berlinische Galerie, Berlin.



137

LÁSZLÓ MOHOLY-NAGY (1895–1946)

Light Prop for an Electric Stage (Light-Space Modulator), 1930

ferrotyped gelatin silver print
signed, titled, dated and inscribed by the artist in pencil, variously
numbered in pencil and colored pencil in unidentified hand, credited,
titled and dated on affixed label (verso)
image/sheet: 7 $\frac{3}{8}$ x 6 $\frac{3}{8}$ in. (18.8 x 16.1 cm.)

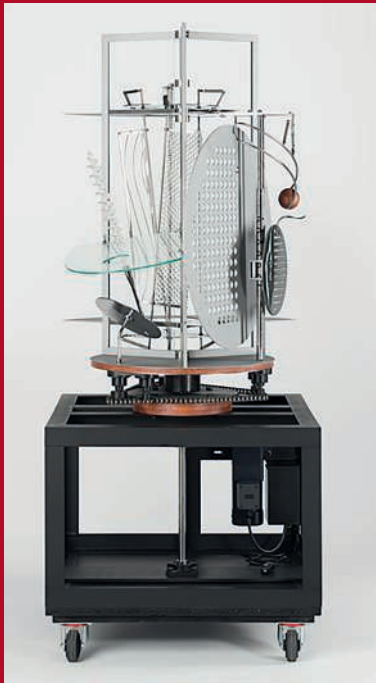
\$15,000-25,000

PROVENANCE:

Kicken Gallery, Berlin;
acquired from the above by the present owner, 1989.

LITERATURE:

László Moholy-Nagy, *Lichtrequisit einer elektrischen Bühne (Light prop of an electric stage)*, *Die Form Journal*, Berlin, Issue 1 $\frac{1}{2}$, 1930, pp. 297-299.
Leah Dickerman (ed.), *Bauhaus 1919-1933: Workshops for Modernity*, Museum of Modern Art, New York, 2009, p. 376.
Joyce Tsai, *László Moholy-Nagy Painting after Photography*, University of California Press, Berkeley, 2018, p. 98.



Moholy-Nagy's *Light Prop for an Electric Stage*,
Harvard Art Museums/Busch-Reisinger Museum,
Cambridge, Massachusetts

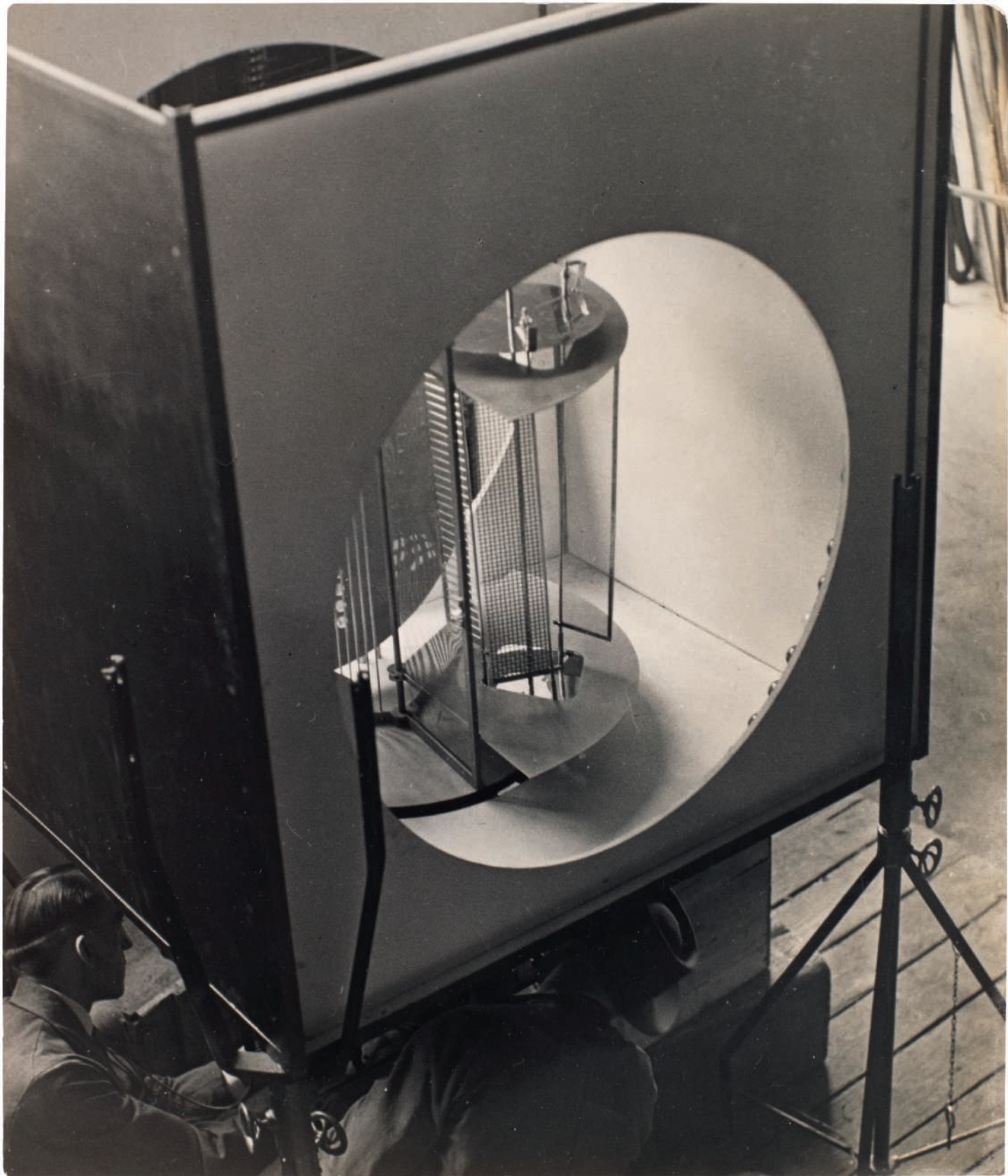
Though Moholy-Nagy did not complete his *Light Prop for an Electric Stage* until 1930, his conceptions for the machine were forming throughout the 1920s. In 1924, the artist published his ideas about 'the theatre of totality' in an article titled 'Theatre, Circus, Variety' that was co-authored with Oskar Schlemmer and Farkas Molnár. In this article the authors expounded upon the vision of a mechanized theater apparatus for which all elements would be moveable and adaptable so that transfixed audience members would be transformed. By the end of the decade, Moholy-Nagy had left the Bauhaus and was in Berlin, receiving commissions to create large-scale, immersive and experimental theater designs, unlike anything audiences had experienced before.

In 1930, Moholy-Nagy's *Light Prop for an Electric Stage* made its debut at the Salon des artistes décorateurs de Paris. The finished sculpture rotates electronically, producing an array of visual effects when its moving, reflective surfaces intersect a beam of light. The artist's intent was for this to be a model for a new form of theater design that would revolutionize perception and enable audiences to become more in touch with the fast-developing technological world. The work undoubtedly expresses a culmination of the artist's previous explorations in creating total experiences, activating multiple senses at once.

As one of the earliest electronically powered kinetic sculptures, *Light Prop for an Electric Stage* is also a central work in the history of modern sculpture. Interestingly, it was in the 1960s that the work was revisited by artists, historians and critics due to recent trends in light and kinetic sculpture. In 1967 the machine appeared on the cover of *Art in America*, accompanying a story about the representation of light in contemporary art, which included discussion of works by Marcel Duchamp and Man Ray among others. A year after that, the Museum of Modern Art, New York exhibited it in *The Machine as Seen at the End of the Mechanical Age*, alongside works by artists including Hans Bellmer, Paul Klee, El Lissitzky and Andy Warhol.

Annotations on the reverse of the present lot reveal that this print was likely used for a 1930 article in issue 11/12 of the *Die Form Journal*, where Moholy-Nagy describes how electricity could be used for various lighting effects applicable to advertising, festivals and theater. This is the only existing image of the work that was taken in 1930, providing a visual of the square box container for the mechanism, as it was shown within at the Salon des artistes décorateurs de Paris.

The sculpture *Light Prop for an Electric Stage* is now in the Harvard Art Museums/Busch-Reisinger Museum, Cambridge, Massachusetts. The museum has maintained the work through necessary alterations over time, and it is still operational today.



I made this photograph with my friend Moholy-Nagy and I had fun with him playing with light and he told me 'you are a photographer, but I amuse myself with photography'

— ANDRÉ KERTÉSZ

138

ANDRÉ KERTÉSZ (1894–1985)

Detail of Light Prop for an Electric Stage (Light-Space Modulator), 1922–1930

gelatin silver print

signed later by the artist, signed, titled, dated and inscribed in ink by László Moholy-Nagy, inscribed in unidentified hand, "Text dictated by Kertész / I made this photograph with my friend / Moholy-Nagy and I had fun with / him playing with light and he told me / "you are a photographer, but I amuse myself with photography"" in pencil, stamped photographer's credit and reproduction limitation (verso)

image/sheet: 8¾ x 6½ in. (22.2 x 16.5 cm.)

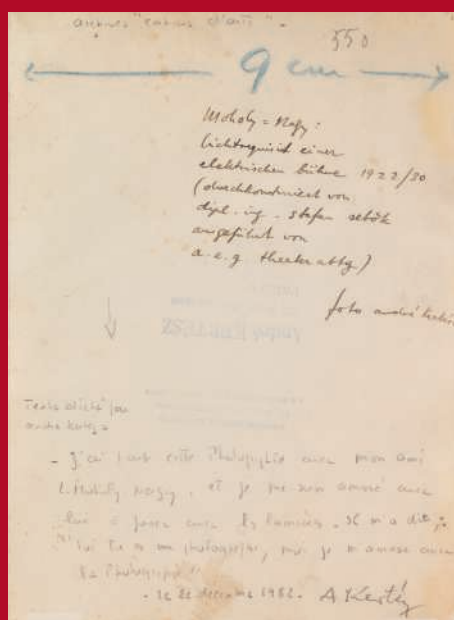
\$15,000-25,000

PROVENANCE:

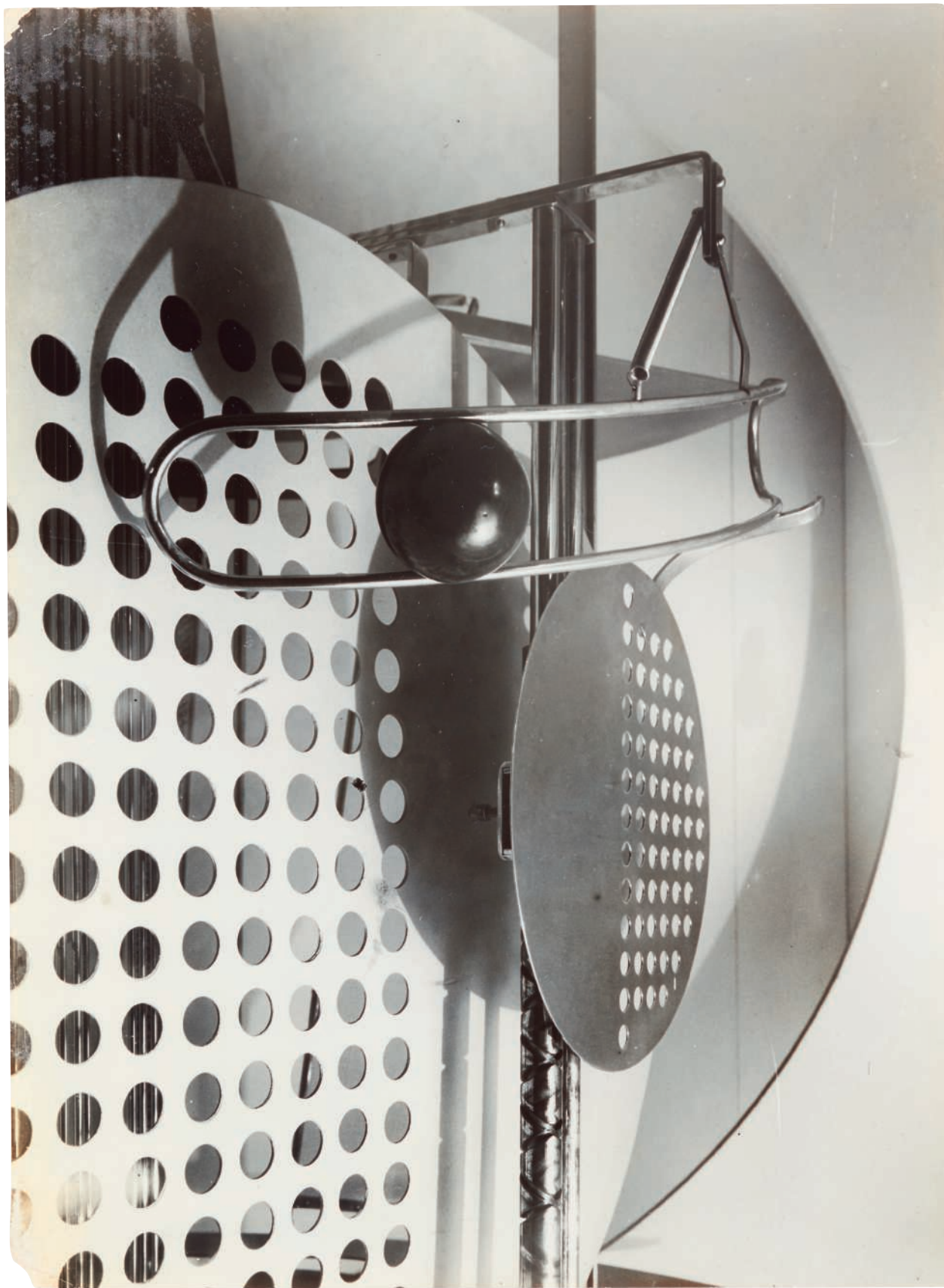
Kicken Gallery, Berlin;

acquired from the above by the present owner, 1989.

