

PHOTOGRAPHS

New York 31 March 2020



CHRISTIE'S







PHOTOGRAPHS

TUESDAY 31 MARCH 2020

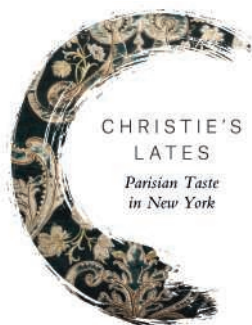
PROPERTIES FROM

The Personal Collection of David Scheinbaum and Janet Russek and the Beaumont and Nancy Newhall Estate

Works from the Collection of Salah Bachir and Jacob Yerex

Property from the Collection of the Lewis Cullman Estate

The Collection of Richard L. Weisman



CHRISTIE'S LATES

Friday 27 March, 6:00-8:00PM.

Gallery talks and other activities.

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9/10/18

AUCTION

Tuesday 31 March 2020

10.00 am (Lots 1-111)

2.00 pm (Lots 112-268)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	27 March	10.00 am - 5.00 pm
Saturday	28 March	10.00 am - 5.00 pm
Sunday	29 March	1.00 pm - 5.00 pm
Monday	30 March	10.00 am - 5.00 pm

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David Kleiweg de Zwaan (#1365999)

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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 such bids at or above the reserve.

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Christie's (#1213717)

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In sending absentee bids or making enquiries, this sale should be referred to as **NEWHALL-18474**

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Wolfgang Tillmans, *Studio*, 1991

Inside Front Cover: Lot 5
Laura Gilpin © 1979 Amon Carter
Museum of American Art, Fort
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Irving Penn, *Vogue* © Conde Nast

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INTERNATIONAL CALENDAR PHOTOGRAPHS

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24 MARCH–2 APRIL 2020
**ANSEL ADAMS AND THE AMERICAN WEST:
PHOTOGRAPHS FROM THE CENTER FOR
CREATIVE PHOTOGRAPHY**

NEW YORK

15 MAY 2020
**MASTERPIECES OF DESIGN AND
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PARIS

23 JUNE 2020
PHOTOGRAPHIES



WORKS FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK
AND THE BEAUMONT AND NANCY NEWHALL ESTATE

‘The camera records superbly, but transforms better.’ —Minor White

The grouping of photographs that opens our Spring 2020 season comes from the personal collection of David Scheinbaum and Janet Russek. David and Janet, born and raised in Brooklyn, New York, studied photography and have practiced their art for several decades. Several books of their collaborative work have been published, including *Images in the Heavens, Patterns on the Earth: The I Ching*, Museum of New Mexico Press, 2005, and *Remnants, Photographs of the Lower East Side*, by Radius Books, 2019, as well as monographic titles, including Russek’s *The Tenuous Stem*, Radius Books, 2013 and Scheinbaum’s *Hip Hop: Portraits of An Urban Hymn*, Damiani Editore, 2012. They are beloved as educators, mentors, and, for over 40 years, as photography dealers, having been longtime members of AIPAD. They have been the exclusive representatives of the Beaumont and Nancy Newhall Estate and the Eliot Porter Estate for the past 30 years.

Based in Santa Fe, they have taken advantage of the rich history in photography associated with the Land of Enchantment. They have been able to work with many of the photographers living there: Paul Caponigro, Walter Chappell, Willard Van Dyke, Eliot Porter, Beaumont and Nancy Newhall, and others.

In conversation with Darius Himes, International Head of the department, David eloquently tells of the beginnings of a lifelong devotion to photography. ‘As my interest in photography and its history continued through college, I devoured everything I could read by Beaumont Newhall. In the early 1970’s I had a chance to hear him and Paul Strand speak at The Metropolitan Museum of Art. It was then that I decided to move to New Mexico, where he lived, with the dream of meeting and working with Newhall.

Soon after my arrival in Santa Fe, I called Beaumont with the hope of a visit. That day changed my life in ways that I am still digesting. Initially I assisted him in his studio reorganizing his library and other tasks. Over the course of the next 15 years, I accompanied him on his rigorous travel schedule, as well as printing from his negatives for exhibitions of his own work as a photographer. Through my role as Beaumont’s printer, we were able to have his work in our home, which then led to people coming to see his work. Scheinbaum & Russek grew



© Kitty Leaken



Ansel Adams, Willard Van Dyke, Beaumont Newhall, Point Lobos, CA 1983.
Photo by David Scheinbaum

out of this situation. When Janet arrived in Santa Fe in 1980 with her background in conservation and preservation, we decided to open a gallery devoted to photography.’

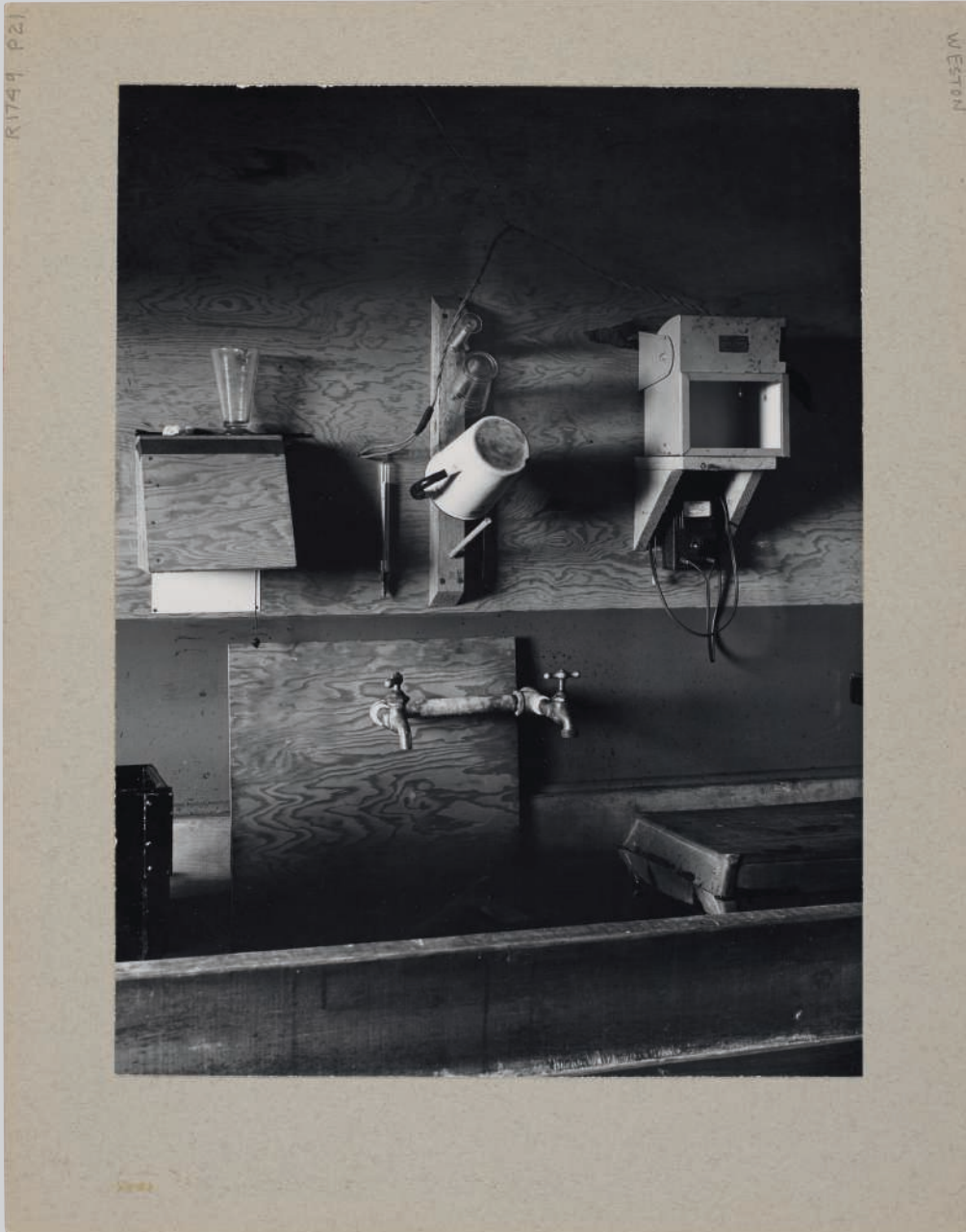
Darius: What were the most memorable qualities of Beaumont during your time together?

David & Janet: Beaumont was a brilliant and sensitive scholar. He was also a great cook, and a kind and gentleman of the old school. There were so many concrete facts and theories that he discussed and explained giving me new understanding and insight into the medium of photography. I believe I really learned about being a compassionate human being, staying open to new ideas, being helpful to others, always seeking more information, and assisting students in the most generous ways possible.

Our everyday conversations still echo in my mind, discussions covering every possible topic from the early inventions of photography to the preparations of Coq au Vin. He taught me which fork to use and which wine to order as well as the differences between Edward’s, Brett’s and Cole’s prints while producing the video *Remembering Edward Weston*.

Darius: What do you think is the impact of living with great photographs on a daily level?

David and Janet: Having these images on our walls, day after day, brought us to an understanding of image-making and kept us open to seeing the world in new and different ways. Edward Weston said, ‘a photographer strives to photograph everyday things in a way they have never been seen before.’ Minor White stated, ‘that the camera records superbly, but transforms better’, and Sebastião Salgado explained ‘that photographs are given and not taken’. These somewhat metaphorical statements begin to make sense when one has the opportunity to live with original works of art on their walls. For us, it has not only made us better photographers but has helped us understand and see our world in a different light.



1

BEAUMONT NEWHALL (1908-1993)

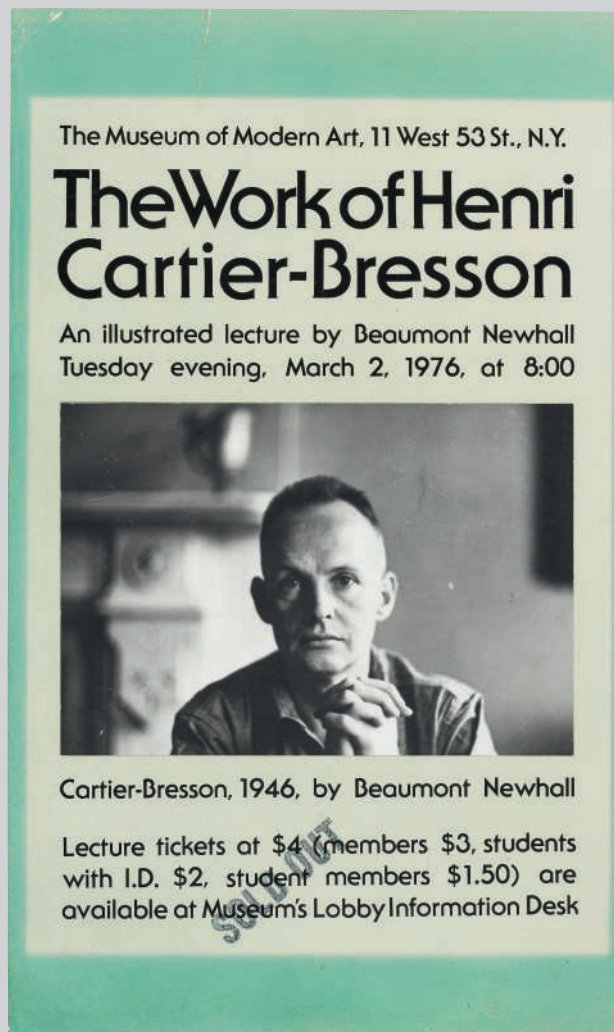
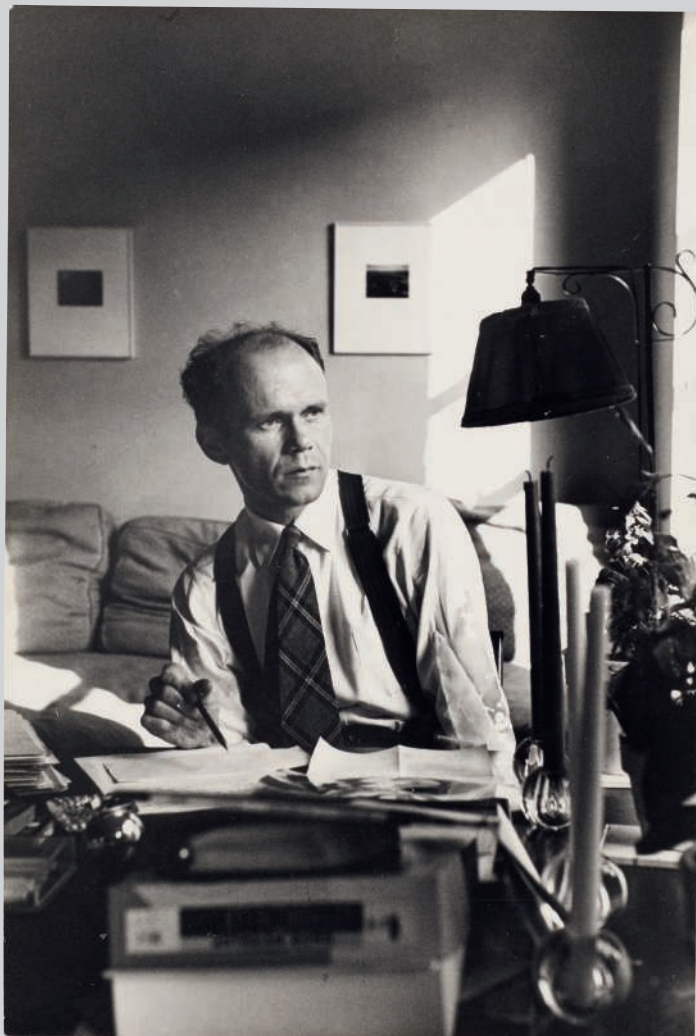
Edward Weston's Darkroom, Carmel, California, 1940

gelatin silver print, mounted on board
initialed, titled, dated and annotated in pencil (mount, verso)
image/sheet: 9 $\frac{3}{8}$ x 7 in. (23.8 x 17.7 cm.)
mount: 11 $\frac{1}{4}$ x 9 $\frac{1}{4}$ in. (29.8 x 23.4 cm.)

\$3,000-5,000

PROVENANCE:

The Estate of Beaumont and Nancy Newhall;
acquired from the above by the present owner.



2

HENRI CARTIER-BRESSON (1908-2004)

Beaumont Newhall at his desk, 1946; accompanied by an original broadside for a Cartier-Bresson lecture by Newhall, 1976

Beaumont Newhall at his desk, 1946:

gelatin silver print, printed later
stamped photographer's/Magnum credit (verso)
image/sheet: 13¾ x 9¼ in. (34.9 x 23.4 cm.)

Broadside for a Cartier-Bresson lecture by Newhall:

gelatin silver print of *Cartier-Bresson, 1946*, by Beaumont Newhall, mounted
on original board, printed 1970s
image/sheet: 5½ x 8 in. (13.9 x 20.3 cm.)
board: 16 x 9½ in. (40.6 x 24.1 cm.)

\$10,000-15,000



3

ANSEL ADAMS (1902–1984)

Beaumont Newhall at his desk; Beaumont Newhall cooking; and Beaumont Newhall in hallway, c. 1963

three Polaroid prints

Beaumont Newhall at his desk

Polaroid print
 image: 4½ x 3½ in. (11.4 x 8.8 cm.)
 sheet: 7½ x 4¼ in. (19 x 10.7 cm.)

Beaumont Newhall cooking

Polaroid print
 signed in pencil (mat, recto)
 image: 4½ x 3½ in. (11.4 x 8.8 cm.)
 sheet: 5½ x 4¼ in. (13.9 x 10.7 cm.)

Beaumont Newhall in hallway

Polaroid print
 signed in pencil (mat, recto)
 image: 4½ x 3½ in. (11.4 x 8.8 cm.)
 sheet: 5½ x 4¼ in. (13.9 x 10.7 cm.)

\$6,000-8,000



Beaumont's Kitchen (cover, Radius Books, 2009)

PROVENANCE:

Photographs from the Polaroid Collection: Sotheby's, New York, June 22, 2010, lot 429; acquired from the above sale by the present owner.

LITERATURE:

David Scheinbaum et al., *Beaumont's Kitchen*, Radius Books, Santa Fe, 2009, p. 6 and cover.

WORKS FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK
AND THE BEAUMONT AND NANCY NEWHALL ESTATE



Beaumont Newhall

4

ANSEL ADAMS (1902-1984)

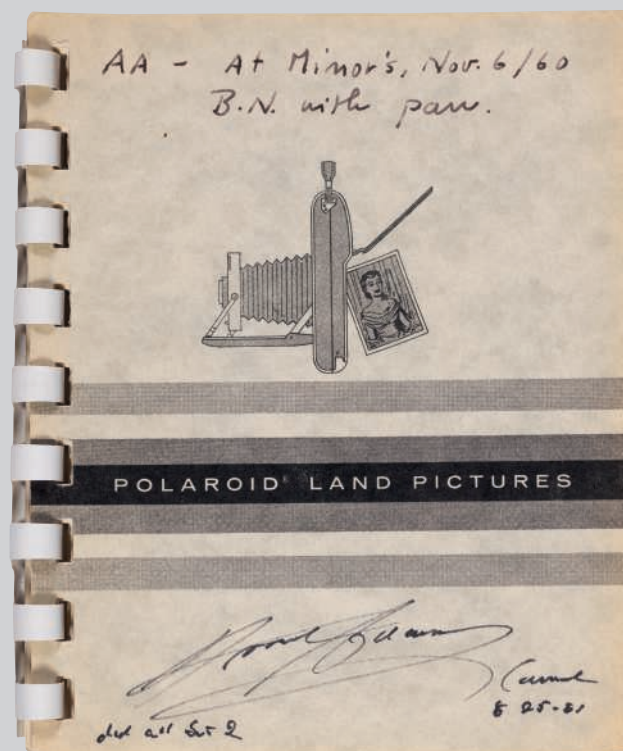
*Polaroid Land Pictures album with six
Polaroid prints, 1960*

each print cornered into an album page
signed, dated and annotated in ink by the artist
(front cover); four prints signed in pencil (verso)
each image: $3\frac{3}{4} \times 2\frac{7}{8}$ in. (9.5 x 7.2 cm.) or inverse
each sheet: $4\frac{1}{4} \times 3\frac{3}{4}$ in. (10.7 x 8.2 cm.) or inverse
overall album: $5\frac{1}{2} \times 4\frac{1}{2}$ in. (14 x 11.4 cm.)

\$12,000-18,000

PROVENANCE:

The Estate of Beaumont and Nancy Newhall;
acquired from the above by the present owner.





Minor White



Paul Caponigro



Nancy Newhall



Minor White and Beaumont Newhall

WORKS FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK
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5

LAURA GILPIN (1891-1979)

Storm from La Bajada Hill, New Mexico, 1946

gelatin silver print

signed and dated in pencil (mat, recto); credited, titled and dated on
photographer's 'Santa Fe' label (mat, verso)

image: 15¼ x 19¼ in. (38.7 x 48.8 cm.)

sheet: 15⅞ x 19¼ in. (40.3 x 48.8 cm.)

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

\$20,000-30,000

PROVENANCE:

Private Collection, 1977;

acquired from the above by the present owner, 2007.

LITERATURE:

Martha A. Sandweiss, *Laura Gilpin: An Enduring Grace*, Amon G. Carter
Museum of Western Art, Fort Worth, 1986, pl. 96.

Storm from La Bajada Hill, New Mexico was photographed by Gilpin in 1946 for her book, *The Rio Grande: River of Destiny, an Interpretation of the River, the Land, and the People*. The book, published in 1949, is the product of the artist's 1800 mile trip along the Rio Grande, a trip during which Gilpin contemplated the river's impact of various aspects of human culture including immigration and settlement patterns. The Rio Grande being the international boundary between the United States and Mexico, and running through Pueblo Indian territory, Gilpin's fascinating visual investigation covered a wide range of charged subject matter involving heritage and nationalism.

In making *Storm from La Bajada Hill*, Gilpin described seeing the light breaking through the clouds over the Jemez Mountains while driving, and reacting quickly to set up a tripod and intuitively make two exposures without taking any meter readings or other preparatory measures, as was typical of the artist. Gilpin considered *Storm from La Bajada Hill* the most successful image in her book.





WORKS FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK
AND THE BEAUMONT AND NANCY NEWHALL ESTATE



actual size

6

ALFRED STIEGLITZ (1864-1946)

Equivalent, Series XX No. 9 [226 B], 1929

gelatin silver print, mounted on board
credited, titled, dated and annotated 'Collection of Dorothy Norman for
M.O.M.A.' by Norman in ink (mount, verso)
image/sheet: 4 $\frac{5}{8}$ x 3 $\frac{3}{8}$ in. (11.7 x 9.2 cm.)
mount: 13 $\frac{3}{4}$ x 11 in. (34.8 x 27.8 cm.)

\$30,000-50,000

PROVENANCE:

Bequest of Dorothy Norman to The Museum of Modern Art, New York, 1997;
MoMA: Pictorialism into Modernism, Christie's, New York, May 10, 2017, lot 111;
acquired from the above sale by the present owner.

LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*,
Abrams/National Gallery of Art, Washington, D.C., 2002, cat. no. 1292, p. 741.



actual size

7

ALFRED STIEGLITZ (1864-1946)

Equivalent, Set C2 No. 4 [216 D], 1929

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

numbered '216-D' in pencil (secondary mount, verso)

image/sheet/flush mount: 4 $\frac{3}{8}$ x 3 $\frac{3}{8}$ in. (11.8 x 9.2 cm.)

secondary mount: 13 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in. (34.3 x 26.7 cm.)

\$30,000-50,000

PROVENANCE:

The Collection of Doris Bry, scholar of Alfred Stieglitz, agent and confidant of Georgia O'Keeffe;
acquired from the above by the present owner.

LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume Two 1923-1937*,
Abrams/National Gallery of Art, Washington, D.C., 2002, cat. no. 1256, p. 721.

WORKS FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK
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actual size

8

NANCY NEWHALL (1908–1974)

Black Mountain, North Carolina Landscape, 1948

gelatin silver print

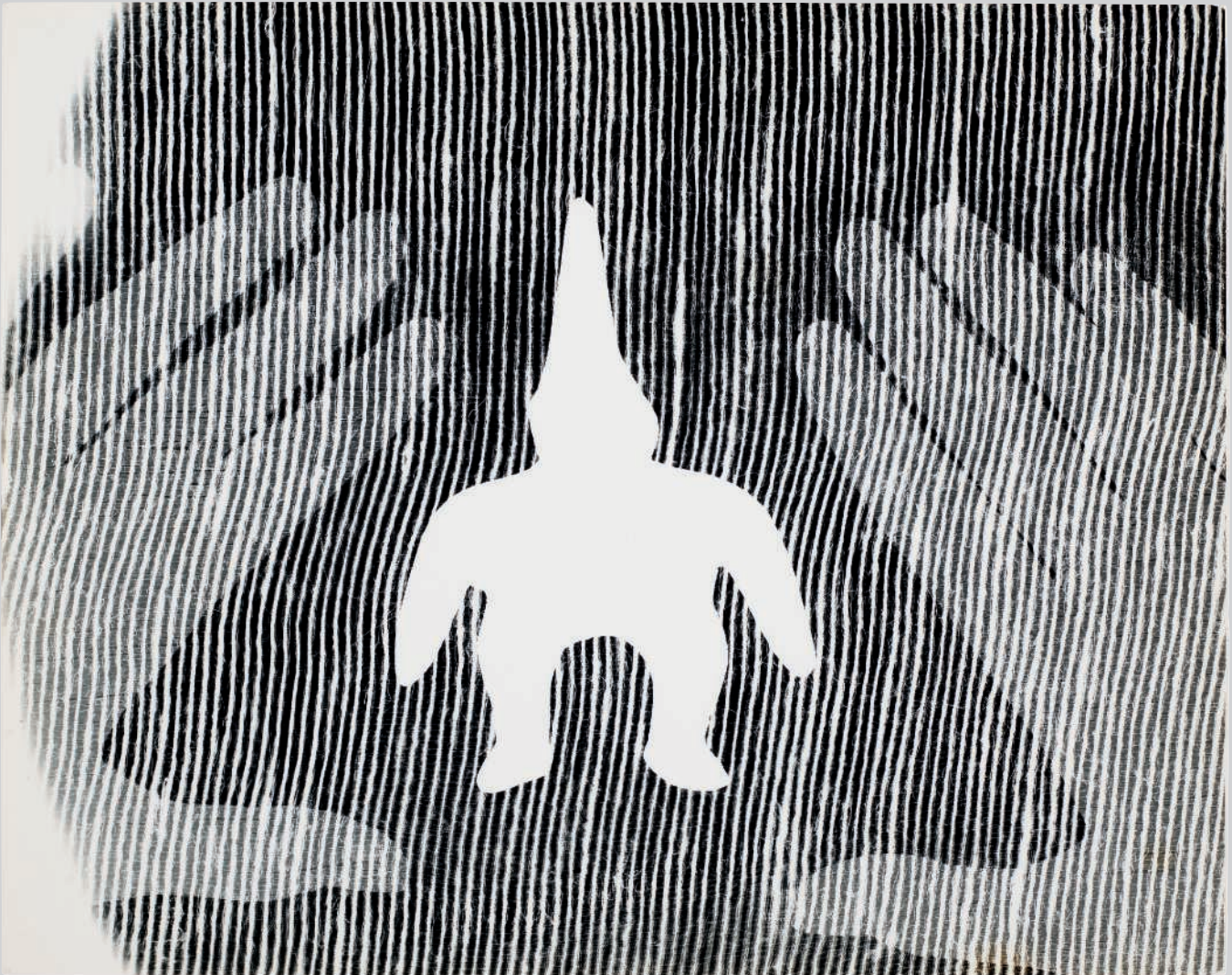
titled and annotated by the artist in pencil (verso)

image/sheet: 3½ x 4½ in. (8.9 x 11.4 cm.)

\$3,000–5,000

PROVENANCE:

The Estate of Beaumont and Nancy Newhall;
acquired from the above by the present owner.



9

NANCY NEWHALL AND ANNI ALBERS (1908–1974 AND 1899–1994)

Untitled, 1946–1948

gelatin silver print

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

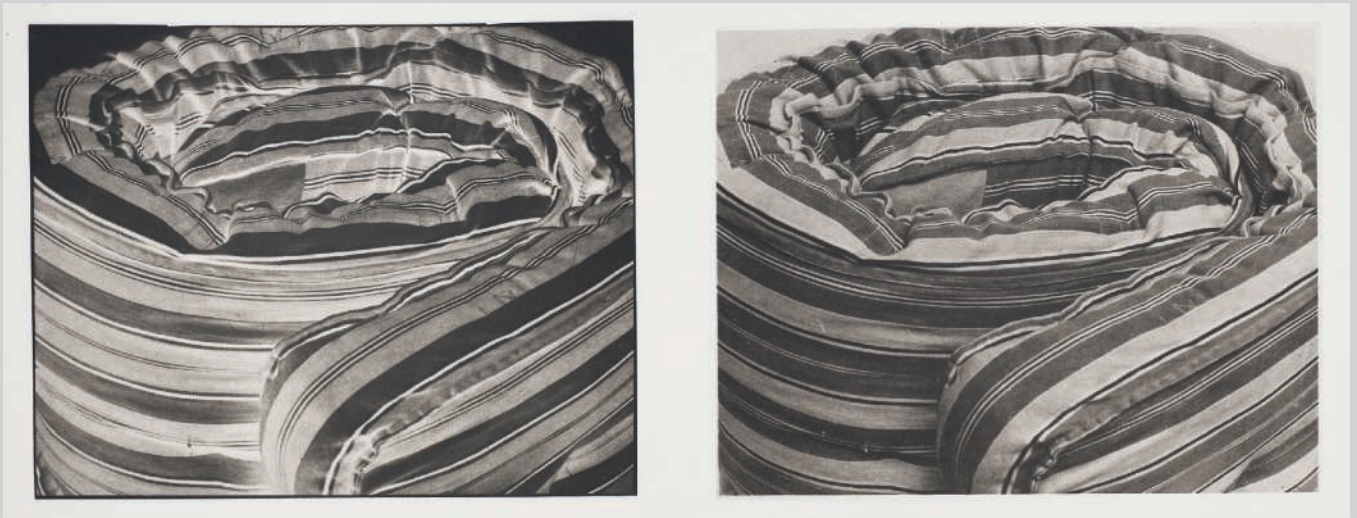
\$5,000–7,000

PROVENANCE:

The Estate of Beaumont and Nancy Newhall;
acquired from the above by the present owner.

At the time that this collaborative work was created by Anni Albers and Nancy Newhall, both artists were teaching at Black Mountain College—Albers, formally, as the head of the weaving department and Newhall, informally, accompanying her husband Beaumont and providing photographic advice to students. Like other schools in the United States during the 1930s and 1940s that followed the recently closed Bauhaus program in Germany, teachers and students of Black Mountain College were producing photographic images that emphasized design elements such as shape and form; tone and texture; embracing abstraction over strict representation.

WORKS FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK
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10

MANUEL ÁLVAREZ BRAVO (1902-2002)

Colchon - Positivo & Negativo, 1927

two platinum palladium prints, printed later
each signed and titled in pencil (verso)
each image: 7½ x 9½ in. (19 x 24.1 cm.)
each sheet: 8½ x 11 in. (21.5 x 27.9 cm.)

\$20,000-30,000

PROVENANCE:

Acquired from the artist by the present owner, 1999.

LITERATURE:

Positivo: Colette Alvarez Urbajtel et al., *Manuel Alvarez Bravo: Photopoetry*, Chronicle Books, San Francisco, 2008, p. 16.

Positivo: Exhibition catalogue, *Manuel Alvarez Bravo, Jeu de Paume/FUNDACIÓN MAPFRE*, Paris/Madrid, 2012, pl. 2.



11

BRASSAI (1899–1984)

Picasso, Rue des Grands-Augustins, Paris, 1939

gelatin silver print, printed 1973

signed, titled, dated, inscribed in French to Nancy and Beaumont Newhall and stamped with photographer's 'Faubourg St. Jacques' credit (verso)

image/sheet: 12 x 9 in. (30.4 x 22.8 cm.)

\$10,000-15,000

PROVENANCE:

The Estate of Beaumont and Nancy Newhall;
acquired from the above by the present owner.

LITERATURE:

Alain Sayag and Annick Lionel-Marie (eds.), *Brassai: The Monograph*, Thames & Hudson, London, 2000, p. 139.

Agnes de Gouvion Saint-Cy, *Brassai: For the Love of Paris*, Flammarion, S.A., Paris, 2013, p.191.

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AND THE BEAUMONT AND NANCY NEWHALL ESTATE



12

HENRI CARTIER-BRESSON (1908-2004)

Madrid, 1933

gelatin silver print, printed later
signed in ink and embossed photographer's credit (margin)
image: 11¼ x 17½ in. (29.8 x 44.4 cm.)
sheet: 15¾ x 19¾ in. (40 x 50.1 cm.)

\$8,000-12,000

PROVENANCE:

The Atelier Group Ltd., New York;
acquired from the above by the present owner, 2004.

LITERATURE:

Beaumont Newhall, *The Photographs of Henri Cartier-Bresson*, The Museum of Modern Art, New York, 1947, p. 31.
Henri Cartier-Bresson, *The Decisive Moment*, Simon and Schuster, New York, 1952, pl. 14.
Henri Cartier-Bresson, *The World of Henri Cartier-Bresson*, Viking Press, New York, 1968, pl. 20.
Martine Franck et al., *Henri Cartier-Bresson: Scrapbook, Photographs 1932-1946*, Thames & Hudson, London, 2006, cat. no. 52, p. 111.
Peter Galassi, *Henri Cartier-Bresson: The Modern Century*, The Museum of Modern Art, New York, 2010, p. 94.



13

HENRI CARTIER-BRESSON (1908-2004)

Seville, Spain, 1933

gelatin silver print, printed later
signed in ink and embossed photographer's credit (margin)
image: 9½ x 14 in. (24.1 x 35.5 cm.)
sheet: 11¼ x 15¾ in. (29.8 x 40 cm.)

\$8,000-12,000

PROVENANCE:

The Atelier Group Ltd., New York;
acquired from the above by the present owner, 1990.

LITERATURE:

Beaumont Newhall, *The Photographs of Henri Cartier-Bresson*, The Museum of Modern Art, New York, 1947, p. 17.
Henri Cartier-Bresson, *The Decisive Moment*, Simon and Schuster, New York, 1952, pl. 13.
Jean-Pierre Montier, *Henri Cartier-Bresson and the Artless Art*, Bulfinch/Little, Brown and Company, Boston, 1999, p. 24.
Henri Cartier-Bresson: The Man, the Image and the World, Thames & Hudson, London, 2003, pl. 115, pp. 102-103.
Henri Cartier-Bresson: Scrapbook, Photographs 1932-1946, Thames & Hudson, London, 2006, cat. no. 59, pp. 46-47.



14

HENRI CARTIER-BRESSON (1908-2004)

Andalusia, Spain, 1933

gelatin silver print, printed later
signed in ink (margin)
image: 9½ x 14¼ in. (24.1 x 36.1 cm.)
sheet: 12 x 16 in. (30.4 x 40.6 cm.)

\$6,000-8,000

PROVENANCE:

Sotheby's New York, May 20, 2004, lot 96;
acquired from the above sale by the present owner.

LITERATURE:

Henri Cartier-Bresson, *The Decisive Moment*, Simon and Schuster, New York, 1952, pl. 11.
Jean-Pierre Montier, *Henri Cartier-Bresson and the Artless Art*, Bulfinch/Little, Brown and Company, Boston, 1999, p. 237.
Martine Franck et al., *Henri Cartier-Bresson: Scrapbook: Photographs 1932-1946*, Thames & Hudson, London, 2007, cat. no. 95, p. 137.
Peter Galassi, *Henri Cartier-Bresson: The Modern Century*, The Museum of Modern Art, New York, 2010, pl. 21, p. 31.



15

HENRI CARTIER-BRESSON (1908-2004)

Sunday on the banks of the Marne, 1938

gelatin silver print, printed later
signed in ink and embossed photographer's credit (margin)
image: 9% x 14 in. (23.8 x 35.5 cm.)
sheet: 11% x 15% in. (30.1 x 40 cm.)

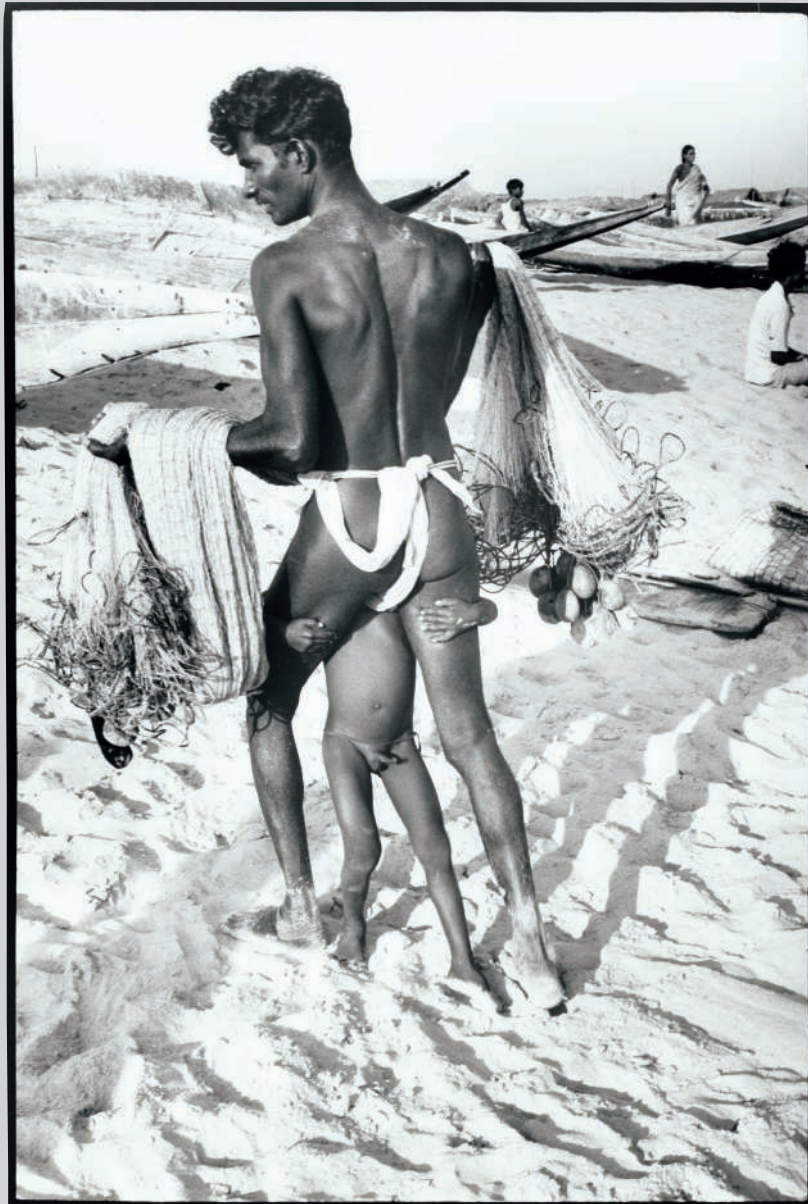
\$5,000-7,000

PROVENANCE:

The Atelier Group Ltd., New York;
acquired from the above by the present owner, 2004.

LITERATURE:

Henri Cartier-Bresson, *The Decisive Moment*, Simon and Schuster, New York, 1952, pl. 3.
Yves Bonnefoy, *Henri Cartier-Bresson: Photographer*, New York Graphic Society/Little, Brown and Company, New York, 1986, pl. 145.
Philippe Abrazar et al., *Henri Cartier-Bresson: the Man, the Image and the World*, Thames & Hudson, London, 2003, pl. 69, p. 73.
Peter Galassi, *Henri Cartier-Bresson: The Modern Century*, The Museum of Modern Art, New York, 2010, p. 150.



16

HENRI CARTIER-BRESSON (1908-2004)

Fisherman and his son, Puri, Orissa, 1980

gelatin silver print

signed, titled, dated and inscribed in ink (margin)

image: 10½ x 7 in. (26.6 x 17.7 cm.)

sheet: 11¼ x 11½ in. (28.5 x 28.8 cm.)

\$6,000-8,000

PROVENANCE:

The Estate of Beaumont and Nancy Newhall;
acquired from the above by the present owner.

LITERATURE:

Jean-Pierre Montier, *Henri Cartier-Bresson and the Artless Art*,
Little, Brown and Co., Boston, 1996, pl. 176, p. 177.



17

NINO MIGLIORI (B. 1926)

Il Tuffatore, 1951

gelatin silver print, flush-mounted on aluminum, printed later signed, titled and dated in pencil on affixed photographer's label (flush mount, verso)

image/sheet: 39½ x 53½ in. (100.3 x 135.8 cm.)

overall: 56½ x 42½ in. (143.5 x 107.9 cm.)

\$10,000-15,000

PROVENANCE:

Christie's, New York, February 14, 2006, lot 253;
acquired from the above sale by the present owner.

LITERATURE:

Alessandra Mauro et al., *Nino Migliori, La materia dei sogni*,
Contrasto, Rome, 2012, pp. 64-65.

18

ALVIN LANGDON COBURN (1882-1966)

Five images of Madeira, 1954-1957

five gelatin silver prints, each on carte postale
each signed, titled and dated in pencil or ink (verso)
each image: approx. 5 x 3½ in. (12.7 x 7.9 cm.)
or inverse
each sheet: approx. 5½ x 3½ in. (13.7 x 8.8 cm.)
or inverse (5)

\$3,000-5,000

PROVENANCE:

The Estate of Beaumont and Nancy Newhall;
acquired from the above by the present owner.

LITERATURE:

Fishing nets, February, Madeira, 1956 : Helmut and
Alison Gernsheim (eds.), *Alvin Langdon Coburn:
Photographer*, Faber & Faber, London, 1966, pl 58.