Both Hungarian-born photographers working during the interwar period, Moholy-Nagy and Kertész frequently exhibited together in the late 1920s through the early 1930s. The inscription on the reverse of this photograph—a transcription of a message from Kertész to Moholy-Nagy—reveals a blithesome and admiring relationship between the artists.



(verso)



139

LÁSZLÓ MOHOLY-NAGY (1895-1946)

A detail of László Moholy-Nagy's Fotoplastik, a photomontage, 1925

gelatin silver print

image: 6¾ x 9⅞ in. (17.1 x 23.2 cm.)

sheet: 7 x 9½ in. (17.9 x 24.1 cm.)

\$10,000-15,000

PROVENANCE:

Private Collection, Chicago;

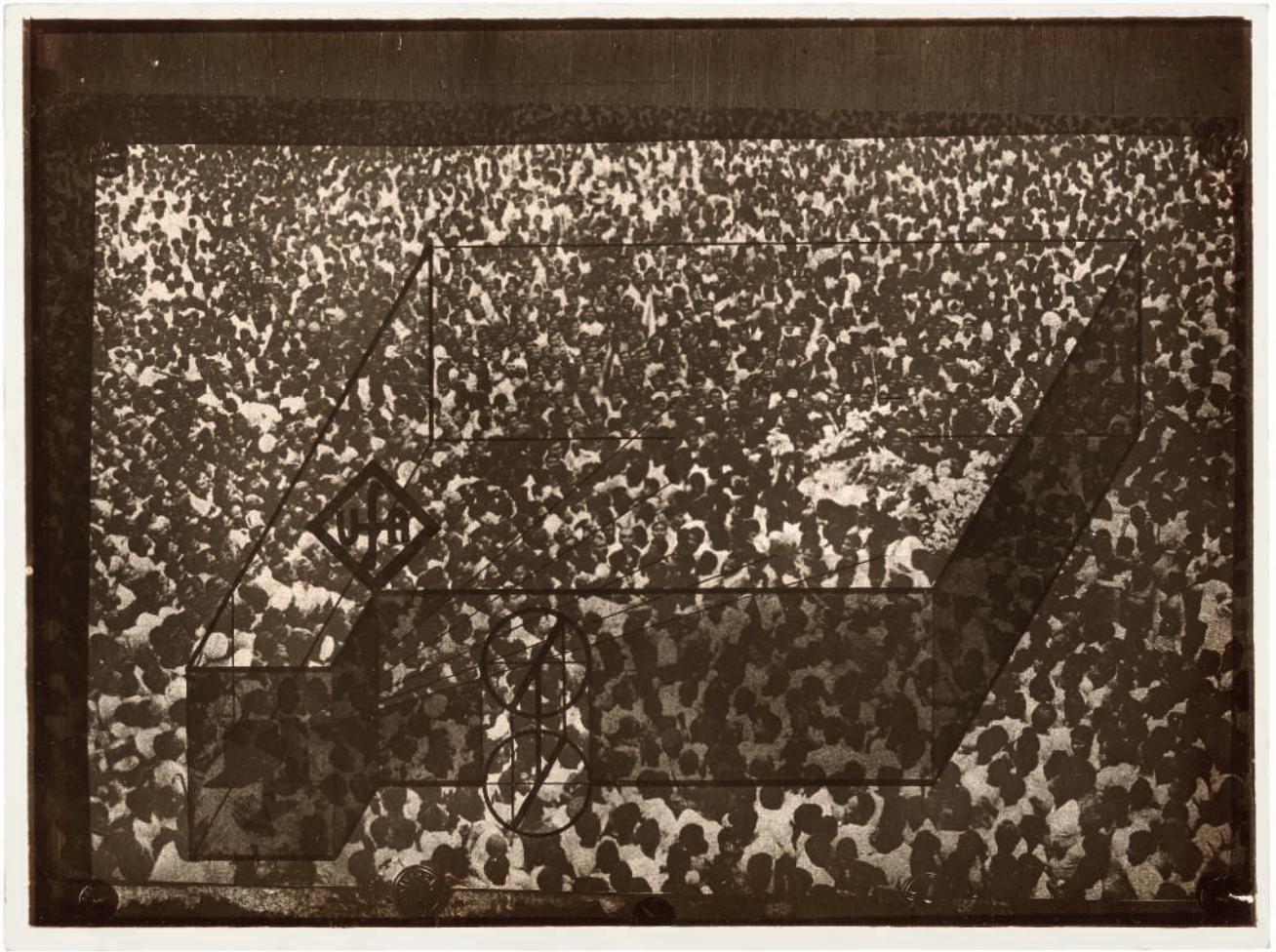
Sotheby's, New York, October 31 and November 1, 1989, lot 450;

acquired from the above by the present owner.

LITERATURE:

Michael Siesbenbrodt, *Bauhaus: 1919-1933 Weimar-Dessau-Berlin*, Parkstone International, Brussels, 2009, p. 209 (collage).

The present lot is a *fotoplastik* of a pictorial element in what eventually became the collage illustrated below, now in the Collection Arnold H. Crane, NYC. In this work are various hallmarks of Moholy-Nagy's hand, and his irreverent use of photographic materials for artistic goals. The photograph of a crowd seen from above is from an unknown source; it is highly probable that the image is appropriated from a news source. That photograph has been drawn on in ink, and a large swath of the top and left of the image area blocked out in what appears to be black ink. One can see that this print was then pinned to a copy stand base, or perhaps the wall, for a copy negative to be made. This is consistent with his known method for creating *fotoplastiks*.



László Moholy-Nagy, *Photoplastic*, 1925, photocollage

The reality of our century is technology: the invention, construction, and maintenance of machines. To be a user of machines is to be the spirit of this century.

— LÁSZLÓ MOHOLY-NAGY

140

LUCIA MOHOLY (1894–1989)

Stage set for László Moholy-Nagy's Tales of Hoffman, Berlin, 1929

diptych of gelatin silver prints, mounted together on board
signed by László Moholy-Nagy in pencil (margin)
each image: approximately 10½ x 11 in. (26.6 x 28 cm.)
mount: 11¾ x 23¼ in. (29.6 x 50.9 cm.)

\$20,000-30,000

PROVENANCE:

Kicken Gallery, Berlin;
acquired from the above by the present owner, 1989.

LITERATURE:

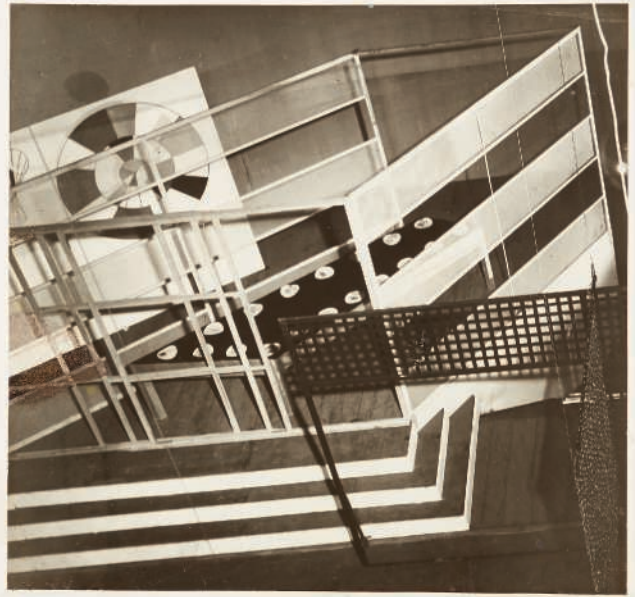
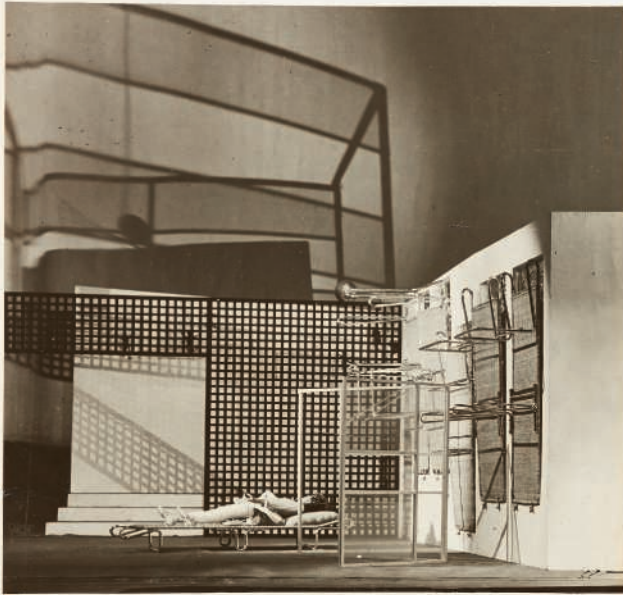
Exhibition catalogue, *László Moholy-Nagy Principal Works from 1919-46*,
Schirn Kunsthalle Frankfurt, 2010, p. 106 (right image).

During the late 1910s, the art history and philosophy student Lucia Schultz worked as an editor for various publishing houses and even published her own Expressionist literature under a pseudonym. It was while she was working as editor of the publishing house Rowohlt in Berlin in 1920, that Schultz met the artist László Moholy-Nagy and they were married just a year after that. While her husband taught at the Bauhaus Weimer, Lucia Moholy worked as a freelance photographer there, and then later for the Bauhaus Dessau. Throughout their marriage, Lucia Moholy's abilities in photography greatly influenced her husband's work. In fact, it was she who introduced Moholy-Nagy to photography as an art form and the two frequently collaborated artistically. Her work was included in the landmark exhibition *Film und Foto* in Stuttgart in 1929, which is the same year that she created the diptych offered here and the year she separated from her husband. The modern abstractions in this diptych composition document her husband's *Tales of Hoffmann* stage design. Frequently, collaborations by the two artists have been attributed to László Moholy-Nagy alone.

In the text 'Theatre, Circus, Variety' that László Moholy-Nagy co-wrote with Oskar Schlemmer and Farkas Molnár in 1924, Moholy-Nagy detailed his concept of the 'theatre of totality', which he imagined as involving complexities of light, space, form, motion and sound all combining together to create a total experience, as well as the 'mechanized eccentric' in which machinery would dominate all aspects of stage performance to emphasize the physical over the literary. These extravagant fantasies that first started forming in the artist's mind while he was teaching at the Bauhaus could not logistically be manifested while working there, but they were possible when Moholy-Nagy became involved in the theater scene in Berlin in the late 1920s.

After Moholy-Nagy left the Bauhaus and landed in Berlin in 1928, he was commissioned to design the set for Jacques Offenbach's fantastical opera *Tales of Hoffmann*. This job was different from his only previous project involving theater scenery, which were the designs he created in 1920 for Upton Sinclair's *Prince Hagen*, as adapted for the stage. For the *Tales of Hoffmann* project, the artist was being asked to create a full theater design on a scale he had never before attempted, including the costumes. For his inspiration, Moholy-Nagy focused on the story's themes of life versus artificiality, with some of the acts in the opera involving love stories between people and automatons. The artist's audacious constructions involved stainless steel scaffolding, beams of light, mirrors and film-projection. Moholy-Nagy's breakthrough vision and design for the project led to several subsequent others, including designs for *Madame Butterfly* and *The Merchant of Berlin*, and he came to be considered quite artistically daring and accomplished in this area.

This rare mounted, gelatin silver print diptych by Lucia Moholy documents László Moholy-Nagy's elaborate and significant project.



Strophs - Hög.

141

JOSÉ MARÍA SERT Y BADIA (1874–1945)

Twelve project studies, 1932–1944

twelve gelatin silver prints, three with applied graphite
each variously titled, annotated and numbered in unknown hands in ink/pencil
(verso)

each image/sheet approx.: 9½ x 11¼ in. (24.1 x 29.8 cm.) (12)

\$8,000–12,000

PROVENANCE:

Galerie Michèle Chomette, Paris;
acquired from the above by the present owner, 1990.

José María Sert y Badia, who was born in Barcelona in 1874 and relocated to Paris while in his twenties, was a muralist commissioned to paint monumental scenes in New York (Rockefeller Center), Vic (Cathedral), and Paris (Ballet Russes), among other important sites. His use of photography for his preparatory works demonstrates a pioneering approach to the medium. The enchanting documents of the artist's working process offered here show mannequins arranged as figurative studies. In many cases the prints bear hand drawings by the artist on the rectos and versos, sometimes revealing the 'mise au carreau' technique that Sert used to translate his compositions to a larger scale using squares sketched overtop of the photographs.

Studies for Rockefeller Center, New York, 1932-1941:

Fire Flight

Fire Flight

Study for the Ceiling

The Triumph of Work

Studies for the University City, Madrid, Spain, 1944:

Untitled

Untitled

Studies for the Cathedral of Vic, Spain, 1938-1945:

Untitled

The Engagement of Adam and Death

The Misuse of Life

Studies for The Alcázar of Toledo, Spain, 1943:

The Angel of Peace

The Angel of Peace

Untitled



142

HERBERT LIST (1903–1975)

A group of fourteen mounted photographs, early 1930s

fourteen ferrotyped gelatin silver prints, each mounted on paper three signed 'Gil/ (Herbert List)', annotated 'Paris' and variously otherwise annotated in ink and one also stamped 'Made in France'; one stamped Estate credit with signature by Max Scheler, Executor (verso) each image/sheet: approximately 5 x 6 in. (12.7 x 15.2 cm.) or inverse each mount: 11 x 8¾ in. (27.9 x 22.2 cm.)

(14)

\$20,000-30,000

PROVENANCE:

Max Scheler;
Galerie F.C. Gundlach, Hamburg;
acquired from the above by the present owner, 1989–1990.

LITERATURE:

Exhibition catalogue, *Herbert List Photographies 1930-1960*, Musée d'Art Moderne de la Ville de Paris, 1983, pls. 3 & 8.
Luigi Malerba, *Herbert List Italy*, Thames and Hudson, London, 1995, pl. 13.
Max Scheler et al., *Herbert List, The Monograph*, The Monacelli Press, New York, 2000, pp. 48, 82-84, 89, 101.

This group of fourteen includes the following works, among others:

Florist's shop, Leipzig, 1930
Road workers, Rostock, 1931
Beach-roamer, Baltic, 1933
Intoxication, Hamburg, 1933
Arabesque with three lemons, Leipzig, 1934
Ischia / Sant Angelo, 1934
Shadow of David, Florence, 1934

Revealing his classical education and Surrealist influences, Herbert List's output comprises of sensitive, lyrical and at times eccentric imagery. The fourteen vintage, mounted prints in this grouping were made in the early 1930s, before the artist fled an increasingly oppressive Germany in 1936. At this time, List was an artist exploring poetry, drawing, painting and photography in Hamburg, with a particular literary interest in German Romantic poetry and ancient Greek mythology. The various props and effects used by List to create these Surrealist still-life compositions and fantastical views include masks, dolls, glass objects and the double-exposure technique.

The worlds created by List in these images, however, go beyond fashionable tableaux; the repeated use of open seaside views, and incorporations of classical statues—either real or implied—refer to the open-air theater of ancient Greece and Rome. Many times the poses and placements of List's figures and surrogate figures illicit theatrical performances. In other examples, figures or objects appear to be captured in the process of transitioning from one state to another, referring to transformation or magic; shadows of human forms intersect static sculptures and mutating facial expressions blur together in layered exposures that mingle with indistinct and inanimate forms. When List arrives in Paris in 1936, he is primed to partake in creative exchange with artists including Jean Cocteau and George Hoyningen-Huene, to fully absorb and respond to the Surrealist works being created and exhibited there at the time. The early 1930s, when the images offered here were created, was a time of great openness, experimentation and exploration for List as later, beginning in 1936 when his travels abroad begin, he narrows his focus to photography and works towards becoming a professional artist more seriously.

In his Hamburg studio, List kept a library of his photographs mounted on card-stock, just as these prints are. The name 'Gil' found on the reverse of many of these prints was a pseudonym the artist used for a short time around 1936/1937.







143

MANUEL ÁLVAREZ BRAVO (1902–2002)

The Eclipse, 1933

gelatin silver print, mounted on board
signed and annotated 'Mexico' in pencil (mount, recto)
image/sheet: 7½ x 9¼ in. (18.1 x 23.5 cm.)
mount: 14½ x 17¼ in. (36.8 x 45.1 cm.)

\$20,000-30,000

PROVENANCE:

Daniel Wolf Inc., New York;
acquired from the above by the present owner, 1989.

LITERATURE:

Catalogue exhibition, *André Breton la beauté convulsive*, Musée national d'art moderne/Centre Georges Pompidou, Paris, 1991, p. 327.

The years immediately following the Mexican Revolution (1910-1920) were a period of cultural and artistic awakening which engulfed the nation. Shedding the vestiges of European colonialism and its visual manifestations, Mexican artists began to embrace and celebrate the indigenous aesthetics and power of their homeland. Manuel Alvarez Bravo was among those artists.

A self-taught photographer, Bravo met Italian émigré and photographer Tina Modotti in 1927, and was subsequently introduced to the leading voices of the Mexican Renaissance, including the muralists Diego Rivera and Jose Clemente Orozco. In 1930, Modotti—an avowed Socialist—was deported. Bravo bought her cameras and took over her role as a photographer for the magazine *Mexican Folkways*. It was during that period, in the early 1930s, when Bravo roamed the streets of Mexico with the mission of capturing quintessential Mexican scenes, conveying them often with Modernist or Surrealist undertones.

In the present lot, the figure of a woman emerges from a mass of laundry hung on clotheslines. The title indicates she is staring at a solar eclipse while stretching her rebozo to shield her eyes. With its emphasis on an indigenous, working-class woman and featuring a local garment at the front and center of the composition, the image has the hallmarks of the era. The presence of an eclipse—a simultaneous invocation of the sun and moon, two powerful emblems in Aztec mythology and Mexican folklore—further enhances the position of this work as an essential Post-Revolutionary Mexican composition.

The current lot is the only vintage, mounted print of this image to ever come to auction.



144

EDWARD WESTON (1886–1958)

Shells 6S, 1927

gelatin silver print, mounted on board
signed and dated in pencil (mount, recto)
image/sheet: 7½ x 9½ in. (19 x 24 cm.)
mount: 8 x 9¾ in. (20.3 x 24.8 cm.)

\$300,000-500,000

PROVENANCE:

Christie's, New York, April 25, 1989, lot 313;
acquired from the above sale by the present owner.

EXHIBITED:

The Art Institute of Chicago, *Edward Weston: A Centennial Exhibition*,
December 13, 1986–February 1, 1987.

LITERATURE:

Edward Weston, *Photography—An Eighth Art?*, *The Argus*, vol. 3, no. 4-5,
July/August 1928, p. 3.
Merle Armitage, *Fifty Photographs, Edward Weston*, Duell, Sloan & Pearce,
New York, 1947, pl. 28.
Look, Cowles Media, Des Moines, Iowa, July 4, 1950, p. 95.
Edward Weston, *The Daybooks, Volume II*, Aperture, Millerton, 1973, pl. 3.
Beaumont Newhall, *Supreme Instants: The Photography of Edward Weston*,
The Center for Creative Photography, Tucson, 1986, cat. 144, pl. 28.
Amy Conger, *Edward Weston: Photographs from the Collection of the Center
for Creative Photography*, Tucson, 1992, cover and fig. 549/1927.

Weston's seductively simple still-lives resonate as strongly today as when they were made, almost one hundred years ago. None more so than the shells. Fourteen different negatives of shells are recorded in his log for 1927. Placed in front of a dark background and photographed with the utmost precision and delicacy, they elicited some of the strongest critical responses to Weston's work. The artist sent two prints to Tina Modotti in Mexico, who replied that 'There is something so pure and at the same time so perverse about them... They are mystical and erotic.' Weston himself wrote in his daybook in July of 1927, 'I am not blind to the sensuous quality in shells with which they combine the deepest spiritual significance.'

Shells, 6S is the rarest of the pictures of Weston's iconic series of shell studies, and was used as the cover of Amy Conger's classic timeline of the artist's work, *Edward Weston: Photographs*. '6S' indicates that this is the sixth negative in the series. According to Conger, along with Weston's journals housed at the Center for Creative Photography in Tucson, there are less than ten extant prints. The other vintage prints of this image are in the following institutional collections: The Art Institute of Chicago; The George Eastman Museum, Rochester; The Huntington Library, California; The Oakland Museum, California; and the Center for Creative Photography, Tucson.



•145

IMOGEN CUNNINGHAM (1883–1976)

Nude, 1932

gelatin silver print
image/sheet: 5½ x 7 in. (13 x 17.8 cm.)

\$6,000-8,000

PROVENANCE:

Kicken Gallery, Berlin;
acquired from the above by the present owner, 1990.

LITERATURE:

Richard Lorenz, *Imogen Cunningham, On the Body*, Bulfinch Press Book, New York, 1988, p. 29, pl. 84.

Exhibition catalogue, *Imogen Cunningham: Photographs*, University of Washington Press, Seattle, 1988, pl. 22.

Richard Lorenz, *Imogen Cunningham, Ideas without End, A Life in Photographs*, Chronicle Books, San Francisco, 1993, p. 134, pl. 73.

Imogen Cunningham, *The Poetry of Form*, Edition Stemmler, Frankfurt, 1993, p. 47.

Imogen Cunningham's earliest photographs of nude figures date back to 1910, when, still under the cloak of Pictorialism, she rendered her subjects with a painterly and impressionistic motif. The work of this period was emphatically romantic. The birth of Modernism changed the vocabulary in all the arts, and perhaps most starkly in photography. Starting in the late 1920s, and for the next decade, Cunningham embraced the clarity that typified Modernist photography of the period.

Cunningham's nudes from this time, of which the current lot is an excellent example, are far more abstract and often de-familiarize the human body. As seen in this image, the nude body—neither romanticized nor sexualized—is folded into a conch-like pose. The extremities are tucked from view and the image is largely occupied by a large swath of unadorned flesh. It is a masterstroke in Modernist photography.

Another print of this image is in the permanent collection of The Museum of Modern Art.



146

ANTON BRUEHL (1900-1982)

Stocking ad, 1930s

gelatin silver print, mounted on board
stamped photographer's credit (mount, verso)
image: 9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (25.1 x 19.3 cm.)
sheet: 10 $\frac{1}{4}$ x 8 in. (26 x 20.2 cm.)
mount: 11 x 9 in. (28 x 22.9 cm.)

\$4,000-6,000

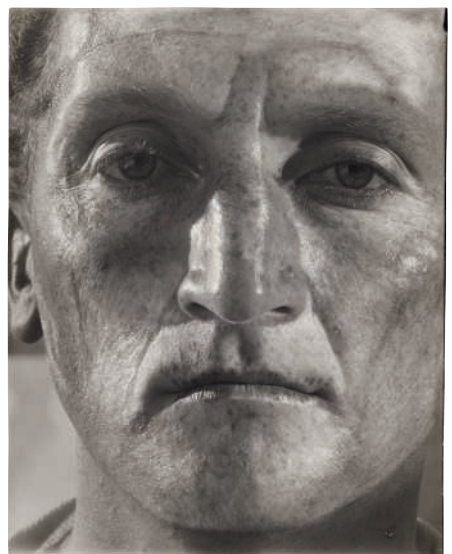
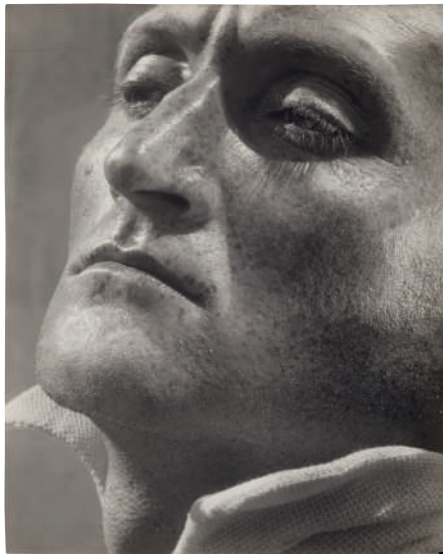
PROVENANCE:

Christie's, New York, April 25, 1989, lot 343;
acquired from the above sale by the present owner.