The works are as follows:

Fishing nets, February, Madeira, 1956

Fishing boat and people, Madeira, 1956

Tropical, Madeira, December 9, 1954

The Mountains of the Moon, Madeira, 1957

Madeira, 1957





19

MINOR WHITE (1908-1976)

Sun in Rock, c. 1947

gelatin silver print

signed and dated in pencil (mount, recto); titled, dated '1948', stamped with photographer's credit and reproduction limitation stamps, typed credit and title on 'The Museum of Modern Art Art Lending Service' label affixed (on the reverse of the mount)

image/sheet: 10¼ x 13⅜ in. (26 x 33.3 cm.)

mount: 20 x 24 in. (50.8 x 60.9 cm.)

\$10,000-15,000

PROVENANCE:

Christie's New York, April 27, 2004, lot 10;
acquired from the above sale by the present owner.

LITERATURE:

Minor White, *Mirrors Messages Manifestations*, Aperture, New York, 1969, p. 46.
Peter C. Bunnell, *Minor White: The Eye that Shapes*, Princeton University/Bulfinch Press, Boston, 1989, pl. 165.
Mike Weaver (ed.), *The Art of Photography, 1839-1989*, Yale University Press, New Haven, 1989, pl. 347.

The Art Lending Service (ALS), started by the Junior Council of The Museum of Modern Art in 1951, organized exhibitions at the Museum from which members could rent or purchase the works on view. In consultation with a trustee advisory committee, museum curators such as John Szarkowski, Pierre Apraxine, and Grace Mayer would select the works for these exhibitions and in 1960 began to curate theme-oriented exhibitions and to include photographs. The ALS pioneered a program that was adopted by other institutions internationally, and functioned for thirty years before closing permanently in 1982.

WORKS FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK
AND THE BEAUMONT AND NANCY NEWHALL ESTATE



20

BEAUMONT NEWHALL (1908-1993)

*Paul Strand Shopping, Orgeval, France,
c. 1959*

gelatin silver print, mounted on board
signed in pencil (mount, recto); signed, titled
and dated in pencil (mount, verso)
image/sheet: 9 x 13½ in. (22.8 x 34.3 cm.)
mount: 14 x 18 in. (35.6 x 45.7 cm.)

\$3,000-5,000

PROVENANCE:

The Estate of Beaumont and Nancy Newhall;
acquired from the above by the present owner.

21

BEAUMONT NEWHALL (1908-1993)

Construction of Rockefeller Center, c. 1937

gelatin silver print
signed in pencil (verso); signed in pencil (mat, recto)
image/sheet: 5½ x 4 in. (13.9 x 10.1 cm.)

\$3,000-5,000

PROVENANCE:

The Estate of Beaumont and Nancy Newhall;
acquired from the above by the present owner.





22

ROBERT FRANK (1924–2019)

New York City, 1949

gelatin silver print, printed later
signed, titled and dated in ink (margin)
image: 8¾ x 13 in. (22.2 x 33 cm.)
sheet: 11 x 14 in. (27.9 x 35.5 cm.)

\$15,000–25,000

PROVENANCE:

Acquired by the present owner, 1994.

LITERATURE:

Sarah Greenough and Philip Brookman, *Robert Frank: Moving Out*, Scalo, Zurich, 1994, p. 132–133.
Peter Galassi, *Robert Frank in America*, Steidl, Gottingen, 2014, p. 106.



23

LOUIS FAURER (1916-2001)

Park Avenue Garage, New York City, 1950

gelatin silver print, printed 1990

signed, titled, dated and numbered '2/18' in pencil (verso)

image: 12 x 16¼ in. (30.4 x 41.2 cm.)

sheet: 15¼ x 19¾ in. (40 x 50.1 cm.)

This work is number two from an edition of eighteen.

\$8,000-12,000

PROVENANCE:

Private Collection;

acquired from the above by the present owner, 2016.

LITERATURE:

Exhibition catalogue, *Louis Faurer: Photographs from Philadelphia and New York: 1937-1973*, University of Maryland Press, College Park, 1981, p. 34.

Therese Mulligan and David Wooters, *Photography from 1839 to Today*, George Eastman House, Rochester, 2000, p. 654.

Anne Wilkes-Tucker, *Louis Faurer*, Museum of Fine Arts, Houston/Merrell London, 2002, p. 133.



24

HARRY CALLAHAN (1912–1999)

Woman in Light, Spain, 1956

gelatin silver print, mounted on board, printed 1957-1958
signed in pencil (mount, recto); credited and dated on affixed
photographer's label (mount, verso)
image/sheet: 5½ x 8¼ in. (13.9 x 20.9 cm.)
mount: 11 x 12¾ in. (27.9 x 32.3 cm.)

\$6,000-8,000

PROVENANCE:

Collection of Myron Wood;
acquired from the above by the present owner, 1998.

WORKS FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK
AND THE BEAUMONT AND NANCY NEWHALL ESTATE



25

SEBASTIÃO SALGADO (B. 1944)

Serra Pelada Gold Mine, Brazil, 1986

gelatin silver print
embossed photographer's credit (margin); signed,
titled and dated in pencil (verso)
image: 12 x 17 $\frac{3}{8}$ in. (30.4 x 44.1 cm.)
sheet: 15 $\frac{3}{4}$ x 19 $\frac{3}{8}$ in. (40 x 49.8 cm.)

\$5,000-7,000

PROVENANCE:

Acquired from the artist by the present owner, 1991.

LITERATURE:

Eduardo Galeano and Fred Ritchin, *An Uncertain
Grace: Photographs by Sebastião Salgado*, Farrer,
Strauss & Giroux, New York, 1990, p. 13.

26

SEBASTIÃO SALGADO (B. 1944)

*Dinka Group at Pagarau Cattle Camp,
Southern Sudan, 2006*

gelatin silver print
embossed photographer's credit (margin); signed,
titled, dated in pencil (verso)
image: 14 $\frac{1}{2}$ x 20 in. (36.8 x 50.8 cm.)
sheet: 19 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. (50.1 x 60.3 cm.)

\$4,000-6,000

PROVENANCE:

Acquired from the artist by the present owner, 2015.

LITERATURE:

Sebastião Salgado, *Africa*, Taschen, London, 2007,
p.305.
Sebastião Salgado, *Genesis*, Taschen, London,
2013, pp. 260-261.





27

SEBASTIÃO SALGADO (B. 1944)

Tigray, Ethiopia, 1985

gelatin silver print, printed 2006
 embossed photographer's credit (margin); signed,
 titled and dated in pencil (verso)
 image: 13¾ x 20¼ in. (34.9 x 51.4 cm.)
 sheet: 20 x 24 in. (50.8 x 60.9 cm.)

\$6,000-8,000

PROVENANCE:

Acquired from the artist by the present owner, 2006.

LITERATURE:

Eduardo Galeano and Fred Ritchin, *An Uncertain
 Grace: Photographs by Sebastião Salgado*, Farrer,
 Strauss & Giroux, New York, 1990, pp. 64-65.

28

SEBASTIÃO SALGADO (B. 1944)

Korem Camp, Ethiopia, 1984

gelatin silver print
 signed, titled and dated in pencil (verso)
 image: 11¾ x 17½ in. (29.8 x 44.4 cm.)
 sheet: 15½ x 19½ in. (39.3 x 49.5 cm.)

\$6,000-8,000

PROVENANCE:

Acquired from the artist by the present owner, 1991.

LITERATURE:

Eduardo Galeano and Fred Ritchin, *An Uncertain
 Grace: Photographs by Sebastião Salgado*, Farrer,
 Strauss & Giroux, New York, 1990, p. 59.



WORKS FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK
AND THE BEAUMONT AND NANCY NEWHALL ESTATE



29

SALLY MANN (B. 1951)

The Bath, 1989

gelatin silver print, tipped to board
signed, titled, dated and numbered '8/25' with edition information,
all in pencil (verso)
image/sheet: 20 x 24 in. (50.8 x 61 cm.)
mount: 21 x 25 in. (53.3 x 63.5 cm.)

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

\$15,000-25,000

PROVENANCE:

Swann Galleries, New York, May 20, 2004, lot 524;
acquired from the above sale by the present owner.

30

CARRIE MAE WEEMS (B. 1953)

God Bless the Child, 1996

chromogenic print with sandblasted musical notations on glass
signed, dated and numbered '9/10' in pencil (verso)
overall: 26½ x 22¾ in. (67.3 x 57.7 cm.)

This work is number nine from an edition of ten.

\$30,000-50,000

PROVENANCE:

P.P.O.W. Gallery, New York;
Rhona Hoffman Gallery, New York;
The Oprah Winfrey Collection, Kaminski Auctions, November 2, 2013, lot 1123;
acquired from the above sale by the present owner.

LITERATURE:

Kathryn E. Delmez (ed.), *Carrie Mae Weems: Three Decades of Photography and Video*, Yale University Press, New Haven, 2012, pl. 11.23.





Δ31

**CLARENCE HUDSON WHITE (1871-1925) AND
ALFRED STIEGLITZ (1864-1946)**

Untitled (Miss Thompson), 1907

platinum-palladium print
annotated 'Property of/ Hans L. Jorgensen/ 10925 Kulshan Rd./ Edmonds,
Wa 98020' in ink (verso)
image/sheet: 9¾ x 7¾ in. (24.8 x 19.8 cm.)

\$15,000-25,000

PROVENANCE:

Hans L. Jorgensen, photographer, Edmonds, Washington;
Christie's, New York, May 26, 1982, lot 82;
acquired from the above sale by Emily and Jerry Spiegel, New York.

In 1907, White and Stieglitz began a significant two week collaboration on a series of experimental studies to test lenses, placement of camera, new photographic plates and printing processes. The idea developed 'in consequence of various lively discussions with some painters about

portrait painting and the impossibility of the camera to do certain things.' Challenged, the two photographers resolved to disprove the painters' theories. Their chosen subjects were two particular models, a young woman named Mabel Cramer and a second known as Miss Thompson.

The nude portraits range from demure and intimately cropped to more classical, full depictions alongside visual props or within carefully staged scenes. In the present example, Miss Thompson is calmly perched at the edge of an unmade bed, her torso artfully framed by her outstretched arms; she is posed beneath a delicate canopy fabric that serves as a balancing compositional element.

Untitled (Miss Thompson) is exemplary of the brief but beautiful collaboration between the two Pictorialist masters. While the pair exposed approximately sixty negatives, only a handful of physical prints were made, further contributing to the rarity of this print.

Another platinum print of this image resides in the collection of the Metropolitan Museum of Art, New York.



Δ32

EDWARD STEICHEN (1879-1973)

Heavy Roses, Voulangis, France, 1914

gelatin silver print, flush-mounted on board, printed probably 1960s-1970s by Rolf Petersen

titled and variously numbered in pencil (flush mount, verso); credited, titled and dated on affixed Museum of Modern Art label (mat, verso)
image/sheet/flush mount: 10¾ x 13¾ in. (27.3 x 34.9 cm.)

\$30,000-50,000

PROVENANCE:

Gifted by the photographer to The Museum of Modern Art, New York.

LITERATURE:

Dennis Longwell, *Steichen: The Master Prints 1895-1914*, The Museum of Modern Art, New York, 1978, pl. 72, p. 166.

Edward Steichen, Aperture, New York, 1978, p. 55.

Joanna Steichen, *Steichen's Legacy, Photographs, 1895-1973*, Alfred A. Knopf, New York, 2000, pl. 308, p. 365.

Barbara Haskell, *Edward Steichen*, Whitney Museum of Art, New York, 2000, pl. 29.

Todd Brandow and William A Ewing, *Edward Steichen: Lives in Photography*, FEP Editions, Minneapolis, 2007, pl. 61.

33

ALFRED STIEGLITZ (1864-1946)

New York, 1931

gelatin silver print, mounted on paper
signed, titled, dated and inscribed in pencil, with
'509 Madison Avenue, New York, N. Y.' credit
stamp (mount, recto)
image/sheet: 7¼ x 9¼ in. (18.4 x 23.4 cm.)
mount: 10¼ x 13½ in. (26 x 34.2 cm.)

\$7,000-9,000

PROVENANCE:

Directly from the artist to his niece, Georgia Engelhard;
Private collection, New York.

LITERATURE:

Sarah Greenough, *Alfred Stieglitz: The Key Set: Volume Two*, National Gallery of Art/Harry N. Abrams, 2002, cat. no. 1357, p. 777.



34

ALFRED STIEGLITZ (1864-1946)

Equivalent [152 E], 1930

ferrotyped gelatin silver print, mounted on card
signed, titled, dated, annotated 'With permission
An American Place' and with '509 Madison
Avenue, New York, N. Y.' credit stamp (mount,
recto); variously annotated in pencil with 'Popular
Photography Roto Page' and use date stamps
(mount, verso)
image/sheet: 7¼ x 9¼ in. (18.4 x 23.4 cm.)
mount: 10¼ x 13½ in. (26 x 34.2 cm.)

\$7,000-9,000

PROVENANCE:

Directly from the artist to his niece, Georgia Engerhard;
Private collection, New York.

LITERATURE:

Doris Bry, *Alfred Stieglitz: Photographer*, Museum
of Fine Arts, Boston, 1965, pl. 54.
Sarah Greenough, *Alfred Stieglitz: The Key Set: Volume One*, National Gallery of Art/Harry N. Abrams, 2002, cat. no. 1330, p. 765.



PROPERTY FROM A HAWAII COLLECTOR

35

ALFRED STIEGLITZ (1864–1946)

The Steerage, 1907

large format photogravure on vellum, printed 1915–1916
variously inscribed in pencil and annotated '900' in blue ink
(margin); credited and titled in affixed gallery label (frame back)
image: 13 x 10¼ in. (33 x 26 cm.)
sheet: 18½ x 12½ in. (46 x 31.7 cm.)

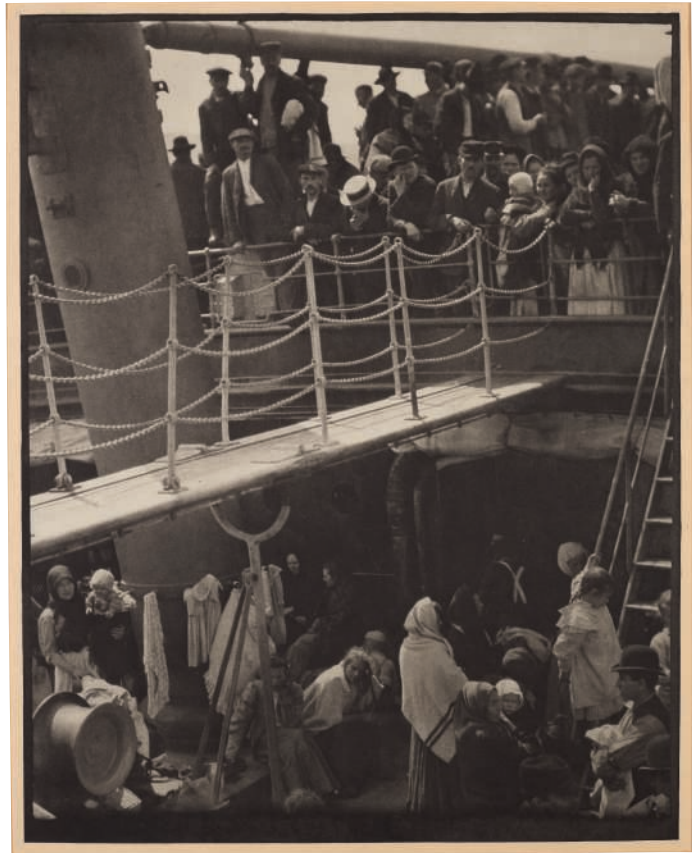
\$12,000–18,000

PROVENANCE:

Robert Schoelkopf Gallery, New York;
Eliza Parkinson, New York;
The Collection of Charlotte and John Parkinson III, New York;
by descent to the present owner.

ENGRAVED:

Alfred Stieglitz, *Camera Work*, New York, no. 36, October
1911, pl. IX.
Beaumont Newhall, *The History of Photography: From 1839
to the Present Day*, The Museum of Modern Art/George
Eastman House, New York, 1964, p. 112.
Doris Bry, *Alfred Stieglitz: Photographer*, Museum of Fine
Arts, Boston, 1965, pl. 8.
William Innes Homer, *Alfred Stieglitz and the Photo-
Secession*, Little, Brown & Co., Boston, 1983, p. 156.
Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One
1886–1922*, Abrams/National Gallery of Art, Washington,
D.C., 2002, pp. 190–94, cat. nos. 310–14.



36

EDWARD SHERIFF CURTIS (1858–1952)

Vash Gon - Jicarilla, 1904

gelatin silver print
signed in white ink (in the negative)
image/sheet: 13½ x 8¼ in. (34.2 x 20.9cm.)

\$6,000–8,000

PROVENANCE:

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

LITERATURE:

Edward S. Curtis, *The North American Indian*, 1907–1930,
Portfolio I, pl. 20.
George P. Horse, *Native Nations: First Americans as seen by
Edward S. Curtis*, Little, Brown & Co., Boston, 1993, p. 76.
Christopher Cardozo, *Edward S. Curtis: One Hundred
Masterworks*, Delmonico Books, Munich, 2015, pl. 69, p. 118.



37

37
CHARLES SHEELER (1883–1965)
Tree, 1954

gelatin silver print, mounted on board
 signed and dated in pencil (mount, recto)
 image/sheet: 9 x 6¼ in. (22.8 x 15.8 cm.)
 mount: 14 x 11 in. (35.5 x 27.9 cm.)

\$5,000-7,000

PROVENANCE:

Gifted by the artist the family of Rev. Irving A. and Roberta Marsland, friends of the artist; by descent to the present owner.



38

38
CHARLES SHEELER (1883–1965)
Chartres Cathedral, 1929

gelatin silver print, flush-mounted on paper
 stamped with photographer's New York studio
 credit (on accompanying original mat)
 image: 9½ x 7½ in. (23.1 x 18 cm.)
 sheet/flush mount: 9¾ x 7¾ in. (25 x 20 cm.)

\$10,000-15,000

PROVENANCE:

Gifted by the artist the family of Rev. Irving A. and Roberta Marsland, friends of the artist; by descent to the present owner.

39
PAUL OUTERBRIDGE JR. (1896–1958)
Paula Nude on Bed, 1924

gelatin silver print, mounted on board
 signed and dated in pencil (mount, recto)
 image/sheet: 5½ x 7½ in. (13.9 x 19 cm.)
 mount: 14 x 11 in. (35.5 x 27.9 cm.)

\$20,000-30,000

PROVENANCE:

The Collection of Arnold H. Crane; acquired from the above by the present owner.

LITERATURE:

Paul Martineau, *Paul Outerbridge: Command Performance*, J. Paul Getty Museum, Los Angeles, 2009, pl. 45.



40

IMOGEN CUNNINGHAM (1883–1976)

The Unmade Bed, 1957

gelatin silver print, mounted on board,
printed 1960–early 1970s
signed and dated in pencil (mount, recto); titled
and dated on affixed photographer's Green Street
credit label (mount, verso)
image/sheet: 10⅞ x 13¼ in. (25.7 x 33.6 cm.)
mount: 15 x 19½ in. (38.1 x 49.5 cm.)

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present
owner, 1974.

LITERATURE:

Imogen Cunningham and Margery Mann,
Imogen Cunningham: Photographs, University of
Washington Press, Seattle, 1971, pl. 54.
Richard Lorenz, *Imogen Cunningham: Ideas
Without End, A Life in Photographs*, Chronicle
Books, San Francisco, 1993, cover, pl. 104, p. 158.
Exhibition catalogue, *Imogen Cunningham*,
Fundacion Mapfre, Madrid, 2012, pl. 71, p. 119.



41

IMOGEN CUNNINGHAM (1883–1976)

Hens and Chickens, 1929

gelatin silver print, mounted on card
signed in pencil (mount, recto); dated and
annotated in pencil with photographer's Mill
College credit label and inventory label on affixed
remnant of original mount (frame backing board)
image/sheet: 7⅞ x 9¾ in. (20 x 24.7 cm.)
mount: 9 x 11 in. (22.8 x 27.9 cm.)

\$15,000-25,000

PROVENANCE:

Estate of the artist;
Padraic Partridge;
Kayla Partridge;
John Stevenson Gallery, New York;
acquired from the above by the present owner, 2005.

LITERATURE:

Imogen Cunningham and Margery Mann,
Imogen Cunningham: Photographs, University of
Washington Press, Seattle, 1971, pl. 15.
Richard Lorenz, *Imogen Cunningham: Flora*, Little,
Brown and Company, Boston, 1996, pl. 39.
Exhibition catalogue, *Imogen Cunningham*,
Fundacion Mapfre, Madrid, 2012, pl. 64, p. 111.





42

IMOGEN CUNNINGHAM (1883-1976)

Edward Weston and Margrethe Mather, 1923

gelatin silver print, mounted on board, printed probably 1940s
signed and dated in pencil (mount, recto); facsimile signature on affixed
photographer's 'Green Street' label (mount verso)
image/sheet: 9¼ x 7½ in. (23.4 x 19 cm.)
mount: 16 x 13 in. (40.6 x 33 cm.)

\$15,000-25,000

PROVENANCE:

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

LITERATURE:

Judy Dater, *Imogen Cunningham: A Portrait*, New York Graphic Society,
Boston, 1979, pl. 13.
Gates Warren, *Margrethe Mather & Edward Weston: A Passionate
Collaboration*, W.W. Norton and Company, New York, 2001, cover.



43

EDWARD WESTON (1886-1958)

Nude, 1927

gelatin silver print, flush-mounted on card
 accompanied by a letter from the artist to the original owner
 image/sheet/flush mount: 6½ x 9¼ in. (16½ x 23.5 cm.)

\$12,000-18,000

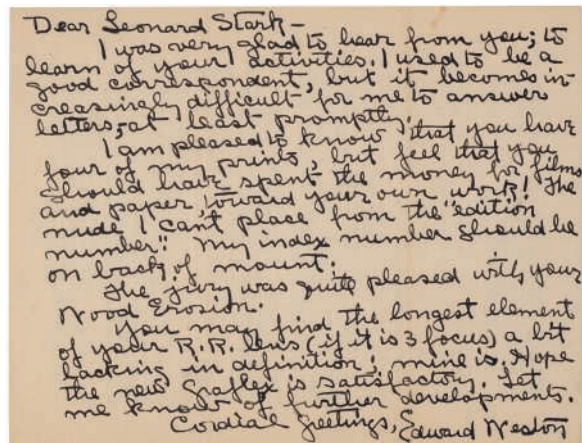
PROVENANCE:

Acquired directly from the artist by Leonard Stark, Los Angeles;
 by descent by present owner.

LITERATURE:

Charis Wilson, *Edward Weston: Nudes*, Aperture, New York, 1977, p. 56.
 Gilles More, et al., *Edward Weston: Forms of Passion*, Harry N. Abrams, Inc.,
 Publishers, New York, 1995, p. 148.

The original owner of this photograph, Leonard Stark, emigrated from Germany in 1926 before settling in Los Angeles to attend the Otis Art Institute where he studied photography. It was during this period spent on the West Coast that Stark was introduced to Weston, most likely through his circle of artist friends, and purchased several of Weston's prints, including the present lot. After World War II, Stark left California with his collection in tow, moving to New York City where he shifted his career focus from photography to the film industry. Throughout his moves and career successes, Stark retained *Nude, Bertha, Glendale* within his collection, a testament to his sustained appreciation for photography and reverence for his personal relationship with Weston.



Letter from the artist to the original owner, dated by postmark,
 October 24, 1934, Carmel, California



44

EDWARD WESTON (1886-1958)

Big Sur, 1929

gelatin silver print, mounted on card
signed and annotated 'Carmel' in pencil (mount, recto)
image/sheet: 7½ x 9½ in. (19 x 24.1 cm.)
mount: 11 x 13¾ in. (27.9 x 34.9 cm.)

\$40,000-60,000

PROVENANCE:

Estate auction, Lebanon, New Hampshire;
acquired from the above sale by the present owner, c. 1980.

LITERATURE:

Sarah M. Lowe et al., *Edward Weston: Life Work*, Lodima Press,
Revere, Pennsylvania, 2003, pl. 65.



PROPERTY FROM A HAWAII COLLECTOR

45

ANSEL ADAMS (1902-1984)

Aspens, Northern New Mexico, 1958

gelatin silver print, mounted on board, printed mid-1960s-1970
signed in ink (mount, recto); stamped photographer's Carmel credits
[BMFA Stamp 7 & 8] with title in ink (mount, verso)
image/sheet: 13½ x 10½ in. (34.2 x 26.6 cm.)
mount: 18 x 14 in. (45.6 x 35.5 cm.)

\$8,000-12,000

PROVENANCE:

Eliza Parkinson, New York;
The Collection of Charlotte and John Parkinson III, New York;
by descent to the present owner.

LITERATURE:

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



46

ANSEL ADAMS (1902-1984)

Old Faithful Geyser, Yellowstone National Park, Wyoming, 1942

gelatin silver print, mounted on board, printed probably 1978-1984
signed in pencil (mount, recto); titled and dated in ink in photographer's
Carmel stamp [BMFA Stamp I] (mount, verso)
image/sheet: 19½ x 13½ in. (49.5 x 34.2 cm.)
mount: 28 x 22 in. (71.1 x 55.9 cm.)

\$10,000-15,000

PROVENANCE:

Richard Levy Gallery, Albuquerque;
acquired from the above by the present owner, 2007.

LITERATURE:

Karen Haas, *Ansel Adams in the Lane Collection*, MFA Publications,
Boston, 2005, p. 85.
Andrea G. Stillman, *Ansel Adams: 400 Photographs*, Little, Brown & Co.,
New York, 2007, p. 215.



Δ47

FRANCIS BRUGUIÈRE (1879–1945)

Sebastian Droste, from *The Way*, c. 1925

gelatin silver print

stamped photographer's credit, annotated 'illustration for Fantastic Story/
called "The Way"' in ink, and annotated [illeg.] in pencil (verso)

image/sheet: 13 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. (34 x 26 cm.)

\$4,000-6,000

PROVENANCE:

Robert Miller Gallery, New York;

acquired from the above by Emily and Jerry Spiegel, New York, 1981.

This dramatic portrait was made by Bruguière during the production of his experimental film, *The Way*. The surrealist film was never completed because the main actor and subject of the present image, Sebastian Droste, unexpectedly passed away in 1927 during production. Bruguière's visually striking and technically experimental stills from the film are recognized today as among the first Surrealist works by an American photographer.



48

CONSTANTIN BRÂNCUȘI (1876–1957)

Femme se regardant dans un miroir, 1909

gelatin silver print

credited in red ink (verso)

image: 6¾ x 4¾ in. (17.1 x 12 cm.)

sheet: 7 x 5 in. (17.7 x 12.7 cm.)

\$10,000–15,000

PROVENANCE:

Acquired by the present owner, London, 1990s.

LITERATURE:

Pontus Hulten et al., *Brâncuși Photographer*, Agrinde Publications, New York, 1979, ill. 77.

Friedrich Teja Bach, *Brâncuși, Photo Reflection*, Didier Imbert Fine Art, Paris, 1991, ill. 28, p. 68.



49

MAN RAY (1890–1976)

L'Enigme d'Isidore Ducasse (The Enigma of Isidore Ducasse), 1920

ferrotyped gelatin silver print, printed before 1970

signed, titled, dated and inscribed in pencil by the artist (verso)

image/sheet: 8 $\frac{1}{8}$ x 10 $\frac{3}{8}$ in. (20.6 x 26.3 cm.)

\$8,000-12,000

PROVENANCE:

Private Collection, Milan;

acquired from the above by a private collector, New York, 1978.

LITERATURE:

This print: Man Ray, *Man Ray / Oggetti d'Affezione*, Einaudi Publishing, Turin, 1970, pl 13.

La Révolution surréaliste, December 1, 1924, no. 1, première année, p. 1 (preface).

Man Ray L'Immagine Fotografica, Edizioni La Biennale Di Venezia, Venezia, 1977, pl. 6.

Philippe Sers, *MAN RAY / Objets de mon affection*, Paris, 1983, p. 39, cat. no. 27.

Man Ray, *Man Ray: 1890-1976*, Harry N. Abrams, New York, 1995, pl. 9, p. 257.

Man Ray, *Photographies de Man Ray*, Tokyo Shimbun, Tokyo, 2002, p. 117.

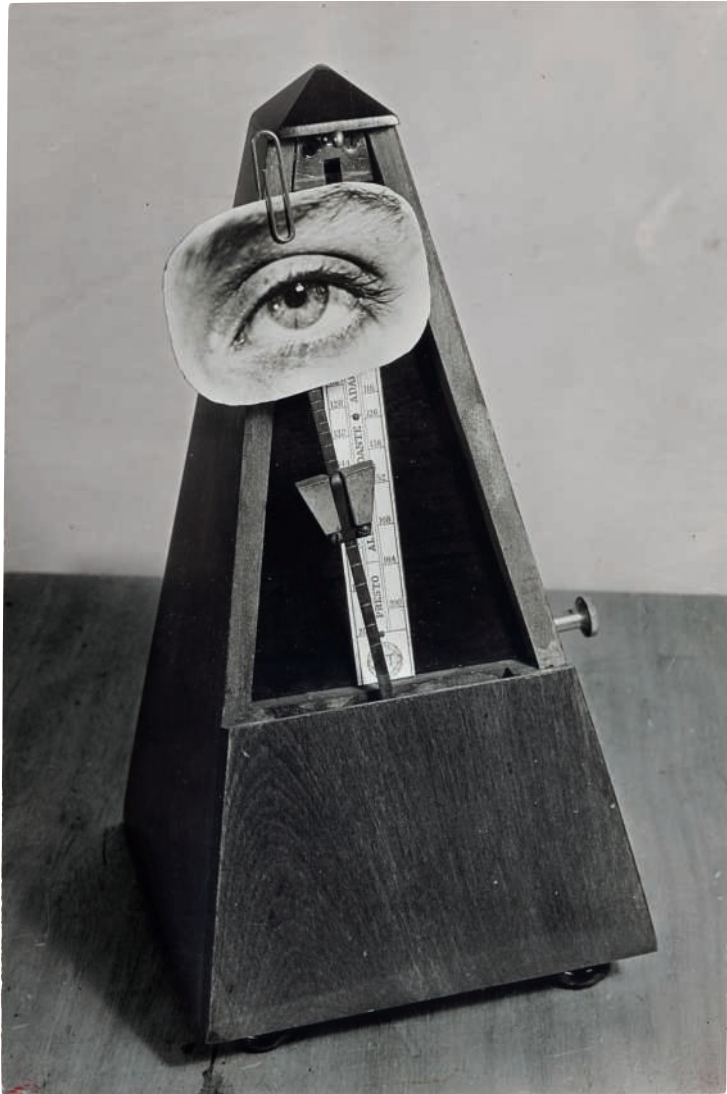
Mason Klein, *Alias Man Ray: The Art of Reinvention*, Yale University Press, New Haven, 2009, fig 52, p. 50 (color variant).

Wendy A. Grossman and Andrew Strauss, *Man Ray: Human Equations*, Hatje Cantz, Ostfildern, 2015, fig. 93, p. 123.

The three photographs offered as lots 49–51, come originally from the collection of an Italian bookseller in Milan. The collection itself was used extensively as the source images for a number of Man Ray monographs. Large portions of the collection were the maquette for the first edition of Man Ray's *Objects of My Affection*, published in Italy in 1970 as *Man Ray / Oggetti d'Affezione*.

The upper left corner of the image offered in the present lot has been retouched so as to reduce the contrast in this area and allow for a less distracting gray background. The reproduction in *Man Ray / Oggetti d'Affezione* illustrates this handwork.

We thank Steven Manford, Man Ray Research Scholar, for contributing the cataloguing and research of these lots, and for sharing his research on the other Man Ray works being offered.



50

MAN RAY (1890-1976)

Objet à détruire, 1923-1930

ferrotyped gelatin silver print, printed probably 1960s
 signed, titled and dated by the artist, variously inscribed in pencil and
 annotated in red ink (verso)
 image/sheet: 9 3/4 x 6 1/4 in. (23.8 x 15.8 cm.)

\$10,000-15,000

PROVENANCE:

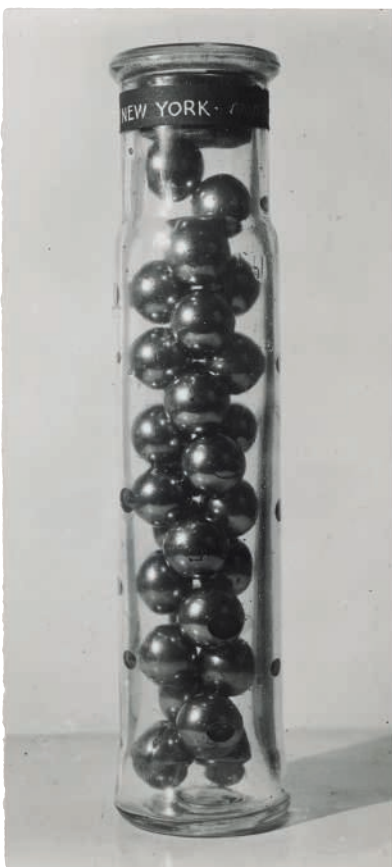
Private Collection, Milan;
 acquired from the above by a private collector, New York, 1978.

LITERATURE:

Man Ray, *Man Ray / Oggetti d'Affezione*, Einaudi Publishing, Turin, 1970, pl. 20.
 Philippe Sers, *MAN RAY / Objets de mon affection*, Paris, 1983, p. 46, cat. 31.
 Neil Baldwin, *Man Ray: American Artist*, Clarkson N. Potter, Inc., New York,
 1988, p. 164.
 Mason Klein, *Alias Man Ray: The Art of Reinvention*, Yale University Press,
 New Haven, 2009, p. 70, cover (color variant).
 Phillip Prodger, *Man Ray Lee Mills: Partners in Surrealism*, Merrell, London,
 2011, p. 107 (color variant).
 Wendy A. Grossman and Andrew Strauss, *Man Ray: Human Equations*, Hatje
 Cantz, Ostfildern, 2015, fig. 137., p. 155.

There is some dispute as to when *Object To Be Destroyed* was realized. The 1970 Italian catalogue (compiled with Man Ray) provides the date 1933, the year after Man Ray and Lee Miller parted. The French catalogue raisonné of the objects *MAN RAY / Objets de mon affection* (1983) dates the the work 1923-1930 indicating the addition of the Miller eye while the relationship was ongoing. The latter date is used here.

See lot 49 for additional notes on the collection from which this was acquired.



actual size

51

MAN RAY (1890-1976)

Export Commodity (New York), 1920

ferrotyped gelatin silver print, printed probably 1940s-1950s

signed, titled, dated, inscribed and variously annotated in pencil by the artist (verso)

image/sheet: 4½ x 2 in. (11.4 x 5 cm.)

\$3,000-5,000

PROVENANCE:

Private Collection, Milan;

acquired from the above by a private collector, New York, 1978.

LITERATURE:

Man Ray, *Man Ray / Oggetti d'Affezione*, Einaudi Publishing, Turin, 1970, pl. 18.

Arturo Schwarz, *Man Ray: The Rigour of Imagination*, Rizzoli, New York, 1977, p. 34, cat. 20.

Philippe Sers, *MAN RAY / Objets de mon affection*, Paris, 1983, p. 46, cat. 31.

Man Ray, *Man Ray: 1890-1976*, Harry N. Abrams, New York, 1995, pl. 355, p. 250 (variant).

See lot 49 for additional notes on the collection from which this was acquired.



Paris, 1965

My dear Imogen—
 aside from being prejudiced in your favor since you included my portrait in your monograph (Aperture), your work is extremely personal and therefore so universal conveyed to me an emotion I haven't felt in most books of photographers. It is not merely photography—it coincides with my aim to choose the subject to me more important than any task imposed upon me when I practiced photography professionally—
 It is curious that at the same time you did your studies of magnolias, I made this print. (1925)
 With best wishes and thanks.
 Man Ray

reverse

52

MAN RAY (1890–1976)

Magnolia Blossom, 1925

gelatin silver print, printed probably 1930s
 signed, titled and inscribed by the artist to Imogen Cunningham in ink (verso)
 image/sheet: 6½ x 7 in. (16.5 x 17.7 cm.)

\$20,000–30,000

PROVENANCE:

Gifted by the artist to Imogen Cunningham, 1964;
 The Imogen Cunningham Trust, Berkeley;
 John Stevenson Gallery, New York;
 acquired from the above by the present owner, 2005.

LITERATURE:

Man Ray, *Photographs by Man Ray 1920–1934*, James Thrall Soby, Hartford/Random House, New York, 1934 (variant).
 Exhibition catalogue, *Man Ray L'Imagine Fotografica*, Edizioni La Biennale Di Venezia, Venezia, 1977, pl. 121.
 Man Ray, *Photographies de Man Ray*, Tokyo Shimbun, Tokyo, 2002, pl. 192, p. 131.

My dear Imogen,

Aside from being prejudiced in your favor since you included my portrait in your monograph (Aperture), your work, so extremely personal and therefore so universal, conveyed to me an emotion I haven't felt in most books of photographers. It is not merely photography, it coincides with my aim to choose the subject, to me more important than any task imposed upon me when I practised photography professionally.

It is curious that at the same time you did your studies of magnolias, I made this print (1925).

With best wishes and thanks,
 Man Ray



53

BERENICE ABBOTT (1898-1991)

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

gelatin silver print, mounted on board, printed later
signed in pencil (mount, recto); stamped photographer's 'Abbot, Maine'
copyright credit (mount, verso)
image/sheet: 19% x 15% in. (49.2 x 39 cm.)
mount: 30 x 24 in. (76.2 x 60.9 cm.)

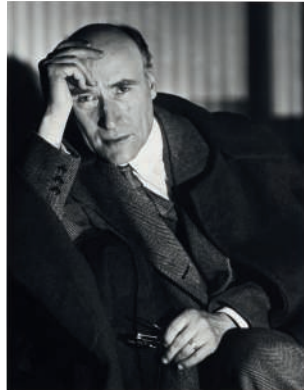
\$8,000-12,000

PROVENANCE:

Irving Galleries, Palm Beach;
by descent to the present owner.

LITERATURE:

Martha A. Sandweiss, *Masterworks of American Photography: The Amon Carter Museum Collection*, Fort Worth, 1982, pl. 90.
Berenice Abbott, *Berenice Abbott*, Commerce Graphics LTD, Inc., New Jersey, 1988, frontispiece.
Hank O'Neal, *Berenice Abbott, New York, Vol.2*, Steidl, Göttingen, 2008, cover, frontispiece and p. 35.



54

BERENICE ABBOTT (1898-1991)

Faces of the 20's

New York: Parasol Press, Ltd., 1981. 12 gelatin silver prints, each mounted on board; each signed and numbered '46/60' in pencil (mount, recto); each stamped photographer's/Parasol Press Ltd. credit, portfolio title, date and reproduction limitation (mount, verso); each image/sheet approximately 13½ x 10½ in. (34.3 x 26.7 cm.); each mount 20 x 16 in. (50.8 x 40.7 cm.); title page with colophon and plate list; number 46 from the edition of 65, 1-60 numbered and A-E lettered; contained in brown cloth covered clamshell case. (12)

\$12,000-18,000

PROVENANCE:

Parasol Press, LTD, Portland, Oregon;
acquired from the above by the present owner.



55

HARRY CALLAHAN (1912-1999)

Untitled (Wall, Chicago), c. 1946

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

credited in blue ink (secondary mount, verso)

image/sheet/flush mount: 8¼ x 6⅝ in. (20.9 x 16.2 cm.)

secondary mount: 8⅝ x 7 in. (21.9 x 17.7 cm.)

\$15,000-25,000

PROVENANCE:

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



56

HARRY CALLAHAN (1912–1999)

Untitled (Torn Sign), 1940s

gelatin silver print, flush-mounted on board
image/sheet/flush mount: 9¼ x 7¾ in. (23.4 x 18.7 cm.)