Once a student of the famous Clarence H. White School of Photography, Anton Bruehl opened his own photography studio in 1925 with his brother Martin Bruehl and fellow photographer Ralph Steiner. Thereafter, Bruehl was the recipient of several top advertising awards through the 1930s. One of his most noted accomplishments within the history of photography is his development, together with color technician Fernand Bourges, of the Bruehl-Bourges color process for Condé Nast Publications, which led to many of the artist's color images appearing in magazines during the mid-1930s. Bruehl's work was included in two of the most major photography exhibitions of the first half of the 20th century: *Film und Foto* at the Deutscher Werkbund in Stuttgart (1929) and *Photography 1839-1937* at the Museum of Modern Art (1937).

The vintage print offered here is an exemplar of Bruehl's alluring imagery from his fashion advertising work of the 1930s.





147

HELMAR LERSKI (1871-1956)

Five works from Metamorphosis Through Light, Tel Aviv, 1936

five gelatin silver prints, one mounted on board

Untitled #551: signed in ink (recto); titled and numbered in unknown hand in pencil (mount, recto)

Untitled #571: stamped photographer's copyright credit, titled in unknown hand in pencil, titled and dated on affixed label (verso)

Untitled #572: titled and numbered in unknown hand (verso)

Untitled #592: titled and numbered in unknown hand (verso)

Untitled #612: signed in ink (recto); titled in pencil and inscribed in ink in unknown hand, stamped photographer's copyright credit (verso)
each image/sheet approx.: 11³/₁₆ x 9¹/₈ in. (29 x 23.2 cm.)

(5)

\$40,000-60,000

PROVENANCE:

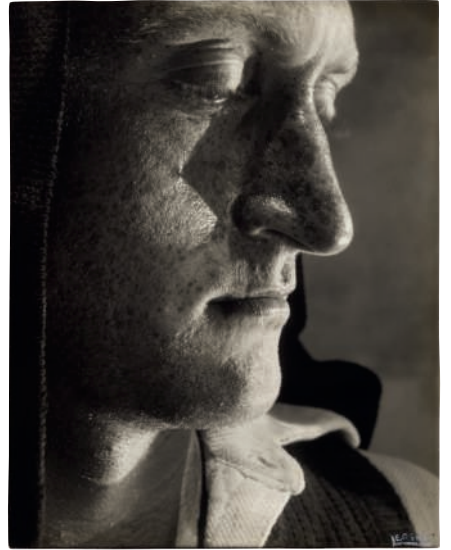
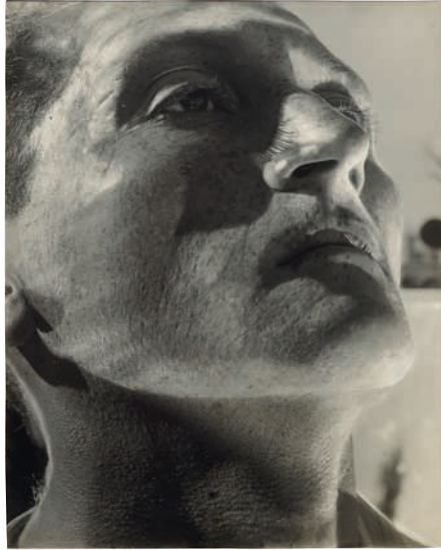
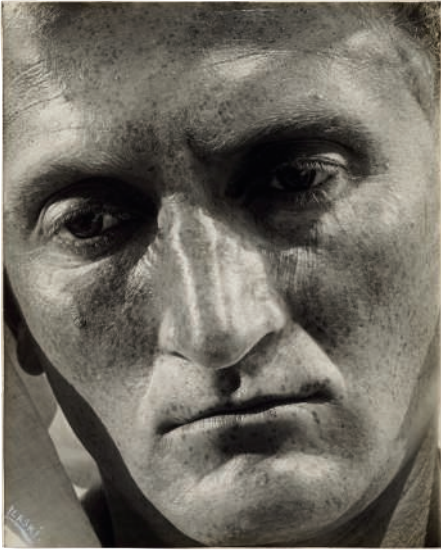
Kicken Gallery, Berlin;
acquired from the above by the present owner, 1989.

LITERATURE:

Works from the *Metamorphosis Through Light* series are illustrated in the exhibition catalogue, *Helmar Lerski, Lichtbildner, Fotografien und Filme 1910-1947*, Museum Folkwang, Essen, 1983, pp. 104-111.

Helmar Lerski emigrated from Zurich to the United States in 1888. In the 1910s, he started working as a photographer and, notably, was a cameraman for important European films such as Fritz Lang's *Metropolis*. In the 1920s Lerski was a dedicated portrait photographer and the majority of his professional output was made after emigrating to Palestine in 1932.

Following his *Arabs and Jews* series (see lot 148), Helmar Lerski began work on his best known series *Metamorphosis Through Light*, a group of 137 portraits of a Swiss engineer taken on the roof of his Tel Aviv studio. The artist regarded this series as his finest, and relied on sunlight as a tool to transform each portrait into a series of strikingly different images. The altered angles of Lerski's lens and reflective mirrors metamorphose the subject into 137 different iterations of himself, showing the significance of light as a photographic aid. This series is represented within the institutional collection of the Metropolitan Museum of Art, New York.





148

HELMAR LERSKI (1871-1956)

Six works from Arabs and Jews, Palestine, 1931-1935

six gelatin silver prints

Untitled #106: signed in ink (recto); titled and annotated in unknown hand in pencil (verso)

Untitled #142: titled and numbered in unknown hand in pencil (verso)

Untitled #171: stamped photographer's copyright credit, titled and annotated in unknown hand (verso)

Untitled #201: titled and numbered in unknown hand (verso)

Untitled #333: signed and numbered '1/2' in ink (recto); stamped photographer's copyright credit and titled in unknown hand in pencil (verso)

Untitled #354: signed in ink (recto); titled in unknown hand in pencil (verso)

each image/sheet approx.: 11³/₁₆ x 9¹/₁₆ in. (28.8 x 23 cm.) (6)

\$50,000-70,000

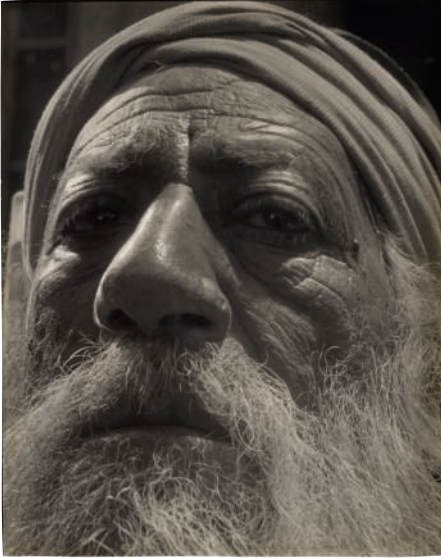
PROVENANCE:

Kicken Gallery, Berlin;
acquired from the above by the present owner, 1989.

LITERATURE:

Works from the *Arabs and Jews* series are illustrated in the exhibition catalogue, *Helmar Lerski, Lichtbildner, Fotografien und Filme 1910-1947*, Museum Folkwang, Essen, 1983, pp. 68-79.

In the *Arabs and Jews* series, Helmar Lerski created humanist portraits of Palestine's residents that removed the subjects from their surroundings in order to allow the viewer to focus on the face. According to *The Musée d'Art et d'Histoire du Judaïsme*, *Arabs and Jews* 'was his response to the instrumentalization of photography by Nazi ideology.' Lerski began the series in Berlin in 1931 before it evolved further in Palestine the following year, through 1935 ('Helmar Lerski. Pioneer of the light', *mahJ*, Paris, 2018).



149

BILL BRANDT (1904–1983)

Nude, March 1953

gelatin silver print

stamped photographer's credit and dated in ink (verso)

image: 9 x 7¾ in. (23 x 19.7 cm.)

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

\$12,000-18,000

PROVENANCE:

Sotheby's New York, November 1, 1989, lot 543;
acquired from the above sale by the present owner.

LITERATURE:

Bill Brandt, *Perspective of Nudes*, Amphoto Publishing, New York, 1961, pl. 9.

Sarah Hermanson Meister, *Bill Brandt Shadow and Light*, The Museum of Modern Art, New York, 2013, p. 147.





150
BILL BRANDT (1904-1983)

Belgravia, London, February 1958

gelatin silver print
stamped photographer's credit and dated in ink (verso)
image: 9 x 7 $\frac{3}{4}$ in. (23 x 19.8 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$12,000-18,000

PROVENANCE:

Sotheby's, New York, November 1, 1989, lot 540;
acquired from the above sale by the present owner.

LITERATURE:

Bill Brandt, *Perspective of Nudes*, Amphoto Publishing, New York, 1961, pl. 60.
Exhibition catalogue, Bill Brandt, *Nudes 1945-1980*, New York Graphic Society,
Boston, 1980, pl. 28.
Sarah Hermanson Meister, *Bill Brandt Shadow and Light*, The Museum of
Modern Art, New York, 2013, p. 158.



151
BILL BRANDT (1904-1983)

Campden Hill, London, January 1956

gelatin silver print
stamped photographer's credit and dated in ink (verso)
image: 9 $\frac{1}{8}$ x 7 $\frac{3}{4}$ in. (23.2 x 19.8 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$12,000-18,000

PROVENANCE:

Sotheby's, New York, November 1, 1989, lot 546;
acquired from the above sale by the present owner.

LITERATURE:

Bill Brandt, *Perspective of Nudes*, Amphoto Publishing, New York, 1961, pl. 29.
Bill Brandt, *The Photography of Bill Brandt*, Harry N. Abrams Inc. Publishers,
New York, 1999, p. 260, pl. 236.
Sarah Hermanson Meister, *Bill Brandt Shadow and Light*, The Museum of
Modern Art, New York, 2013, p. 161.



152

BILL BRANDT (1904-1983)

Nude with Mask, London, January 1955

gelatin silver print
stamped photographer's credit and dated in ink, affixed Arts Council of Great Britain copyright/reproduction limitation label (verso)
image: 9 $\frac{1}{8}$ x 7 $\frac{3}{4}$ in. (23.2 x 19.7 cm.)
sheet: 10 $\frac{1}{8}$ x 8 in. (25.8 x 20.3 cm.)

\$12,000-18,000

PROVENANCE:

Sotheby's, New York, November 1, 1989, lot 542;
acquired from the above sale by the present owner.



153

BILL BRANDT (1904-1983)

London, 1956

gelatin silver print
stamped photographer's credit and dated in ink (verso)
image: 9 x 7 $\frac{3}{4}$ in. (23 x 19.7 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$12,000-18,000

PROVENANCE:

Sotheby's, New York, November 1, 1989, lot 548;
acquired from the above sale by the present owner.

LITERATURE:

Bill Brandt, *Perspective of Nudes*, Amphoto Publishing, New York, 1961, pl. 21.
Bill Brandt, *The Photography of Bill Brandt*, Harry N. Abrams Inc. Publishers, New York, 1999, p. 257, pl. 233.

154

BILL BRANDT (1904-1983)

Hardy's Wessex, 1946

gelatin silver print

stamped photographer's credit, titled in ink, and variously annotated in ink and pencil (verso)

image: 9½ x 7¾ in. (23.1 x 19.6 cm.)

sheet: 10 x 7¾ in. (25.4 x 19.3 cm.)

\$10,000-15,000

PROVENANCE:

Daniel Wolf, Inc., New York;

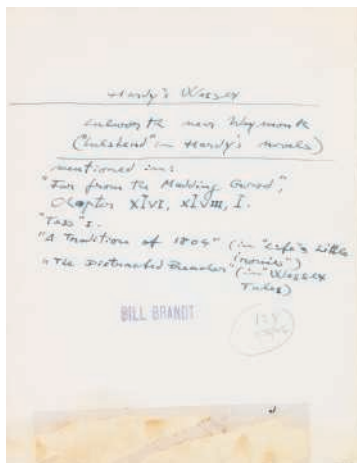
acquired from the above by the present owner.

Beginning in 1945, Bill Brandt took landscape photographs that were inspired by British writers. The present image was inspired by novelist and poet Thomas Hardy (1840-1928).

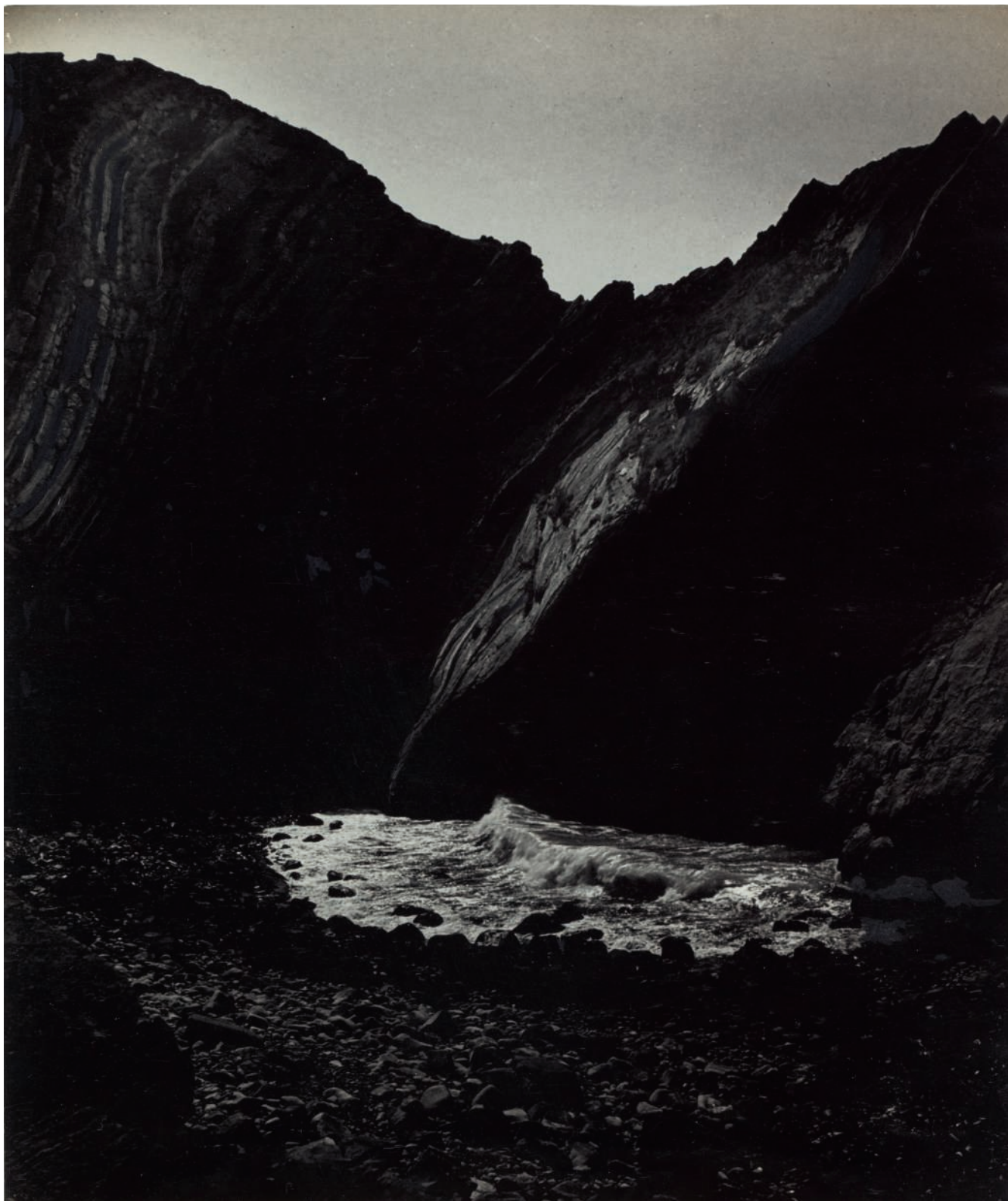
Brandt aimed to re-create scenes from literature through his imagery; he explored literary classics following post-WWI sentiment. Brandt submitted his images, along with these literary references, to the monthly magazine *Lilliput* that featured short stories and photographs.

Hardy's most well-known novels were set in the south and southwest regions of England, a region he called 'Wessex,' harkening back to the medieval Anglo-Saxon kingdom.

The scene depicted in the present image features Lulworth Cove, a cove on the coast of Dorset. This cove is mentioned in four of Thomas Hardy's texts: *Far from the Madding Ground*, 1874; *Tess of the d'Urbervilles: A Pure Woman Faithfully Presented*, 1891; 'Life's Little Ironies', *A Tradition of Eighteen Hundred and Four*, 1804; and 'Wessex Tales', *The Distracted Preacher*, 1888. Brandt inscribed references to the above texts on the print verso.



(verso)



The charm of everything is in its mystery.

— JOSEF SUDEK

155

JOSEF SUDEK (1896–1976)

Bread and Egg, 1951

pigment print

signed and dated in pencil (recto); annotated in pencil (verso)

image: 4½ x 6½ in. (11.4 x 16.5 cm.)

sheet: 5¾ x 7 in. (13.7 x 17.8 cm.)

\$10,000-15,000

PROVENANCE:

Gallery Kicken, Berlin;

acquired from the above by the present owner, 1990.

Josef Sudek, renowned Czech photographer who found solace in still lifes amid political turmoil, used photography to explore whatever was in the world around him. His lifelong fascination with the camera began in his late teens and became his life's dedication upon returning to Prague after WWI. Sudek's studio, his city, and his window sill provided his most celebrated imagery, of which all are represented in the following four lots. All four prints were acquired from the Kicken Gallery in 1989.





156

JOSEF SUDEK (1896-1976)

In the Magic Garden, 1948-1954

gelatin silver print

image: 3½ x 11¼ in. (8.8 x 28.5 cm.)

sheet: 3¾ x 11½ in. (9.5 x 29.1 cm.)

\$3,000-5,000

PROVENANCE:

Gallery Kicken, Berlin;
acquired from the above by the present owner, 1990.

LITERATURE:

Sonja Bullaty and Anna Fárová, *Sudek*, Clarkson N. Potter, New York, 1986, pl. 25.

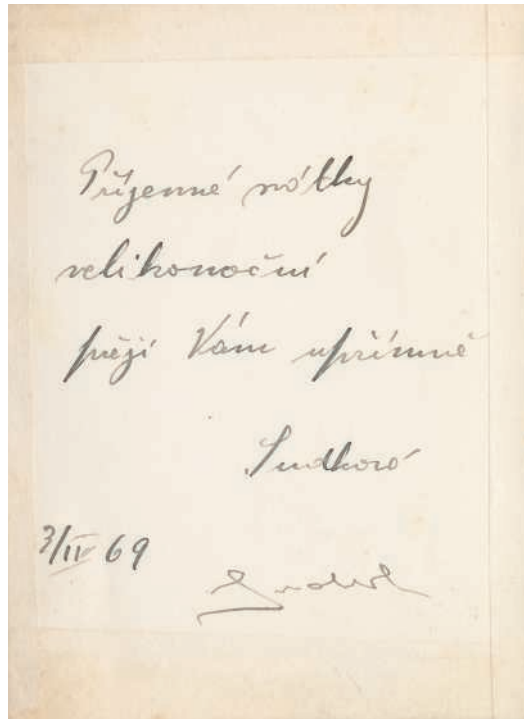
Maia-Mari Sutnik (ed.), *Josef Sudek: The Legacy of a Deeper Vision*, Hirmer, Munich, 2012, p. 158.







158 (recto)



158 (verso)

•157

JOSEF SUDEK (1896–1976)

National Theatre and Legion Bridge, Prague, c. 1945–1950s

two gelatin silver prints

National Theatre :

titled in ink (verso)

image: 11¼ x 3½ in. (28.5 x 8.2 cm.)

sheet: 11¾ x 3¾ in. (29.5 x 9.5 cm.)

Legion Bridge:

signed in pencil (margin); titled in pencil (verso)

image: 11¼ x 3½ in. (28.5 x 8.8 cm.)

sheet: 15¼ x 5½ in. (38.7 x 14 cm.)

(2)

\$3,000–5,000

PROVENANCE:

Gallery Kicken, Berlin;

acquired from the above by the present owner, 1990.

•158

JOSEF SUDEK (1896–1976)

Untitled (Still life), 1950s

gelatin silver print, printed 1969

signed by the artist, inscribed and dated '3/11/69' by Božena Sudkova,

the artist's sister, all in ink (verso)

image/sheet: 3½ x 2¾ in. (8.9 x 7 cm.)

\$2,000–3,000

PROVENANCE:

Gallery Kicken, Berlin;

acquired from the above by the present owner, 1990.

159

IRVING PENN (1917–2009)

Georgia O'Keeffe, New York, Jan. 31, 1948

gelatin silver print, mounted on board
signed, titled, dated and annotated in ink, stamped photographer's/Condé
Nast copyright credit and edition information, and numbered ref. '1651' in
pencil (mount, verso)

image/sheet: 9¼ x 6½ in. (26 x 16 cm.)

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

This work is from an edition of ten.

\$20,000-30,000

PROVENANCE:

Jan Kesner Gallery, Los Angeles;

acquired from the above by the present owner, 1989.

LITERATURE:

Merry A. Foresta, *Irving Penn: Master Images*, Smithsonian Institution Press,
Washington D.C., 1990, p. 106.

Exhibition catalogue, *Irving Penn: Centennial*, The Metropolitan Museum Art,
New York, 2017, fig. 48, p. 75 (variation).

The unadorned and confined character of Penn's portraits from the late 1940s were initially received with a certain amount of bewilderment by Vogue's editors. However, after the images began appearing regularly in the magazine, they garnered an excitement and adoration from viewers that has endured. These portraits, among them the present image of artist Georgia O'Keeffe, were created as part of an assignment handed to Penn in 1946 by the magazine's famous art director, Alexander Liberman. The intention was for each image to maintain focus on the distinct and varied personalities of the sitters. Consisting of two angled stage flats and an old carpet, Penn kept the set purposely stark in order to bring forth the style, countenance and inner emotion of each of his subjects. The resulting portraits are intensely honest, the present representation of O'Keeffe no less so.

The gelatin silver edition of this image was printed in the 1940s. This is the first time that a vintage print has appeared at auction.







•160

WEEGEE (1899-1968)

City Hall, Los Angeles, California, 1953-1955

ferrotyped gelatin silver print
stamped photographer's 'CREDIT PHOTO BY/ WEEGEE/ THE FAMOUS'
credit (verso)
image: 12 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in. (32.1 x 26 cm.)
sheet: 14 x 11 $\frac{1}{8}$ in. (35.6 x 28.3 cm.)

\$3,000-5,000

PROVENANCE:

Sotheby's, New York, April 26 & 27, 1989, lot 507;
acquired from the above sale by the present owner.

LITERATURE:

Richard Meyer, *Naked Hollywood: Weegee in Los Angeles*, Skira Rizzoli
Publications, New York, 2011, frontispiece.

•161

WEEGEE (1899-1968)

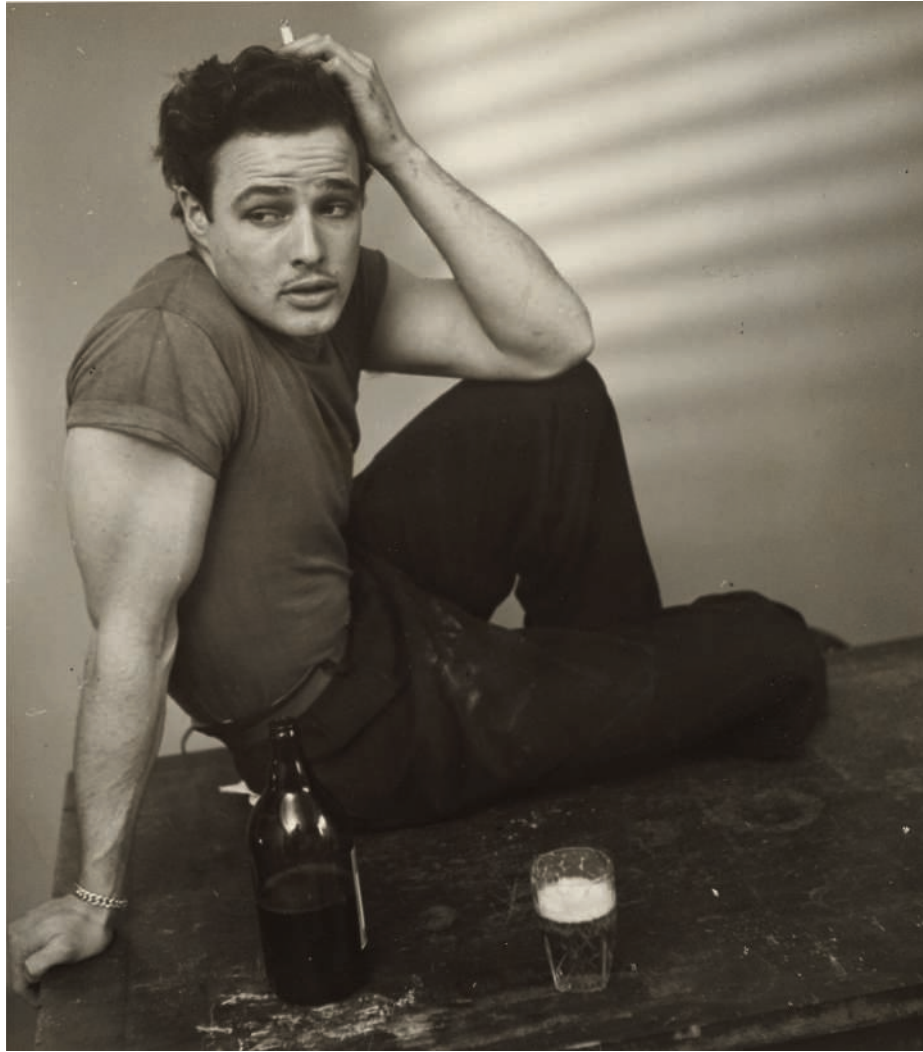
Times Square, 5 in the morning, 'The Star Spangled Banner', 1940s

ferrotyped gelatin silver print
stamped photographer's 'CREDIT PHOTO BY/WEEGEE/THE FAMOUS'
in purple ink and 'PLEASE CREDIT/WEEGEE/FROM/PHOTO-
REPRESENTATIVES' in black ink, titled in green ink (verso)
image: 10 $\frac{1}{2}$ x 13 in. (26.8 x 33 cm.)
sheet: 11 $\frac{1}{4}$ x 14 in. (28.5 x 35.5 cm.)