\$15,000–25,000

PROVENANCE:

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



57

HARRY CALLAHAN (1912-1999)

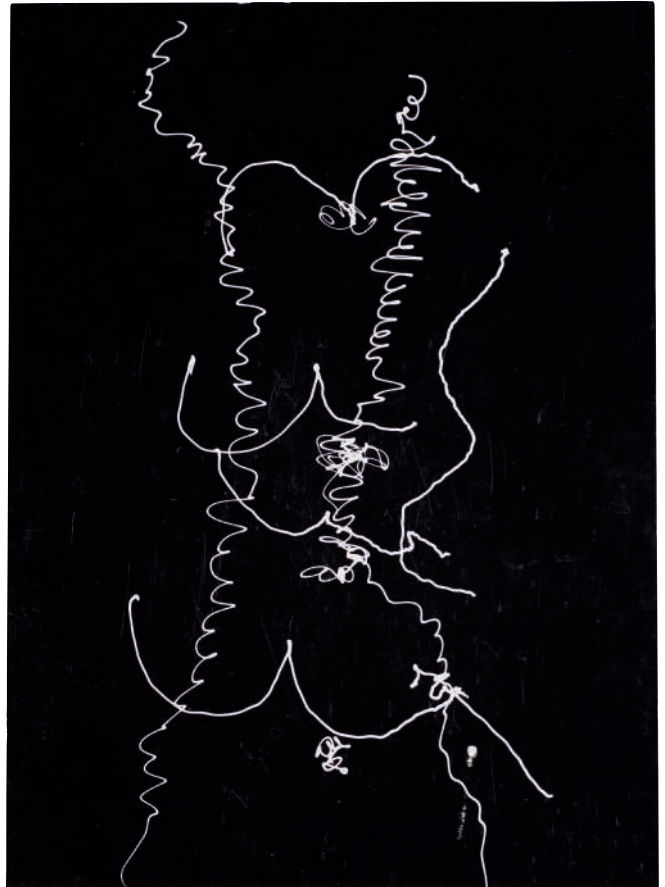
Untitled, (Sunlight on Water), c. 1944

gelatin silver print, flush-mounted on board, mounted again on board
image/sheet/flush mount: 4¼ x 3⅜ in. (10.7 x 7.9 cm.)
secondary mount: 4¾ x 3¼ in. (11.1 x 8.2 cm.)

\$8,000-12,000

PROVENANCE:

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



58

HARRY CALLAHAN (1912-1999)

Untitled (Camera Movement on Flashlight), c. 1946-1947

gelatin silver print, flush-mounted on board, mounted again on board
image/sheet/flush mount: 3 x 4¼ in. (7.6 x 10.7 cm.)
secondary mount: 3½ x 4½ in. (8.8 x 11.4 cm.)

\$8,000-12,000

PROVENANCE:

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



59

HARRY CALLAHAN (1912-1999)

Chicago, 1950

gelatin silver contact print, printed 1970s

signed with stylus (recto)

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

\$10,000-15,000

PROVENANCE:

Love Fine Art Inc., New York;

acquired from the above by the present owner.

LITERATURE:

Sherman Paul, *Harry Callahan*, The Museum of Modern Art, New York, 1967, back cover, p. 65.

John Szarkowski, *Callahan*, Aperture, New York, 1976, p. 63.

Sarah Greenough, *Harry Callahan*, Little, Brown & Co., Boston, 1996, p. 73.

Britt Salvesen and John Szarkowski, *Harry Callahan: The Photographer at Work*, Yale University Press, New Haven, 2006, pl. 21, p. 73.



60

HENRI CARTIER-BRESSON (1908-2004)

Hyères, France, 1932

gelatin silver print, printed later
signed in ink and embossed photographer's copyright credit (margin);
credited, titled and dated on affixed gallery label (frame back)
image: 9½ x 14 in. (24.1 x 35.5 cm.)
sheet: 11¼ x 15½ in. (29.8 x 39.6 cm.)

\$10,000-15,000

PROVENANCE:

Irving Galleries, Palm Beach;
acquired from the above by the present owner.

LITERATURE:

Henri Cartier-Bresson, *The World of Henri Cartier-Bresson*, Viking Press, New York, 1968, pl. 22.
Henri Cartier-Bresson and Yves Bonnefoy, *Henri Cartier-Bresson Photographer*, New York Graphic Society, New York, 1979, pl. 13.
Peter Galassi, *Henri Cartier-Bresson: The Early Work*, The Museum of Modern Art, New York, 1987, p. 100.
Jean-Pierre Montier, *Henri Cartier-Bresson and the Artless Art*, Bulfinch Press, New York, 1996, pl. 77, p. 86.
Peter Galassi, *Henri Cartier-Bresson: The Modern Century*, The Museum of Modern Art, New York, 2010, p. 89.
Clement Cheroux, *Henri Cartier-Bresson: Here and Now*, Thames and Hudson, London, 2014, pl. 62.



61

HENRI CARTIER-BRESSON (1908-2004)

Rue Mouffetard, Paris, 1952

gelatin silver print, printed later
signed in ink, embossed photographer's copyright credit (margin)
image: 14 x 9½ in. (35.5 x 24.1 cm.)
sheet: 15¼ x 12 in. (40 x 30.4 cm.)

\$15,000-25,000

PROVENANCE:

Irving Galleries, Palm Beach;
by descent to the present owner.

LITERATURE:

Yves Bonnefoy, *Henri Cartier-Bresson Photographer*, Delpire, Paris, 1979, pl. 140.
Peter Galassi et al., *Henri Cartier-Bresson: The Man, the Image and the World*,
Thames and Hudson, London, 2003, pl. 65.
Peter Galassi, *Henri Cartier-Bresson, The Modern Century*, The Museum of
Modern Art, New York, 2010, pl. 65.
Jean-Pierre Montier, *Henri Cartier-Bresson and The Artless Art*, Flammarion,
Paris, 1995, p. 157.



62

HENRI CARTIER-BRESSON (1908-2004)

Cape Cod, Massachusetts, USA, 1947

gelatin silver print, printed later
 signed in ink and embossed photographer's copyright credit (margin)
 image: 14¼ x 9½ in. (36.1 x 24.1 cm.)
 sheet: 16 x 12 in. (40.6 x 30.4 cm.)

\$8,000-12,000

PROVENANCE:

Irving Galleries, Palm Beach;
 by descent to the present owner.

LITERATURE:

Henri Cartier-Bresson, *The Decisive Moment*, Simon and Schuster, New York, 1952, pl. 39.
 Henri Cartier-Bresson, R.B.A. Gallery, London, January 1957, cat. no. 88.
 Henri Cartier-Bresson: *Photographer*, Little, Brown and Co., Boston, 1979, pl. 37.
 Henri Cartier-Bresson: *The Man, the Image and the World*, Thames & Hudson, London, 2003, pl. 299, p. 214.



63

HENRI CARTIER-BRESSON (1908-2004)

Women, Turkey, 1964

gelatin silver print
 signed and inscribed in ink (margin)
 image: 13¾ x 9¼ in.
 sheet: 14¾ x 9¼ in.

\$5,000-7,000

PROVENANCE:

Swann Galleries, October 7, 1999, lot 212;
 acquired from the above sale by a private collector;
 by descent to the present owner.



64

HENRI CARTIER-BRESSON (1908-2004)

Henri Matisse, Vence, France, 1944

gelatin silver print, printed later
 signed in ink, embossed photographer's copyright credit (margin);
 credited, titled and dated on affixed gallery label (frame backing board)
 image: 9 $\frac{7}{8}$ x 14 in. (25 x 35.5 cm.)
 sheet: 11 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in. (29.8 x 40 cm.)

\$6,000-8,000

PROVENANCE:

Irving Galleries, Palm Beach;
 by descent to the present owner.

LITERATURE:

E.H. Gombrich, *Tête à Tête: Portraits by Henri Cartier-Bresson*, Thames & Hudson, London, 1998, pl. 23.
 Jean-Pierre Montier, *Henri Cartier-Bresson and the Artless Art*, Little, Brown and Co., Boston, 1999, pl. 277.
 Peter Galassi, *Henri Cartier-Bresson: The Modern Century*, Museum of Modern Art, New York, 2010, p. 226.



65

HENRI CARTIER-BRESSON (1908-2004)

Brussels, 1932

gelatin silver print, printed later
 signed in ink and embossed photographer's copyright credit (margin);
 credited, titled and dated on affixed gallery label (frame backing board)
 image: 9 $\frac{1}{4}$ x 13 $\frac{7}{8}$ in. (23.4 x 35.2 cm.)
 sheet: 11 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in. (29.8 x 39.6 cm.)

\$6,000-8,000

PROVENANCE:

Irving Galleries, Palm Beach;
 acquired from the above by the present owner.

LITERATURE:

Henri Cartier-Bresson, *The World of Henri Cartier-Bresson*, Viking Press, New York, 1968, pl. 5.
 Henri Cartier-Bresson, *Aperture*, New York, 1976, p. 15.
 Peter Galassi, *Henri Cartier-Bresson: The Early Work*, The Museum of Modern Art, New York, 1987, p. 73.
 Peter Galassi, *Henri Cartier-Bresson: The Modern Century*, The Museum of Modern Art, New York, 2010, p. 87.



66

FAN HO (1931-2016)

Windows Patterns, 1960

gelatin silver print

stamped with photographer's Hong Kong credit and credited, titled,
dated and variously annotated in ink and blue pencil (verso)

image/sheet: 7 x 19 $\frac{3}{4}$ in. (17.7 x 24.7 cm.)

\$10,000-15,000

PROVENANCE:

Laurence Miller Gallery, New York;

acquired from the above by the present owner.



67

ANDRÉ KERTÉSZ (1894–1985)

Homage to Robert Capa, 1954

gelatin silver print

credited and inscribed in pencil (verso)

image: 8¾ x 13½ in. (22.2 x 34.2 cm.)

sheet: 11 x 14 in. (27.9 x 35.5 cm.)

\$10,000–15,000

PROVENANCE:

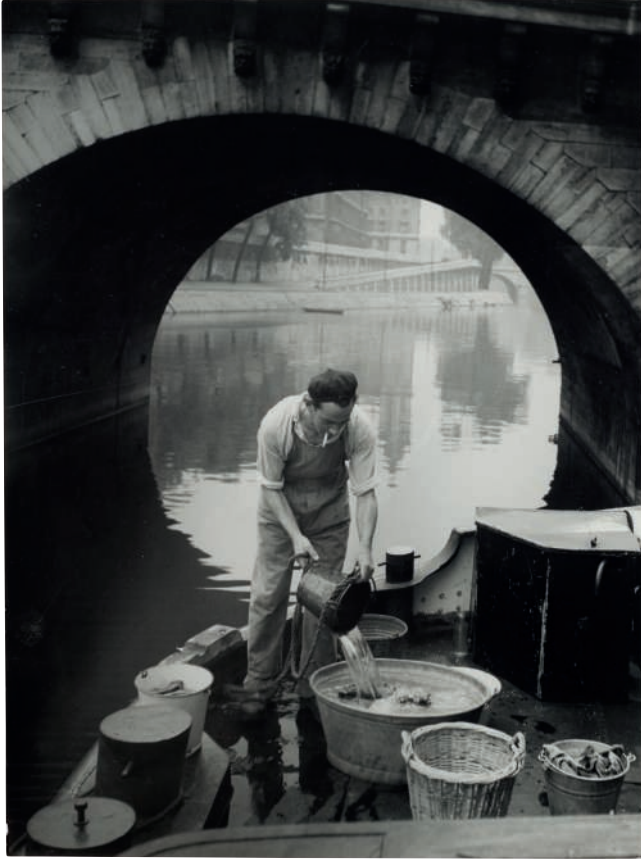
Estate of André Kertész;

Weston Gallery, Carmel;

acquired from the above by the present owner.

LITERATURE:

Exhibition catalogue, *Andre Kertesz Of Paris and New York*, The Art Institute of Chicago/Thames and Hudson, London, 1985, cat. no. 191, p. 254.



PROPERTY FROM A NEW YORK COLLECTOR

68

BRASSAI (1899–1984)

Un Mariner sur sa peniche, c. 1930

ferrotyped gelatin silver print, printed 1930s
stamped twice with photographer's 81 Rue du Faubourg St. Jacques copyright
credit, variously annotated in pencil and ink, and inscribed in pencil (verso);
credited, titled and dated on affixed gallery label (frame back)
image/sheet: 10½ x 7⅞ in. (26.6 x 20 cm.)

\$7,000-9,000

PROVENANCE:

Madame Gilberte Brassai, Paris.
Edwynn Houk Gallery, New York;
acquired from the above by the present owner.



PROPERTY FROM A NEW YORK COLLECTOR

69

BRASSAI (1899–1984)

Devant la Closerie des Lilas, Avenue de L'Observatoire, 1932-1934

ferrotyped gelatin silver print, printed 1940s
stamped with photographer's 81 Rue du Faubourg St. Jacques copyright
credit, variously annotated in pencil and ink (verso); credited, titled and dated
on affixed gallery label (frame backing board)
image/sheet: 11½ x 9 in. (29.2 x 22.8 cm.)

\$10,000-15,000

PROVENANCE:

Madame Gilberte Brassai, Paris.
Edwynn Houk Gallery, New York;
acquired from the above by the present owner.

LITERATURE:

Exhibition catalogue, *Brassai*, The Museum of Modern Art,
New York, 1968, p. 42.
Kim Sichel and Bernard De Montgolfier, *Paris le Jour Paris la Nuit*, Musee
Carnavalet, Paris, 1988, pl. 83, p. 41.
Jean-Claude Gautrand, *Brassai: 1899-1984*, Taschen, Cologne, 2004, p. 51.
Sylvie Aubenas and Quentin Bajac, *Brassai: Paris Nocturne*, Thames and
Hudson, London, 2013, pl. 200, p. 267.



PROPERTY FROM A NEW YORK COLLECTOR

70

BRASSAI (1899-1984)

Deux filles de Joie, Boulevard Rochechouart, Montmartre, c. 1932

ferrotyped gelatin silver print, printed 1940s
 stamped twice with photographer's 81 Rue du Faubourg St. Jacques copyright
 credit, inscribed in pencil, variously annotated in pencil and ink (verso);
 credited, titled and dated on affixed gallery label (frame back)
 image/sheet: 11 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in. (30.1 x 22.2 cm.)

\$8,000-12,000

PROVENANCE:

Madame Gilberte Brassai, Paris.
 Edwynn Houk Gallery, New York;
 acquired from the above by the present owner.

LITERATURE:

Brassai, *Brassai: The Secret Paris of the 30's*, Random House, New York, 1976,
 pl. 344.
 Jean-Claude Gautrand, *Brassai: 1899-1984*, Taschen, Cologne, 2004, p. 79.
 Brassai, *Brassai. Gyula Halasz, dit. 1899-1984*, Drouot Montaigne, Paris, 2006,
 pl. 602, p. 351.
 Sylvie Aubenas and Quentin Bajac, *Brassai: Paris Nocturne*, Thames and
 Hudson, London, 2013, pl. 95, p. 139.



PROPERTY FROM A NEW YORK COLLECTOR

71

BRASSAI (1899-1984)

Couple Souriant, Balmusette des Quatre Saisons, Rue de Lappe, 1933

ferrotyped gelatin silver print, printed 1930s
 stamped with photographer's 81 Rue du Faubourg St. Jacques copyright
 credit and 'Tirage de l'Auteur', variously annotated in pencil and variously
 inscribed in pencil and ink (verso); credited, titled and dated on affixed gallery
 label (frame back)
 image/sheet: 11 $\frac{1}{2}$ x 9 in. (29.2 x 22.8 cm.)

\$8,000-12,000

PROVENANCE:

Madame Gilberte Brassai, Paris.
 Edwynn Houk Gallery, New York;
 acquired from the above by the present owner.

LITERATURE:

Gyula Brassai, *Brassai: The Secret Paris of the 30's*, Random House,
 New York, 1976, pl. 2.
 Brassai: *The Eye of Paris*, Harry N. Abrams Inc., New York, 1993, pl. 23.
 Jean-Claude Gautrand, *Brassai: 1899-1984*, Taschen, Cologne, 2004, p. 83.
 Agnes De Gouvion Saint-Cyr, *Brassai: For the Love of Paris*, Rizzoli, New York,
 2013, p. 115.



actual size

72

PAUL STRAND (1890-1976)

Perce Beach, Gaspé, Quebec, 1929

gelatin silver contact print, mounted on paper, tipped to board, printed c. 1944
signed, titled, dated and inscribed to Franca Gasparini in ink (secondary mount, verso)
image/sheet: 3½ x 4½ in. (8.8 x 11.4 cm.)
paper mount/secondary mount: 11 x 9 in. (27.9 x 22.8 cm.)

\$20,000-30,000

PROVENANCE:

Gifted by the artist to Franca Gasparini, wife of the photographer
Paolo Gasparini, 1956-1974;
Weston Gallery, Carmel;
acquired from the above by the present owner.



actual size

73

PAUL STRAND (1890-1976)

Canyon, Taos, New Mexico, 1930

varnished platinum print, flush-mounted on verso of another platinum print
image/sheet/flush mount: 3 $\frac{5}{8}$ x 4 $\frac{7}{8}$ in. (9.2 x 11.7 cm.)

\$30,000-50,000

PROVENANCE:

Estate of Paul Strand;
Private Collection;
Christie's, Los Angeles, December 10, 1998, lot 207;
acquired from the above sale by a private collector.

This is the only platinum print of this image known to exist.



actual size

74

JOSEF SUDEK (1896-1976)

Evening at the studio, 1958

gelatin silver print

signed and dated with stylus (recto); titled, dated and inscribed
in pencil in Czech (verso)

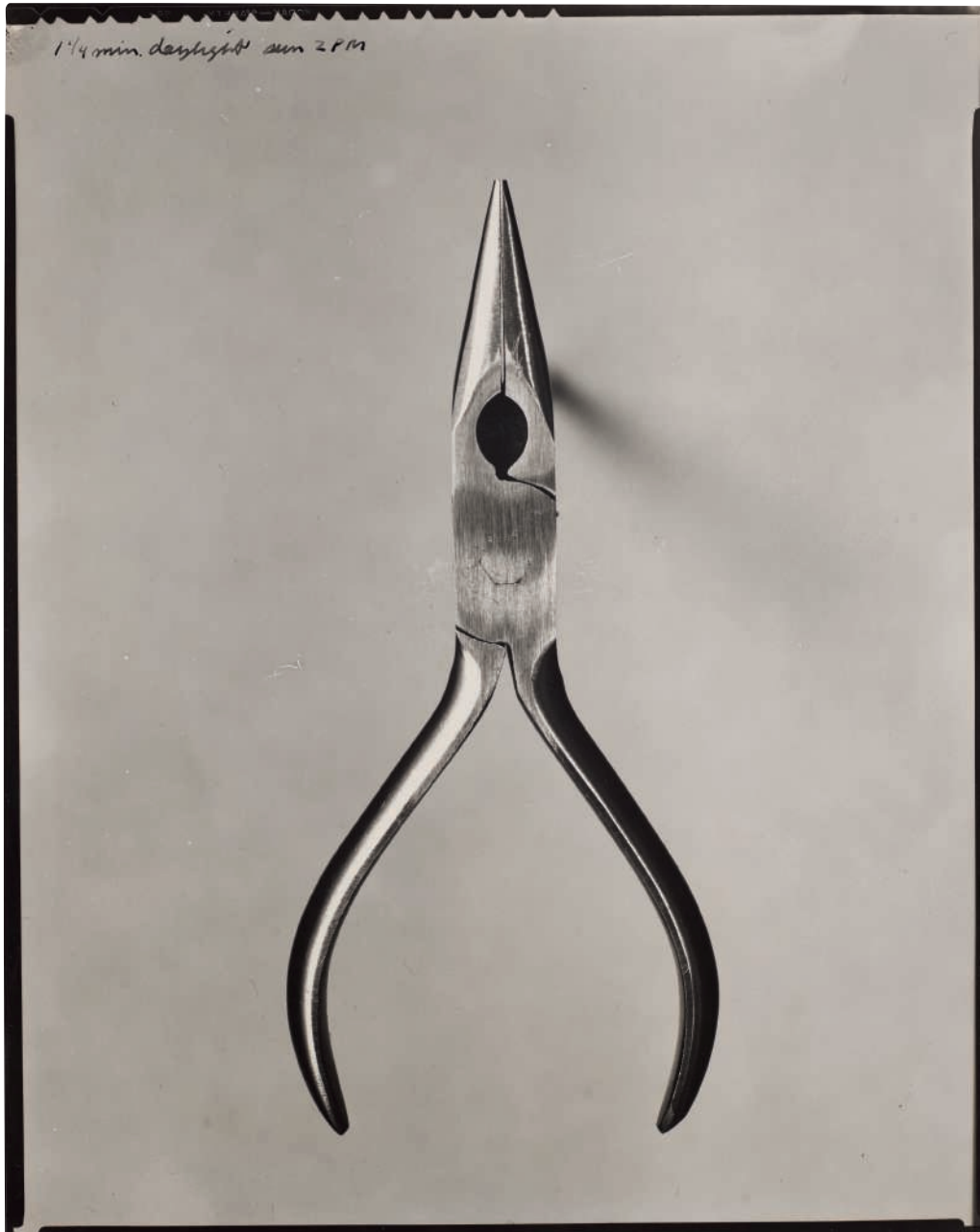
image: 3½ x 2¼ in. (8.9 x 5.7 cm.)

sheet: 9¾ x 7 in. (23.8 x 17.7 cm.)

\$6,000-8,000

PROVENANCE:

Galerie Michèle Chomette, Paris;
acquired from the above by the present owner, 2004.



75

WALKER EVANS (1903-1975)

Chain-nose Pliers, 1955

gelatin silver print

inscribed in ink (recto); stamped with photographer's credit (verso)

image/sheet: 7 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in. (20 x 25 cm.)

\$5,000-7,000

PROVENANCE:

Collection of Arnold H. Crane, Chicago;
acquired from the above by the present owner, 2007.

LITERATURE:

Judith Keller, *Walker Evans: The Getty Museum Collection*, J. Paul Getty Museum, Malibu, 1995, p. 323.

76

GORDON PARKS (1912-2006)

Emerging Man, Harlem, New York (from Invisible Man), 1952

gelatin silver print

stamped photographer's 'Life Photo' credit and variously annotated in pencil and red ink (verso)

image/sheet: 12% x 10% in. (32 x 27.6 cm.)

\$10,000-15,000

PROVENANCE:

Acquired by a private collector, New York, 2008.

LITERATURE:

Exhibition catalogue, *Gordon Parks Centennial: Hi Legacy at Wichita State University*, Edwin, A. Ulrich Museum of Art, Wichita State University, 2012, cover and p. 44.

'A photographer can be a storyteller. Images of experience captured on film, when put together like words, can weave tales of feeling and emotion as bold as literature.... [Photographers] bring together fact and fiction, experience, imagination, and feelings in a visual dialogue that has enormous impact on how we observe and relate to the external world and our internal selves.' — Philip Brookman, 'Unlocked Doors: Gordon Parks at the Crossroads,' *Gordon Parks: Half Past Autumn*, 1997

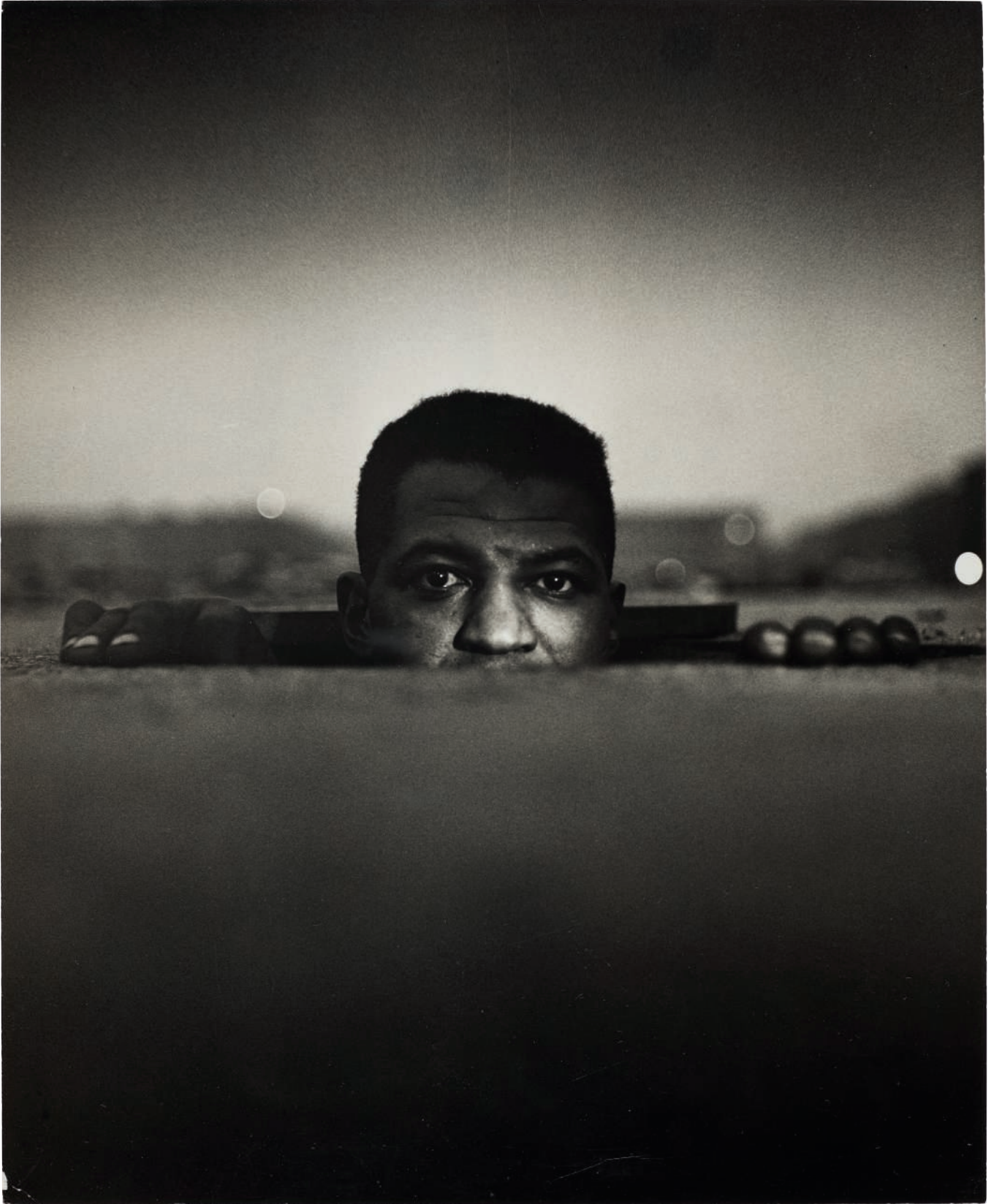
In addition to being an accomplished writer, filmmaker, and musician, Gordon Parks was widely known as a photographer through the photo essays he created for LIFE. With just a few images, Parks could speak volumes to the broad audience that subscribed to the magazine, frequently highlighting the race, class, and political issues facing America.

As the first African-American staff photographer and writer at LIFE, Parks was able to share a unique perspective with readers. His photo-essay 'A Man Becomes Invisible' was inspired by Ralph Ellison's novel *Invisible Man* and captured the essence of activism and social justice that Parks aimed to achieve in his images.

'Life Photographer Gordon Parks, a friend of the Author Ellison, was so moved by this story that he translated it into pictures. With Ellison's help he re-created from the novel the scenes on these pages to show the loneliness, the horror and the disillusionment of a man who has lost faith in himself and his world' ('A Man Becomes Invisible', LIFE Magazine, August 25, 1952, p. 9).

An image from one of two collaborations between Parks and Ellison, *Emerging Man* depicts a figure embodying the unnamed narrator from *Invisible Man*, peeking out of a manhole in the New York City streets from the underground refuge where he resides. While not a scene that actually occurs in the novel, Parks interpreted the themes of the storyline through this work, visualizing how he imagined the narrator would engage with Harlem.

'Disadvantage sometimes pushes you, you know, if you use it right, because you want to rid yourself of those things that hurt you emotionally when you're coming up' (Gordon Parks quoted in 'How self-taught photographer Gordon Parks became a master storyteller' in PBS Newshour, February 1, 2011).



77

ROBERT FRANK (1924-2019)

'McClellanville, S. C.' (*Barber Shop Through Screen Door*), 1955

gelatin silver print, printed c. 1977

signed in ink (margin); Metropolitan Museum of Art stamp (verso)

image: 9 $\frac{5}{8}$ x 14 $\frac{7}{8}$ in. (24.4 x 37.7 cm.)

sheet: 12 x 15 $\frac{3}{4}$ in. (30.4 x 40 cm.)

\$80,000-120,000

PROVENANCE:

Important Photographs from the Metropolitan Museum of Art, including Works from the Gilman Paper; Sotheby's, New York, February 15, 2006, lot 102; acquired from the above sale by the present owner.

LITERATURE:

Robert Frank and Jack Kerouac, *The Americans*, Grove Press, New York, 1959, no. 38.

Sarah Greenough and Philip Brookman, *Robert Frank: Moving Out*, National Gallery of Art, Washington D.C., 1994, p. 182.

Peter Galassi, *Walker Evans & Company*, Museum of Modern Art, New York, 2000, pl. 58.

Exhibition catalogue, *Robert Frank: Story Lines*, Tate Publishing,

London, 2004, frontispiece 1.

Sarah Greenough, *Looking In: Robert Frank's The Americans*, National Gallery of Art, Washington, D.C., 2009, first frontispiece, pp. 256 and 471, Contact #38.

Peter Galassi, *Robert Frank: In America*, Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, 2014, p. 85.





78

ROBERT FRANK (1924-2019)

Near Victoria Station, London, 1951

gelatin silver print, printed 1960s

image/sheet: 5¾ x 3½ in. (13.6 x 8.8 cm.)

\$6,000-8,000

PROVENANCE:

Ralph Gibson, photographer, New York;
Property from the Collection of Mr. Ralph Gibson; Phillips, New York,
October 4, 2018, lot 216;
acquired from the above sale by the present owner.

LITERATURE:

Robert Frank: The Lines of My Hand, Pantheon Books, New York, 1989, n.p.
Sarah Greenough and Philip Brookman, *Robert Frank: Moving Out*,
National Gallery of Art, Washington, 1994, p. 76.
Robert Frank: London/Wales, Steidl, Göttingen, 2003, p. 64.

79

ROBERT FRANK (1924-2019)

Untitled, 1950s

gelatin silver print
signed in ink, additionally signed and dated '1979'
in ink in photographer's copyright credit stamp,
with Robert Frank Archive stamp and printer's
notations in pencil (verso)
image/sheet: 9½ x 13¼ in. (24.1 x 33.6 cm.)

\$10,000-15,000

PROVENANCE:

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



80

ROBERT FRANK (1924-2019)

Belle Isle, Detroit, 1955

gelatin silver print
signed, titled and dated in ink (margin)
image: 8½ x 13 in. (21.6 x 33 cm.)
sheet: 11 x 14 in. (28 x 35.7 cm.)

\$15,000-25,000

LITERATURE:

Robert Frank and Jack Kerouac, *The Americans*,
Grove Press, New York, 1959, no. 73.
Exhibition catalogue, *Robert Frank: Story Lines*,
Tate Publishing, London, 2004, frontispiece 3.
Sarah Greenough, *Looking In: Robert Frank's The
Americans*, National Gallery of Art, Washington,
D.C., 2009, pp. 298, 480, and 481, contact no. 73.
Robert Frank, *The Lines of My Hand*, Steidl Verlag,
Göttingen, 2017, n.p.

81

ROBERT FRANK (1924–2019)

Sick of Goodby's, Mabou, 1978

gelatin silver print

signed, titled and dated in ink (margin)

image: 13½ x 9 in. (34.2 x 22.8 cm.)

sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$50,000–70,000

PROVENANCE:

Pace/MacGill, New York;

acquired from the above by the present owner, 2014.

EXHIBITED:

San Francisco, *Collected*, Pier 24 Photography, May 2, 2016–January 31, 2017.

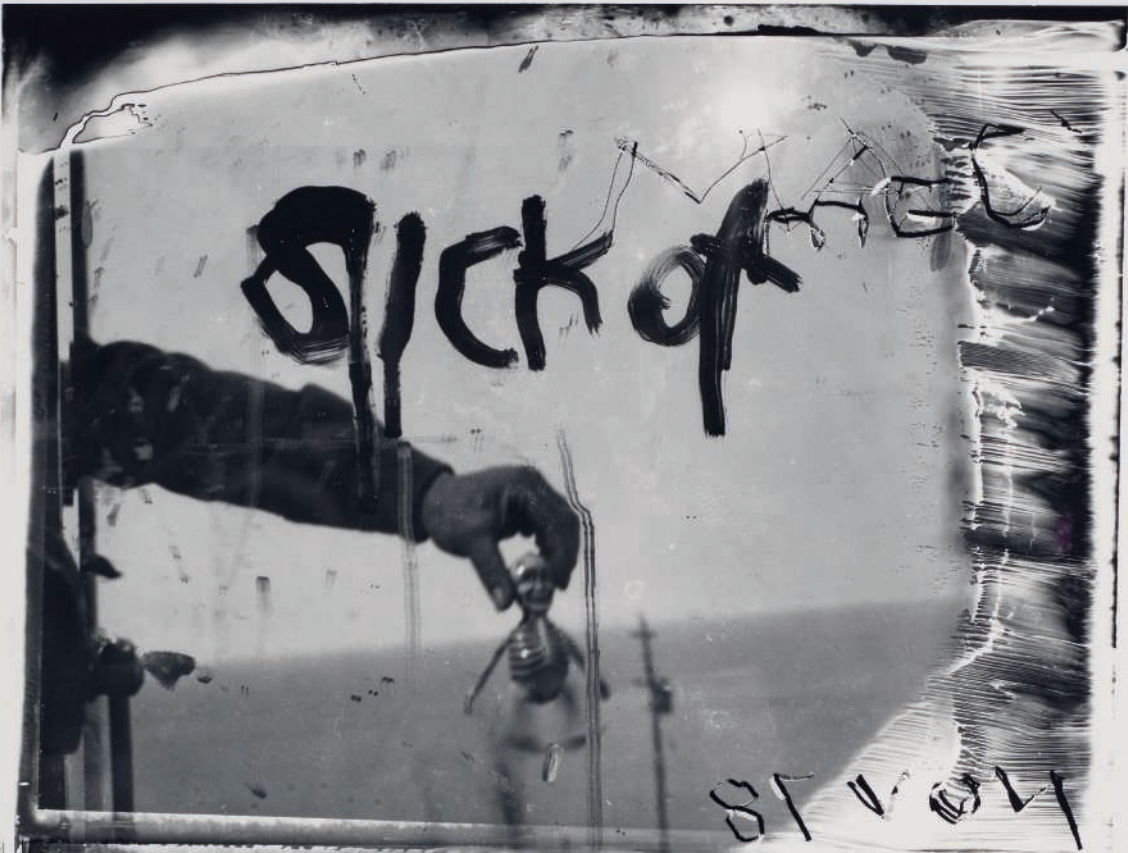
LITERATURE:

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

Ute Eskildsen (ed.), *Robert Frank: Hold Still—Keep Going*, Scalo, Zurich, 2001, p. 74–75.

Exhibition catalogue, *Robert Frank: Story Lines*, Tate Publishing, London, 2004, p. 174.

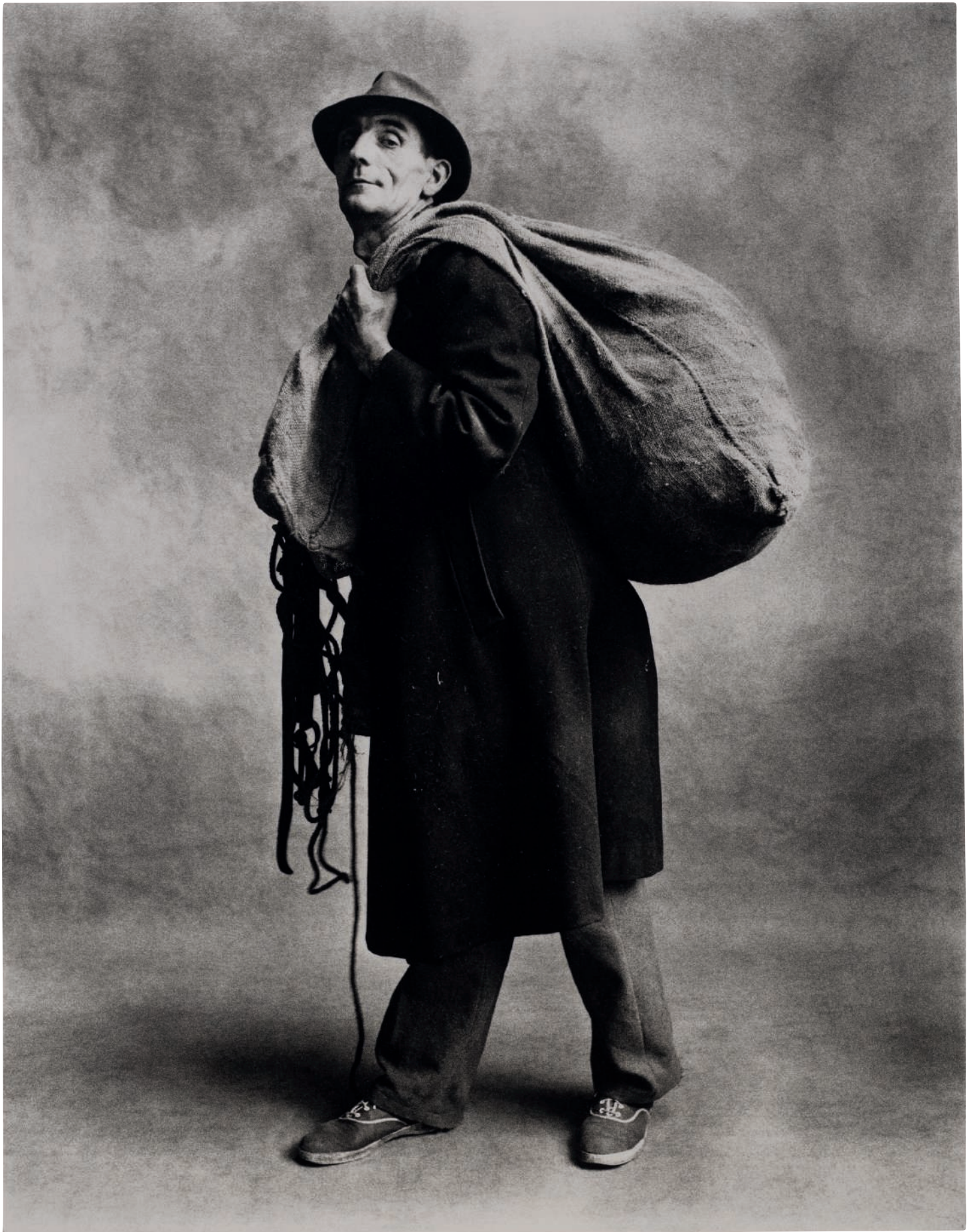
The image in the present lot was included in the 1989 edition of *Lines of My Hand*, Robert Frank's first retrospective book originally published in 1972. Frank's work from this era took a turn inwards and displayed vulnerable, highly personal imagery—a complete visual change for the artist. For the first time Frank incorporates his own text, overlaps fragments of photographs with collages, and creates more conceptual and abstract scenes. *Lines of My Hand*, dedicated to his children and 'Friends now gone forever', was an outlet for Frank, an opportunity to channel the evolution of these overwhelming, disorderly states of mind. *Sick of Goodby's* nominal sentiment, painted in dripping black letters, humanizes Frank and articulates a desire to imbue his images with an intimacy born from both loss and discovery.



MABOO 1978

Robert R. R. R.









IRVING PENN: SMALL TRADES

Lots 82-85 are examples of Penn's *Small Trades* portraits—images that constitute one of the most extensive series of his career, continuing up until his death in 2009. Not only did Penn return to these subjects year after year but he also travelled between New York, Paris, and London in order to continue the project. In each city, Penn was able to find unique characters that embodied the working culture of their city—from a cheeky balloon merchant in Paris to a stalwart butcher and chummy fishmonger in London. After originally sharing the series with viewers through the pages of *Vogue*, Penn turned to the platinum-palladium printing process in order to extensively manipulate each image to his liking, resulting in richness, warmth and dimension that was limited in the gelatin silver process.

82

IRVING PENN (1917-2009)

Marchande des Ballons, Paris, 1950

platinum-palladium print, printed 1976
signed, titled, dated and numbered '15/23' and 'p330' in pencil, stamped edition information and photographer's/Condé Nast copyright credit (verso)
image: 15¾ x 12½ in. (40 x 31.7 cm.)
sheet: 22¼ x 17¼ in. (56.5 x 45 cm.)
This work is number fifteen from an edition of twenty-three.

\$25,000-35,000

PROVENANCE:

Irving Galleries, Palm Beach;
by descent to the present owner.

LITERATURE:

Alexandra Arrowsmith and Nicola Majocchi, *Irving Penn: Passage*, Alfred A. Knopf, New York, 1991, p. 88.
Virginia A. Heckert and Anne Lacoste, *Irving Penn: Small Trades*, Getty Publications, Los Angeles, 2009, pl. 19.
Maria Morris Hambourg and Jeff L. Rosenheim, *Irving Penn: Centennial*, Yale University Press, New York, 2017, pl. 114, p. 187.

See page 78 for image

83

IRVING PENN (1917-2009)

Rag and Bone Man, London, 1951

platinum-palladium print, printed 1961
signed, titled, dated and numbered '9/32' and 'p409' in pencil, stamped edition information and photographer's/Condé Nast copyright credit (verso)
image: 16½ x 13 in. (41.9 x 33 cm.)
sheet: 22¼ x 18 in. (56.5 x 45.7 cm.)
This work is number nine from an edition of thirty-two.

\$40,000-60,000

PROVENANCE:

Sotheby's, London, May 10, 2001, lot 488;
acquired from the above sale by Irving Galleries, Palm Beach, 2001;
by descent to the present owner.

LITERATURE:

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

See page 79 for image

The images encapsulate Penn's signature style, depicting tradespeople posed against a seamless, mottled grey backdrop and modeled with natural light. In bringing each worker into the studio, Penn was able to highlight the individual and draw out their personality—making each portrait as much an earnest depiction of character as a portrayal of a trade. Penn recalls, 'I preferred the limited task of dealing only with the person himself, away from the accidentals of his daily life, simply in his own clothes and adornments, isolated in my studio. From himself alone I would distill the images I wanted, and the cold light of day would put it onto the film' (Hambourg, Rosenheim, et al., *Irving Penn: Centennial*, p. 173).

84

IRVING PENN (1917-2009)

Fishmonger, London, 1950

platinum-palladium print, printed 1976
signed, titled, dated and numbered '9/34' and 'p1428' in pencil, stamped edition information and photographer's/Condé Nast copyright credit (verso)
image: 19¾ x 14¾ in. (50.1 x 37.4 cm.)
sheet: 22¼ x 18½ in. (56.5 x 46.9 cm.)
This work is number nine from an edition of thirty-four.

\$40,000-60,000

PROVENANCE:

Irving Galleries, Palm Beach;
by descent to the present owner.

LITERATURE:

Virginia Heckert and Anne Lacoste, *Irving Penn Small Trades*, J. Paul Getty Museum, Los Angeles, 2009, pl. 195.

See page 80 for image

85

IRVING PENN (1917-2009)

Butcher, London, 1951

platinum-palladium print, printed 1961
signed, titled, dated and numbered '3/38' and 'p211' in pencil, stamped edition information and photographer's/Condé Nast copyright credit (verso)
image: 19¾ x 15¾ in. (49.8 x 40.3 cm.)
sheet: 22½ x 18¼ in. (56.5 x 45.7 cm.)
This work is number three from an edition of thirty-eight.

\$40,000-60,000

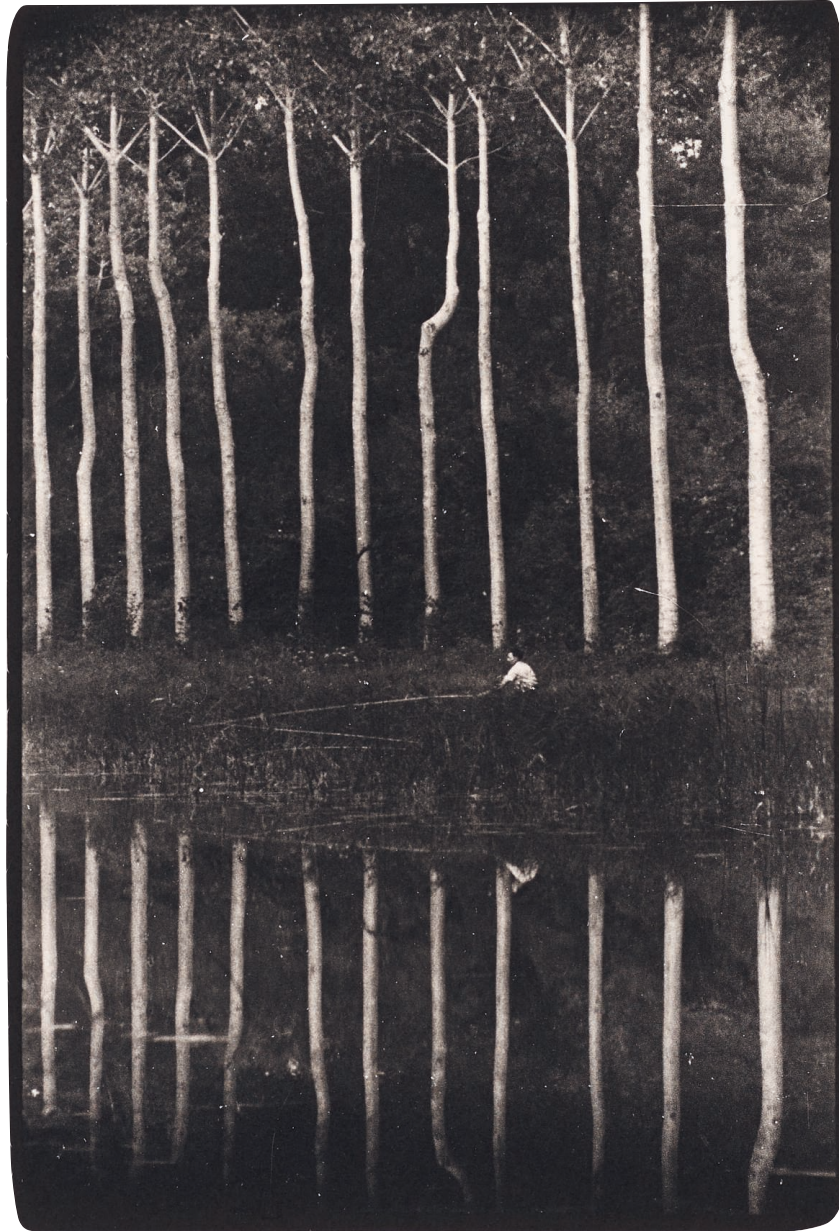
PROVENANCE:

Irving Galleries, Palm Beach;
by descent to the present owner.

LITERATURE:

Irving Penn, 'Small Trades', *Vogue Britannica*, February 1951, p. 76.
Irving Penn, *Moments Preserved*, Simon and Schuster, 1960, p. 165.
Irving Penn, *Passage: A Work Record*, Alfred A. Knopf/Callaway, New York, 1991, p. 99.
Virginia Heckert and Anne Lacoste, *Irving Penn: Small Trades*, The J. Paul Getty Museum, Los Angeles, 2009, pl. 170 and fig. 13, p. 257.

See page 81 for image



86

IRVING PENN (1917-2009)

Man Fishing from Bank of Seine, France, 1950

platinum-palladium print, flush-mounted on aluminum, printed 1979
signed, titled, dated and numbered '16/69' and numbered '2231'
in pencil, stamped photographer's copyright credit and edition
information (flush mount, verso)

image: 9¼ x 6½ in. (23.4 x 16.5 cm.)

sheet/flush mount: 23½ x 12¼ in. (59.6 x 31.1 cm.)

This work is number sixteen from an edition of sixty-nine.

\$20,000-30,000

PROVENANCE:

From the artist to PPS-Galerie F.C. Gundlach, Hamburg;
Peter Kühne, Hamburg;
PhotoArt, Hamburg;
acquired from the above by the present owner.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

87

IRVING PENN (1917-2009)

Dandelion/Taraxacum officinale, New York, c. 1973

archival pigment print, flush-mounted on board, printed 2006
signed, titled, dated, numbered 'REF: 22642', and inscribed in ink, stamped
edition information and photographer's copyright credit (flush mount, verso)
image/sheet/flush mount: 21 $\frac{7}{8}$ x 17 $\frac{1}{2}$ in. (55.5 x 44.4 cm.)
This work is from an edition of eighteen.

\$70,000-100,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

Irving Penn: Flowers, Hamiltons Gallery, London, 2015, pl. XXI.

Penn's flowers series began while on assignment for *Vogue*, when, over seven consecutive December issues, Penn devoted each one to a particular flower. In keeping with his trademark minimalist aesthetic, Penn stripped the flower of its traditional context and associations, namely, a romantic bouquet or a traditional centerpiece. Instead, each was presented in a fresh, modern way, encouraging viewers to focus on the delicate intricacies of the filaments; the glimmer of water droplets; the wide range of colors and tonalities; and the distinct organic textures. This was Penn's consistent methodology, which lent itself naturally to presenting something as ordinary and familiar as a flower as an extraordinary, sculptural *objet d'art*.





88

IRVING PENN (1917-2009)

Vionnet Dress with Fan, 1977

platinum-palladium print, printed 1978
signed, titled, dated and numbered '13/37' in pencil, stamped photographer's
copyright credit, reproduction limitation and edition information (verso)
image: 20¾ x 19½ in. (52.1 x 49.5 cm.)
sheet: 24¾ x 22½ in. (62.7 x 56.1 cm.)
This work is number thirteen from an edition of thirty-seven.

\$20,000-30,000

PROVENANCE:

Sotheby's, New York, April 22, 2006, lot 192;
acquired from the above sale by the present owner.

EXHIBITED:

Cincinnati Art Museum, *Cincinnati Collects Photographs*, October
5-December 29, 1985.

LITERATURE:

John Szarkowski, *Irving Penn*, The Museum of Modern Art, New York,
1987, pl. 123.
Alexander Liberman, *Irving Penn: Passage, A Work Record*, Callaway,
New York, 1991, p. 215.
Colin Westerbeck (ed.), *Irving Penn: A Career in Photography*, The Art
Institute of Chicago, 1997, p. 183.
Sarah Greenough, *Irving Penn: Platinum Prints*, National Gallery of Art,
Washington, D.C., 2005, pl. 68.



PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

89

IRVING PENN (1917-2009)

Black and White Fashion (with Handbag) (Jean Patchett), New York, 1950

selenium toned gelatin silver print, flush-mounted on paper, printed 1984
signed, titled, dated and numbered 'REF: 7498' in ink, stamped Photographer's/Condé
Nast copyright credit and edition information, annotated in pencil (flush mount, verso)
image: 16 ½ x 14 ¼ in. (41.8 x 37.3 cm.)
sheet/flush mount: 17 ½ x 15 ½ in. (43.8 x 38.9 cm.)

This work is from an edition of fourteen.

\$50,000-70,000

PROVENANCE:

Christie's, New York, April 5, 2013, lot 122;
acquired from the above by the present owner.



90

DIANE ARBUS (1923-1971)

James Brown backstage at the Apollo theater, N.Y.C., 1966

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled, dated and numbered
'10/75' by Doon Arbus, Administrator, in ink, stamped Estate copyright credit
(verso); credited, titled, dated and numbered on affixed gallery label
(frame backing board)

image: 15 x 14³/₄ in. (38 x 37.5 cm.)

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

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

\$8,000-12,000

LITERATURE:

Thomas W. Southall, *Diane Arbus Magazine Work*, Aperture, New York, 1984, p. 74.

Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,
2003, p. 178.



91

DIANE ARBUS (1923-1971)

A young waitress at a nudist camp, N.J., 1963

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled, dated and numbered
'20/75' by Doon Arbus, Administrator, in ink, stamped Estate copyright credit
and annotated in pencil (verso)

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

sheet: 19¾ x 16 in. (50.1 x 40.6 cm.)

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

\$10,000-15,000

PROVENANCE:

Phillips, New York, October 8, 2010, lot 14;
acquired from the above sale by the present owner.

LITERATURE:

Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,
2003, p. 72.



92

DIANE ARBUS (1923-1971)

A young girl at a nudist camp, PA, 1965

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled, dated and numbered
'13/75' by Doon Arbus, Administrator, in ink, stamped Estate copyright credit
and annotated in pencil (verso); credited, titled, dated and numbered on affixed
gallery label (frame backing board)

image: 14½ x 14½ in. (36.8 x 36.8 cm.)

sheet: 19¾ x 16 in. (50.1 x 40.6 cm.)

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

\$7,000-9,000

PROVENANCE:

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

LITERATURE:

Sandra S. Phillips et al., *Diane Arbus: Revelations*, Random House, New York,
2003, p. 61.

DIANE ARBUS (1923-1971)

Family on their lawn one Sunday in Westchester, N.Y., 1968

gelatin silver print

signed, titled, dated and inscribed in ink (verso); stamped 'a diane arbus print', signed, numbered by Doon Arbus, Administrator, in ink and Estate copyright credit stamps (verso)

image: 15¾ x 15¼ in. (40 x 38.7 cm.)

sheet: 19¾ x 15¾ in. (49.8 x 40.3 cm.)

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

\$200,000-300,000

PROVENANCE:

Gifted by the artist to a private collector;
by descent to the present owner.

LITERATURE:

Diane Arbus and Thomas W. Southall, *Diane Arbus Magazine Work*, Aperture, New York, 1984, n.p.

Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York, 2003, p. 329.

Exhibition catalogue, *Diane Arbus: A Box of Ten Photographs*, Smithsonian Museum of American Art, Washington, D.C./Aperture, New York, 2018, pp. 39-42.

1968 was an extremely active year for Diane Arbus. In January she moved into a small three bedroom apartment in the East Village, on 10th Street between Second and Third Avenues. The move was exhausting, yet by February she was travelling on assignment to South Carolina for *Esquire*. In correspondence with Peter Crookston, her editor at *The London Sunday Times Magazine*, and with whom she regularly discusses story ideas, she writes the following:

'I have been wanting to do families. I stopped two elderly sisters the other day ... And especially there is a woman I stopped in a Bookstore who lives in Westchester which is Upper Suburbia. She is about 35 with terribly blonde hair and enormously eyelashed and booted and probably married to a dress manufacturer or restaurateur and I said I wanted to photograph her with husband and children so she suggested I wait till warm weather so I can do it around the pool! They are a fascinating family. I think all families are creepy in a way.' —*Letter to Peter Crookston, circa June 1968*

Arbus and Crookston continued to correspond about this story and others over the course of the summer and fall. Eventually published as a special issue on November 10, 1968 in the *London Sunday Times Magazine* with the title 'Two American Families', the piece includes the two Arbus photographs, *A young Brooklyn family going for a Sunday outing, N.Y.C., 1966*, and *A family on their lawn, Westchester, N.Y., 1968*. Both of these images make their way into her final selection of works for the portfolio, *A box of ten photographs*, begun and completed in 1971.

The work on offer here is on 16x20 paper, and was printed between the years 1968 - 1971. This print was originally gifted to David Shainberg, a family friend, and is signed, titled and inscribed to the original owner on the reverse by the artist.



94

DIANE ARBUS (1923-1971)

Beauty contest Miss Surf, Venice Calif., 1962

gelatin silver print, flush-mounted on board
signed, titled and dated in red ink by the artist, stamped 'a diane arbus print'
and Estate copyright credits, signed and numbered '#1461-12-05-1114' by
Doon Arbus, Administrator, in ink (flush mount, verso)
image: 5½ x 8 in.

sheet/flush mount: 10⅞ x 12¼ in.

This work was printed by Diane Arbus.

\$20,000-30,000

PROVENANCE:

Phillips, New York, April 27, 2005, lot 26;
acquired from the above sale by the present owner.

LITERATURE:

Sandra Phillips et al., *Diane Arbus Revelations*, Random House, New York,
2003, pp. 58-59.



95

RICHARD AVEDON (1923–2004)

Rudolf Nureyev, Paris, France, July 25, 1961

gelatin silver print, printed 1999

signed, dated and numbered '16/30' in pencil, titled and dated in
photographer's copyright credit stamp (verso)

image: 13¾ x 13¾ in. (34.9 x 34.9 cm.)

sheet: 19⅞ x 15⅞ in. (50.4 x 40.3 cm.)

This work is number sixteen from an edition of thirty.

\$40,000-60,000

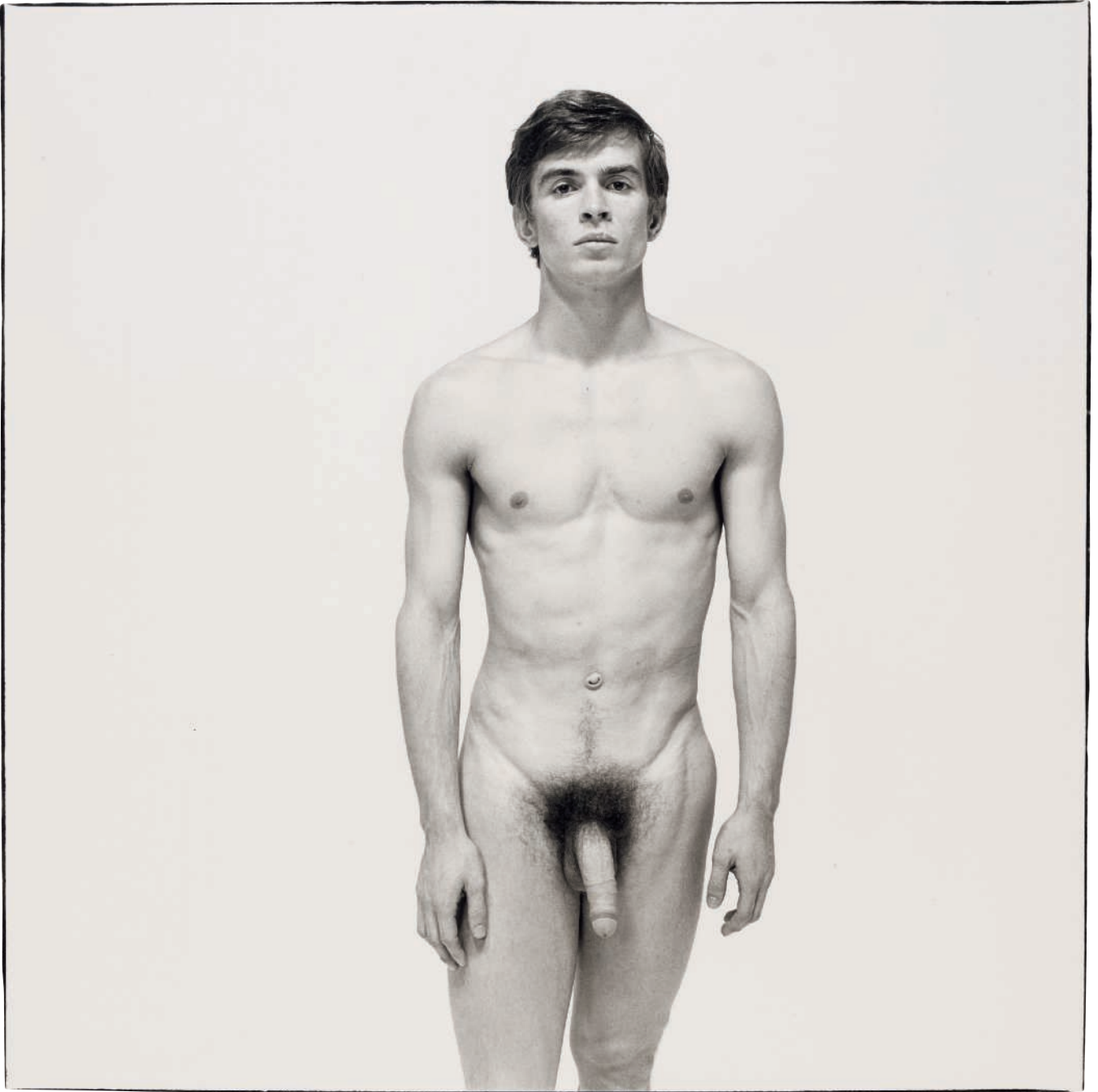
PROVENANCE:

Private Collection, San Francisco.

LITERATURE:

Richard Avedon and Doon Arbus, *The Sixties*, Random House,
New York, 1999, p. 169.

'I've worked out of a series of no's. No to exquisite light, no to
apparent compositions, no to the seduction of poses or narrative.
And all these no's force me to the "yes." I have a white background.
I have the person I'm interested in and the thing that happens
between us.' —Richard Avedon



96

RICHARD AVEDON (1923-2004)

Marilyn Monroe, actress, New York City, May 6, 1957

gelatin silver print, flush-mounted on linen, printed 1980
signed and numbered '4/50' in ink, stamped copyright credit, title, date and
edition (flush mount, verso)

image: 18½ x 15⅝ in. (46.8 x 39.1 cm.)

sheet/flush mount: 19⅞ x 15⅝ in. (50.4 x 39.5 cm.)

This work is number four from an edition of fifty.

\$80,000-120,000

PROVENANCE:

Robert M. DeLapp Gallery, Los Angeles;
acquired from the above by the present owner.

LITERATURE:

Richard Avedon, *An Autobiography: Richard Avedon*, Random House,
New York, 1993, n.p.
Richard Avedon and Jane Livingston, *Evidence, 1944-1994*, Random House,
New York, 1994, p.138.
Maria Morris Hambourg, Mia Fineman and Philippe de Montebello, *Richard
Avedon Portraits*, Harry N. Abrams, New York, 2002, n.p.
Anne Hollander, *Woman in the Mirror: Richard Avedon*, Harry N. Abrams,
New York, 2005, p. 88.
Michael Juul Holm, *Richard Avedon: Photographs 1946-2004*, Louisiana
Museum of Art, Humlebaek, 2007, n.p.
Richard Avedon and John Lahr, *Performance: Richard Avedon*, Harry N.
Abrams, New York, 2008, p.103.
Joan Juliet Buck and Abigail Solomon-Godeau, *Avedon: Women*, Gagolian,
Beverly Hills, 2013, n.p.





97

LEE FRIEDLANDER (B. 1934)

Nude (Madonna), 1979

gelatin silver print

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

image: 12¾ x 8 in. (32.3 x 20.3 cm.)

sheet: 13¾ x 11 in. (34.9 x 27.9 cm.)

\$15,000-25,000

LITERATURE:

Mark Holborn (ed.), *Lee Friedlander: Nudes*, Pantheon Books, New York, 1991, p. 74.



PROPERTY FROM A HAWAII COLLECTOR

98

HELMUT NEWTON (1920–2004)

Mannequins Quai d'Orsay II, Paris, 1977

gelatin silver print

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

image: 17 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in. (43.4 x 29.8 cm.)

sheet: 19 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in. (49.5 x 40 cm.)

\$25,000–35,000

PROVENANCE:

Eliza Parkinson, New York;

The Collection of Charlotte and John Parkinson III, New York;

by descent to the present owner.



99

HENRY WESSEL (B. 1942)

Tucson, Arizona, 1976

gelatin silver print

signed, titled, dated and numbered '7/12' in pencil (verso)

image: 15 x 22¼ in. (38.1 x 56.5 cm.)

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

This work is number seven from an edition of twelve.

\$3,000-5,000

PROVENANCE:

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

LITERATURE:

Exhibition catalogue, *Henry Wessel, Jr.*, Grossmont College Art Gallery,
El Cajon, 1976, cover and pl. 1.

Henry Wessel, Steidl, Göttingen, 2007, pl. 37.



100

ELLIOTT ERWITT (B. 1928)

New York City, 1974

gelatin silver print

signed in ink (margin); signed, titled and dated in pencil (verso); credited, titled and dated on affixed gallery label (mat, verso)

image: 8¼ x 12¼ in. (20.9 x 31.1 cm.)

sheet: 10⅞ x 13¾ in. (27.6 x 34.9 cm.)

\$6,000-8,000

PROVENANCE:

Irving Galleries, Palm Beach;
by descent to the present owner.

LITERATURE:

Elliott Erwitt, *Personal Best*, TeNeues, Kempen, 2010, pp. 406-407.



101

PETER HUJAR (1934-1987)

New York Downtown, Night, 1976

gelatin silver print

signed by Stephen Koch, Executor, in pencil, titled, dated and numbered 'EPH 960-1' in pencil, stamped 'PRINTED BY THE ARTIST' and copyright credit (verso); credited, titled and dated on affixed label (frame backing board)

image: 14 $\frac{1}{8}$ x 14 $\frac{1}{8}$ in. (35.8 x 35.8 cm.)

sheet: 19 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in. (50.1 x 40 cm.)

This work was printed by the artist.

\$10,000-15,000

PROVENANCE:

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

LITERATURE:

Bob Nickas, *Peter Hujar: Night*, Matthew Marks Gallery/Fraenkel Gallery, New York/San Francisco, 2005, n.p.



102

PETER HUJAR (1934–1987)

West Side Parking Lots, N.Y.C., 1976

gelatin silver print

signed by Stephen Koch, Executor, in pencil, titled, dated and numbered 'EPH 957-2' in pencil, stamped 'PRINTED BY THE ARTIST' and copyright credit (verso)

image: 14½ x 14¾ in. (36.8 x 37.4 cm.)

sheet: 19¾ x 15¾ in. (50.1 x 40 cm.)

This work was printed by the artist.

\$10,000-15,000

PROVENANCE:

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

LITERATURE:

Bob Nickas, *Peter Hujar: Night*, Matthew Marks Gallery/Fraenkel Gallery, New York/San Francisco, 2005, n.p.
Max Kozloff and Hripsimé Visser, *Peter Hujar: A Retrospective*, Scalo Publishers, New York, 1994, p. 180.



103

ROBERT MAPPLETHORPE (1946–1989)

Veronica Vera, 1983

gelatin silver print, flush-mounted on board
signed, dated and inscribed in ink (margin)
image: 15½ x 15½ in. (38.4 x 38.4 cm.)
sheet/flush mount: 19¾ x 15¾ in. (50.1 x 40 cm.)

\$10,000-15,000

PROVENANCE:

Gifted by the artist to the present owner, 1983.

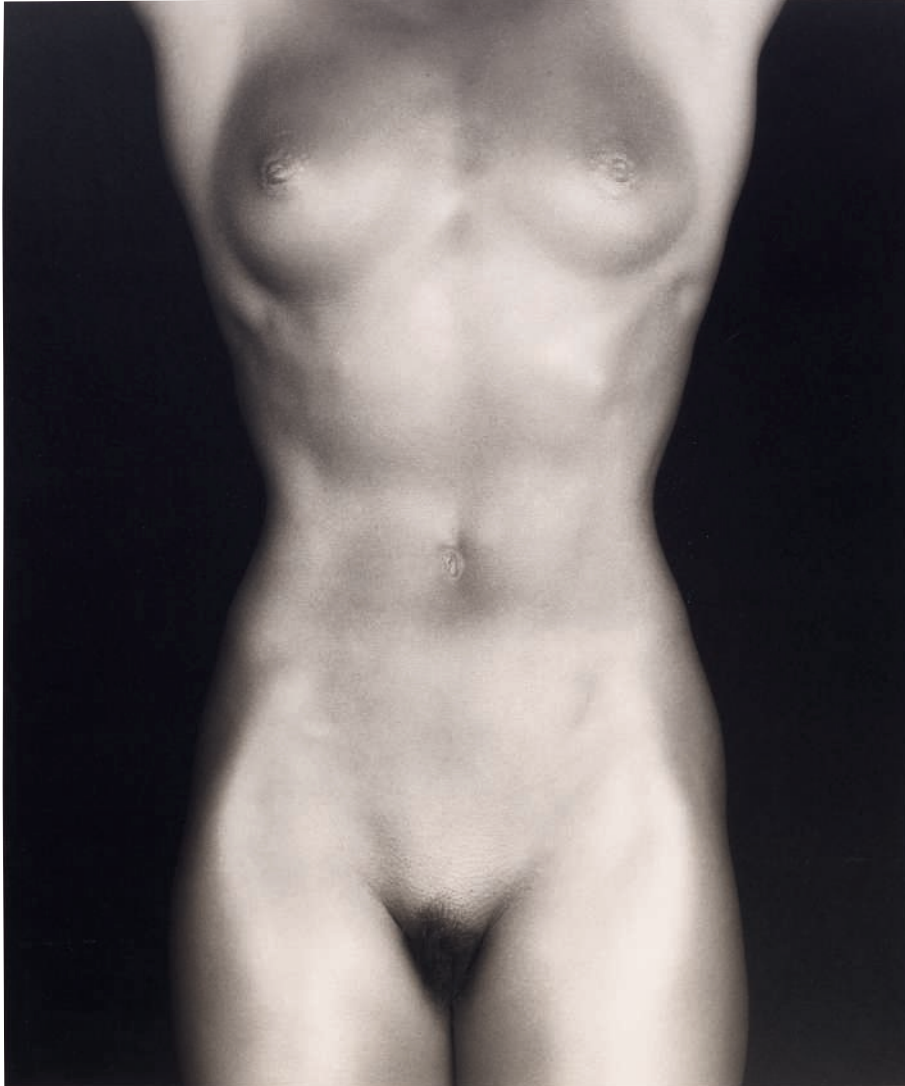
EXHIBITED:

New York, Leslie-Lohman Museum of Art, *ON OUR BACKS: The Revolutionary Art of Queer Sex Work*, September 28, 2019 – January 19, 2020.

At that time that Mapplethorpe created the portrait on offer here, Veronica Vera was a member of the pulsing and sexually vibrant counterculture of New York. Vera is known for her wide-ranging explorations of human sexuality as a journalist and a sex worker's rights advocate, and for founding 'Miss Vera's Finishing School For Boys Who Want To Be Girls', the world's first transgender academy.

After seeing Robert Mapplethorpe's images of the male form in the *Village Voice*, Vera sought to connect with the photographer through a mutual friend in order to explore a like-minded approach to sex-positive culture. Vera describes her magnetic pull to Mapplethorpe and his images: 'I identified with Mapplethorpe's intense curiosity, his capacity to turn bodies into unapologetic sensual objects. I knew this man could take beautiful pictures of sex and I knew I wanted to be in them. The person to whom I most wanted to expose myself was me.'

Mapplethorpe and Vera collaborated on two occasions, each involving Vera being photographed in various stages of intercourse with two different male partners. However, the present image, cropped to exclude her male counterpart, is an intimate portrait of a woman lost within herself. Vera has described feeling more naked in this portrait than in any of the more explicit images made during the session: 'This was not simply Veronica, this was me, Mary, having sex.' This singular portrait, awash in soft silver, paints an expression of gentle female empowerment, born from both peace of self and an unashamed, sensual pleasure.



104

ROBERT MAPPLETHORPE (1946–1989)

Lydia Cheng, 1985

platinum print

signed, dated and numbered in '1/3' in pencil (margin); signed and dated in pencil in photographer's copyright credit stamp (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 23¾ x 19½ in. (60.3 x 49.5 cm.)

sheet: 25¾ x 22 in. (65.4 x 55.8 cm.)

This work is number one from an edition of three.

\$30,000-50,000

PROVENANCE:

Betsy Rosenfield Gallery, Chicago;

Private collection;

Heritage, New York, April 6, 2019, lot 73148;

acquired from the above sale by the present owner.

LITERATURE:

Germano Celant and Arkady Ippolitov, *Robert Mapplethorpe and the Classical Tradition*, The Solomon R. Guggenheim Foundation, New York, 2004, pl. 96.

Jon-Ove Steihaug (ed.), *Mapplethorpe + Munch*, Yale University Press, New Haven, 2016, p. 115.



105

ROBERT MAPPLETHORPE (1946–1989)

Lisa Lyon, 1982

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

image: 19½ x 15½ in. (48.5 x 38.4 cm.)

sheet/flush mount: 19½ x 15¼ in. (49.5 x 40 cm.)

This work is number nine from an edition of ten.

\$20,000-30,000

PROVENANCE:

Robert Mapplethorpe Foundation, New York;
Cheim & Read, New York;
PhotoArt, Hamburg;
acquired from the above by the present owner.

LITERATURE:

Robert Mapplethorpe, *Lady Lisa Lyon*, Viking Press, New York, 1983, cover
and p. 85.
Sandy Nairne, *Robert Mapplethorpe: 1970-1983*, Institute of Contemporary
Arts, London, 1983, p. 62.
Mark Holborn and Dmitri Levas (eds.), *Mapplethorpe*, Random House,
New York, 1992, pl. 139.



106

ROBERT MAPPLETHORPE (1946–1989)

Dennis with flowers, 1983 and *Dennis with thorns, 1983*

two gelatin silver prints, each flush-mounted on board
each signed and dated in ink in photographer's copyright credit stamp,
each titled, dated and numbered '8/10' in ink (flush mount, verso); each
credited and titled on affixed labels (frame backing board)
each image: 19 x 15¼ in. (48.2 x 38.7 cm.)
each sheet/flush mount: 19¾ x 15¾ in. (50.1 x 40 cm.)
These works are each number eight from an edition of ten.

\$25,000-35,000

PROVENANCE:

Sotheby's New York, October 3, 2012, Lot 209;
acquired from the above sale by the present owner.

LITERATURE:

Ntozake Shange, *Robert Mapplethorpe: Black Book*, St. Martin's Press, New York,
1986, pl. 44, 45.
Richard Marshall, *Robert Mapplethorpe*, Little, Brown & Co., Boston, 1988, p. 158.
John Ashbery, *Pistils*, Random House, New York, 1996, p. 107.

107

ROBERT MAPPLETHORPE (1946-1989)

Grace Jones, 1984

gelatin silver print, flush-mounted on board
signed and dated in photographer's copyright credit stamp, titled, dated
and numbered '2/10' in ink and '1445' in pencil (flush mount, verso)
image: 19 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (48.5 x 38.3 cm.)
sheet/flush mount: 19 $\frac{3}{4}$ x 15 $\frac{3}{8}$ in. (50.2 x 40.3 cm.)
This work is number two from an edition of ten.

\$25,000-35,000

PROVENANCE:

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

LITERATURE:

Arthur C. Danto, *Mapplethorpe*, Random House, New York, 1992, p. 185.

Included in the Guggenheim's permanent collection and exhibited in the museum's recent retrospective of the artist, Robert Mapplethorpe's 1984 image of Grace Jones is not only a collaboration of these icons at the peak of their careers, but also of two more of the major figures of 20th century art: Andy Warhol and Keith Haring.

Following Grace Jones' release of the album 'Slave to the Rhythms' in 1984, Andy Warhol organized a photo-shoot for his *Interview* magazine which brought together these leading cultural figures of the 1980s. Haring and Jones were close friends having been introduced by Warhol, and the three would often be seen together at New York's nightclubs. By contrast, Mapplethorpe was a relative outsider and although Warhol and Mapplethorpe respected each other's work, their relationship was one more founded on rivalry rather than friendship. On July 24th of that year, the four convened in Mapplethorpe's 24 Bond Street studio for the shoot. Jones makes full use of the stage that Mapplethorpe's lens offers, standing on one leg, arms spread wide in full recognition of her position as model and muse of a generation. Mapplethorpe's resulting images from this nearly 18-hour collaborative session captures the direct and classical style for which the photographer was known, while simultaneously showcasing and celebrating the qualities of each of the artists involved.

The offering of this present lot marks only the second time that an image from this momentous shoot has come to auction in the last approximately thirty years.



Grace Jones and Keith Haring in Robert Mapplethorpe's studio
©MadebyPorto





108

ROBERT MAPPLETHORPE (1946–1989)

Irises, 1986

gelatin silver print, flush-mounted on board
signed, dated and numbered '6/10' in ink (margin); titled, dated and
numbered '6/10' in ink, signed and dated in photographer's copyright
credit stamp (verso)

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

sheet/flush mount: 23 $\frac{3}{4}$ x 19 $\frac{5}{8}$ in. (60 x 49.8 cm.)

This work is number six from an edition of ten.

\$18,000-22,000

PROVENANCE:

Fraenkel Gallery, San Francisco;
acquired from the above by the present owner, 1987.

LITERATURE:

Janet Kardon, *Robert Mapplethorpe: The Perfect Moment*, Institute of
Contemporary Art, University of Pennsylvania, Philadelphia, 1990, p. 89.
Arthur C. Danto, *Mapplethorpe*, Random House, New York, 1992, p. 263.
Herbert Muschamp, *Mapplethorpe: The Complete Flowers*, teNeues,
Dusseldorf, 2006, pl. 138.
Els Barents, *Robert Mapplethorpe: Ten by Ten*, Schirmer/Mosel, Berlin,
2004, pl. 25.



109

ROBERT MAPPLETHORPE (1946-1989)

Flower, 1983

silkscreen in colored ink on aluminum, flush-mounted on wood
titled, dated and inscribed 'Unique Silkscreen/The Estate of Robert
Mapplethorpe/ by Michael Ward Stout, Executor' in ink, credited, titled
and dated on affixed gallery label (flush mount, verso)
overall: 39¾ x 39¾ x 1½ in. (100.9 x 100.9 x 3.8 cm.)

This work is unique, part of a series based upon the same image.

\$40,000-60,000

PROVENANCE:

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



PROPERTY FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK

110

ANNIE LEIBOVITZ (B. 1949)

John Lennon and Yoko Ono, New York, 1980

Cibachrome print

signed, titled, dated and numbered '32/40' in ink (margin)

image: 12 x 12 in. (30.4 x 30.4 cm.)

sheet: 20 x 15¾ in. (50.8 x 40 cm.)

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

\$15,000-25,000



111

IRVING PENN (1917-2009)

Anarchic Street Fighters (Design by Junya Watanabe), New York, June 22, 2006

selenium toned gelatin silver print, mounted on board
signed, dated, and variously annotated in ink, stamped photographer's
copyright credit, reproduction limitation and edition information (mount,
verso); credited, titled, dated on affixed gallery label (frame backing board)
image/sheet: 19 $\frac{3}{8}$ x 22 $\frac{1}{8}$ in. (49.1 x 51 cm.)
mount: 21 $\frac{3}{8}$ x 24 $\frac{1}{8}$ in. (54.2 x 61.2 cm.)
This work is from an edition of nine.

\$20,000-30,000

PROVENANCE:

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

LITERATURE:

Vogue, September, 2006 (color variant).

PROPERTY FROM AN IMPORTANT JAPANESE COLLECTION

Christie's is honored to present this important Japanese collection of photographs. Wide-ranging in its themes, the collection covers close to a century of photographic production with impressive highlights in the areas of fashion, surrealism, and Post-War and contemporary. Thoughtfully assembled over many years, the following lots also bring together East and West, with important American and European photographs combined with a compelling collection of Post-War Japanese images, tied together through their simplicity and elegance.

The collection opens with iconic images from Brassai and Henri Cartier-Bresson, including images of the photographers' explorations of the cities they traversed as well as highlights from their portrait practice. The selected images in this group focus on the vibrant and rapidly-changing culture of the 1930s and 1940s that these prolific photographers captured. Followed are the surreal nudes of Bill Brandt with their stark contrast and mesmerizing sitters, as well as the exemplary Ansel Adams landscape of the New Mexico desert; images that encompass the variety of photographic achievements that occurred in first half of the 20th century.

The innovative and profound output of contemporary German photographers is also strongly represented in the collection through the works of Thomas Ruff, Thomas Demand, and Wolfgang Tillmans. The many images by Tillmans' assembled here present the artist's snapshots of youth and LGBTQ culture as well as his more abstract images, which together illustrate his impressive oeuvre. In contrast to Tillmans' documentary style, Ruff and Demand characterize the realm of the found and created photograph, highlighting the expansive modes of production and theories of image creation that photographers explore today. Together, these works are widely recognized as some of the best of contemporary photographic production.