\$5,000-7,000

PROVENANCE:

Sotheby's, New York, April 26 & 27, 1989, lot 507;
acquired from the above sale by the present owner.



•162

RONNY JAQUES (1910-2008)

Marlon Brando as Stanley Kowalski in 'A Streetcar Named Desire', 1948

gelatin silver print
 stamped Harper's Bazaar copyright credit, credited, titled and variously
 numbered in unknown hand in pencil (verso)
 image: 11 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (29.5 x 25.7 cm.)
 sheet: 13 $\frac{7}{8}$ x 11 in. (35.1 x 28 cm.)

\$3,000-5,000

PROVENANCE:

Sotheby's, New York, April 26 & 27, 1989, lot 470;
 acquired from the above sale by the present owner.

163

HORST P. HORST (1906-1999)

Mainbocher Corset, Paris, 1939

gelatin silver print, printed later
 signed, numbered '4/50' in pencil, stamped photographer's copyright
 credit (verso)
 image: 9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (25.2 x 20 cm.)
 sheet: 13 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (35.3 x 27.6 cm.)
 This work is number four from an edition of fifty.

\$7,000-9,000

PROVENANCE:

Sotheby's, New York, April 26 & 27, 1989, lot 415;
 acquired from the above sale by the present owner.

LITERATURE:

Valentine Lawford, *Horst, His Work and His World*, Viking Penguin Inc.,
 New York, 1984, p. 184.
 Richard J. Tardiff and Lothar Schirmer (eds.), *Horst, Sixty years of
 Photography*, Universe Publishing, New York, 1996, pl. 8.
 Susanna Brown, *Horst, Photographer of Style*, V&A Publishing, London,
 2014, p. 77.

C. 10560 K-4



3 10560 K-4

164

ERWIN BLUMENFELD (1897-1969)

Shadow Profile Hat Fashion, New York, 1944-1945

gelatin silver print
numbered '15' and '18' by artist in pencil, stamped photographer's
'222 Central Park South Studio' credit and Estate credit, annotated in
pencil by Marina Schinz (verso)
image/sheet: 13¼ x 10½ in. (33.5 x 26.5 cm.)

\$10,000-15,000

PROVENANCE:

Estate of Erwin Blumenfeld;
F.C. Gundlach, Hamburg;
acquired from the above by the present owner, 1989.

LITERATURE:

Vogue, New York, September 1, 1945 (variant).
William A. Ewing, *Blumenfeld: A Fetish for Beauty*, Thames & Hudson,
London, 1996 (variant).

Erwin Blumenfeld's early exposure to the world of fashion began with an apprenticeship at a women's apparel store in 1913 at the age of sixteen in Berlin. The store attracted numerous artists, many of whom came to shape the young Blumenfeld and his interest in photography. It became clear from an early age that his interest did not lay in capturing reality but rather in interpreting and transcending it.

In 1936 Blumenfeld moved to Paris and soon signed with French *Vogue* with the help of photographer and friend Cecil Beaton. During that period, Blumenfeld continued to shape his skills in fashion and figural photography, often experimenting with unorthodox methods, from double-exposure to solarization.

Fleeing war-torn Europe, Blumenfeld moved to New York in 1940. His distinctive style became more graphic and abstract, incorporated striated and perforated screens, fabrics, mirrors and sharp shadows, and he cemented himself as one of the most prolific photographers for *Vogue*. Two of the images in the present grouping were illustrated in *Vogue* in the 1940s, in color, and several images represented within the portfolio. All of the prints are vintage and were printed either in Paris or New York.

The present owner acquired these prints from the photographer and gallery owner F.C. Gundlach, in Hamburg. In the 1950s, Gundlach traveled to New York from Hamburg. He mentioned to his friend and model Eileen Ford that he was only interested in meeting two people: Richard Avedon and Erwin Blumenfeld. Upon meeting Blumenfeld, the two instantly recognized each other's German accents and connected over their time spend in Berlin. Gundlach was one of the artist's most supportive patrons and dear friends until the latter's death in 1969.



165

ERWIN BLUMENFELD (1897-1969)

Nude Torso in Black and White Profile, Paris, 1938-1939

gelatin silver print

annotated 'New York' and dated in ink, stamped Estate credit (verso)

image/sheet: 13¼ x 10½ in. (33.6 x 25.8 cm.)

\$10,000-15,000

PROVENANCE:

Estate of Erwin Blumenfeld;

F.C. Gundlach, Hamburg;

acquired from the above by the present owner, 1989.

LITERATURE:

Exhibition catalogue, *Erwin Blumenfeld 1897-1969*, Frankfurter Kunstverein, Frankfurt, 1988, pl. 18.

William A. Ewing, *Blumenfeld: A Fetish for Beauty*, Thames & Hudson, London, 1996 (variant).

Yorick Blumenfeld, *The Naked and the Veiled, Themes and Hudson: The Photographic Nudes of Erwin Blumenfeld*, New York, 1999, p. 90.



166

ERWIN BLUMENFELD (1897-1969)

Nude Under Wet Silk, Paris, 1937

gelatin silver print

annotated 'New York 1945' in pencil, stamped photographer's
copyright credit (verso)

image/sheet: 11¾ x 9½ in. (29.2 x 24 cm.)

\$10,000-15,000

PROVENANCE:

Estate of Erwin Blumenfeld;

F.C. Gundlach, Hamburg;

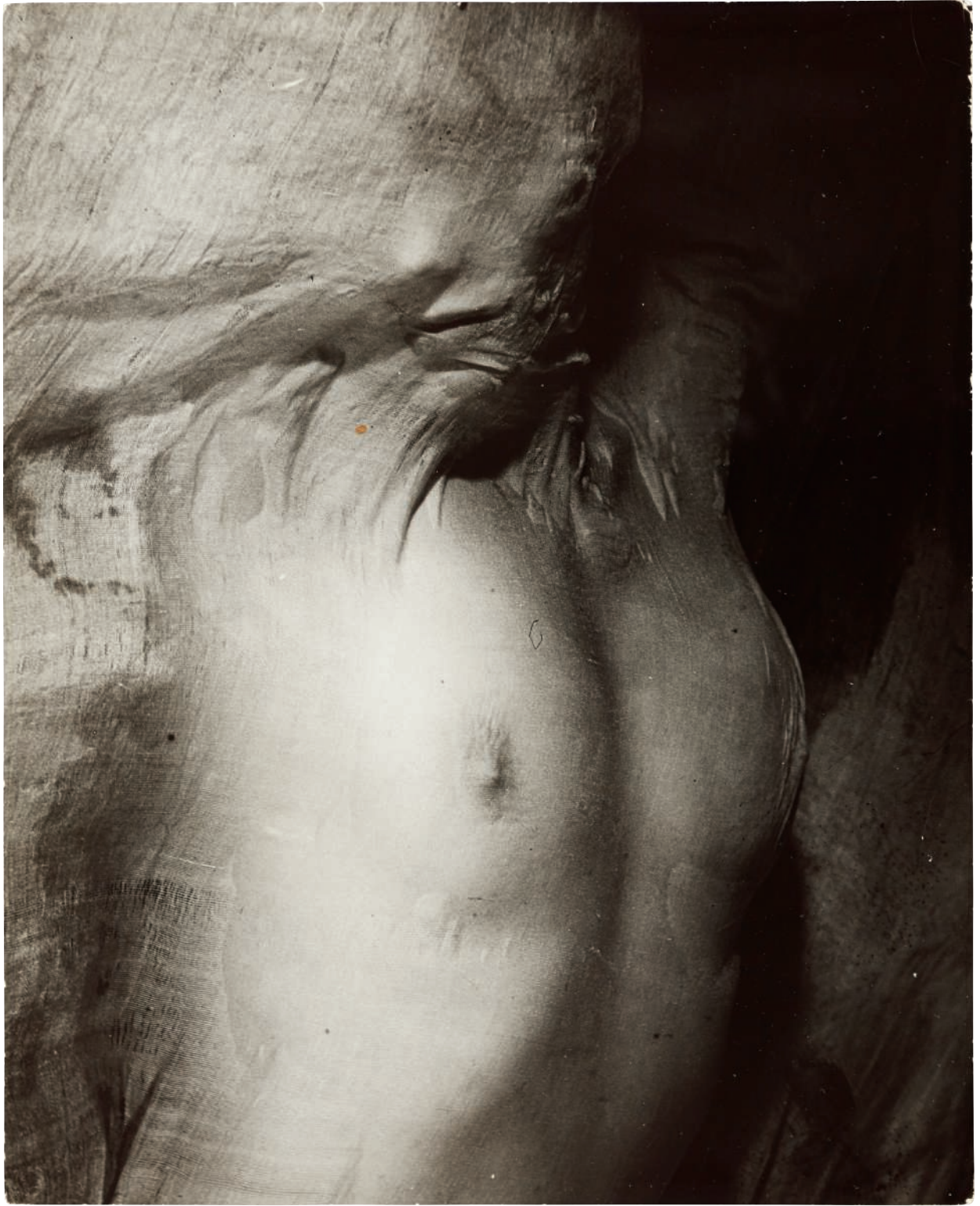
acquired from the above by the present owner, 1989.

LITERATURE:

Verve, Teriade, Paris, 1938-1939 (variant).

Exhibition catalogue, *Erwin Blumenfeld 1897-1969*, Frankfurter
Kunstverein, Frankfurt, 1988, pl. 26.

William A. Ewing, *Blumenfeld: A Fetish for Beauty*, Thames & Hudson,
London, 1996 (variant).



167

ERWIN BLUMENFELD (1897-1969)

Tedi Thurman, New York, 1946

gelatin silver print
stamped Estate credit, annotated and signed by Marina Schinz
in pencil (verso)
image/sheet: 13¼ x 10¾ in. (33.5 x 26.2 cm.)

\$10,000-15,000

PROVENANCE:

Estate of Erwin Blumenfeld;
F.C. Gundlach, Hamburg;
acquired from the above by the present owner, 1989.

LITERATURE:

Vogue, New York, March 15, 1947 (color variant).
William. A Ewing, *Blumenfeld: A Fetish for Beauty*, Thames &
Hudson, London, 1996 (color variant).



168

ERWIN BLUMENFELD (1897-1969)

Blumenfeld Color

Hamburg: PPS Gallery F.C. Gundlach, 1984. Portfolio of ten dye transfer prints; each stamped Estate copyright credit, initialed by F.C. Gundlach and numbered '22/50' in pencil (verso); each image approximately 13 x 10 in. (33 x 25.3 cm.); each sheet 19¼ x 15½ in. (50.1 x 39.3 cm.); number twenty-two from an edition of fifty; sold *without* title page, plate list, colophon, and original red, linen covered box. (10)

\$20,000-30,000

PROVENANCE:

Estate of Erwin Blumenfeld;
F.C. Gundlach, Hamburg;
acquired from the above by the present owner, 1989.

LITERATURE:

Exhibition catalogue, *Erwin Blumenfeld 1897-1969*, Frankfurter Kunstverein, Frankfurt, 1988.
William A. Ewing, *Blumenfeld: A Fetish for Beauty*, Thames & Hudson, New York, 1996.
Yorick Blumenfeld, *The Naked and the Veiled, The Photographic Nudes of Erwin Blumenfeld*, Thames & Hudson, New York, 1999.
Exhibition catalogue, *Erwin Blumenfeld: Photographs, Drawings and Photomontages*, Jeu de Paume Gallery, 2014.