The final lots in this collection exemplify the surge in photographic creativity and expression that spread through Japan during the decades following World War II. A collective anguish stemming from the recent cataclysmic events at Nagasaki and Hiroshima along with the rapid political changes occurring in the country inspired an outpouring of artistic response. The innate qualities of photography – that it is intuitive, fast and flexible – made it ideally suited to broach these issues. This restless generation combined influences from European and American photography with a deep Japanese cultural sensibility; the results were at once surreal, modern and completely unique. Many of these photographers, including Kikuji Kawada, Eikoh Hosoe, Shomei Tomatsu, Ikko Narahara, Daido Moriyama, Nobuyoshi Araki, Yashuiro Ishimoto and Shoji Ueda primarily shared their work from this period through the creation of photobooks and magazines to aid in the dissemination of their avant-garde ideas within the country and beyond. Christie's is pleased to present an offering of works from this rich and influential period of exploration and experimentation.

This truly comprehensive collection, which also features works by Robert Mapplethorpe, William Klein, Lee Friedlander and Robert Frank, represents years of intense assembly by its collector. Gathered here, it weaves together unifying themes across different periods and regions of photographic production, emphasizing some of the best representations of the medium's history, as well as the future of photography.



112

BRASSAÏ (1899–1984)

Graffiti Parisiens, 1931–1956

ferrotyped gelatin silver print, printed later
signed in ink (recto); stamped twice with photographer's 'Faubourg St,
Jacques' credit and 'Tirage de l'Auteur' (verso); credited, titled and dated on
affixed gallery label (frame backing board)
image/sheet: 11½ x 9¼ in. (29.2 x 23.4 cm.)

\$8,000–12,000

PROVENANCE:

Directly from the artist to Zeit-Foto Salon, Tokyo;
acquired from the above by the present owner.

LITERATURE:

Brassaï, *Graffiti*, Flammarion, Paris, 1993, pl. 29 (variant).



113

BRASSAI (1899–1984)

Lily de Montparnasse, 1932

ferrotyped gelatin silver print, printed later
signed in ink (recto); stamped photographer's 'Rue du Faubourg St. Jacques'
copyright credit (verso); credited, titled and dated on affixed gallery label
(frame backing board)
image/sheet: 9 x 11¼ in. (22.9 x 28.5 cm.)

\$5,000-7,000

PROVENANCE:

Directly from the artist's studio to Zeit-Foto Salon, Tokyo, c. 1980;
acquired from the above by the present owner, 2009.

114

BRASSAI (1899–1984)

Pont du Carrousel, c. 1934

ferrotyped gelatin silver print, printed later
signed in ink (recto); stamped with photographer's 'Fauborg St. Jacques' credit
and dated in pencil (verso); credited, titled and dated on affixed gallery label
(frame backing board)
image/sheet: 11½ x 9 in. (29.1 x 22.8 cm.)

\$6,000-8,000

PROVENANCE:

Directly from the artist's studio to Zeit-Foto Salon, Tokyo, c. 1980;
acquired from the above by the present owner, 2009.

LITERATURE:

Agnes de Gouvion Saint-Cy, *Brassai: For the Love of Paris*, Flammarion, S.A.,
Paris, 2013, p.162.





115

HENRI CARTIER-BRESSON (1908-2004)

Dessau, Germany, 1945

gelatin silver print, printed later
signed in ink and embossed photographer's
copyright credit (margin); credited, titled and dated
on affixed gallery label (frame backing board)
image: 9½ x 14 in. (24.1 x 35.5 cm.)
sheet: 12 x 16 (30.4 x 40.6 cm.)

\$4,000-6,000

PROVENANCE:

From the artist to Picto, Paris;
acquired from the above by Zeit-Foto Salon,
Tokyo, c. 1982;
acquired from the above by the present owner, 2009.

LITERATURE:

Henri Cartier-Bresson, *The Decisive Moment*, Simon
and Schuster, New York, 1952, pl. 34.
Peter Galassi, *Henri Cartier-Bresson: The Image and
The World*, Thames & Hudson, London, 2003, pl. 79.

116

HENRI CARTIER-BRESSON (1908-2004)

Hyde Park, London, 1938

gelatin silver print, printed later
signed in ink (margin); credited, titled and dated on
affixed gallery label (frame backing board)
image: 9½ x 14 in. (24.1 x 35.5 cm.)
sheet: 12 x 16 in. (30.4 x 40.6 cm.)

\$5,000-7,000

PROVENANCE:

From the artist to Picto, Paris;
acquired from the above by Zeit-Foto Salon,
Tokyo, c. 1982;
acquired from the above by the present owner, 2009.

LITERATURE:

Henri Cartier-Bresson, *The Decisive Moment*,
Simon and Schuster, New York, 1952, pl. 31.
Henri Cartier-Bresson, *The World of Henri Cartier-
Bresson*, Viking Press, New York, 1968, pl. 68.
Philippe Arbaizar and Jean Clair, *Henri Cartier-
Bresson: The Image and The World*, Thames &
Hudson, London, 2003, pl. 91.





117

HENRI CARTIER-BRESSON (1908-2004)

Georges Rouault, Paris, France, 1944

gelatin silver print, printed later
signed in ink and embossed photographer's copyright
credit (margin); credited, titled and dated on affixed
gallery label (frame backing board)
image: 14¼ x 9½ in. (36.2 x 24 cm.)
sheet: 16 x 12 in. (40.7 x 30.5 cm.)

\$3,000-5,000

PROVENANCE:

From the artist to Picto, Paris;
acquired from the above by Zeit-Foto Salon, Tokyo, 1980;
acquired from the above by the present owner, 2009.

LITERATURE:

Henri Cartier-Bresson, *The Decisive Moment*, Simon and
Schuster, New York, 1952, pl. 61.
Philippe Arbaizar et al., *Henri Cartier-Bresson: The Man,
The Image and The World*, Thames & Hudson, London,
2003, pl. 253.

118

HENRI CARTIER-BRESSON (1908-2004)

Pierre Bonnard, Le Cannet, France, 1944

gelatin silver print, printed later
signed in ink (margin); credited, titled and dated on
affixed gallery label (frame backing board)
image: 9½ x 14 in. (24.1 x 35.5 cm.)
sheet: 12 x 16 in. (30.4 x 40.6 cm.)

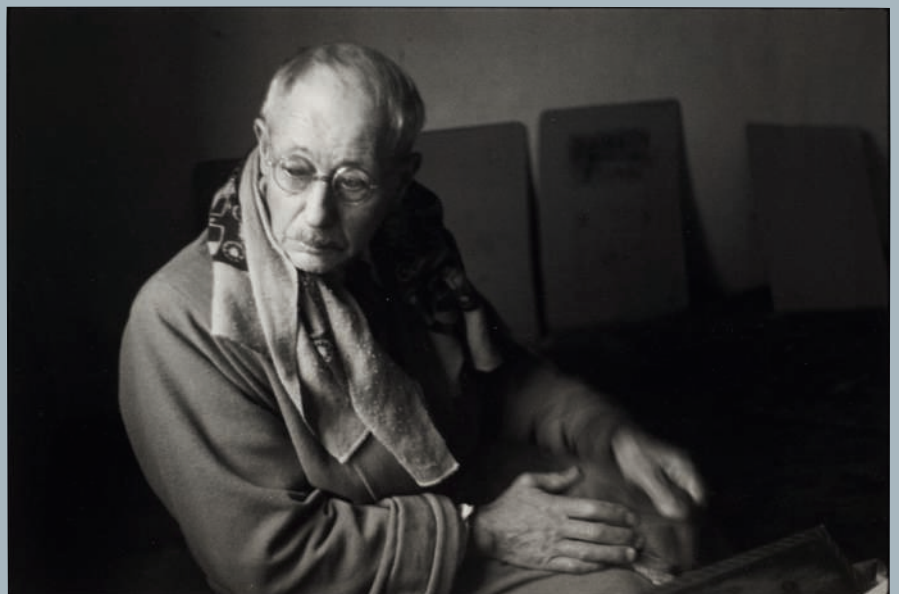
\$5,000-7,000

PROVENANCE:

SBI Art Auction Co., Ltd., Tokyo, Saturday, April 18,
2015, lot 116;
acquired from the above sale by the present owner.

LITERATURE:

Philippe Arbaizar et al., *Henri Cartier-Bresson: The
Man, The Image and The World*, Thames & Hudson,
London, 2003, pl. 235.





119

BILL BRANDT (1904–1983)

Portrait of a Young Girl, Eaton Place, London, 1955

gelatin silver print, printed later
signed in ink (margin); credited, titled and dated on affixed gallery label
(frame backing board)
image: 13½ x 11½ in. (34.3 x 29.2 cm.)
sheet: 16 x 12 in. (40.7 x 30.5 cm.)

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist by Zeit-Foto Salon, Tokyo, c. 1989;
acquired from the above by the present owner, 2009.

LITERATURE:

Bill Brandt, *Shadow of Light*, De Capo Press, New York, 1977, pl. 102.
Bill Jay and Nigel Warburton, *The Photography of Bill Brandt*, Harry N.
Abrams, Inc. New York, 1999, pl. 192, p. 97.
Exhibition catalogue, *Bill Brandt, Shadow & Light*, The Museum of Modern
Art, New York, 2013, p.117.



120

BILL BRANDT (1904–1983)

Nude, Campden Hill, London, 1955–1979

gelatin silver print, printed later
signed in ink (margin); credited, titled and dated on affixed gallery label
(frame backing board)
image: 13½ x 11½ in. (34.2 x 29.2 cm.)
sheet: 16 x 12 in. (40.7 x 30.5 cm.)

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist by Zeit-Foto Salon, Tokyo, c. 1980;
acquired from the above by the present owner, 2009.

LITERATURE:

Michael Hiley, *Bill Brandt: Nudes 1945-1980*, New York Graphic Society,
Boston, 1980, pl. 6.



121

BILL BRANDT (1904-1983)

Nude, London, 1952

gelatin silver print, printed later
signed in ink (margin); credited, titled and dated on affixed gallery label
(frame backing board)
image: 13 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in. (34.6 x 29.5 cm.)
sheet: 15 $\frac{1}{4}$ x 12 in. (38.7 x 30.4 cm.)

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by Zeit-Foto Salon, Tokyo;
acquired from the above by the present owner, 2009.

LITERATURE:

Michael Hiley, *Bill Brandt: Nudes 1945-1980*, New York Graphic Society, Boston, 1980, pl. 53.
Bill Jay and Nigel Warburton, *Brandt: The Photography of Bill Brandt*, Harry N. Abrams Inc., New York, 1999, cover and p. 266.
Exhibition catalogue, *Bill Brandt, Shadow & Light*, The Museum of Modern Art, New York, 2013, p. 163.



122

BILL BRANDT (1904-1983)

Nude, Campden Hill, London, 1977

gelatin silver print
signed in ink (margin); credited, titled and dated on affixed gallery label
(frame backing board)
image: 13 x 11 $\frac{1}{2}$ in. (33 x 29.1 cm.)
sheet: 15 $\frac{3}{4}$ x 12 in. (40 x 30.4 cm.)

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist by Zeit-Foto Salon, Tokyo, c. 1980;
acquired from the above by the present owner, 2009.

LITERATURE:

Michael Hiley, *Bill Brandt: Nudes 1945-1980*, New York Graphic Society, Boston, 1980, pl. 86.



123

W. EUGENE SMITH (1918–1978)

The Walk to Paradise Garden, 1946

gelatin silver print, mounted on board, printed later
signed with stylus (recto); signed in pencil (mount, recto); credited, titled and
dated on affixed gallery label (frame backing board)
image/sheet: 12 x 10 $\frac{1}{8}$ in. (30.5 x 25.7 cm.)
mount: 20 x 16 in. (50.8 x 40.7 cm.)

\$15,000-25,000

PROVENANCE:

Light Gallery, New York;
acquired from the above by Zeit-Foto Salon, Tokyo, 1978;
acquired from above by the present owner.

LITERATURE:

Exhibition catalogue, *The Family of Man*, The Museum of Modern Art,
New York, 1955, p. 192.
William S. Johnson, *W. Eugene Smith: Master of the Photographic Essay*,
Aperture, New York, 1981, p. 125, cat. no. 21:001.
Exhibition catalogue, *Let Truth be the Prejudice: W. Eugene Smith, His Life and
Photographs*, Philadelphia Museum of Art/Aperture, Millerton, 1985, p. 30.
Gilles Mora et al., *W. Eugene Smith: Photographs 1934-1975*, Harry N. Abrams,
New York, 1998, p. 287.



124

ANSEL ADAMS (1902–1984)

Moonrise, Hernandez, New Mexico, 1941

gelatin silver print, mounted on board, printed 1973–1977
signed in pencil (mount, recto); titled and dated in ink in photographer's
Carmel credit stamp [BMFA Stamp 11] (mount, verso); credited, titled and
dated on affixed gallery label (frame backing board)
image/sheet: 15½ x 19½ in. (39.4 x 48.5 cm.)
mount: 21¼ x 28 in. (55.3 x 71.2 cm.)

\$30,000–50,000

PROVENANCE:

Zeit-Foto Salon, Tokyo;
acquired from the above by the present owner.

LITERATURE:

Ansel Adams, *Photographs of the Southwest*, New York Graphic Society,
Boston, 1966, pl. 55.
James Alinder, *Ansel Adams, 1902-1984*, The Friends of Photography,
Carmel, 1984, p. 55.
Andrea G. Stillman, *Ansel Adams: Letters and Images 1916-1984*, Little, Brown
and Co., Boston, 1988, p. 142.
Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co.,
New York, 1989, cover, p. 40.
John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/
Little, Brown and Co., Boston, 2001, pl. 96.
Anne Hammond, *Ansel Adams, Divine Performance*, Yale University Press,
New Haven, 2002, p. 94, fig. 4.10.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*,
Museum of Fine Arts, Boston, 2005, pl. 37, p. 68.
Andrea G. Stillman (ed.), *Looking at Ansel Adams: The Photographs and the
Man*, Little, Brown and Co., New York, 2012, p. 114.



125

ROBERT FRANK (1924–2019)

Queen Coming, London, 1952

gelatin silver print

signed, titled and dated in ink (margin); variously numbered in an unknown hand in pencil (verso); credited, titled and dated on affixed gallery label (frame backing board)

image: 9 $\frac{1}{8}$ x 13 $\frac{1}{2}$ in. (23.2 x 34.3 cm.)

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

\$10,000-15,000

PROVENANCE:

Zeit-Foto Salon, Tokyo;

acquired from the above by the present owner, 2009.



126

ROBERT FRANK (1924–2019)

Paris, c. 1950

gelatin silver print

signed in ink (margin); credited with copyright insignia in ink (verso); credited and titled on affixed gallery label (frame backing board)

image: 13 $\frac{1}{8}$ x 9 in. (33.4 x 22.9 cm.)

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

\$10,000-15,000

PROVENANCE:

Zeit-Foto Salon, Tokyo;

acquired from the above by the present owner, 2009.



127

ROBERT FRANK (1924–2019)

Andrea at Bowery, 1956

gelatin silver print

signed, titled and dated (margin); variously numbered in an unknown hand in pencil (verso); credited, titled and dated on affixed gallery label (frame backing board)

image: 8 $\frac{7}{8}$ x 13 $\frac{1}{8}$ in. (22.5 x 33.3 cm.)

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

\$15,000–25,000

PROVENANCE:

Zeit-Foto Salon, Tokyo;

acquired at the above by the present owner, 2009.

15020 P-15







(iii)



(iv)

From Irving Penn's first credit in the August 1943 issue of *Vogue* to his last in August 2009, Penn created countless images published within the pages of the magazine and over 160 covers—more than any other photographer in the history of the publication. In 1946, Penn was tasked by editor Alexander Liberman to create a series of portraits of personalities for current and future issues of the magazine. This body of work, known as his 'corner portraits' perfectly encapsulates Penn's ability to find hidden selves within his sitters. In his now classic method, favoring natural light and a sparse, austere setting, Penn encouraged his subjects to improvise however they wished within set, capturing their earnest interactions with the space and seemingly revealing their very essence. The pared-down style was so different from other fashion portraits at the time that it jumped out at viewers and became instantly recognizable within the magazine, establishing Penn's name as a master portraitist.



(v)



(vi)

128

IRVING PENN (1917-2009)

Six Vogue portraits, 1947-1948

six gelatin silver press prints for Vogue
 each stamped photographer's/Condé Nast copyright credit (verso)
 image/sheet: 10 x 8 in. (25.4 x 20.3 cm.)

- (i) Christian Dior, New York, 1947
- (ii) Martha Graham, New York, 1948
- (iii) Mr. & Mrs James Downey, Mr. & Mrs. William Harbach, New York, 1948
- (iv) Greer Garson, New York, 1947
- (v) Noel Coward, New York, 1948
- (vi) William Primrose, New York, 1948

(6)

\$12,000-18,000

PROVENANCE:

Taka Ishii Gallery, Tokyo;
 acquired from the above by the present owner.



129

WILLIAM KLEIN (B. 1928)

Smoke + Veil, Paris, 1958

gelatin silver print, printed later
signed, titled and dated in ink (margin); credited, titled and dated on affixed
gallery label (frame backing board)
image: 14¼ x 10½ in. (36.1 x 26.6 cm.)
sheet: 15¾ x 12 in. (40 x 30.4 cm.)

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by Zeit-Foto Salon, Tokyo, c. 1982;
acquired from the above by the present owner, 2009.

LITERATURE:

Vogue [Paris], October 1958, p. 146.
Exhibition catalogue, *William Klein*, Centre Georges-Pompidou/Herscher,
Paris, 1983, p. 83.
William Klein, *In and Out of Focus*, Random House, New York, 1994, front cover.



130

LEE FRIEDLANDER (B. 1934)

New York City, 1966

gelatin silver print

signed, titled, dated, numbered '29-21' in pencil, stamped photographer's '44 So. Mountain Road, New City, N.Y.' credit (verso); credited, titled and dated on affixed gallery label (frame backing board)

image: 12½ x 18½ in. (31.8 x 47 cm.)

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

\$12,000-18,000

PROVENANCE:

Acquired from the artist by Zeit-Foto Salon, Tokyo, c. 1980;
acquired from the above by the present owner, 2009.

LITERATURE:

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

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

Peter Galassi, *Friedlander*, The Museum of Modern Art, New York, 2005, cat. no. 120, p. 112.



131

LEE FRIEDLANDER (B. 1934)

Galax, Virginia, 1961

gelatin silver print, printed mid-1970s
signed, titled 'Galax', numbered '1-10' and annotated in pencil, stamped
photographer's '44 So. Mountain Road, New City, N.Y.' copyright credit (verso);
credited, titled and dated on affixed gallery label (frame backing board)
image: 7 $\frac{3}{4}$ x 11 in. (18.7 x 28 in.)
sheet: 11 x 14 in. (28 x 35.7 cm.)

\$10,000-15,000

PROVENANCE:

Zeit-Foto Salon, Tokyo;
acquired from the above by the present owner, 2009.

LITERATURE:

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

132

LEE FRIEDLANDER (B. 1934)

Self-portrait, Provincetown, Cape Cod, Massachusetts, 1968

gelatin silver print
signed, titled 'Provincetown', numbered '5-5-18' and annotated in pencil, stamped photographer's '44 So. Mountain Road, New City, N.Y.' copyright credit (verso); credited, titled and dated on affixed gallery label (frame backing board)
image: 7½ x 11¼ in. (19 x 28.5 cm.)
sheet: 11 x 14 in. (28 x 35.7 cm.)

\$6,000-8,000

PROVENANCE:

Zeit-Foto Salon, Tokyo;
acquired from the above by the present owner, 2009.

LITERATURE:

Rod Slemmons, *Lee Friedlander: Like a One-Eyed Cat: Photographs 1956-1987*, Harry N. Abrams Inc., New York, 1989, pl. 37.



133

LEE FRIEDLANDER (B. 1934)

Knoxville, 1971

gelatin silver print
signed, titled, dated and annotated '79-6' in pencil, stamped photographer's '44 So. Mountain Road, New City, N.Y.' copyright credit (verso); credited, titled and dated on affixed gallery label (frame backing board)
image: 7¾ x 11½ in. (18.8 x 28.3 cm.)
sheet: 11 x 14 in. (28 x 35.7 cm.)

\$6,000-8,000

PROVENANCE:

Zeit-Foto Salon, Tokyo;
acquired from the above by the present owner, 2009.

LITERATURE:

Peter Galassi, *Friedlander*, The Museum of Modern Art, New York, 2005, cat. no. 231, p. 159.



134

GARRY WINOGRAND (1928-1984)

State Fair of Texas, Dallas, 1964

gelatin silver print

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

image: 8¾ x 13 in. (22.2 x 33 cm.)

sheet: 11 x 13¾ in. (27.9 x 34.9 cm.)

\$2,000-3,000

PROVENANCE:

Fraenkel Gallery, New York;

acquired from the above by Zeit-Foto Salon, Tokyo, c. 1989;

acquired from the above by the present owner, 2009.

LITERATURE:

Trudy Wilner Stack, *Winogrand 1964*, Arena Editions, Santa Fe, 2002, p. 154.

Leo Rubinfien (ed.), *Garry Winogrand*, San Francisco Museum of Modern Art/
Yale University Press, New Haven, 2013, pl. 211.



135

BRUCE DAVIDSON (B. 1933)

Cathy by Cigarette Machine, from 'Brooklyn Gang', 1959

gelatin silver print

signed and dated in pencil (verso)

image: 8 $\frac{1}{8}$ x 12 $\frac{1}{8}$ in. (20.6 x 30.7 cm.)

sheet: 11 x 14 in. (27.9 x 35.5 cm.)

\$3,000-5,000

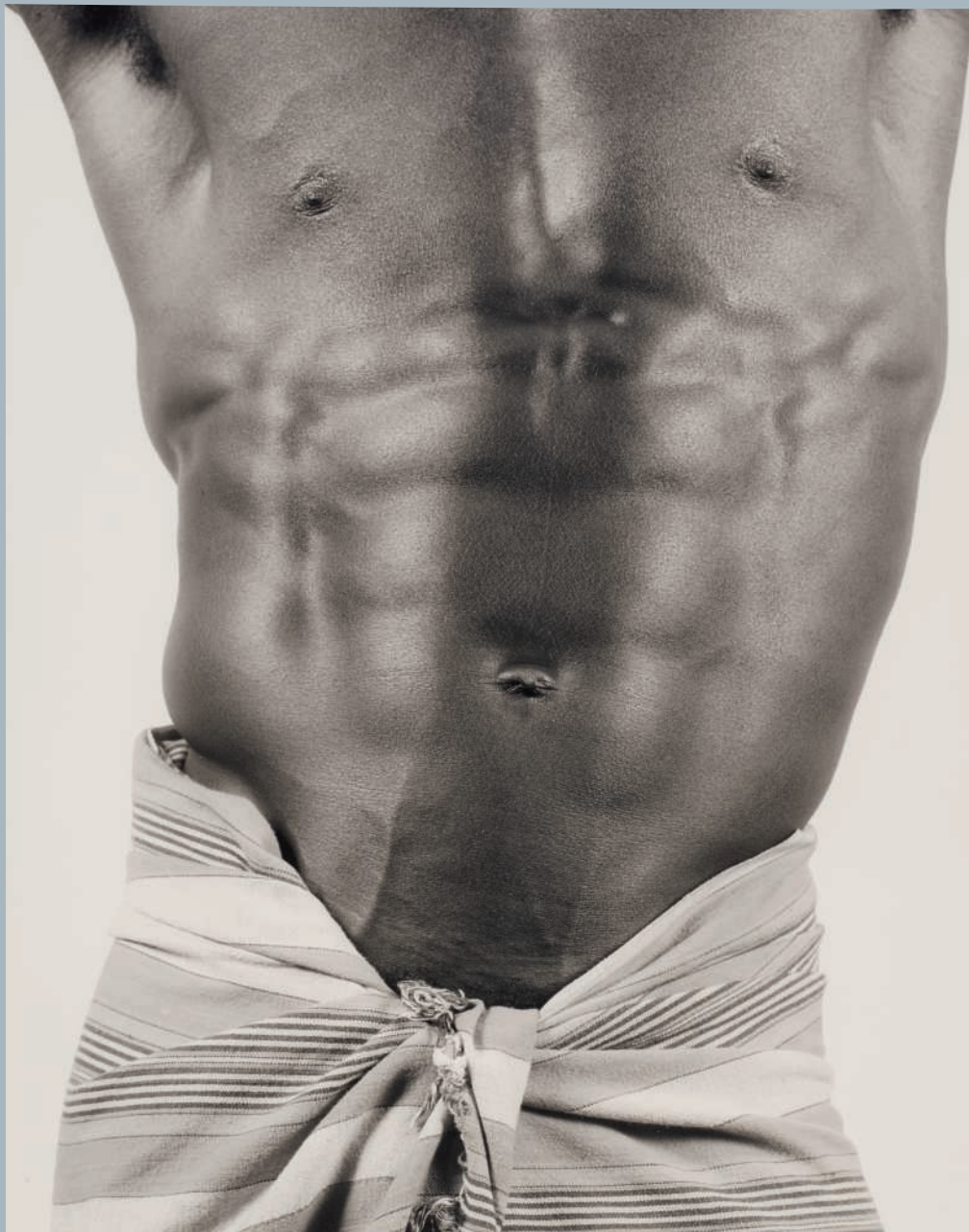
LITERATURE:

Norman Mailer, "Brooklyn minority report", *Esquire*, June 1960, pp. 230-231.

Bruce Davidson (Photofile), Thames & Hudson, London, 1968, pl. 7.

Bruce Davidson, *Bruce Davidson: Photographs*, Agrinde Publications, New York, 1978, cover and pp. 38-39.

Bruce Davidson, *Black and White, Volume 2, 'Brooklyn Gang'*, Steidl, Göttingen, 2012, p. 108.



136

ROBERT MAPPLETHORPE (1946-1989)

Derrick Cross, 1983

gelatin silver print, flush-mounted on board
signed and dated in ink in photographer's copyright credit stamp, signed again
in ink, titled, dated and numbered '3/10' in ink and numbered '996' in pencil
(flush mount, verso); credited, titled and dated on affixed gallery label
(frame backing board)

image: 19 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (48.6 x 38.5 cm.)

sheet/flush mount: 19 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in. (50.2 x 40 cm.)

This work is number three from an edition of ten.

\$10,000-15,000

PROVENANCE:

Sam Wagstaff, New York;
acquired from the above by Zeit-Foto Salon, Tokyo, 1985;
acquired from the above by the present owner.

LITERATURE:

Robert Mapplethorpe, *Black Book*, St. Martin's Press, New York, 1986, p. 59.
Germano Celant et al., *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints*, Guggenheim Museum Publications, New York, 2004, pl. 24.



137

ROBERT MAPPLETHORPE (1946-1989)

Tulip, 1982

gelatin silver print, flush-mounted on board
signed, dated and numbered '1/10' in ink (margin); signed and dated in ink in
photographer's copyright credit stamp, titled and numbered '1/10' and '746' in
pencil (flush mount, verso)

image: 15 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (38.4 x 38.4 cm.)

sheet/flush mount: 19 $\frac{3}{4}$ x 15 $\frac{5}{8}$ in. (50.2 x 40.3 cm.)

This work is number one from an edition of ten.

\$10,000-15,000

PROVENANCE:

Picture Photo Space, Osaka;
acquired from the above by the present owner.

LITERATURE:

Herbert Muschamp, *Mapplethorpe: The Complete Flowers*, teNeues
Publishing Group, Kempen, 2006, pl. 46.

PROPERTY FROM AN IMPORTANT JAPANESE COLLECTION



138

THOMAS RUFF (B. 1958)

Star 18h 42m/-75°, 1992

chromogenic print, face-mounted to acrylic, printed 2016
signed, dated and numbered '10/50' in pencil (verso); signed in ink with
typed text credit, title, date and number on affixed certificate of authenticity
(frame backing board)

image: 17½ x 11¼ in. (44.4 x 29.8 cm.)

sheet/face mount: 25½ x 19½ in. (64.7 x 49.5 cm.)

This work is number ten from an edition of fifty plus five artist's proofs.

\$4,000-6,000



139

THOMAS RUFF (B. 1958)

h,t,b, 12, 1999

chromogenic print
signed, dated and numbered '15/15' in pencil (verso); credited, titled,
dated and numbered on affixed gallery label (frame backing board)
image: 11½ x 8½ in. (29.2 x 21.5 cm.)
sheet: 11¾ x 9½ in. (29.8 x 24.1 cm.)

This work is number fifteen from an edition of fifteen.

\$10,000-15,000

PROVENANCE:

Gallery Koyanagi, Tokyo;
acquired from the above by the present owner.

LITERATURE:

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



140

WOLFGANG TILLMANS (B. 1968)

Arcadia I, 1996

chromogenic print, printed 1998

signed, titled, dated and numbered '7/10+1' in pencil (verso); credited, titled and dated on affixed gallery label (frame backing board)

image: 10¾ x 16 in. (27.3 x 40.6 cm.)

sheet: 12 x 16 in. (30.4 x 40.6 cm.)

This work is number seven from an edition of ten plus one artist's proof.

\$8,000-12,000

PROVENANCE:

Wako Works of Art, Tokyo.

LITERATURE:

Jan Verwoert, et al., *Wolfgang Tillmans*, Phaidon, New York, 2002, p. 104.



141

WOLFGANG TILLMANS (B. 1968)

Studio, 1991

chromogenic print, printed 2000

signed, titled, dated and numbered '9/10+1' in pencil (verso); credited, titled, dated and numbered on affixed gallery labels (frame backing board)

image: 15 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (38.4 x 25.7 cm.)

sheet: 16 x 12 in. (40.6 x 30.4 cm.)

This work is number nine from an edition of ten plus one artist's proof.

\$10,000-15,000

PROVENANCE:

Andrea Rosen Gallery, New York;

Wako Works of Art, Tokyo;

acquired from the above by the present owner.

LITERATURE:

Exhibition catalogue, *Wolfgang Tillmans: If One Thing Matters, Everything Matters*, Tate Britain, London, 2003, no. 1991-050, p. 42.



142

WOLFGANG TILLMANS (B. 1968)

Blushes #120, 2002

chromogenic print
signed, titled, dated and inscribed in pencil (verso); credited, titled and dated
on affixed galley label (frame backing board)
image/sheet: 24 x 20 in. (60.9 x 50.8 cm.)
This work is unique.

\$20,000-30,000

PROVENANCE:

Wako Works of Art, Tokyo.

During the last twenty years, Tillmans' photographs have moved into the realm of abstraction through wire-thin cascading marks and 'blushes' of color. Produced without a camera or negative, the series results from the artist filtering light onto photosensitive paper.

'Ever since I started printing in 1990, I've been collecting things that went wrong in the darkroom. I've always taken great pleasure in interesting accidents, and as I saw them happening I would then use that as a chance to experiment, shaping the accidental.' —Wolfgang Tillmans

143

WOLFGANG TILLMANS (B. 1968)

Still life, New York, 2001

chromogenic print
signed, titled, dated and numbered '9/10+1' in
pencil (verso); credited, titled and dated of affixed
gallery label (frame backing board)
image: 10½ x 16 in. (26.6 x 40.6 cm.)
sheet: 12 x 16 in. (30.4 x 40.6 cm.)
This work is number nine from an edition of ten
plus one artist's proof.

\$8,000-12,000

PROVENANCE:

Wako Works of Art, Tokyo.

LITERATURE:

Jan Verwoert, et al., *Wolfgang Tillmans*, Phaidon,
New York, 2002, cover and p. 43.



144

WOLFGANG TILLMANS (B. 1968)

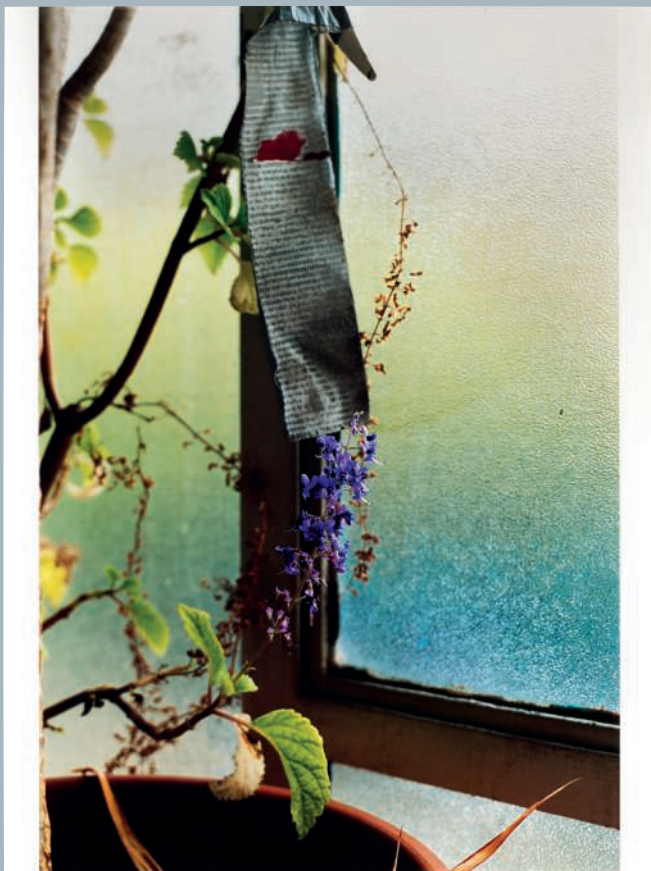
Untitled (jam), 2003

chromogenic print, printed 2004
signed, titled, dated and numbered '7/10+1' in
pencil (verso); credited, titled and dated on affixed
gallery label (frame backing board)
image: 10½ x 16 in. (26.6 x 40.6 cm.)
sheet: 12 x 16 in. (30.4 x 40.6 cm.)
This work is number seven from an edition of ten
plus one artist's proof.

\$6,000-8,000

PROVENANCE:

Wako Works of Art, Tokyo.



145

WOLFGANG TILLMANS (B. 1968)

Zimmerlinde (Michel), 2006

chromogenic print, printed 2007

signed, titled, dated and numbered '3/10+1' in pencil (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 16 x 10½ in. (40.6 x 26.6 cm.)

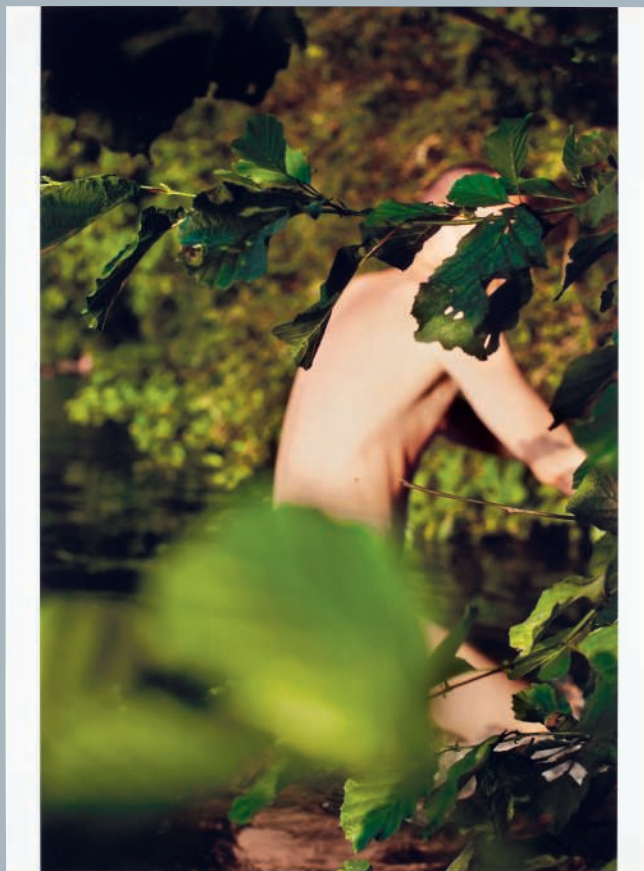
sheet: 16 x 12 in. (40.6 x 30.4 cm.)

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

\$6,000-8,000

PROVENANCE:

Wako Works of Art, Tokyo;
acquired from the above by the present owner.



146

WOLFGANG TILLMANS (B. 1968)

Anders behind leaves, 2010

chromogenic print

signed, titled, dated and numbered '2/10+1' in pencil (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 16 x 10½ in. (40.6 x 26.6 cm.)

sheet: 16 x 12 in. (40.6 x 30.4 cm.)

This work is number two from an edition of ten plus one artist's proof.

\$5,000-7,000

PROVENANCE:

Wako Works of Art, Tokyo;
acquired from the above by the present owner.



147

WOLFGANG TILLMANS (B. 1968)

Nacken (a), 2007

chromogenic print, printed 2009

signed, titled, dated and numbered '2/10 +1' in pencil (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 16 x 10½ in. (40.6 x 26.6 cm.)

sheet: 16 x 12 in. (40.6 x 30.4 cm.)

This work is number two from an edition of ten plus one artist's proof.

\$6,000-8,000

PROVENANCE:

Wako Works of Art, Tokyo;

acquired from the above by the present owner.



148

CHRISTOPHER WILLIAMS (B. 1956)

Model: 1964 Renault Dauphine-four, r-1095, 2000

gelatin silver print

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

image: 10½ x 13¼ in. (26.8 x 33.7 cm.)

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

This work is artist's proof number one of two aside from an edition of ten.

\$10,000-15,000

PROVENANCE:

Wako Works of Art, Tokyo;

acquired from the above by the present owner.



149

THOMAS DEMAND (B. 1964)

Detail XII, from Kontrollraum/Control Room, 2012

chromogenic print

signed, dated and numbered '2/36' in ink (margin); credited, titled and dated of affixed gallery label (frame backing board)

image: 20½ x 18¼ in. (52 x 46.3 cm.)

sheet: 23½ x 19½ in. (59.6 x 49.5 cm.)

This work is number two from an edition of thirty-six.

\$5,000-7,000

PROVENANCE:

Taka Ishii Gallery, Tokyo;

acquired from the above by the present owner.



150

150
SHOJI UEDA (B. 1913)

Ken Domon and Model, from Dunes, 1949

gelatin silver print
signed and dated in pencil (margin)
image: 9½ x 9½ in. (24.1 x 24.1 cm.)
sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$5,000-7,000

PROVENANCE:
Taka Ishii Gallery, Tokyo;
acquired from the above by the present owner.

150
SHOJI UEDA (B. 1913)

Ken Domon and Model, from Dunes, 1949

gelatin silver print
signed and dated in pencil (margin)
image: 9½ x 9½ in. (24.1 x 24.1 cm.)
sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$5,000-7,000

PROVENANCE:
Taka Ishii Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:
Hiroo Ikegami and Miyoshi Nakayama (eds.), *Shoji Ueda*, East Japan Railway Culture Foundation, Tokyo, 1993, fig. 63, p. 78.



151

151
SHOJI UEDA (B. 1913)

Models and Artistic Photographers, 1949

gelatin silver print
signed and dated in pencil (margin)
image: 8¾ x 9 3/4 (22.2 x 24.7 cm.)
sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$5,000-7,000

PROVENANCE:
Taka Ishii Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:
Hiroo Ikegami and Miyoshi Nakayama (eds.), *Shoji Ueda*, East Japan Railway Culture Foundation, Tokyo, 1993, fig. 183, p. 181.



152



153

IKKO NARAHARA (1931–2020)

Where Time Has Stopped, Venezia, 1964

gelatin silver print

signed in ink (verso)

image: 12 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in. (32 x 21.5 cm.)

sheet: 14 x 11 in. (35.5 x 27.9 cm.)

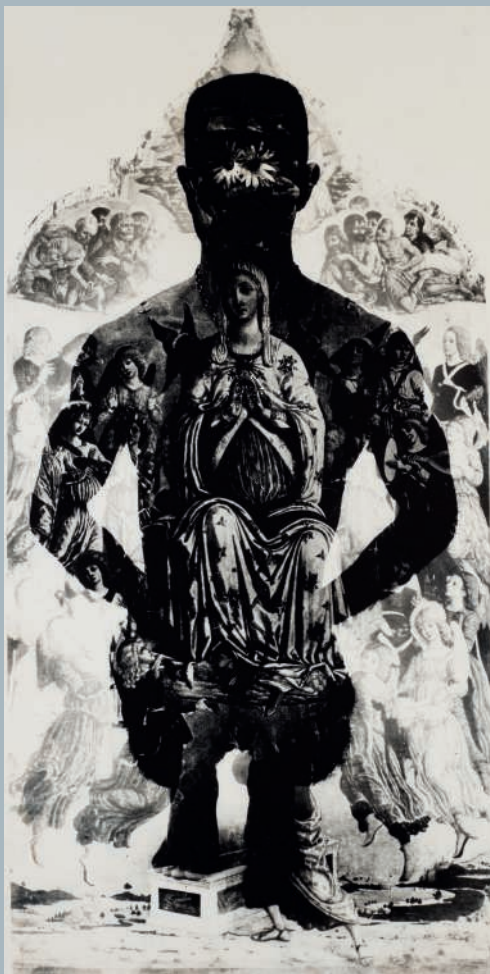
\$6,000–8,000

PROVENANCE:

Taka Ishii Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:

Hiromi Nakamura, *Ikko Narahara: Mirror of Space and Time*, Shinchosha, Tokyo, 2004, p. 73.



154

EIKOH HOSOE (B. 1933)

Ordeal by Rose #28, 1961

gelatin silver print, printed 1970s

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

image: 16¼ x 8 in. (41.2 x 20.3 cm.)

sheet: 17¼ x 10¼ in. (43.8 x 26 cm.)

\$6,000-8,000

PROVENANCE:

Taka Ishii Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:

Eikoh Hosoe, *Ba-ra-kei*, Aperture, New York, 1985, n.p.



155

EIKOH HOSOE (B. 1933)

Ordeal by Roses #1, 1961

gelatin silver print, printed 1970s

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

image/sheet: 23½ x 16¾ in. (59.8 x 42.5 cm.)

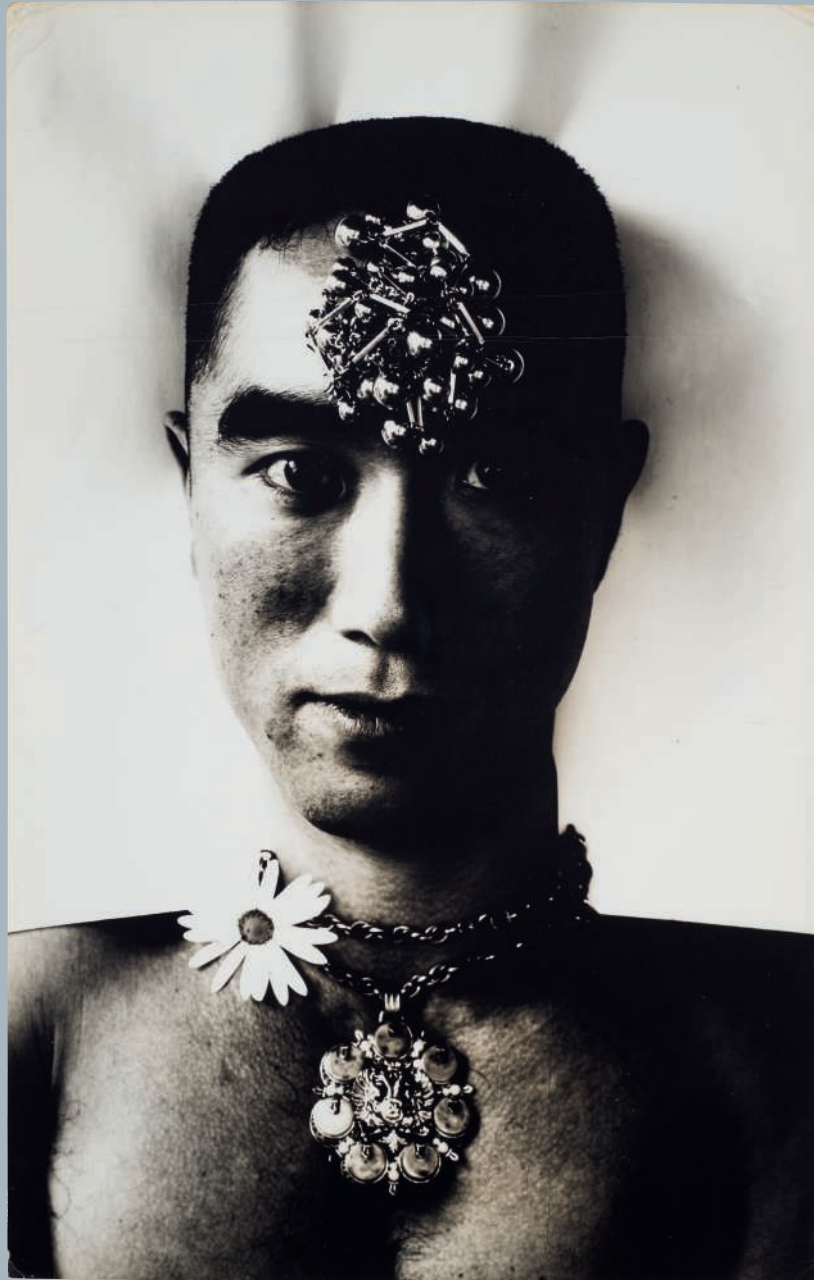
\$6,000-8,000

PROVENANCE:

Taka Ishii Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:

Eikoh Hosoe, *Ba-ra-kei*, Aperture, New York, 1985, n.p.



156

EIKOH HOSOE (B.1933)

Ordeal by Roses, 1961

gelatin silver print

signed in Japanese, titled and dated in pencil, credited and variously inscribed in red pencil in both Japanese and English (verso); credited, titled and dated on affixed gallery label (frame backing board)

image/sheet: 16¾ x 10½ in. (42.5 x 26.6 cm.)

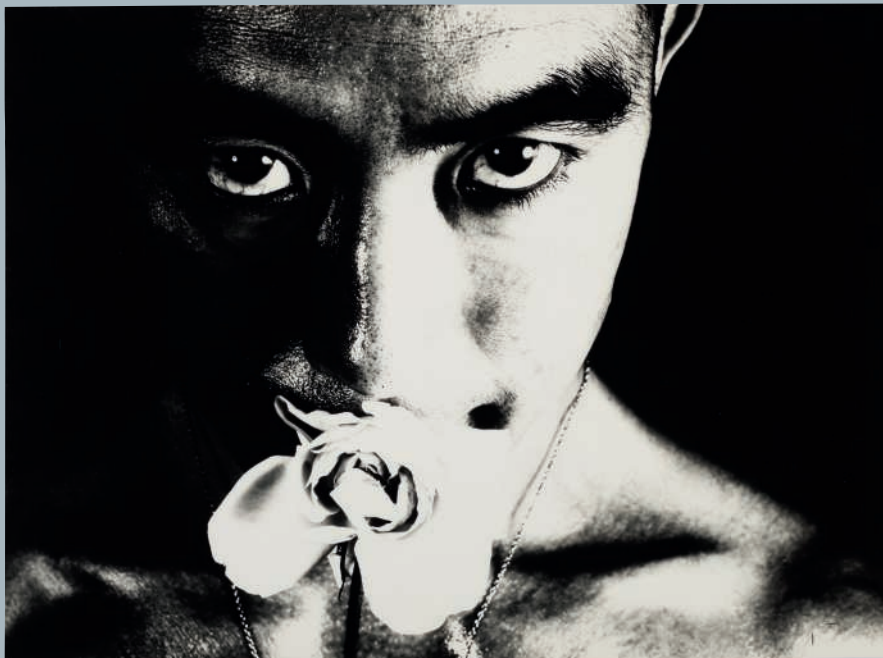
\$6,000-8,000

PROVENANCE:

Taka Ishii Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:

Eikoh Hosoe, *Ba-ra-kei*, Aperture, New York, 1985, n.p.



157

EIKOH HOSOE (B. 1933)

Ordeal by Roses #32, 1961

gelatin silver print, printed 1970s
signed in pencil in Japanese, stamped
photographer's copyright credit (verso)
image/sheet: 14¼ x 19¼ in. (36.1 x 48.8 cm.)

\$7,000-9,000

PROVENANCE:

Taka Ishii Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:

Eikoh Hosoe, *Ba-ra-kei*, Aperture, New York, 1985, n.p.
Mark Holborn, *Eikoh Hosoe: Aperture Masters of
Photography*, Aperture, New York, 1999, p. 16.
Iizawa Kotaro, 'The Evolution of Postwar
Photography,' *The History of Japanese
Photography*, Yale University Press, New Haven,
2003, pl. 161, p. 243.



158

EIKOH HOSOE (B. 1933)

Man and Woman #12, 1960

ferrotyped gelatin silver print
signed in pencil in Japanese and stamped
photographer's credit (verso); credited, titled and
dated on affixed gallery label (frame backing board)
image/sheet: 8½ x 12 in. (21.5 x 30.4 cm.)

\$6,000-8,000

PROVENANCE:

Taka Ishii Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:

Eikoh Hosoe, *Man and Woman*, NADiff, Tokyo,
2006, n.p.

159

EIKOH HOSOE (B. 1933)

Kamaitachi #8, 1965

gelatin silver print
signed in pencil in both Japanese and English
(verso); credited, titled and dated on affixed
gallery label (frame backing board)
image: 21½ x 14½ in. (54.7 x 36.8 cm.)
sheet: 22 x 18 in. (55.9 x 45.8 cm.)

\$6,000-8,000

PROVENANCE:

Taka Ishii Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:

Eikoh Hosoe, *Kamaitachi*, Gendaishichosha,
Tokyo, 1969, n.p.
Ronald J. Hill, *Eikoh Hosoe*, Untitled 42, The
Friends of Photography, Carmel, 1986, pl. 10.
Mark Holborn, *Eikoh Hosoe: Aperture Masters
of Photography*, Aperture, New York, 1999, cover
and p. 35.



160

EIKOH HOSOE (B. 1933)

Kamaitachi #37, 1969

gelatin silver print, mounted on board
signed in pencil in Japanese (mount, recto); titled
and dated in pencil in photographer's copyright
credit stamp (mount, verso); credited, titled and
dated on affixed gallery label (frame backing board)
image/sheet: 6⅞ x 9¼ in. (15.5 x 23.4 cm.)
mount: 19¼ x 15½ in. (48.8 x 39.3 cm.)

\$5,000-7,000

PROVENANCE:

Directly from the artist to Zeit-Foto Salon, Tokyo;
acquired from the above by the present owner.

LITERATURE:

Eikoh Hosoe, *Kamaitachi*, Gendaishichosha, Tokyo,
1969, n.p.
Mark Holborn, *Eikoh Hosoe: Aperture Masters of
Photography*, Aperture, New York, 1999, p. 33.





161

WILLIAM KLEIN (B. 1928)

Kazuo Ohno, Hijikata, Miyazawa, Tokyo, 1961

gelatin silver print
signed, titled and dated in ink (margin); credited,
titled and dated on affixed gallery label
(frame backing board)
image: 9¾ x 14 in. (24.7 x 35.5 cm.)
sheet: 12 x 16 in. (30.4 x 40.6 cm.)

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist by Zeit-Foto
Gallery, Tokyo, c. 1984;
acquired from the above by the present owner, 2009.

LITERATURE:

William Klein, *Tokyo*, Nannen-Verlag, Hamburg,
1965, p. 18.
William Klein, *Photographs*, Aperture, New York,
1981, n.p.



162

NOBUYOSHI ARAKI (B. 1940)

*Untitled, from the series Sentimental
Journey, 1971*

gelatin silver print, printed 2012
signed in pencil (verso); credited, titled and dated
on affixed gallery label (frame backing board)
image: 11¼ x 7½ in. (28.5 x 19 cm.)
sheet: 10 x 12 in. (25.4 x 30.4 cm.)

\$5,000-7,000

PROVENANCE:

Taka Ishii Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:

Nobuyoshi Araki, *Yoko: The works of Nobuyoshi
Araki-3*, Heibonsha, Tokyo, 1966, pp. 34-35.
Iizawa Kotaro, 'The Evolution of Postwar
Photography,' *The History of Japanese
Photography*, Yale University Press, New Haven,
2003, pl. 161, p. 243.

163

YASUHIRO ISHIMOTO (1921-2012)

SC 12, Chicago, 1959-1961

gelatin silver print

signed in pencil and embossed photographer's credit (margin)

image: 7 x 10 in. (17.7 x 25.4 cm.)

sheet: 11 x 14 in. (27.9 x 35.5 cm.)

\$5,000-7,000

PROVENANCE:

PGI Gallery, Tokyo;

acquired from the above by the present owner.

LITERATURE:

Harry Callahan, Shuzo Takiguchi & Yusaku

Kamekura, *Yasuhiro Ishimoto: Chicago, Chicago*,

Bijutsu Shuppansha, Tokyo, 1969, cover.



164

YASUHIRO ISHIMOTO (1921-2012)

Katsura Imperial Villa, 1953

gelatin silver print, printed 1980

signed in pencil (margin); credited, titled and dated on affixed gallery label (frame backing board)

image: 6¼ x 12¼ in. (15.8 x 31.1 cm.)

sheet: 11 x 14 in. (27.9 x 35.5 cm.)

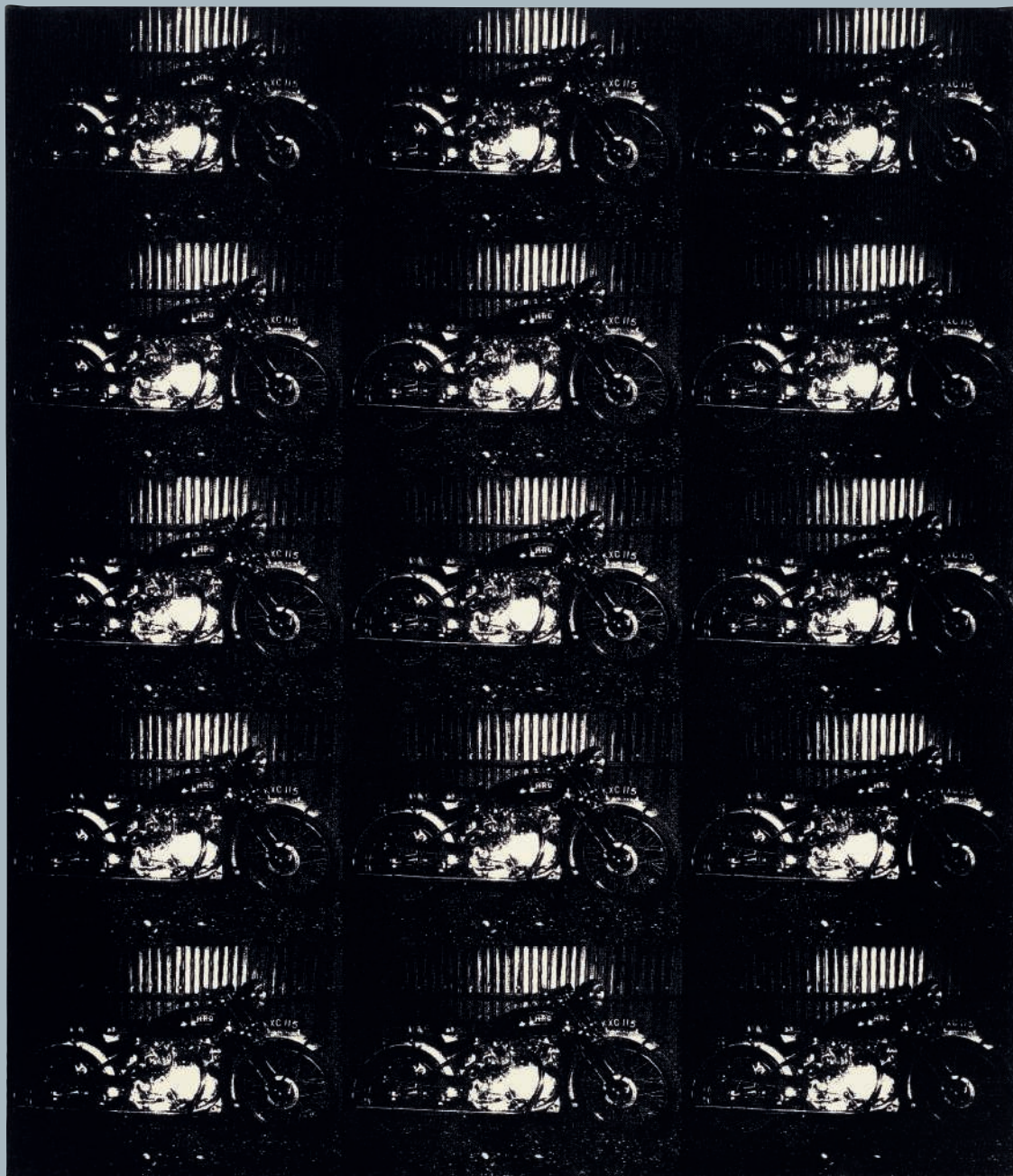
\$5,000-7,000

PROVENANCE:

Taka Ishii Gallery, Tokyo;

acquired from the above by the present owner.





165

DAIDO MORIYAMA (B. 1938)

Harley Davidson, 2007

silkscreen on canvas

signed, dated and numbered 'AP' in ink (verso)

image/stretched canvas: 24½ x 21¼ in. (62.3 x 54 cm.)

This work is an artist's proof aside from an edition of five.

\$3,000-5,000

PROVENANCE:

SBI Art Auction Co., Ltd., Tokyo, February 18, 2017, lot 290;
acquired from the above sale by the present owner.



166

167

KISHIN SHINOYAMA (B. 1940)

Carmen Maki, 1969

gelatin silver print
signed, titled, and dated in ink on accompanying certificate of authenticity;
credited, titled and dated on affixed label (frame backing board)
image: 10 x 8 in. (25.4 x 20.3 cm.)
sheet: 14 x 11 in. (35.5 x 27.9 cm.)

\$5,000-7,000

PROVENANCE:
Tomio Koyama Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:
Kishin Shinoyama, "Carmen & Sinatra," *Nude*, Camera Mainichi, Tokyo, 1970, p. 46.



167

166

KISHIN SHINOYAMA (B. 1940)

The Birth, 1968

ferrotyped gelatin silver print
signed, titled and dated in ink in accompanying certificate of authenticity;
credited, titled and dated on affixed gallery label (frame backing board)
image: 10 x 9¼ in. (25.4 x 24.7 cm.)
sheet: 12 x 9¼ in. (30.4 x 24.7 cm.)

\$5,000-7,000

PROVENANCE:
Tomio Koyama Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:
Kishin Shinoyama, "The Birth," *28 Girls*, Camera Mainichi, Tokyo, 1968, p. 15.



168

168

KISHIN SHINOYAMA (B. 1940)

Twin, 1969

ferrotyped gelatin silver print
signed, titled and dated in ink in accompanying certificate of authenticity;
credited, titled and dated on affixed gallery label (frame backing board)
image: 9½ x 6½ in. (24.1 x 16.5 cm.)
sheet: 10¼ x 8 in. (26 x 20.3 cm.)

\$5,000-7,000

PROVENANCE:
Tomio Koyama Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:
Kishin Shinoyama, "Twin," *Nude*, Camera Mainichi, Tokyo, 1970, p. 33.

PROPERTY FROM AN IMPORTANT JAPANESE COLLECTION

169

HIROSHI SUGIMOTO (B. 1948)

Time Exposed, 1991

Tokyo: Kyoto Shoin Co. Ltd., 1991. Portfolio of fifty-one offset lithographs, each tipped on card; each blindstamped title, date and number (mount, recto); each image/sheet approximately 9½ x 12¼ in. (24.1 x 31.1 cm.), each mount 13¾ x 18¼ in. (34.9 x 46.4 cm); together with title page, plate list and colophon credited, titled and dated; from the edition of 500; contained in aluminum portfolio.

\$20,000-30,000

LITERATURE:

Martin Parr and Gerry Badger, *The Photobook: A History, Volume I*, London, Phaidon, 2004, p. 308.

Hiroshi Sugimoto and Kerry Brougher, *Hiroshi Sugimoto*, Hatje Cantz Verlag, Ostfildern 2007, p. 108-143.

Hiroshi Sugimoto, *Hiroshi Sugimoto : Seascapes*, Paris, Éditions Xavier Barral, 2015.



Portfolio case



170

HIROSHI SUGIMOTO (B. 1948)

Ionian Sea, Santa Cesarea, 1990

gelatin silver print, mounted on card
signed, titled, dated and numbered '11/25', '345' in pencil (mount, recto);
blindstamped numbers '11/25', '345' (margin); credited, titled, dated and
numbered on affixed gallery labels (frame backing board)

image: 16½ x 21½ in. (42 x 53.7 cm.)

sheet: 19 x 21¼ in. (48.3 x 55.2 cm.)

mount: 20 x 26 in. (50.8 x 66.1 cm.)

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

\$20,000-30,000

PROVENANCE:

Zeit-Foto Salon, Tokyo;
acquired from the above by the current owner.

LITERATURE:

Exhibition catalogue, *Sugimoto*, The Metropolitan Museum of Art,
New York, 1997, p. 67.

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





171

DAISUKE YOKOTA (B. 1983)

Untitled (from the series *Corpus*), 2014

archival pigment print, flush-mounted on board
signed, dated and numbered '2/8' in pencil (flush mount, verso)
image/sheet/flush mount: 19½ x 14½ in. (49.5 x 36.8 cm.)
This work is number two from an edition of eight plus two artist's proofs.

\$3,000-5,000

PROVENANCE:

G/P Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:

Daisuke Yokota, *Corpus*, Artbeat Publishers, 2014, n.p.



172

DAISUKE YOKOTA (B. 1983)

Untitled (from the series of *Site/Cloud*), 2012

archival pigment print, flush-mounted on board
signed, dated and numbered '6/8' in pencil (flush mount, verso)
image/sheet/flush mount: 14½ x 19⅝ in. (36.8 x 49.8 cm.)
This work is number six from an edition of eight plus two artist's proofs.

\$3,000-5,000

PROVENANCE:

G/P Gallery, Tokyo;
acquired from the above by the present owner.

LITERATURE:

Daisuke Yokota, *Site/Cloud*, Artbeat Publishers, Tokyo, 2014, n.p.

PROPERTY FROM THE COLLECTION OF SALAH BACHIR AND JACOB YEREX



Salah Bachir is a businessman, philanthropist, art collector, and champion of LGBT2SQ rights. He is currently the Chancellor of Toronto's OCAD University, one of Canada's pre-eminent schools of art, design and digital media, and in 2016 he was named a Member of the Order of Canada.

Compared to Cosimo de' Medici by The Globe and Mail newspaper for his discovery and support of now-famous artists, Salah's extensive art collection, which he shares with husband Jacob Yerex, includes more than 3,000 works, many by prominent Canadian artists such as Betty Goodwin, Attila Richard Lukacs and Stephen Andrews.

Bachir and Yerex have displayed works from their collection in numerous shows, including "Over the Rainbow," featuring pieces from Andy Warhol, Keith Haring and Herb Ritts, among others, at the Museum of Contemporary Canadian Art (MOCCA), and "Wall to Wall Warhol," an exhibition of 60 pieces from their Andy Warhol collection held at the Oakville Galleries.

In his day job as President of Cineplex Media, Bachir oversees one of the country's most successful media companies. But it's as a relentless fundraiser and organizer for a wide array of worthy causes that he is best known, including for The 519 Church Street Community Centre, where a new wing is named in his honour,

and for spearheading the drive to build a new dialysis centre at St. Joseph's Health Centre where the Bachir Yerex Family Dialysis Unit is a tribute to his and Yerex' efforts.

Bachir and Yerex have galleries named in their honour at the Art Gallery of Ontario and Museum of Contemporary Canadian Art. The artists' entrance at Toronto's Crow's Theatre is also named for the couple, and there's the Salah J. Bachir New Media Wall at Ryerson University.

In recognition of his philanthropy and support of Canada's arts communities, Bachir has received Honorary Doctorates from four prominent Canadian universities, York, Ryerson, OCAD and the University of Alberta. He has also been honored by organizations ranging from Human Rights Watch to the Canadian Centre for Diversity, the Canadian Civil Liberties Association, and the Association of Fundraising Professionals, who named Bachir International Outstanding Volunteer Fundraiser in 2017.

The collection of photographs from Bachir and Yerex's collection on offer here—which includes lively Andy Warhol Polaroids; Robert Mapplethorpe figure studies and floral still-lives; and sensual Herb Ritts portraits and nudes—reflects a curatorial flair for images that epitomize the culture of their respective eras. Christie's Photographs is delighted to present this charismatic and captivating collection.



173

RUTH ORKIN (1921-1985)

American Girl in Italy, 1951

gelatin silver print, printed early 1980s

signed by artist's estate, titled and dated on affixed label (verso); credited, titled, dated and numbered '18/25' on affixed gallery label (frame backing board)

image: 32½ x 48¾ in. (82.5 x 123.8 cm.)

overall: 57½ x 42½ in. (146 x 107.9 cm.)

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

\$20,000-30,000

PROVENANCE:

Fahey/Klein, Los Angeles;

acquired from the above by the present owner, 2008.

LITERATURE:

A Photo Journal: Ruth Orkin, Viking Studio Books, New York, 1981, cover.

Naomi Rosenblum, *A History of Women Photographers*, Abbeville Press, New York, 1994, pl. 227.

Ruth Orkin: American Girl in Italy - The Making of a Classic, Howard Greenberg Gallery, New York, 2005, cover, pl. 10.



174

HENRI CARTIER-BRESSON (1908-2004)

Andre Pieyre de Mandiargues and Leonor Fini, Italy, 1933

gelatin silver print, printed later

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

image: 9 $\frac{3}{8}$ x 14 in. (23.8 x 35.5 cm.)

sheet: 11 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in. (29.8 x 40 cm.)

\$6,000-8,000

PROVENANCE:

Fahey/Klein Gallery, Los Angeles;

acquired from the above by the present owner.

LITERATURE:

Peter Galassi, *Henri Cartier-Bresson: The Early Work*, The Museum of Modern Art, New York, 1987, p. 135.

Philippe Arbaizar, *Henri Cartier-Bresson: The Man, The Image, & The World: A Retrospective*, Thames and Hudson, London, 2003, pl. 156, p. 129 (variant).

Peter Galassi, *Henri Cartier-Bresson: The Modern Century*, The Museum of Modern Art, New York, 2010, p. 100.

Clement Cheroux, *Henri Cartier-Bresson: Here and Now*, Thames and Hudson, London, 2014, pl. 65.



175

ANNIE LEIBOVITZ (B. 1949)

John Lennon and Yoko Ono, The Dakota, New York, December 8, 1980

Cibachrome print

signed, titled, dated, numbered 'AP8' and inscribed in ink (margin)

image: 13 $\frac{7}{8}$ x 14 $\frac{1}{8}$ in. (35.2 x 35.8 cm)

sheet: 20 x 15 $\frac{3}{4}$ in. (50.8 x 40 cm.)

This work is artist's proof number eight aside from an edition of forty.

\$15,000-25,000

PROVENANCE:

artnet Auctions, November 2, 2016, lot 118825;
acquired from the above sale by the present owner.

LITERATURE:

Annie Leibovitz, *Annie Leibovitz: Photographs 1970-1990*, Harper Collins
Publishers, New York, 1991, p. 115.

176

ANNIE LEIBOVITZ (B. 1949)

Keith Haring, New York, 1986

platinum print, printed 1995

signed, titled, dated, numbered 'ap5' and inscribed in pencil (margin)

image: 18 $\frac{7}{8}$ x 23 in. (47.9 x 58.4 cm.)

sheet: 22 $\frac{1}{2}$ x 26 $\frac{3}{4}$ in. (57.1 x 67.9 cm.)

This work is artist's proof number five aside from an edition of thirty.

\$30,000-50,000

PROVENANCE:

artnet Auctions, October, 17, 2013, lot 91406;

acquired from the above sale by the present owner.

LITERATURE:

Annie Leibovitz, *Annie Leibovitz: Photographs 1970-1990*, Harper Collins Publishers, New York, 1991, p. 162.





EPR 6



177

HELMUT NEWTON (1920–2004)

Roselyne Behind Fence, Arcangues, France, 1975

gelatin silver print

signed, titled and numbered '1/10' in pencil (verso)

image: 23 x 15¾ in. (58.2 x 40 cm.)

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

This work is number one from an edition of ten.

\$15,000–20,000

PROVENANCE:

Fahey/Klein, Los Angeles;

acquired from the above by the present owner.

LITERATURE:

Helmut Newton. White Women., Congreve Publishing Company, Inc., New York, 1976.

Marshall Blonsky, *Helmut Newton: Private Property*, W. W. Norton, New York, 1990, pl. 33.



178

ROBERT MAPPLETHORPE (1946-1989)

Leg, 1983

gelatin silver print, flush-mounted on board

signed and dated in ink (margin)

image: 15 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (38.4 x 40.3 cm.)

sheet/flush mount: 19 $\frac{3}{4}$ x 15 $\frac{7}{8}$ (50.1 x 40.3 cm.)

This work is aside from an edition of ten plus two artist's proofs.

\$12,000-18,000

LITERATURE:

Robert Mapplethorpe, Parco Co., LTD., Tokyo, 1987, n.p.



179

ROBERT MAPPLETHORPE (1946–1989)

Calla Lilies, 1987

toned photogravure

signed, dated and numbered 'AP 2/5' in pencil (margin)

image: 18¾ x 19 in. (47.6 x 48.2 cm.)

sheet: 35½ x 24¾ in. (90.1 x 62.8 cm.)

overall: 50 x 39¼ in. (127 x 99.6 cm.)

This work is artist's proof number two of five aside from an edition twenty-five.

\$10,000-15,000

LITERATURE:

Patti Smith, *Mapplethorpe: Flowers*, Little, Brown & Co., Boston, 1990, pl. 34 (color variant).

Robert Mapplethorpe and John Ashbery, *Pistils*, Random House, New York, 1996, p. 151.

Herbert Muschamp, *Mapplethorpe: The Complete Flowers*, teNeues, Dusseldorf, 2006, pl. 170.

Jon-Ove Steihaug (ed.), *Mapplethorpe + Munch*, Yale University Press, New Haven, 2016, p. 130, (color variant).



180

ROBERT MAPPLETHORPE (1946–1989)

Orchid, 1987

toned photogravure

signed, dated and numbered 'AP 2/5' in pencil (margin)

image: 18¾ x 19 in. (47.6 x 48.2 cm.)

sheet: 35½ x 24¾ in. (90.1 x 62.8 cm.)

overall: 50 x 39¼ in. (127 x 99.6 cm.)

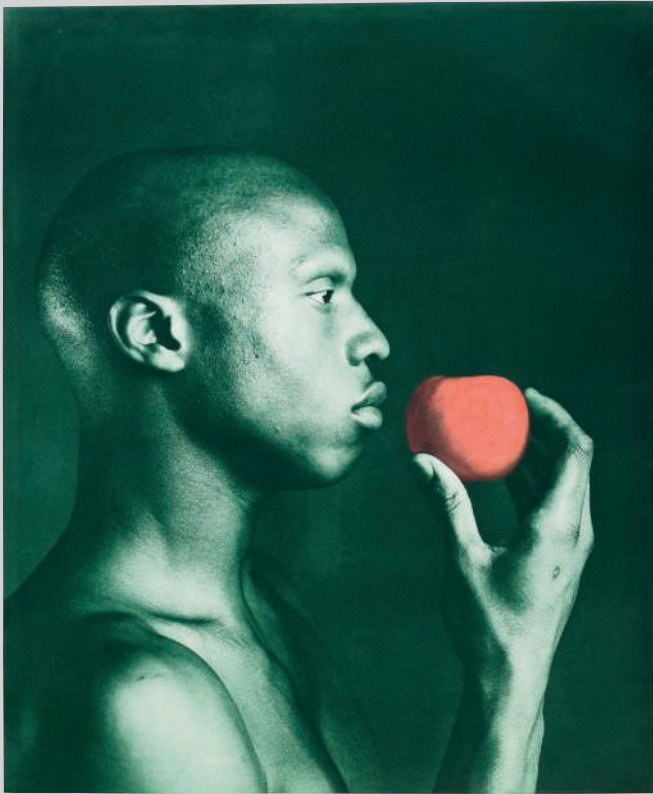
This work is artist's proof number two of five aside from an edition of twenty-five.

\$10,000-15,000

LITERATURE:

Patti Smith, *Mapplethorpe: Flowers*, Little, Brown & Co., Boston, 1990, pl. 23 (color variant).

Robert Mapplethorpe and John Ashbery, *Pistils*, Random House, New York, 1996, p. 159.



181

ROBERT MAPPLETHORPE (1946–1989)

Two photogravures from the Ken Moody Portfolio, 1985

Ken Moody (nude with black background), 1985

photogravure with watercolor, screenprinting and flocking
signed and numbered '24/60' in pencil (margin)

image: 21 $\frac{1}{4}$ x 17 $\frac{1}{2}$ in. (54.9 x 44.4 cm.)

sheet: 29 $\frac{1}{2}$ x 24 $\frac{1}{2}$ in. (75.2 x 62.2 cm.)

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

Ken Moody (nude with apple), 1985

photogravure with watercolor and screenprinting
signed and numbered '13/60' in pencil (margin)

image: 21 $\frac{1}{4}$ x 17 $\frac{1}{2}$ in. (55.2 x 44.7 cm.)

sheet: 29 $\frac{1}{2}$ x 24 $\frac{1}{2}$ in. (74.9 x 61.7 cm.)

This work is number thirteen from an edition of sixty.

\$4,000-6,000

PROVENANCE:

Ken Moody (nude with apple), 1985

Christie's New York, February 14, 2006, lot 164;
acquired from the above sale by the present owner.



182

ROBERT MAPPLETHORPE (1946-1989)

Dan S., 1980

gelatin silver print, flush-mounted on board
signed by Michael Ward Stout, Executor, and dated '1980' in ink in Estate
copyright credit stamp, titled, dated, numbered '12/15', '528' in ink and
stamped with photographer's copyright credit (flush mount, verso); credited,
titled, dated and numbered on affixed gallery label (frame backing board)
image: 17 $\frac{7}{8}$ x 14 in. (45.4 x 35.5 cm.)
sheet: 19 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in. (50.4 x 40 cm.)

This work is number twelve from an edition of fifteen.

\$10,000-15,000

PROVENANCE:

Olga Korper Gallery, Toronto;
acquired from the above by the present owner, 2003.

LITERATURE:

Ntozake Shange, *Robert Mapplethorpe: Black Book*, St. Martins Press,
New York, 1986, pl. 14.
Richard Marshall, *Robert Mapplethorpe*, Little, Brown & Co., Boston, 1988, p. 93.
Janet Kardon, *Robert Mapplethorpe: The Perfect Moment*, Institute of
Contemporary Art, University of Pennsylvania, Philadelphia, 1990, p. 14.



183

ROBERT MAPPLETHORPE (1946–1989)

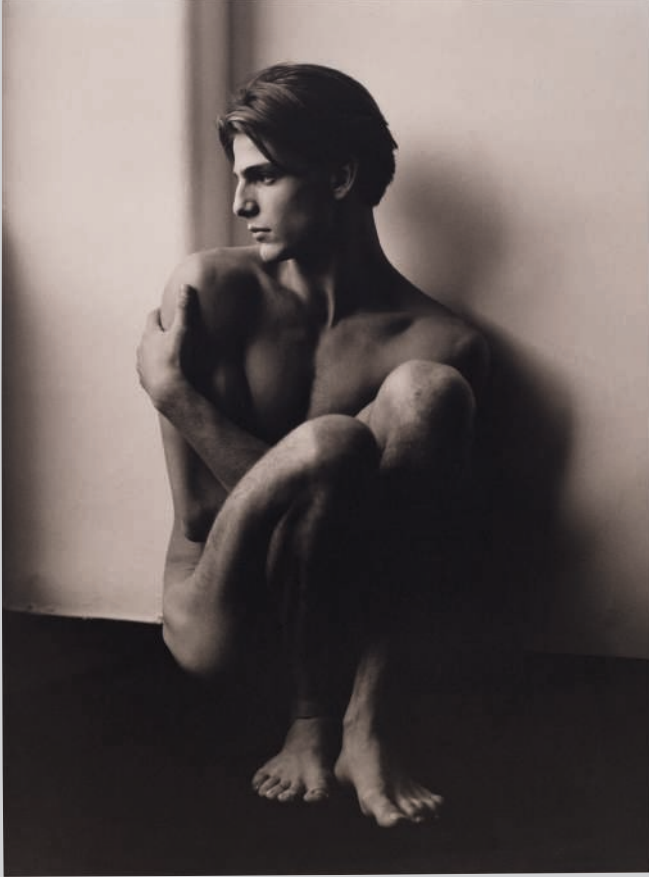
Chest/Carlton, 1987

gelatin silver print, flush-mounted on board
signed, dated and numbered '1/10' in ink (margin); signed and dated in ink
in photographer's copyright credit stamp, titled, dated and numbered '1/10';
'1827' in ink (flush mount, verso); credited, dated and numbered on affixed
gallery label (frame backing board)
image: 19 $\frac{1}{8}$ x 19 in. (48.5 x 48.2 cm.)
sheet/flush mount: 23 $\frac{3}{8}$ x 19 $\frac{1}{8}$ in. (60 x 49.8 cm.)
This work is number one from an edition of ten.

\$10,000-15,000

PROVENANCE:

artnet Auctions, November 6, 2013, lot 91639;
acquired from the above sale by the present owner.



184

HERB RITTS (1952-2002)

Stefano Seated, Milan, 1985

platinum print
 embossed photographer's copyright credit (margin); signed, titled,
 dated and numbered '24/25' in pencil (verso); credited, titled, dated and
 numbered in affixed gallery label (frame backing board)
 image: 19 x 14½ in. (48.2 x 36.8 cm.)
 sheet: 22 x 17¼ in. (55.8 x 43.8 cm.)

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

\$8,000-12,000

PROVENANCE:

Jane Corkin Gallery, Toronto;
 acquired from the above by the present owner.

LITERATURE:

Herb Ritts, *Herb Ritts: Men/Women*, Twin Palms, Santa Fe, 1989, cover.
 Trevor Fairbrother, et al., *Herb Ritts Work*, Little, Brown and Company,
 Boston, 1996, n.p.
Herb Ritts, Fondation Cartier pour l'art contemporain, Paris, 1999.
 Paul Martineau, *Herb Ritts: L.A. Style*, Getty Publications, Los Angeles,
 2012, pl. 95, p. 135.



185

HERB RITTS (1952-2002)

Waterfall II, Hollywood, 1988

platinum print
 signed, titled, dated and numbered '1/25' in pencil (verso); credited, titled,
 dated and numbered on affixed gallery label (frame backing board)
 image: 18¼ x 15 in. (46.3 x 38.1 cm.)
 sheet: 21¾ x 18 in. (54.2 x 45.7 cm.)

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

\$8,000-12,000

PROVENANCE:

Fahey/Klein, Los Angeles;
 acquired from the above by the present owner, 2004.

LITERATURE:

Herb Ritts, *Herb Ritts: Men/Women*, Twin Palms, Santa Fe, 1989, n.p.
 Trevor Fairbrother, et al., *Herb Ritts Work*, Little, Brown and Company,
 Boston, 1996, n.p.



186

HERB RITTS (1952-2002)

Fred with Tires, Hollywood (Body Shop Series), 1984

gelatin silver print

embossed photographer's copyright credit (margin); signed, titled and dated '8/30' in pencil (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 23 x 18½ in. (58.4 x 46.9 cm.)

sheet: 23¼ x 19¾ (59 x 50.1 cm.)

This work is number eight from an edition of thirty.

\$20,000-30,000

PROVENANCE:

Fahey/Klein, Los Angeles;

acquired from the above by the present owner, 2004.

LITERATURE:

Herb Ritts Pictures, Schirmer/Mosel Verlag, Munich, 1988, n.p.