1 *Decollete, Cover Study, New York*

2 *Distorted Nude, New York*

3 *Model and Mannequin, Cover Study, New York*

4 *Broken Mirror, New York*

5 *Water Effect, Cover Study, New York*

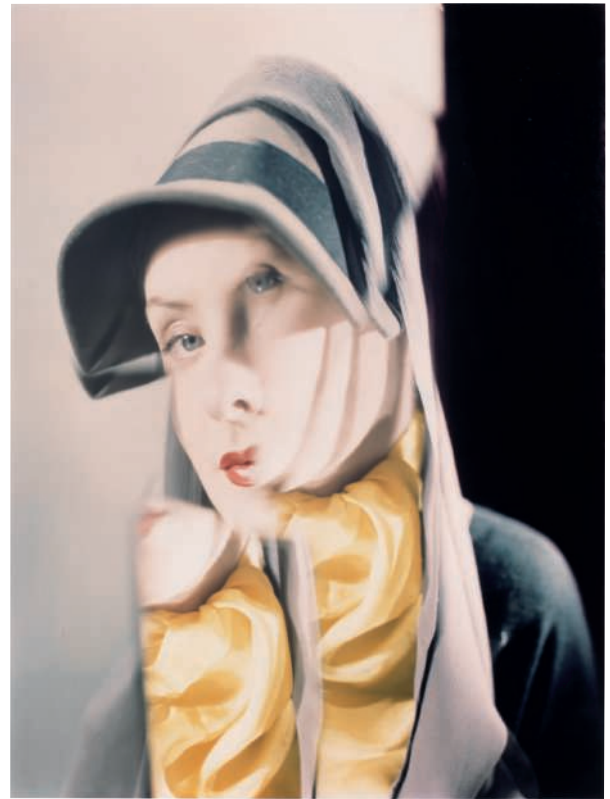
6 *Study of an Advertising Photograph, New York*

7 *Line on Face, New York*

8 *Lisette Behind Fluted Glass, New York*

9 *Cubistic Purple Nude, New York*

10 *Three Times Petersen, Study for a Fashion Page*





•169

ROBERT DOISNEAU (1912-1994)

Two portraits of Marcel Duchamp, New York, 1966

two gelatin silver prints, printed later
each signed, titled and dated in ink (margin)
each image: 8½ x 8⅝ in. (21.6 x 21.9 cm.)
each sheet: 15⅞ x 12 in. (40.2 x 30.5 cm.)

(2)

\$3,000-5,000

PROVENANCE:

Thomas V. Meyer Fine Art, San Francisco;
acquired from the above by the present owner, 1989.



•170
ROBERT DOISNEAU (1912-1994)

George Braque a Varengeville, 1953

gelatin silver print, printed later
signed in ink (margin); signed, titled and dated in ink (verso)
image: 9 $\frac{1}{8}$ x 12 $\frac{3}{8}$ in. (23.1 x 31.5 cm.)
sheet: 11 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (30.2 x 40.3 cm.)

\$2,000-4,000

PROVENANCE:

Thomas V. Meyer Fine Art, San Francisco;
acquired from the above by the present owner, 1989.



•171
ROBERT DOISNEAU (1912-1994)

Giacometti dans son Atelier, 1957

gelatin silver print, printed later
signed in ink (recto); signed, titled and dated in ink (verso)
image: 9 $\frac{1}{8}$ x 12 $\frac{1}{4}$ in. (24.4 x 31.1 cm.)
sheet: 12 x 16 in. (30.5 x 40.6 cm.)

\$2,000-4,000

PROVENANCE:

Thomas V. Meyer Fine Art, San Francisco;
acquired from the above by the present owner, 1989.

172

MINOR WHITE (1908–1976)

Windowsill Daydreaming, Rochester, New York, July, 1958

gelatin silver print, mounted on board
signed and dated in pencil (mount, recto)
image/sheet: 9¼ x 7 in. (23.5 x 10.8 cm.)
mount: 18⅞ x 15½ (46.1 x 39.4 cm.)

\$10,000-15,000

PROVENANCE:

Daniel Wolf Inc., New York;
acquired from the above by the present owner.

EXHIBITED:

Houston, Museum of Fine Arts; Canberra, National Gallery of Australia;
London, Royal Academy of Arts, *The Art of Photography: 150 Years, 1839–1989*, February 11–December 23, 1989.

LITERATURE:

James Baker Hall and Minor White, *Minor White: Rite and Passages*,
Aperture, New York, 2005, p. 101.
Exhibition catalogue, *The Art of Photography 1939 – 1989*, Sezon
Museum of Art, 1990, Tokyo, p. 223.



•173

WYNN BULLOCK (1902–1975)

Child in the Forest, 1951

gelatin silver print, mounted on board
signed in pencil (mount, recto); titled and dated in pencil
(mount, verso)
image/sheet: 7½ x 9½ in. (19 x 24.1 cm.)
mount: 13¼ x 15 in. (33.6 x 38.1 cm.)

\$3,000-5,000

LITERATURE:

Exhibition catalogue, *The Family of Man*, The Museum of
Modern Art, New York, 1955.

•174

WYNN BULLOCK (1902–1975)

Navigation Without Numbers, 1957

gelatin silver print, mounted on board
signed in pencil (mount, recto); titled and dated in pencil
(mount, verso)
image/sheet: 7½ x 9 in. (18.1 x 22.8 cm.)
mount: 13½ x 14¾ in. (33.3 x 37.7 cm.)

\$3,000-5,000

LITERATURE:

Wynn Bullock, *Wynn Bullock Photography, A Way of Life*,
Morgan & Morgan, New York, 1973, p. 87.

•175

WYNN BULLOCK (1902–1975)

Nude by Sandy's Window, 1956

gelatin silver print
stamped photographer's credit, titled and numbered '#533'
in ink, and variously annotated and numbered in pencil
(verso)
image/sheet: 6⅞ x 9⅞ in. (17.4 x 23.1 cm.)

\$3,000-5,000

PROVENANCE:

Christie's, New York, April 25, 1989, lot 558;
acquired from the above sale by the present owner.

LITERATURE:

Wynn Bullock, *Wynn Bullock Photography, A Way of Life*,
Morgan & Morgan, New York, 1973, p. 68.



173



174



175

176

ROBERT MAPPLETHORPE (1946-1989)

Lydia Cheng, 1987

gelatin silver print, flush-mounted on board
signed and dated in ink in photographer's copyright credit stamp and
titled, dated, numbered '6/10' in ink (flush mount, verso)
image: 19¼ x 23 in. (48.9 x 58.3 cm.)
sheet/ flush mount: 20 x 24 in. (51 x 60.8 cm.)
This work is number six from an edition of ten.

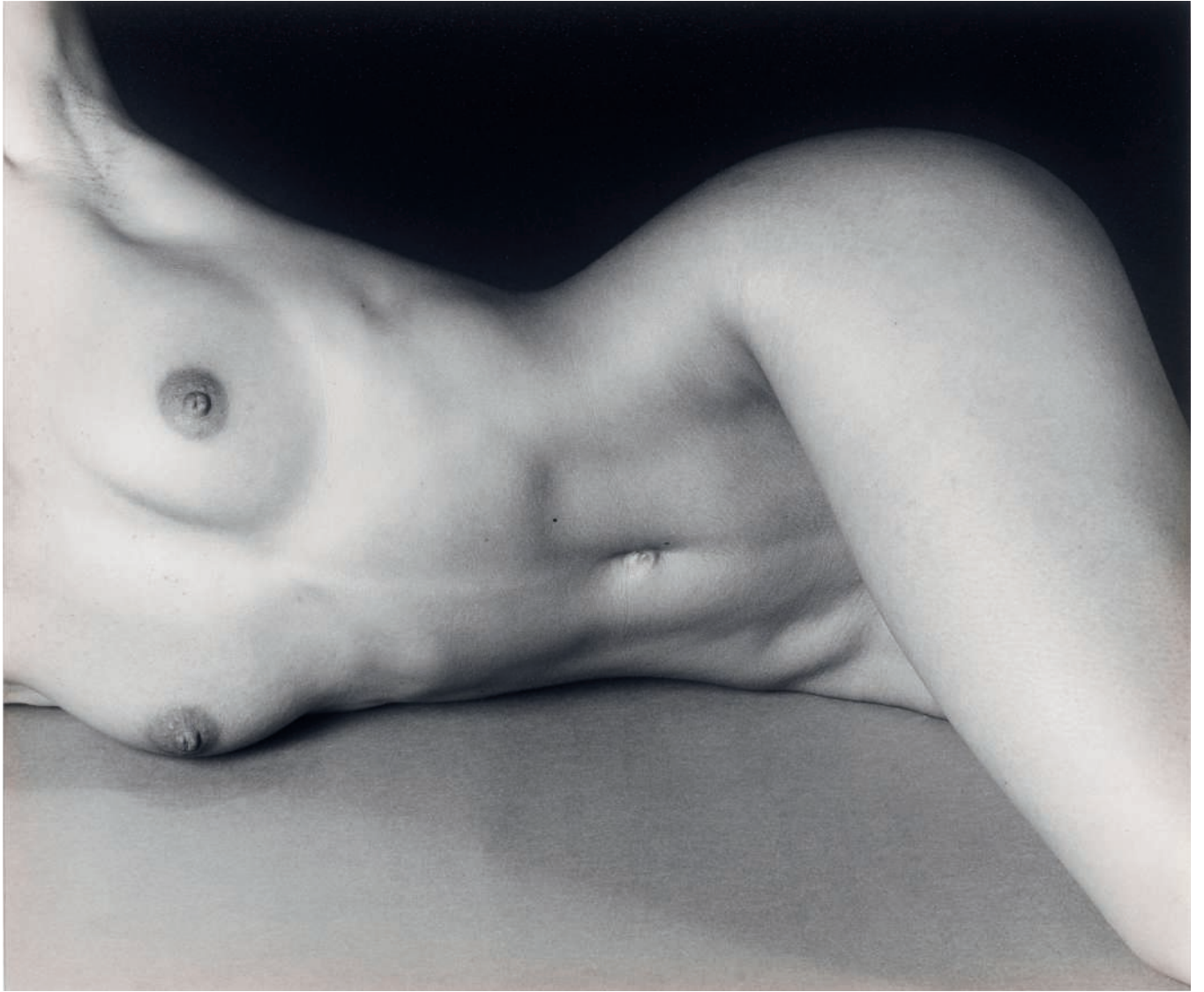
\$30,000-50,000

PROVENANCE:

Jan Kesner Gallery, Los Angeles;
acquired from the above by the current owner, 1989.

LITERATURE:

Janet Kardon, *Robert Mapplethorpe: The Perfect Moment*, University of Pennsylvania, Institute of Contemporary Art, Philadelphia, 1988, p. 95.
Robert Mapplethorpe, *Ten by Ten*, Schirmer/Mosel, Munich, 1988, pl. 54.
Exhibition catalogue, *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints*, The Solomon R. Guggenheim Foundation, New York, 2004, pl 23.



My women are always victorious.

– HELMUT NEWTON

177

HELMUT NEWTON (1920–2004)

'Rudi Gernreich's Swimsuits', Miami, 1975

gelatin silver print, printed c. 1988

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

image: 14¾ x 22⅝ in. (37.4 x 57.4 cm.)

sheet: 19⅞ x 23⅞ in. (50.4 x 60.6 cm.)

This work is number one from the edition of ten.

\$15,000-25,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

Françoise Marquet, *Helmut Newton: Work*, Taschen, Cologne, 2000, p. 125, pl. 26.

Helmut Newton left a permanent mark on fashion photography, creating a new, distinct style that has undeniably influenced the medium as we know it today. When he began his career in the 1950s, fashion photography was defined by stylistic conservatism and conventionality. Newton radically upended these norms, combining the elegant and glamorous visual language of high fashion with subversive sexuality to produce images full of emotion and desire that transcended tradition. He replaced the studio with glamorous, real backdrops, and the docile images of models with women who exuded sexuality and confidence. His portraits of women challenged the voyeuristic ethos of previous fashion or nude photography; his subjects often stare boldly into the lens with a confidence belying the vulnerability of their nude form.

As Newton famously stated, 'A woman who is a shrinking wallflower, who is not intelligent and strong and self-assertive, is uninteresting.' Newton brought women's sexuality and power to the forefront of his images, and in doing so not only glamorized this aspect of society, but pushed the boundaries of fashion photography, revolutionizing the genre.

All of the prints offered here were acquired from photography gallery Goro International Press in Tokyo in 1989. The following year, Goro International Press curated an exhibition of Newton prints at the Shinjuku Okakyu Art Museum. They are printed on 20x24 inch double weight gelatin silver multi-contrast paper, consistent with the paper and output by Newton of this period.



178

HELMUT NEWTON (1920–2004)

'Sigourney Weaver', Los Angeles, 1983

gelatin silver print, printed c. 1988

signed, titled, dated and numbered '1/10' in pencil and stamped

photographer's Monte Carlo copyright credit and reproduction limitation
(verso)

image: 22½ x 14¾ in. (57.1 x 37.4 cm.)

sheet: 23⅞ x 19⅞ in. (60.6 x 50.4 cm.)

This work is number one from the edition of ten.

\$10,000-15,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

Herman Hoeneveld, *Helmut Newton: Portretten/Portrait*, Staatsuitgeverij,
The Hague, 1986, cover.