Trevor Fairbrother, et al., *Herb Ritts Work*, Little, Brown and Company, Boston, 1996, n.p.

Herb Ritts, Fondation Cartier pour l'art contemporain, Paris, 1999, n.p.

Paul Martineau, *Herb Ritts: L.A. Style*, Getty Publications, Los Angeles, 2012, pl. 62, p. 97.



187

HERB RITTS (1952-2002)

Duo IV, Mexico, 1990

platinum print

signed, titled, dated and numbered '4/25' in pencil (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 14¾ x 18¼ in. (37.4 x 46.3 cm.)

sheet: 18 x 22 in. (45.7 x 55.8 cm.)

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

\$7,000-9,000

PROVENANCE:

Fahey/Kelin, Los Angeles;

acquired from the above by the present owner, 2004.

LITERATURE:

Herb Ritts, *Herb Ritts Work*, Bulfinch Press, St. Paul, 1996, n.p.



188

HERB RITTS (1952-2002)

Cindy Crawford 1, Costa Careyes, 1998

gelatin silver print

signed and editioned '7/8' by Mark McKenna, Executive Director of the Herb Ritts Foundation, in pencil in photographer's copyright credit stamp, titled and dated in pencil (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 11 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in. (28.2 x 26 cm.)

sheet: 14 x 10 $\frac{7}{8}$ in. (35.5 x 27.6 cm.)

This work is number seven from an edition of eight.

\$8,000-12,000

PROVENANCE:

Fahey/Klein, Los Angeles;

acquired from the above by the present owner, 2014.



actual size



actual size

189

ANDY WARHOL (1928-1987)

Bianca Jagger and Peter Beard, early 1970s

Polaroid print
numbered 'A126.979' in pencil, with 'Andy Warhol Authentication Board'
stamp (verso)

image: 3¼ x 2¾ in. (9.5 x 6.9 cm.)

sheet: 4¼ x 3¾ in. (10.7 x 8.5 cm.)

This work is unique and accompanied by a Certificate of Authentication
from the Andy Warhol Authentication Board, September 23, 1997.

\$3,000-5,000

PROVENANCE:

Christie's, New York, February 14, 2006, lot 239;
acquired from the above sale by the present owner.

190

ANDY WARHOL (1928-1987)

Diana Vreeland, early 1970s

Polaroid print
numbered 'A127.979' in pencil, with 'Andy Warhol Authentication Board'
stamp (verso)

image: 3¼ x 2¾ in. (9.5 x 6.9 cm.)

sheet: 4¼ x 3¾ in. (10.7 x 8.5 cm.)

This work is unique and accompanied by a Certificate of Authentication
from the Andy Warhol Authentication Board, September 23, 1997.

\$3,000-5,000

PROVENANCE:

Christie's, New York, February 14, 2006, lot 239;
acquired from the above sale by the present owner.



actual size



actual size

191

ANDY WARHOL (1928–1987)

Jane Forth, Germany, 1971

two Polaroid prints, each flush-mounted on card
each titled in ink on affixed 'Factory Foto' label, numbered 'A125.979'
and 'A124.979' in pencil, with 'Andy Warhol Authentication Board' stamp
(flush mount, verso)

each image: 3¼ x 2¾ in. (9.5 x 6.9 cm.)

each sheet/flush mount: 4¼ x 3¾ in. (10.7 x 8.5 cm.)

These works are unique and accompanied by a Certificate of Authentication
from the Andy Warhol Authentication Board, September 23, 1997.

\$6,000-8,000

PROVENANCE:

Christie's, New York, February 14, 2006, lot 239;
acquired from the above sale by the present owner.



192

ANDY WARHOL (1928-1987)

Joe Dallesandro and Jane Forth, in transit, 1971

six Polaroid prints

each dated in ink on affixed 'Factory Foto' label and numbered 'A118.979 -

A123.979' in pencil, with 'Andy Warhol Authentication Board' stamp (verso)

each image: 3¾ x 2¾ in. (9.5 x 6.9 cm.)

each sheet: 4¼ x 3¾ in. (10.7 x 8.5 cm.)

These works are unique and accompanied by a Certificate of Authentication from the Andy Warhol Authentication Board, September 23, 1997.

\$15,000-20,000

PROVENANCE:

Christie's, New York, February 14, 2006, lot 239;
acquired from the above sale by the present owner.



193

ANDY WARHOL (1928-1987)

Five Factory Portraits, early 1970s

five Polaroid prints

Howard Roseman and Kitty Hawks, early 1970s
 numbered 'A129.979' in pencil, with 'Andy Warhol Authentication Board'
 stamp (verso)
 image: 3¾ x 2¾ in. (9.5 x 6.9 cm.)
 sheet: 4¼ x 3¾ in. (10.7 x 8.5 cm.)

Ahmet Ertegun and Winona Williams
 signed ink by subject Winona Williams (margin); numbered 'A130.979' in
 pencil, with 'Andy Warhol Authentication Board' stamp (verso)
 image: 2¾ x 3¾ in. (6.9 x 9.5 cm.)
 sheet: 3¾ x 4¼ in. (8.5 x 10.7 cm.)

Lady Keith, early 1970s
 numbered 'A128.979' in pencil, with 'Andy Warhol Authentication Board'
 stamp (verso)
 image: 3¾ x 2¾ in. (9.5 x 6.9 cm.)
 sheet: 4¼ x 3¾ in. (10.7 x 8.5 cm.)

Untitled (Woman with cigarette), early 1970s
 numbered 'A132.979' in pencil, with 'Andy Warhol Authentication Board'
 stamp (verso)
 image: 3¾ x 2¾ in. (9.5 x 6.9 cm.)
 sheet: 4¼ x 3¾ in. (10.7 x 8.5 cm.)

Lord Alexander Hesketh, early 1970s
 numbered 'A133.979' in pencil, with 'Andy Warhol Authentication Board'
 stamp (verso)
 image: 3¾ x 2¾ in. (9.5 x 6.9 cm.)
 sheet: 4¼ x 3¾ in. (10.7 x 8.5 cm.)
 These works are unique and accompanied by a Certificate of Authentication
 from the Andy Warhol Authentication Board, September 23, 1997.

\$8,000-12,000

PROVENANCE:
 Christie's, New York, February 14, 2006, lot 239;
 acquired from the above sale by the present owner.



194

HELMUT NEWTON (1920–2004)

Cyberwomen Series, 2000

seven gelatin silver prints; each numbered '21/100' in ink and with portfolio copyright credit stamp (verso); each image 13 x 10 in. (32.9 x 25.4cm.) or inverse; each sheet: 15¼ x 12¼ in. (40 x 31.1 cm.) or inverse; offered *without* black folding case.

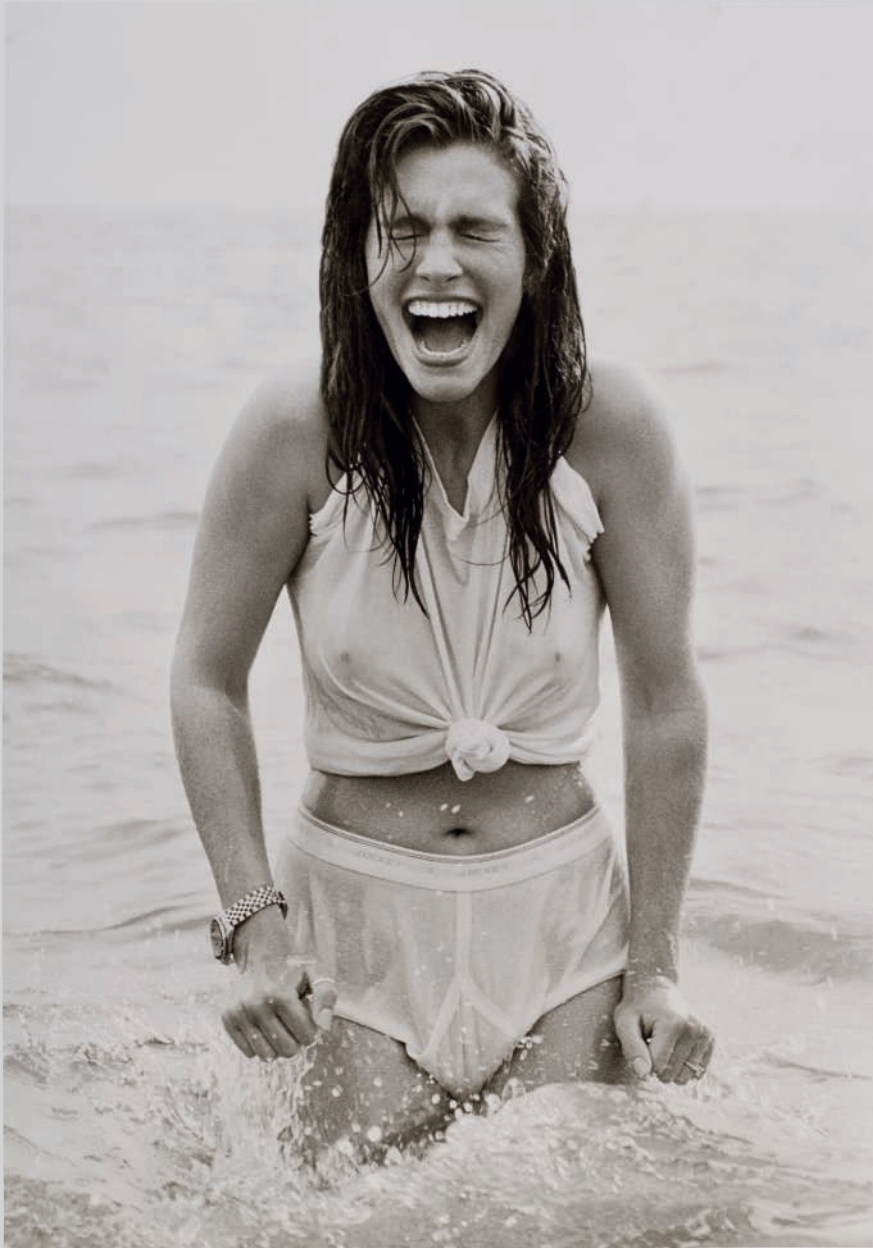
This portfolio is number twenty-one from an edition of 100.

\$12,000-18,000

PROVENANCE:

artnet Auctions, October 31, 2013, lot 90169;
acquired from the above sale by the present owner.





195

HERB RITTS (1952-2002)

Julia Roberts, Malibu, 1990

gelatin silver print

signed by Mark McKenna, Executive Director of the Herb Ritts Foundation, in pencil in photographer's copyright credit stamp, titled, dated and numbered '2/25' in pencil (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 18 $\frac{3}{4}$ x 13 in. (46.6 x 33 cm.)

sheet: 19 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in. (50.1 x 40 cm.)

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

\$6,000-8,000

PROVENANCE:

Fahey/Klein, Los Angeles;
acquired from the above by the present owner, 2014.

LITERATURE:

Herb Ritts, *Notorious: Herb Ritts*, Little, Brown and Company, Boston, 1992, n.p.
Trevor Fairbrother, et al., *Herb Ritts Work*, Little, Brown and Company, Boston, 1996, n.p.



196

SHIRIN NESHAT (B. 1957)

I am its Secret, 1993

Fujicolor Crystal Archive print
signed, titled and dated in ink (verso)
image: 18 $\frac{5}{8}$ x 12 $\frac{1}{2}$ in. (47.9 x 31.7 cm.)
sheet: 19 $\frac{3}{8}$ x 13 in. (49.5 x 13.1 cm.)
This work is from an edition of 250.

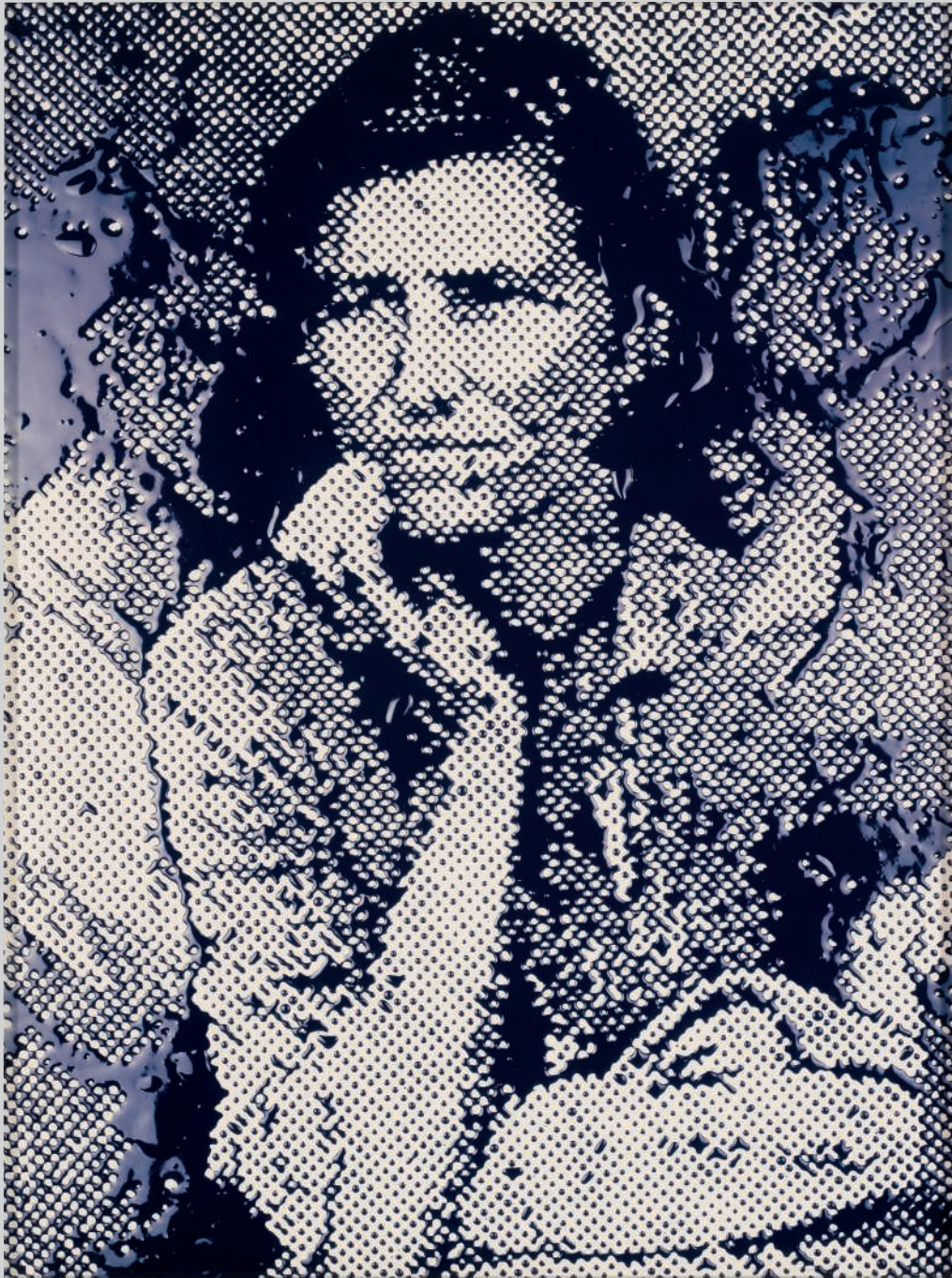
\$8,000-12,000

PROVENANCE:

artnet Auctions, July 15, 2015, lot 109217;
acquired from the above by the present owner.

LITERATURE:

Exhibition catalogue, *Shirin Neshat: Woman of Allah*, Artspeak Gallery,
Vancouver, 1997, cover and p. 17.



197

VIK MUNIZ (B. 1961)

Migrant Mother, After Dorothea Lange, from Pictures of Ink, 2000

Cibachrome print, flush-mounted on board
signed, titled, dated and numbered '3/5' in ink on artist's label
(flush-mount, verso); credited, titled, dated and numbered on affixed gallery
label (frame backing board)

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

overall: 57½ x 42½ in. (146 x 107.9 cm.)

This work is number three from an edition of five.

\$20,000-30,000

PROVENANCE:

Brent Sikkema, New York;
artnet Auctions: Thursday, June 22, 2017, lot 121801;
acquired from the above sale by the present owner.

LITERATURE:

Vik Muniz, *Vik Muniz: Obra Completa 1987-2009*, Capivara Editora,
Rio de Janeiro, 2009, p. 405.



198

EDWARD BURTYNSKY (B. 1955)

Colorado River Delta #2, Near San Felipe, Baja, Mexico, 2011

chromogenic print, flush-mounted on board, printed 2013
 signed in ink with typed credit, title, date and number
 'AP1' on affixed artist's label (flush mount, verso);
 credited, titled, dated and numbered on affixed gallery
 label (frame backing board)
 image/sheet/flush mount: 48 x 64 in. (121.9 x 162.5 cm.)
 overall: 49¾ x 65¾ in. (126.3 x 167.3 cm.)
 This work is artist's proof number one aside from an
 edition of six.

\$15,000-25,000

PROVENANCE:

Nicholas Metivier Gallery, Toronto;
 acquired from the above by the present owner, 2013.

LITERATURE:

Wade Davis and Russell Lord, *Burtynsky: Water*, Steidl,
 Göttingen, 2013, p. 35.



199

EDWARD BURTYNSKY (B. 1955)

Homestead #32, View from the Highway 8, British Columbia, 1985

chromogenic print, flush-mounted on board, printed 2003
 signed in ink with typed credit, title, date and number
 '1/5' on affixed artist's label (flush mount, verso);
 credited, titled, dated and numbered on affixed gallery
 label (frame backing board)
 image: 40 x 50 in. (101.6 x 127 cm.)
 sheet/flush mount: 48 x 58 in. (121.9 x 147.3 cm.)
 overall: 51¾ x 61¾ in. (131.4 x 156.8 cm.)
 This work is number one from an edition of five.

\$10,000-15,000

PROVENANCE:

Mira Godard Gallery, Toronto;
 acquired from the above by the present owner.



200

ANNIE LEIBOVITZ (B. 1949)

Philip Johnson, Glass House, New Canaan, Connecticut, 2000

archival pigment print

signed and numbered '6/25' and '051100-2' in pencil (verso); signed in ink with typed credit, title and date on affixed artist's label (mat, verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 14½ x 21½ in. (36.8 x 54.6 cm.)

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

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

\$8,000-12,000

PROVENANCE:

Peter Fetterman, Santa Monica;

artnet Auctions, January 17, 2017, lot 119855;

acquired from the above sale by the present owner.

201

WILLIAM EGGLESTON (B.1939)

Untitled, 1970

archival pigment print, printed 2012
signed in ink, titled, dated and numbered on affixed 'Eggleston
Artistic Trust' label (verso); credited, titled, dated and numbered
on affixed gallery label (frame backing board)

image: 31½ x 48 in. (80 x 122 cm.)

sheet: 43 x 58½ in. (109.2 x 148.6 cm.)

overall: 44 x 60 in. (111.8 x 152.4 cm)

This work is number one from an edition of two.

\$70,000-90,000

PROVENANCE:

Collection of the artist;
Photographic Masterworks By William Eggleston; Christie's,
New York, March 12, 2012, lot 11;
acquired from the above sale by the present owner.

LITERATURE:

Thomas Weski, Winston Eggleston and William Eggleston III (eds.),
William Eggleston: Chromes, Steidl, Göttingen, 2011, vol. 2, p. 9.







202

WILLIAM EGGLESTON (B. 1939)

Outskirts of Morton, Mississippi, Halloween, 1971

dye-transfer print

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

image: 11¼ x 17½ in. (29.8 x 44.5 cm.)

sheet: 15¼ x 20 in. (40 x 50.8 cm.)

This work is from an edition of fifteen.

\$40,000-60,000

PROVENANCE:

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

LITERATURE:

John Szarkowski, *William Eggleston's Guide*, The Museum of Modern Art, New York, 1976, p. 105.

William Eggleston, Fondation Cartier pour l'Art Contemporain, Paris, 2002, p. 61.



203

WILLIAM EGGLESTON (B. 1939)

Untitled (Baby Doll on Cadillac), 1973

dye-transfer print

signed in ink (margin); signed, titled, dated, numbered 'VOL II 8/15' in pencil and additionally signed in ink in photographer's trust copyright credit (verso)

image: 11¼ x 17¼ in. (29.8 x 45 cm.)

sheet: 15½ x 19 in. (39.3 x 48.2 cm.)

This work is number eight from an edition of fifteen from portfolio, 10 D.70.V2.

\$10,000-15,000

PROVENANCE:

From the artist to Cheim & Read, New York;
PhotoArt, Hamburg;
acquired from the above by the present owner.

LITERATURE:

The Hasselblad Award 1998: William Eggleston, Hasselblad Center, Göteborg, 1999, n.p.
William Eggleston, Foundation Cartier pour l'Art Contemporain, Paris, 2002, pl. 145.
William Eggleston: Los Alamos, Scalo, Zurich, 2003, p. 41.
Elisabeth Sussman et al., *William Eggleston: Democratic Camera, Photographs and Video, 1961-2008*, Yale University Press, New Haven, 2008, cover and pl. 50.



204

CINDY SHERMAN (B. 1954)

Untitled (Lucille Ball), 1975

Fujicolor Crystal Archive print, printed 2001

signed and dated in ink (verso)

image: 10³/₈ x 8¹/₄ in. (26.3 x 20.9 cm.)

sheet: 12 x 9¹/₂ in. (30.4 x 24.1 cm.)

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

Eva Respini, *Cindy Sherman*, The Museum of Modern Art, New York, 2012, fig. 1, p. 68.



205

SALLY MANN (B. 1951)

Gorjus, 1989

gelatin silver print

signed, titled, dated and numbered '11/25' with copyright insignia and edition information in pencil (verso)

image: 19 x 23½ in. (48.2 x 59.6 cm.)

sheet: 19% x 23¾ in. (49.8 x 60.3 cm.)

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

\$15,000-25,000

PROVENANCE:

Sotheby's, New York, April 27, 2005, lot 195;
acquired from the above sale by the present owner.

LITERATURE:

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



206

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

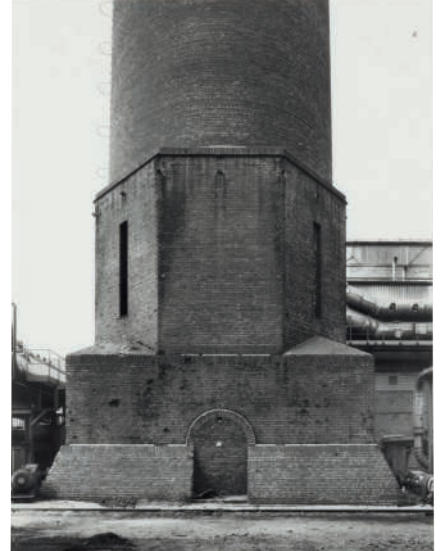
Nachkriegshäuser; Ruhrgebiet; and Deutschland, 1988

three ferrotyped gelatin silver prints
each signed and numbered 'N1-N3' in pencil; N1 inscribed with sequence map
in pencil (verso); each credited, titled, and dated on affixed label (mat, verso)
each image/sheet: 15 $\frac{7}{8}$ x 12 $\frac{1}{8}$ in.

\$30,000-50,000

PROVENANCE:

Phillips, London, October 17, 2009, Lot 287;
acquired from the above sale by the present owner.



207

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

Zedie Ewald Fortsetzung, Recklinghausen, Ruhr, 1988; Zedie Minister Stein, Dortmund, Ruhr, 1988; and Steelplant Völklingen, Saar, 1988

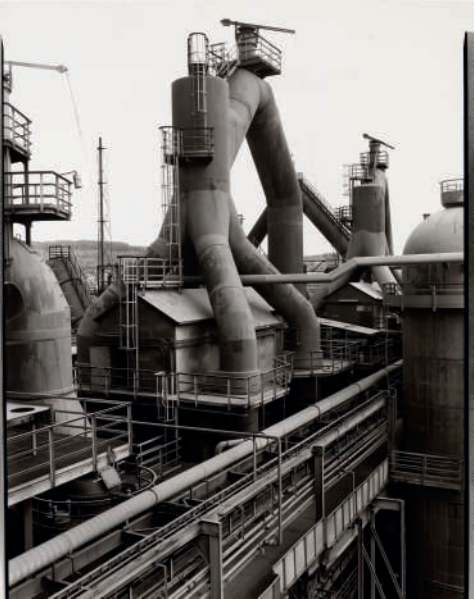
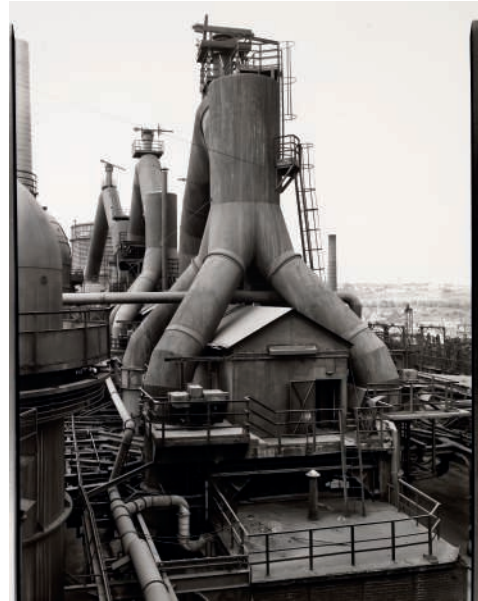
three ferrotyped gelatin silver prints, each mounted on card
each titled and numbered, one also signed, in pencil (mount, verso)
each image/sheet 15¾ x 12 in. (40 x 30.5 cm.)
each mount 20 x 16 in. (50.8 x 40.6 cm.)

(3)

\$25,000-35,000

PROVENANCE:

Sonnabend Gallery, New York, 1988;
acquired from the above by a private collector.



PROPERTY FROM THE COLLECTION OF THE LEWIS CULLMAN ESTATE

208

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

Blast Furnaces, Volklingen, Saar District, 1986

four ferrotyped gelatin silver prints
each signed, titled, dated and numbered '1-4' sequentially in pencil (verso)
each image/sheet: 23¾ x 19½ in. (60.3 x 49.5 cm.)

\$40,000-60,000

LITERATURE:

Bernd and Hilla Becher, *Bernd et Hilla Becher: Hauts Fourneaux*, Schirmer/
Mosel, Munich, 1990, n.p.



PROPERTY FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK

209

RICHARD MISRACH (B. 1949)

Salton Sea (Red), 1985

chromogenic print, printed 1988

signed, titled, dated, and numbered '14/25' with copyright insignia in ink (margin)
image: 18¼ x 23 in. (46.3 x 58.4 cm.)

sheet: 19¾ x 24 in. (50.1 x 60.9 cm.)

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

\$5,000-7,000

PROVENANCE:

Stair Galleries, April 30, 2011, lot 390;
acquired from the above sale by the present owner.

LITERATURE:

Anne Wilkes Tucker et al., *Crimes and Splendors: The Desert Cantos of Richard Misrach*, Bulfinch Press, Boston, 1996, p. 107.

210

THOMAS RUFF (B. 1958)

Stars 03H 10M/60, 1990

chromogenic print, face-mounted to Diasec
signed, titled, dated and numbered '1/2' in pencil (verso)
overall: 102 x 73 in. (259 x 185.4 cm.)
This work is number one from an edition of two.

\$70,000-90,000

PROVENANCE:

303 Gallery, New York;
acquired from the above by the present owner, 1990.

LITERATURE:

Matthias Winzen (ed.), *Thomas Ruff: 1979 to the Present*,
Distributed Art Publishers, Inc., New York, 2003, p. 193.





PROPERTY FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK

211

HIROSHI SUGIMOTO (B. 1948)

Nyala, 1980

gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped title, date and numbers '2/25' and '147' (margin)
image: 16¾ x 21½ in. (42.5 x 54.5 cm.)
sheet: 18¾ x 22¾ in. (48 x 57.8 cm.)
mount: 20 x 24 in. (50.8 x 61 cm.)

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

\$15,000-20,000

PROVENANCE:

Friends Without a Border, Benefit Auction, New York, December 9, 2014;
acquired from the above sale by the present owner.



212

HIROSHI SUGIMOTO (B. 1948)

Tyrrhenian Sea, Amalfi, 1990

gelatin silver print, mounted on paper
signed, titled, dated and numbered '5/25' in pencil (mount, recto);
blindstamped numbers '5/25' and '340' (margin)
image: 16 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (41.5 x 53.6 cm.)
sheet: 18 $\frac{7}{8}$ x 23 $\frac{1}{2}$ in. (47.8 x 59.6 cm.)
mount: 19 $\frac{3}{4}$ x 25 $\frac{5}{8}$ in. (50.1 x 65 cm.)

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

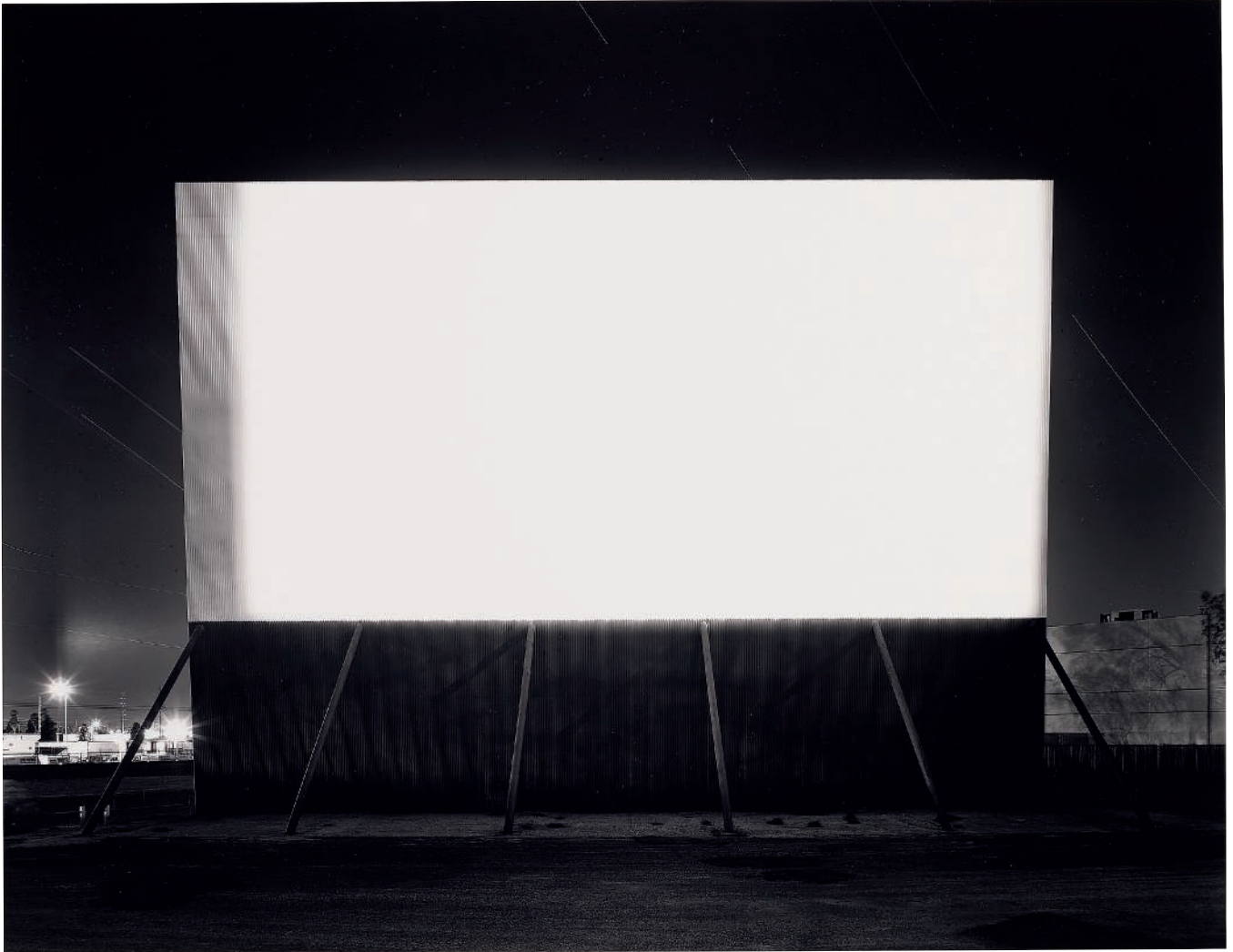
\$20,000-30,000

PROVENANCE:

Fraenkel Gallery, San Francisco;
acquired from the above by the present owner, 1995.

LITERATURE:

Munesuke Mita, *Hiroshi Sugimoto: Seascapes*, Damiani, Bologna, 2015, p. 79.



213

HIROSHI SUGIMOTO (B. 1948)

Winnetka Drive-In, Paramount, 1993

gelatin silver print, mounted on paper
signed in pencil (mount, recto); blindstamped with title, date and
numbers '20/25', '712' (margin)

image: 16½ x 21¼ in. (41.9 x 53.9 cm.)

sheet: 18⅞ x 22⅞ in. (47.9 x 58.1 cm.)

mount: 20 x 24 in. (50.8 x 60.9 cm.)

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

\$20,000-30,000

PROVENANCE:

Sonnabend Gallery, New York;
Sotheby's New York, May 17, 2018, lot 506;
acquired from the above by the present owner.

LITERATURE:

Hans Belting, *Hiroshi Sugimoto: Theaters*, New York, 2000, pp. 162-163.
Kerry Brougher and David Elliot, *Hiroshi Sugimoto*, Hirshhorn Museum &
Sculpture Garden, Smithsonian Institution, Washington D.C., 2005, p. 96.



214

HIROSHI SUGIMOTO (B. 1948)

U.A. Walker, New York, 1979

gelatin silver print

signed, titled and dated in pencil (verso)

image: 16½ x 21⅞ in. (41.9 x 54.2 cm.)

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

This work is aside from the edition of twenty-five.

\$25,000-35,000

PROVENANCE:

Susan Spiritus Gallery, Newport Beach, California;
acquired from the above by the present owner, 1981.

LITERATURE:

Kerry Brougner and David Elliot, *Hiroshi Sugimoto*, Hirshhorn Museum & Sculpture Garden, Smithsonian Institution, Washington D.C., 2005, p. 88.



215

HIROSHI SUGIMOTO (B. 1948)

Mathematical Form: Surface 0010 (Surface of revolution with constant negative curvature), 2004

gelatin silver print, mounted on card
signed in pencil (mount, recto); blindstamped
numbers '9/25' and '0010' (margin)
image: 23 x 19½ in. (58.4 x 49.5 cm.)
sheet: 23¾ x 19¼ in. (60 x 48.9 cm.)
mount: 25½ x 20 in. (63.9 x 50.8 cm.)

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

\$12,000-18,000

PROVENANCE:

Collection of the artist;
acquired directly from the above by the present owner.

LITERATURE:

Thomas Kellein et al., *Hiroshi Sugimoto: Conceptual Forms*, Fondation Cartier, Paris, 2004, pp. 52-53.



216

AHMET ERTUĞ (B. 1949)

The Library of Trinity College, 'The Long Room', Dublin, 2008

chromogenic print, flush-mounted on aluminum
signed in ink with typed credit, title, date and number '3/3' on affixed label
(frame backing board)

overall: 94½ x 77¼ (240 x 196.2 cm.)

This work is number three from an edition of three.

\$40,000-60,000

PROVENANCE:

Phillip's New York, April 1, 2014, lot 225;
acquired from the above by the present owner.

LITERATURE:

Ahmet Ertuğ, *Temples of Knowledge: Historical Libraries of the Western World*,
Ertuğ & Kocabiyik, Istanbul, 2008, cover.



PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

217

ROBERT POLIDORI (B. 1951)

New York Public Library Reading Room, 1988

Fujicolor Crystal Archive print, mounted on aluminum
signed in ink with typed credit, title, date and number '5/10'
on affixed gallery label (frame backing board)

image: 40½ x 52 in. (102.8 x 132 cm.)

sheet: 49½ x 59¼ in. (125.7 x 150.4 cm.)

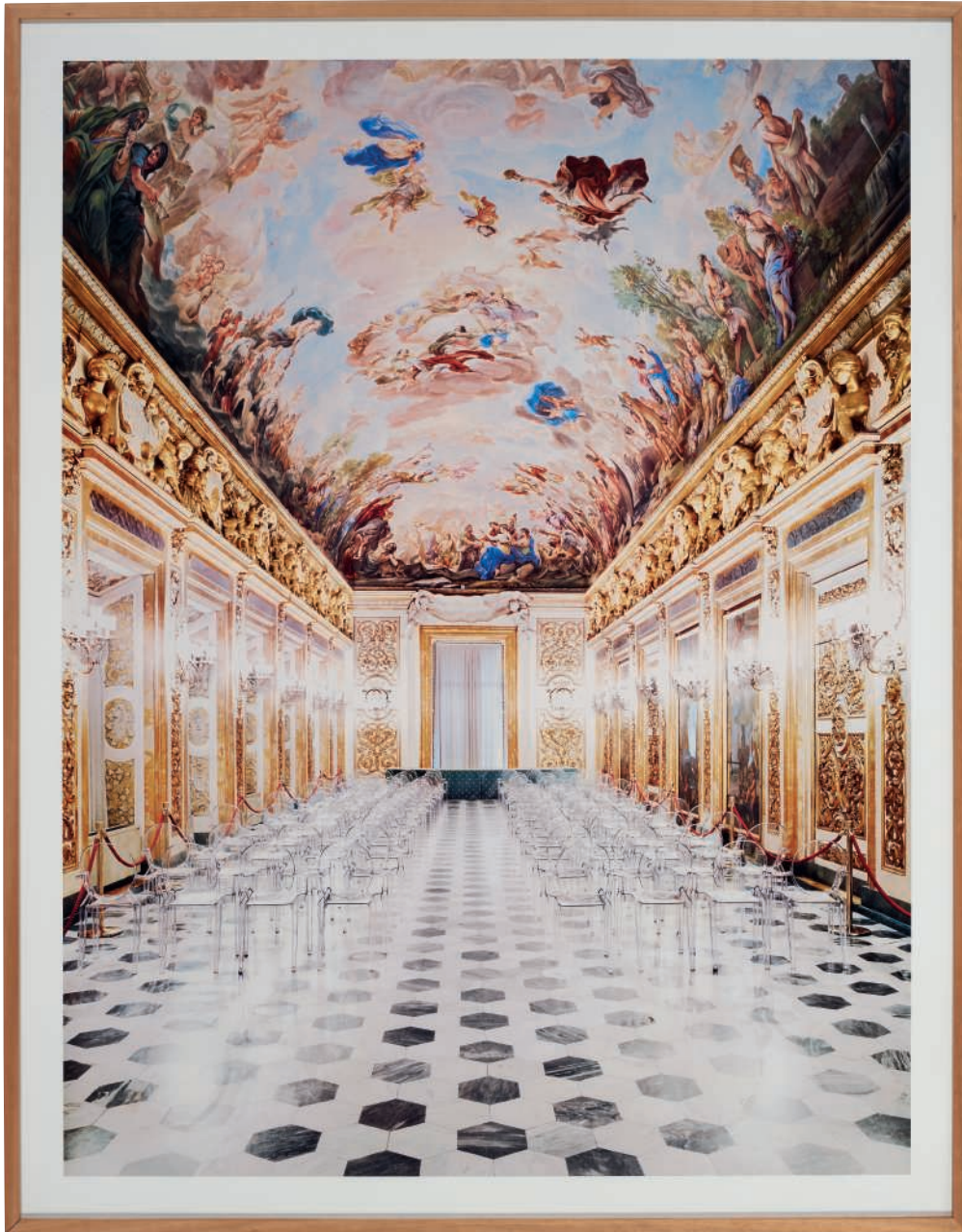
overall: 51 x 61 in. (129.5 x 154.9 cm.)

This work is number five from an edition of ten.

\$15,000-25,000

PROVENANCE:

Camera Work, Berlin;
acquired from the above by the present owner.