179

HELMUT NEWTON (1920–2004)

'Rue Abriot', Yves St. Laurent and Nude, Paris 1975

gelatin silver print, printed c. 1988

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

image: 22 $\frac{5}{8}$ x 14 $\frac{3}{4}$ in. (57.4 x 37.4 cm.)

sheet: 23 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (60.6 x 50.4 cm.)

This work is number one from an edition of ten.

\$25,000-35,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

Helmut Newton, *White Women*, Congreve, New York, 1976, pl. 23.

Exhibition Catalogue, *The Art of Photography 1939–1989*, Sezon

Museum of Art, Tokyo, 1990, p. 259.

Françoise Marquet, *Helmut Newton: Work*, Taschen, Cologne, 2000,
p. 95.



180

HELMUT NEWTON (1920–2004)

'2 Pairs of Legs in Silk Stockings', Paris, 1979

gelatin silver print, printed c. 1988

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

image: 18¾ x 18¾ in. (47.6 x 47.6 cm.)

sheet: 23¾ x 19¾ in. (60.6 x 50.4 cm.)

This work is number one from an edition of ten.

\$30,000-50,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

Marshall Blonsky, *Helmut Newton: Private Property*, W.W. Norton
& Company New York, London, 1990, pl. 34.

Karl Lagerfeld, *Helmut Newton: Big Nudes*, Schirmer Art Books,
London, 1990, n.p.

Tom Ford, *Helmut Newton*, Hamilton, London, 2007, n.p.



181

HELMUT NEWTON (1920–2004)

'Bergström', Paris, 1976

gelatin silver print, printed c. 1988

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

image: 22¾ x 14¾ in. (57.7 x 37.4 cm.)

sheet: 23⅞ x 19⅞ in. (60.6 x 50.4 cm.)

This work is number one from an edition of ten.

\$25,000-35,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

Marshall Blonsky, *Helmut Newton: Private Property*, W.W.

Norton & Company New York, London, 1990, pl. 40.

Françoise Marquet, *Helmut Newton: Work*, Taschen, Germany,
2000, p. 123, pl. 16.



182

HELMUT NEWTON (1920–2004)

'Big Nude III', Paris, 1980

gelatin silver print, printed c. 1988

signed, titled, dated and numbered '2/10' in pencil and stamped
photographer's copyright credit and reproduction limitation (verso)

image: 22¾ x 18¾ in. (57.7 x 46.7 cm.)

sheet: 23⅞ x 19⅞ in. (60.6 x 50.4 cm.)

This work is number two from an edition of ten.

\$50,000-70,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

'Constat de Beaute', *Paris Vogue*, October 1980, p. 227.

Karl Lagerfeld, *Helmut Newton: Big Nudes*, Schirmer Art Books,
London, 1990, n.p.

June Newton (ed.), *Pages from the Glossies: Facsimiles 1956-1998*,
Steidl, Göttingen, 1998, p. 435.

Françoise Marquet, *Helmut Newton: Work*, Taschen, Cologne, 2000,
p. 172.

Tom Ford, *Helmut Newton*, Hamilton, London, 2007, n.p.



183

HELMUT NEWTON (1920-2004)

'Charlotte Rampling', Arles, 1973

gelatin silver print, printed c. 1988

signed, titled, dated and numbered '1/10' in pencil and stamped

photographer's Monte Carlo copyright credit and reproduction limitation
(verso)

image: 22¾ x 14⅞ in. (57.7 x 27.7 cm.)

sheet: 23¾ x 19¾ in. (60.3 x 50.1 cm.)

This work is number one from an edition of ten.

\$40,000-60,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

Helmut Newton, *White Women*, Congreve, New York, 1976, pl. 89.

Helmut Newton, *Portraits*, Pantheon, New York, 1987, p. 56.

David Rampling, *Charlotte Rampling: With Compliments*, Quartet Books,
Munich, 1987, p. 69.



184

HELMUT NEWTON (1920–2004)

'Elsa Peretti at Home', New York, 1975

gelatin silver print, printed c. 1988

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

image: 22¾ x 15¼ in. (57.7 x 38.7 cm.)

sheet: 23¾ x 19⅞ in. (60.3 x 50.4 cm.)

This work is number one from an edition of ten.

\$50,000-70,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

Vogue Paris, November 1976, p. 131.

Helmut Newton, *White Women*, Congreve, New York, 1976, pl. 15.

Marquet Françoise, *Helmut Newton: Mode et Portraits*, Musée d'Art
Moderne de la Ville de Paris, 1984, pl. 22.

Marshall Blonsky, *Helmut Newton: Private Property*, W.W. Norton &
Company New York, London, 1990, pl. 13.

Exhibition Catalogue, *Seen & Unseen, Timbucto – Production*, Rudolf
Kicken Gallery, Berlin, 1996, pl. 45.



185

HELMUT NEWTON (1920–2004)

'Mannequins Quai d'Orsay II', Paris, 1977

gelatin silver print, printed c. 1988

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

image: 22½ x 14⅞ in. (57.1 x 37.7 cm.)

sheet: 23¾ x 19⅞ in. (60.3 x 50.4 cm.)

This work is number one from an edition of ten.

\$25,000-35,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

Helmut Newton, *Sleepless Nights*, Congreve Publishing Company,
New York, 1978, p. 31.



186

HELMUT NEWTON (1920–2004)

'Sylvia in my Studio', Paris, 1981

gelatin silver print, printed c. 1988

signed, titled, dated and numbered '3/10' in pencil and stamped
photographer's Monte Carlo copyright credit and reproduction
limitation (verso)

image: 21½ x 18⅞ in. (54.6 x 47.3 cm.)

sheet: 23⅞ x 19⅞ in. (60.6 x 48.2 cm.)

This work is number three from an edition of ten.

\$20,000-30,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

Karl Lagerfeld, *Helmut Newton: Big Nudes*, Schirmer Art Books,
London, 1990, n.p.

Marshall Blonsky, *Helmut Newton: Private Property*, W.W. Norton
& Company New York, London, 1990, pl. 31.

Françoise Marquet, *Helmut Newton: Work*, Taschen, Germany,
2000, p. 126.



187

HELMUT NEWTON (1920–2004)

'Shoe', Monte Carlo, 1983

gelatin silver print, printed c. 1988

signed, titled, dated and numbered '2/10' in pencil and stamped
photographer's Monte Carlo copyright credit and reproduction limitation
(verso)

image: 22 $\frac{5}{8}$ x 14 $\frac{3}{4}$ in. (57.4 x 37.4 cm.)

sheet: 23 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (60.6 x 50.4 cm.)

This work is number two from an edition of ten.

\$20,000-30,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

Marshall Blonsky, *Helmut Newton: Private Property*, W.W. Norton & Company
New York, London, 1990, pl. 6.

Françoise Marquet, *Helmut Newton: Work*, Taschen, Cologne, 2000, p. 67.



188

HELMUT NEWTON (1920–2004)

'Self Portrait with Wife and Models', Paris, 1981

gelatin silver print, printed c. 1988

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

image: 18¾ x 18¾ in. (47.6 x 47.6 cm.)

sheet: 23⅞ x 19⅞ in. (60.6 x 50.4 cm.)

This work is number one from an edition of ten.

\$40,000-60,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

Françoise Marquet, *Helmut Newton: Mode et Portraits*, Musée d'Art
Moderne de la Ville de Paris, 1984, cat. no. 70.

Helmut Newton, *Portraits*, Pantheon, New York, 1987, p. 14.

Exhibition catalogue, *Helmut Newton in Moskau, The Photographic
Work*, Pushkin Museum, October 3–November 5, 1989, p. 7.

Marshall Blonsky, *Helmut Newton: Private Property*, W.W. Norton &
Company New York, London, 1990, pl. 17.



189

HELMUT NEWTON (1920–2004)

'*Veruschka in Nice*', *Nice*, 1975

gelatin silver print, printed c. 1988

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

image: 14¾ x 22½ in. (37.4 x 57.1 cm.)

sheet: 19⅞ x 23¾ in. (50.4 x 60.3 cm.)

This work is number one from an edition of ten.

\$30,000-50,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

Helmut Newton, *White Women*, Congreve, New York, 1976, pl.
86-87.

Herman Hoeneveld, *Helmut Newton: Portretten/Portrait*,
Staatsuitgeverij, The Hague, 1986, p. 19.

Marshall Blonsky, *Helmut Newton: Private Property*, W.W. Norton
& Company New York, London, 1990, pl. 27.



190

HELMUT NEWTON (1920–2004)

'Tied-Up Torso', Ramatuelle, 1980

gelatin silver print, printed c. 1988

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

image: 18¾ x 18⅝ in. (47.6 x 47.3 cm.)

sheet: 23⅞ x 19⅞ in. (60.6 x 50.4 cm.)

This work is number one from an edition of ten.

\$50,000-70,000

PROVENANCE:

Goro International Press, Tokyo;

acquired from the above by the present owner, 1989.

LITERATURE:

Karl Lagerfeld, *Helmut Newton: Big Nudes*, Schirmer Art Books,
London, 1990, n.p.

Marshall Blonsky, *Helmut Newton: Private Property*, W.W. Norton
& Company New York, London, 1990, pl. 16.

Tom Ford, *Helmut Newton*, Hamilton, London, 2007, n.p.



INDEX

A

Álvarez Bravo, M., 143
Atget, E., 104-105

B

Blumenfeld, E., 164-168
Brandt, B., 149, 150-154
Brassaï, 118
Bruehl, A., 146
Bullock, W., 173-175

C

Cameron, J.M., 102
Cunningham, I., 145

D

De Meyer, B. A., 110, 117
Doisneau, R., 169-171
Drtikol, F., 119-125
Drtikol, F., Studio of, 126

H

Horst, H. P., 163

J

Jaques, R., 162

K

Käsebier, G., 111
Kertész, A., 138

L

Le Gray, G., 103
Lerski, H., 147, 148
List, H., 142

M

Man Ray, 127-135
Mapplethorpe, R., 176
Moholy-Nagy, L., 136-137, 139
Moholy, L., 140
Muybridge, E., 101

N

Newton, H., 177-190

P

Penn, I., 159

S

Seeley, G., 106
Sert y Badia, J. M., 141
Sougez, E., 108
Steichen, E., 109, 115
Stephany, L., 114
Struss, K., 112
Sudek, J., 155-158

T

Tibaudeau, A., 113

W

Weegee, 160, 161
Weston, E., 116, 144
White, C. H., 107
White, M., 172

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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

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

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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.

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- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
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4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- 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.

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

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For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

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\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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 give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - 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.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will 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.

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 **lot**. 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-

U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
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.

Δ

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

◆

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

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.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ *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 Δ next to its lot number.

◊ *Minimum Price Guarantees*

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

◆ *Third Party Guarantees/Irrevocable bids*

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

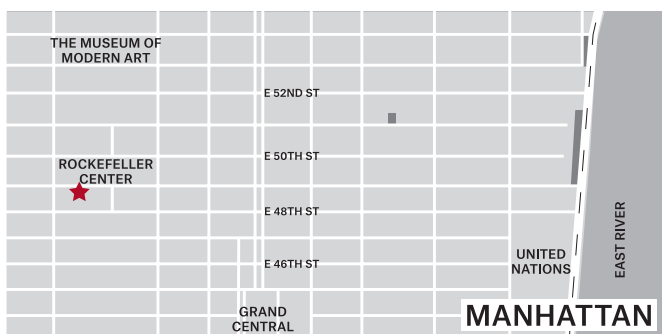
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



HERB RITTS (1952-2002)
Versace Dress, Back View, El Mirage, 1990
gelatin silver print
54 x 43 in. (137.2 x 109.2 cm.)
This work is from an edition of 12
€80,000-120,000

**ICONS OF GLAMOUR AND STYLE:
THE CONSTANTINER COLLECTION**

Paris, 19 June 2019

VIEWING

15-19 June 2019
9, Avenue Matignon
75008 Paris

CONTACT

Elodie Morel
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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

THE FACE OF THE CENTURY: PHOTOGRAPHS FROM A PRIVATE COLLECTION

TUESDAY 2 APRIL 2019
AT 11.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: MATH
SALE NUMBER: 17878

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

US\$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

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

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

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

AUCTION RESULTS: CHRISTIES.COM

08/01/19

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

17878

Client Number (if applicable)	Sale Number
Billing Name (please print)	
Address	
City	State Zone
Daytime Telephone	Evening Telephone
Fax (Important)	Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail
I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE – BUYER'S AGREEMENT

Signature _____

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

PLEASE PRINT CLEARLY

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

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

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 www.christies.com

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Hong Kong
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 Fax: +852 2760 1767
 Email:
 info@christiesrealestate.com

**CHRISTIE'S FINE ART
 STORAGE SERVICES**

New York
 Tel: +1 212 974 4579
 Email: newyork@cfass.com

CHRISTIE'S REDSTONE
 Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

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

CHRISTIE'S

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