218

CANDIDA HÖFER (B. 1944)

Palazzo Medici-Riccardi Firenze I, 2008

chromogenic print, flush-mounted on acrylic
signed in ink with typed title, date and number '6/6' on affixed artist
label and credited, titled, dated and numbered on affixed gallery label
(flush mount, verso)

overall: 105 $\frac{7}{8}$ x 82 $\frac{1}{2}$ in. (268.9 x 209.5 cm.)

This work is number six from an edition of six.

\$30,000-50,000

PROVENANCE:

Ben Brown Fine Arts, London;
acquired from the above by the present owner.



219

JOEL STERNFELD (B. 1944)

McLean, Virginia, December, 1978

dye transfer print, printed 1998

signed, titled, dated and inscribed in ink (verso)

image: 15 x 18¾ in. (38.1 x 47.6 cm.)

sheet: 16¼ x 21 in. (41.2 x 53.3 cm.)

\$12,000-18,000

PROVENANCE:

From the artist to Pace/MacGill, New York;
PhotoArt, Hamburg;
acquired from the above by the present owner.

LITERATURE:

Joel Sternfeld, *American Prospects*, Times Books, New York, 1987, cover and pl. 29.
Sarah Greenough et al., *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, National Gallery of Art, Washington, 1989, pl. 373.
David Company, *The Open Road: Photography and the American Road Trip*, Aperture, New York, 2014, p. 234.

220

MARK RUWEDEL (B. 1954)

Selected Images from Westward the Course of Empire, 1994-2006

six gelatin silver prints, each mounted on board

each titled in pencil (mount, recto); each signed, titled, dated and

numbered (mount, verso)

each image/sheet: 7½ x 9½ in. (19 x 24.1 cm.)

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

Each from an edition of ten plus two artist's proofs.

\$20,000-30,000

PROVENANCE:

Gallery Luisotti, Santa Monica, California;
acquired from the above by the present owner, 2008.

The titles are as follows:

Virginia and Truckee, #5, 1996

Central Pacific, #6, 1994

Colorado Midland, #7, 1996

Death Valley, #13, 2001

Camas, #15, 2006

Tonopah and Tidewater, #17, 2002





221

ROBERT POLIDORI (B. 1951)

Palm Court Inn, 1997

archival pigment print, mounted on acrylic
signed in ink (mount, verso); credited, titled, dated, and numbered

'7/10' on affixed gallery label (mount, verso)

image: 30 x 38 $\frac{3}{8}$ in. (76.2 x 97.4 cm.)

sheet/flush mount: 36 x 44 $\frac{1}{2}$ in. (91.4 x 113 cm.)

This work is number seven from an edition of ten.

\$15,000-25,000

PROVENANCE:

Pace/MacGill, New York;

acquired from the above by the present owner, 1998.



222

ADAM FUSS (B. 1961)

Untitled (Large Multi-Flowered Sunflower), 1994

unique Cibachrome photogram, mounted on acrylic
credited, titled, and dated on affixed gallery labels (frame backing board)
image/sheet: 20 x 16 in. (50.8 x 40.6 cm.)

This work is unique.

\$6,000-8,000

PROVENANCE:

Robert Miller Gallery, New York;
Laura Carpenter Fine Art, Santa Fe;
acquired from the above by present owner, 1995.

LITERATURE:

Adam Fuss and Thomas Kellein, *Adam Fuss*, Distributed Art Publishers,
New York, 2003, p. 54.



223

VIK MUNIZ (B. 1961)

Orestes Pursued by the Furies, after Adolphe William Bouguereau
(from *Pictures of Junk*), 2006

chromogenic print, flush-mounted on board
signed and dated in ink, credited, titled, dated and numbered '6/6'
on affixed gallery label (frame backing board)
overall: 56½ x 43 in. (142.6 x 109.2 cm.)
This work is number six from an edition of six.

\$15,000-20,000

PROVENANCE:

Sikkema Jenkins & Co., New York;
Joy of Giving Something Foundation, New York;
Their sale; Sotheby's, New York, December 11, 2014, lot 175;
acquired from the above sale by the present owner

LITERATURE:

Vik Muniz, *Vik Muniz: Obra Completa 1987-2009*, Capivara Editora,
Rio de Janeiro, 2009, p. 563.

LITERATURE:

Vik Muniz, *Vik Muniz: Obra Completa 1987-2009*, Capivara Editora,
Rio de Janeiro, 2009, p. 563.



224

VIK MUNIZ (B. 1961)

Action Painter (from *Pictures of Chocolate*), 1998

Cibachrome print
credited, titled, dated and numbered 'AP 3/3' on affixed gallery label
(frame backing board)

overall: 46½ x 56 in. (118.1 x 142.2 cm.)

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

\$40,000-60,000

PROVENANCE:

Neal Meltzer Fine Art, New York;
Christie's, New York, November 14, 2002, lot 455;
acquired from the above sale by the present owner.

LITERATURE:

Vik Muniz, *Vik Muniz: Obra Completa 1987-2009*, Capivara Editora, Rio de Janeiro, 2009, p. 232.

The present lot, an image from the artist's *Pictures of Chocolate* series, reimagines the iconic photographs of Jackson Pollock captured by Hans Namuth that helped to launch the career of the lauded Abstract Expressionist. Reproduced with Bosco syrup, an apt choice that mirrors the paint and drips of Pollock's original works, the final image requires viewers to contemplate where the actual 'artwork' lies within the duplicity of Muniz's process.



PROPERTY FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK

225

JULIE BLACKMON (B. 1966)

Queen, 2010

archival pigment print, flush-mounted on board

signed, titled, dated and numbered '5/10' in ink on affixed label (flush mount, verso)

image: 31½ x 43¼ in. (80 x 109.8 cm.)

sheet: 35½ x 47¼ in. (90.1 x 120 cm.)

This work is number five from an edition of ten.

\$6,000-8,000



PROPERTY FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK

226

PAOLO VENTURA (B. 1968)

Winter Stories #36, 2007

digital chromogenic print, flush-mounted on acrylic
signed in ink with typed credit, title, date and number '5/10'
on affixed gallery label (flush mount, verso)

image: 30 x 37½ in. (76.2 x 95.2 cm.)

sheet/flush mount: 30¼ x 38 in. (7.8 x 9.5 cm.)

This work is number five from an edition of ten.

\$7,000-9,000

LITERATURE:

Eugenia Parry, *Winter Stories*, Contrasto, Rome, 2009, cover and pp. 26-27.



227

KOTA EZAWA (B. 1969)

Polaroid Supercolor 1000, 2005

Duratrans, mounted within a lightbox
credited, titled, dated and numbered '4/5' on affixed gallery label (verso)

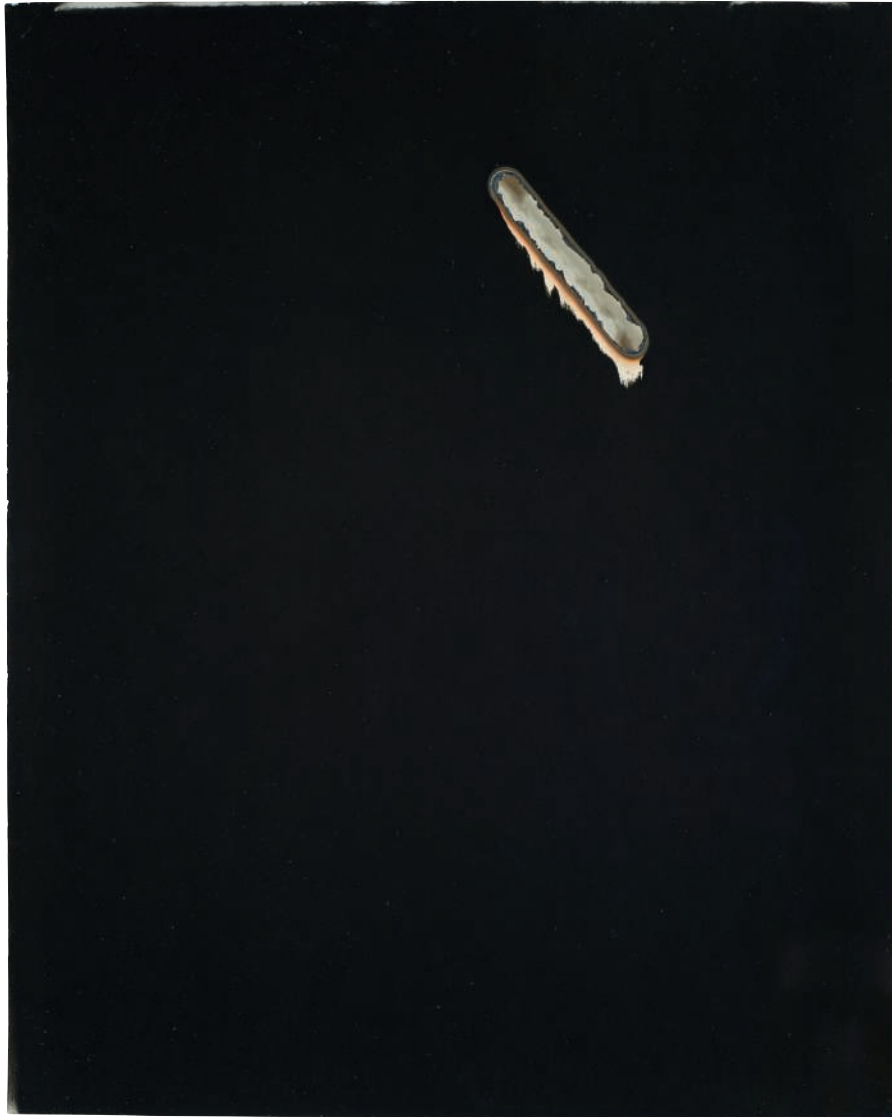
overall: 21 $\frac{3}{4}$ x 25 $\frac{3}{4}$ x 1 $\frac{3}{4}$ in. (55.2 x 65.4 x 4.4 cm.)

This work is number four from an edition of five.

\$6,000-8,000

PROVENANCE:

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



228

CHRIS MCCA W (B. 1971)

Sunburned GSP #132, 2007

gelatin silver paper negative

signed, titled and dated in pencil (verso); credited, titled and dated on affixed

gallery label (frame backing board)

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

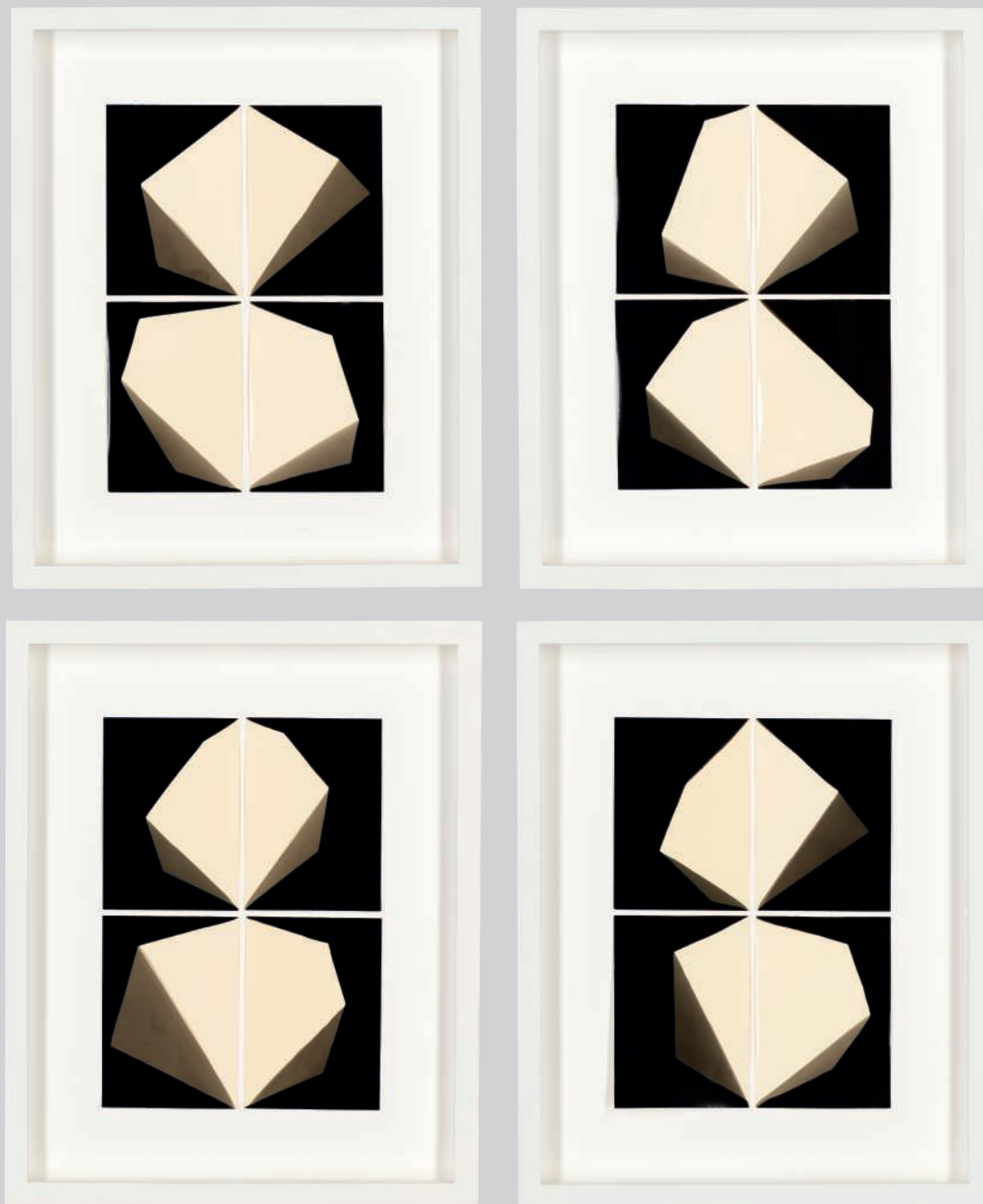
This work is unique.

\$7,000-9,000

PROVENANCE:

Yossi Milo Gallery, New York;

acquired from the above by the present owner.



229

ALISON ROSSITER (B. 1953)

*Gevaert Gevarto 47, exact expiration date unknown, ca. 1960, processed in 2014 (#54, #51, #44, #46), from the series *Fours**

four sets of four gelatin silver prints

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

each set, overall: 12½ x 10½ in. (31.1 x 25.7 cm.)

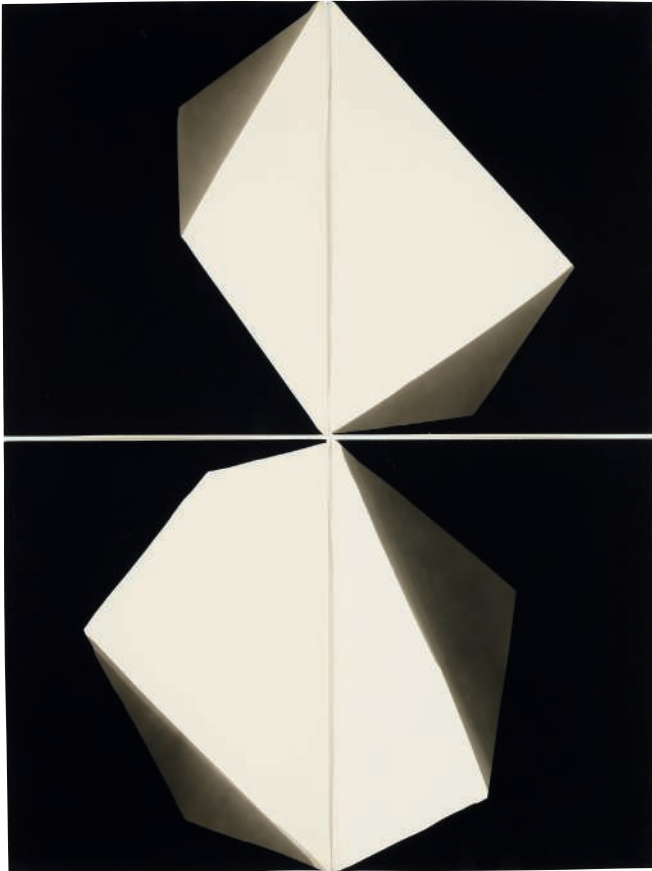
These works are unique.

\$12,000-18,000

PROVENANCE:

Yossi Milo Gallery, New York;

acquired from the above by the present owner.



230

ALISON ROSSITER (B. 1953)

Lumière Lumitra, exact expiration date unknown, ca. 1960, processed in 2014 (#8)

four gelatin silver prints
signed, titled and dated in pencil (verso)
overall: 21 x 16½ in. (53.5 x 42 cm.)
This work is unique.

\$8,000-12,000

PROVENANCE:

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



231

ALISON ROSSITER (B. 1953)

Fuji, exact expiration date unknown, ca. 1930s, processed in 2009 (#2) from the series Latent

gelatin silver print
signed, titled and dated in pencil (verso); credited, titled and dated on affixed
gallery label (frame backing board)
image/sheet: 11⅞ x 9¾ in. (30.2 x 24.7 cm.)
This work is unique.

\$4,000-6,000

PROVENANCE:

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



232

ALEC SOTH (B. 1969)

Peter's Houseboat, Winona, Minnesota, 2002

chromogenic print, flush-mounted on board
signed, titled, dated and numbered '1/10' in ink on affixed label (flush mount, verso)
image/sheet/flush mount: 40 x 32 in. (101.6 x 81.28 cm.)
This work is number one from an edition of ten.

\$30,000-50,000

PROVENANCE:

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

LITERATURE:

Geoff Dyer and Siri Engberg, *Alec Soth's America: From Here to There*, The Walker Art Center, Minneapolis, 2010, p. 55.

233

ALEC SOTH (B. 1969)

Sugar's, Davenport, Iowa, 2002

chromogenic print, flush-mounted on board
signed, titled, dated and numbered '2/5' in ink on
affixed photographer's label, credited, titled, dated
and numbered on affixed gallery labels
(frame backing board)
image/sheet/flush mount: 50 x 40 in. (127 x 101.6 cm.)
This work is number two from an edition of five.

\$12,000-18,000

PROVENANCE:

Weinstein Gallery, Minneapolis;
acquired from the above by the present owner, 2004.

EXHIBITED:

New York, Gagosian Gallery, *Roger Ballen, Alec Soth, and Vera Lutter*, June 4 – July 29, 2005.
North Adams, MA, MassMoCA, *Regarding the Rural*,
September 24 – December 31, 2005.

LITERATURE:

Alec Soth, *Sleeping by the Mississippi*, Steidl,
Göttingen, 2004, n.p.
Siri Engberg (ed.), *From Here to There: Alec Soth's America*, Walker Art Center, Minneapolis, 2010,
fig. 6, p. 79.



234

ALEC SOTH (B. 1969)

Helena, Arkansas, 2002

chromogenic print, mounted on board
signed, titled, dated '2004' and numbered '2/5' in ink
on affixed label (mount, verso)
image/sheet: 40½ x 51 in. (102.9 x 129.5 cm.)
mount: 47 x 57¼ in. (119.4 x 145.4 cm.)
This work is number two from an edition of five.

\$10,000-15,000

PROVENANCE:

Pace/MacGill Gallery, New York;
acquired from the above by the present owner, 2004.

LITERATURE:

Geoff Dyer and Siri Engberg, *Alec Soth's America: From Here to There*, The Walker Art Center, Minneapolis, 2010, p. 60.



235

FLORIAN MAIER-AICHEN (B. 1973)

The Best General View, 2007

chromogenic print

signed and numbered '2/6' in ink with typed credit, title, date and number on affixed gallery label (frame backing board)

image/sheet: 81 x 68 in. (205.7 x 172.7 cm.)

overall: 84 x 70¼ in. (213.3 x 178.4 cm.)

\$20,000-30,000

PROVENANCE:

Blum & Poe, Los Angeles;

Sotheby's, London, June 27, 2013, lot 380;

acquired from the above sale by the present owner.

LITERATURE:

Gil Blank, "Florian Maier-Aichen: MOCA Focus", *Whitewall Magazine*, Issue 7, 2007.

Jan Tumlrir, "Florian Maier-Aichen: Outside the Frame", *Aperture*, Issue 187, Summer 2007.



236

BARRY FRYDLENDER (B. 1954)

Homeland (Tel Aviv), 2011

chromogenic print, mounted on board
signed in ink with typed credit, title and number '5/10' on affixed gallery label
(frame backing board)

image/sheet: 46 $\frac{3}{4}$ x 99 $\frac{3}{8}$ in. (118.7 x 252.4 cm.)

overall: 58 $\frac{3}{4}$ x 111 $\frac{3}{8}$ in. (149.2 x 282.8 cm.)

\$25,000-35,000

PROVENANCE:

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

237

LALLA ESSAYDI (B.1956)

Bullets Revisited #3, 2012

triptych of chromogenic prints, flush-mounted on aluminum
signed in ink with typed credit, date, title and number on affixed gallery
label (frame backing board)

each image: 35 x 28 in. (88.9 x 71.2 cm.)

each sheet/flush mount: 40 x 32½ in. (101.6 x 82.5 cm.)

This work is number twelve from an edition of fifteen.

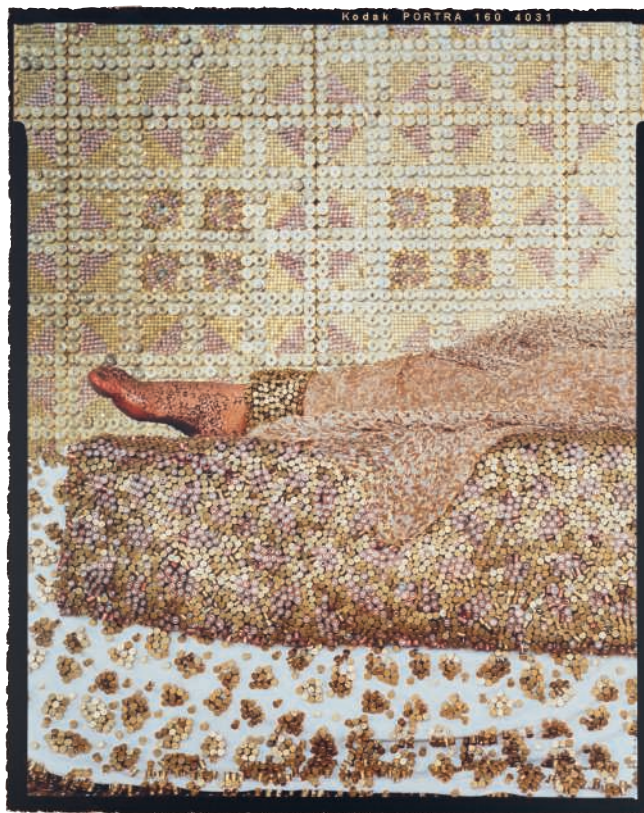
\$30,000-50,000

PROVENANCE:

Kashya Hildenbrand Gallery, London;
acquired from the above by the present owner, 2014.

LITERATURE:

Harper's Bazaar Art, September/October 2015, cover (variant).







238

RENATE ALLER (B.1960)

Ocean, October 11th, 2008

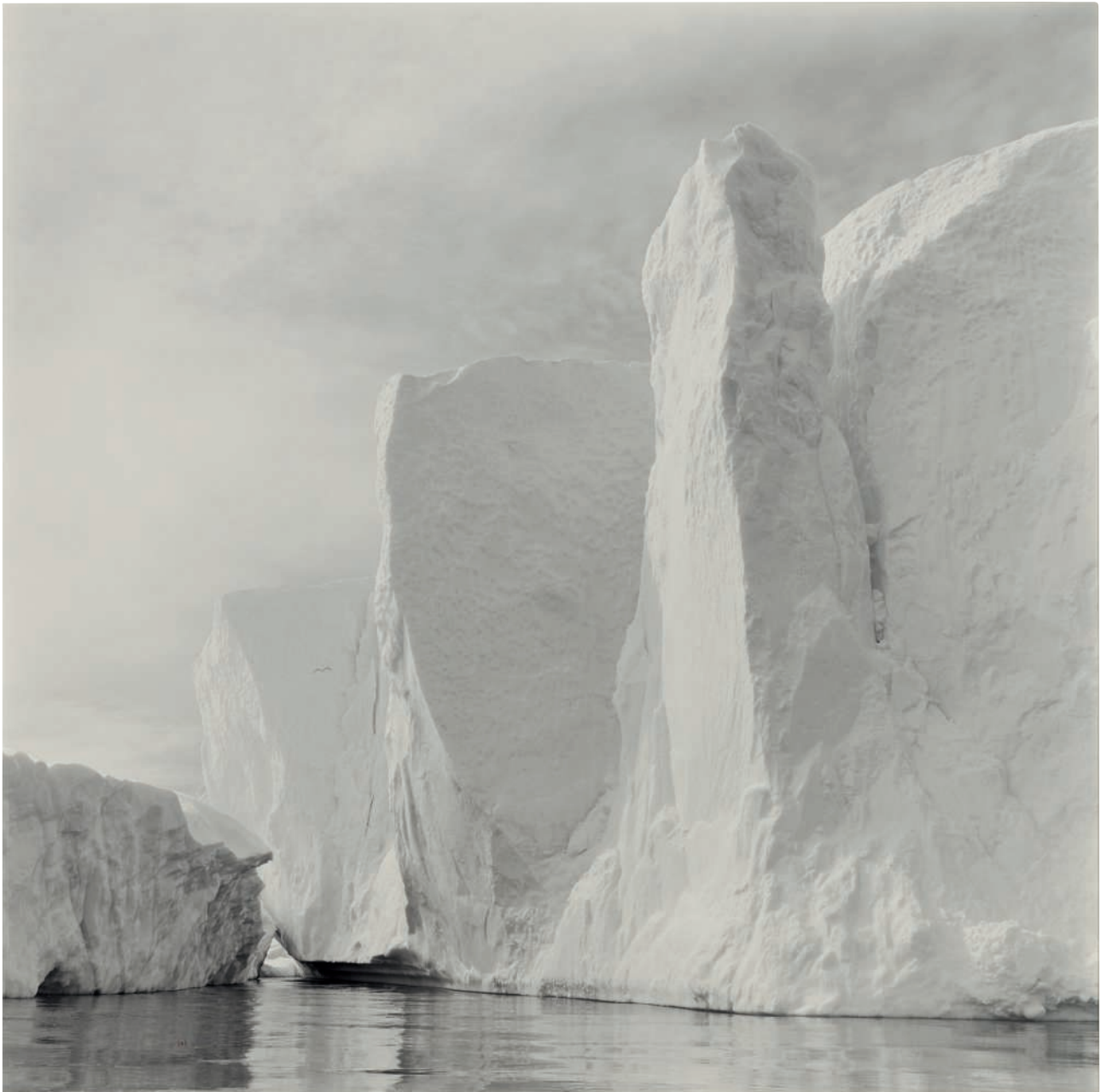
archival pigment print, mounted on board, printed 2015
signed, titled, dated and numbered '5/10' in ink (mount, verso)
image: 26 x 39¼ (66 x 99.3 cm.)
sheet: 30 x 43 in. (76.2 x 109.2 cm.)
overall: 33¼ x 46¾ (84.4 x 118.7 cm.)

This work is number five from an edition of ten.

\$6,000-8,000

PROVENANCE:

Adamson Gallery, Washington, D.C.;
Longhouse Reserve, West Hampton;
acquired from the above by the present owner, 2015.



239

LYNN DAVIS (B. 1944)

Iceberg #29, Disko Bay, Greenland, 2000

gelatin silver print, mounted on board, printed 2001
signed, dated and numbered '9/10' (verso); credited, titled, dated and
numbered on affixed gallery label (frame backing board)

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

overall: 55 x 53½ in. (139.7 x 135.8 cm.)

This work is number nine from an edition of ten.

\$8,000-12,000

PROVENANCE:

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



240

RICHARD MISRACH (B. 1949)

Downed Aerial Target (Dart), Wendover Air Base, 1990

chromogenic print, flush-mounted on board, printed 2002
signed, titled, dated and numbered '1/25' in ink (margin); inscribed in pencil
(flush mount, verso)

image: 18¼ x 23¼ in. (46.3 x 59 cm.)

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

This work is number one from an edition twenty-five.

\$8,000-12,000

PROVENANCE:

Gifted by the artist to the present owner.

LITERATURE:

Richard Misrach and Susan Sontag, *Violent Legacies: Three Cantos*, Aperture, New York, 1992, p. 28.



241

RICHARD MISRACH (B. 1949)

Diving Board, Salton Sea, 1983

chromogenic print

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

image: 18¼ x 23 in. (46.3 x 58.4 cm.)

sheet: 20 x 24 in. (50.8 x 60.9 cm.)

This work is number three from an edition of fifty.

\$15,000-25,000

PROVENANCE:

Etherton Gallery, Tucson, Arizona;

acquired from the above by the present owner, early 1980s.

LITERATURE:

Anne Wilkes Tucker and Rebecca Solnit, *Crimes and Splendors: The Desert Cantos of Richard Misrach*, Little, Brown & Co., Boston, 1996, p. 85.



PROPERTY FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK

242

ANDRES SERRANO (B. 1950)

Precious Blood, 1989

Cibachrome print, mounted on acrylic
signed, titled and numbered '3/4' in ink (mount, verso); credited, titled, dated and
numbered on affixed gallery label (frame backing board)
image: 60 x 40 in. (152.4 x 101.6 cm.)
overall: 65 x 44 in. (165.1 x 111.7 cm.)
This work is number three from an edition of four.

\$10,000-15,000

PROVENANCE:

Phillips, New York, October 7, 2005, lot 342;
acquired from the above sale by the present owner.



PROPERTY FROM THE PERSONAL COLLECTION OF DAVID SCHEINBAUM AND JANET RUSSEK

243

PHILIP-LORCA DICORCIA (B. 1951)

Untitled, from The Miracles of Everyday Life, 1970s

bleached and toned gelatin silver print

signed in pencil (verso)

image: 14 $\frac{7}{8}$ x 18 $\frac{5}{8}$ in. (37.7 x 47.3 cm.)

sheet: 15 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in. (40.3 x 50.1 cm.)

\$5,000-7,000

PROVENANCE:

Gifted by the artist to the photographer Chris Enos;
acquired from the above by the present owner, 2007.



244

PHILIP-LORCA DICORCIA (B. 1951)

Mary and Babe, 1982

chromogenic print

signed in ink (verso)

image: 18 x 23¼ in. (45.7 x 59 cm.)

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

This work is from an edition of five.

\$15,000-25,000

PROVENANCE:

Galerie Rudolphe Janssen, Brussels;

acquired from the above by the present owner, 1997.



245

PHILIP-LORCA DICORCIA (B. 1951)

W, March 2000, #10, 2000

signed in pencil (verso); signed in ink, credited, titled, dated and editioned on affixed gallery label (mount, verso)

archival pigment print, flush-mounted on acrylic

overall: 49¾ x 60½ in. (126.3 x 153.6 cm.)

This work is from an edition of fifteen plus two artist's proofs.

\$20,000-25,000

PROVENANCE:

Pace/MacGill, New York;

Galerie Rodolphe Janssen, Brussels;

acquired from the above by the present owner.

LITERATURE:

Dennis Freedman (ed.), *Philip-Lorca diCorcia: Eleven: W Stories 1997-2008*, Damiani, Bologna, 2011, n.p.

Richard L. Weisman was a prolific, passionate collector—a man whose love for art endeared him to some of the twentieth century’s most influential creative figures. Known for his eclectic taste and signature *joie de vivre*, Weisman’s prescient eye allowed him to assemble a remarkable collection of masterworks united by a wide-ranging connoisseurship—a grouping that spanned Post-War and Contemporary art, Design, American Illustration, and more. “Richard bought paintings without reassurances or validations of any kind,” recalled friend Amy Fine Collins. “He was there in the beginning at Roy Lichtenstein and Clyfford Still’s exhibitions, not only with the foresight to buy but also with the instinct to select their best canvases.” For Weisman, art represented an opportunity to explore the vast scope of human creativity, free from all constraints. “I personally don’t like to limit the scope of my collecting,” he stated simply. “I just love the art.”

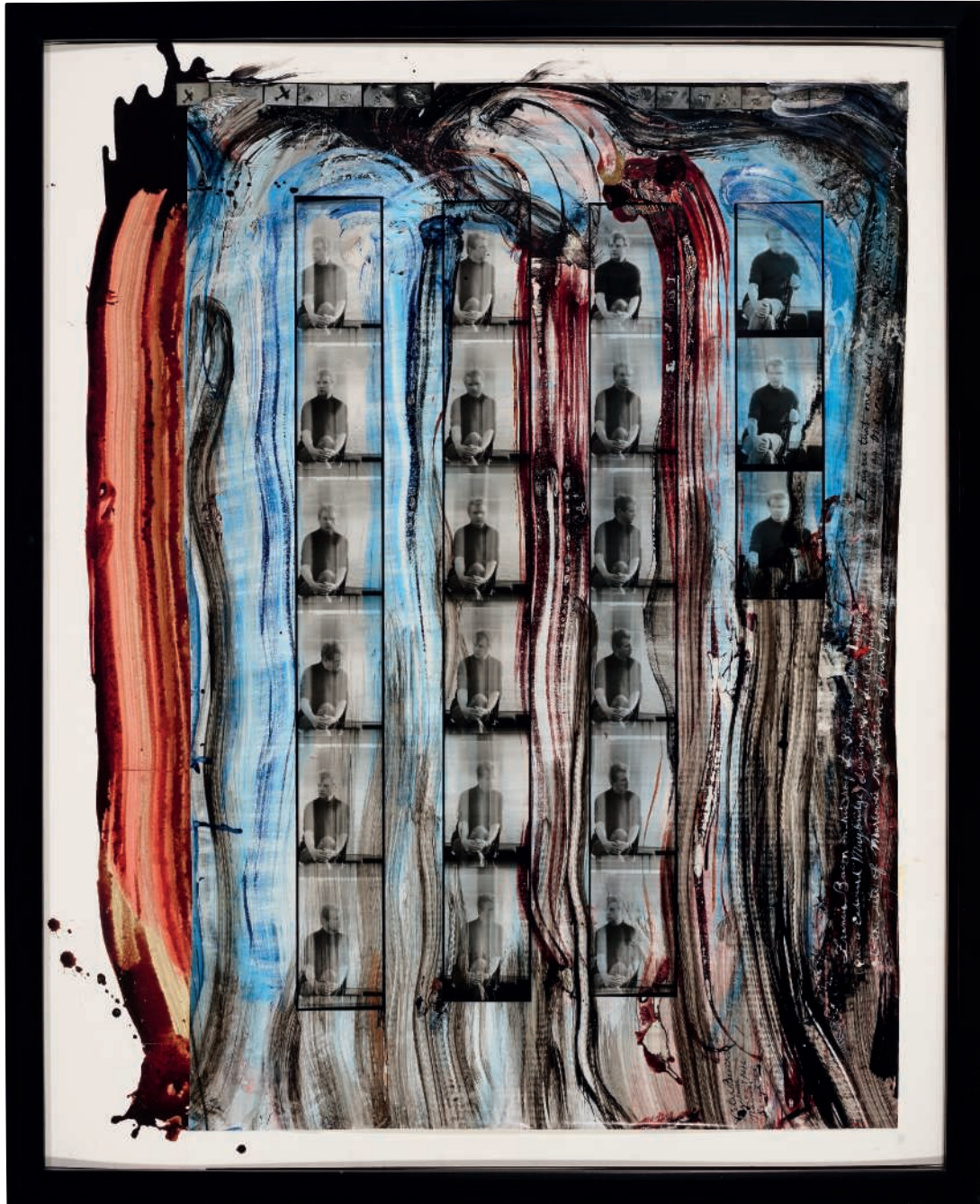
Art and collecting were, in many ways, in Richard Weisman’s blood. “When you are young, you may feel that what you do as a collector has nothing to do with your family,” Weisman told an interviewer, “but my family background must have had some impact on me.” The son of the notable collectors Frederick and Marcia Weisman, Richard Weisman grew up surrounded by art and artists. His parents—famously depicted in David Hockney’s *American Collectors*, now at the Art Institute of Chicago—were two of California’s most distinguished connoisseurs and supporters of the Los Angeles County Museum of Art, the Museum of Contemporary Art, Los Angeles, and other institutions. Marcia’s brother, Norton Simon, too was a prominent California collector whose collection now resides in his eponymous museum in Pasadena. Richard Weisman’s first acquisition of his own came around his college years, when he purchased a work by the Chilean painter Roberto Matta. Dealer Richard Feigen described how “Richard’s buoyant enthusiasm for art carried from Matta in 1962—to the Ferus Gallery, Irving Blum’s pioneering Los Angeles gallery—to Warhol and Lichtenstein—through to the 1980s.” “He came to art more naturally,” Feigen added, “than anyone I know of his generation.”

During the formative years of Los Angeles’s cultural development, Weisman became a frequent visitor to galleries and artist studios, building the many connections and friendships for which he would become known. “Richard was very much there and always the careful observer,” Irving Blum said of the early years of the Ferus Gallery. “He quickly focused on the emerging Pop style, particularly Warhol and Lichtenstein. He chose carefully and assembled a distinguished collection by moving forward astutely.” In Los Angeles and New York, Weisman steadily assembled not only an exceptional grouping of masterworks—anchored by artists such as Warhol, Rothko, de Kooning, Still,

Motherwell, Picasso, and Lichtenstein—but also a remarkable coterie of friends. “Artists, athletes, entertainers of all kinds,” friend Peter Beard observed, “ended up investing with his friendship and guidance.” Weisman became especially renowned for parties and gatherings in which individuals of all stripes came together in a joyous atmosphere infused with creative energy. “Andy Warhol, Roy Lichtenstein, Barnett Newman, Rauschenberg, Rosenquist, Clyfford Still, George Segal, John de Andrea, Arman, Basquiat, Keith Haring, Botero, even de Kooning,” Beard enthused. “We met them all at Richard’s.”

Among his many achievements in collecting, it is Richard Weisman’s close relationship with Andy Warhol for which he is best remembered. “Andy and I really got to be good friends in New York because of the social scene,” Weisman recalled, “and we also had the art world as a connection.” The collector described how the artist would often arrive at his apartment “with a whole bunch of paintings under his arm as presents.” When Weisman began to consider how to connect his seemingly disparate interest in sports and art—“I wanted to do something that would bring these two worlds together,” he said—the collector came to Warhol with a major commission. The *Athletes Series*, completed between 1977 and 1979, consisted of dozens of works depicting the major sports stars of the age—from Dorothy Hamill and Muhammed Ali to O.J. Simpson and Jack Nicklaus. “I chose the sports stars,” Weisman noted. “Andy didn’t really know the difference between a football and a golf ball.” The influential group of sports stars were justifiably intrigued by the enigmatic Warhol, and the feeling was mutual. “Athletes really do have fat in the right places,” the artist wrote in his diaries, “and they’re young in the right places.” Weisman, who would gift many of the *Athlete Series* canvases to institutions, looked back fondly at the entire process. “We had quite an adventure,” he said. “It was fun times.”

Richard Weisman’s collection would evolve well into the 21st century, as his curiosity brought him to areas such as American Illustration—an area of the art historical canon he appreciated for its unique narrative ability and aesthetic resonance. “He makes decisions based on a gut level—his first intuitive response or impression,” noted Los Angeles artist Laddie John Dill. “There is eclecticism at work on a very high level with the Rockwell and Warhol.... It’s an interesting mix. I really admire his approach to art. He is very much his own mind.” With Weisman’s passing in December 2018, the art world lost not only one of its most ardent patrons, but one of its most steadfast friends. Across a lifetime of collecting and connoisseurship, he created a legacy in art that continues to resonate. “Richard Weisman has had fun,” Peter Beard declared, “and much, much more.”



246

PETER BEARD (B. 1938)

Francis Bacon on His Rooftop at 80 Narrow Street, London, 1972

gelatin silver print with blood, ink handwork and collaged photographs,
mounted on board, printed 2000

signed, titled, dated, and variously inscribed (recto)

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

This work is unique.

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner, 2000.

THE COLLECTION OF
RICHARD L. WEISMAN





247

PETER BEARD (B. 1938)

But past who can recall or done undo (Paradise Lost), 1977

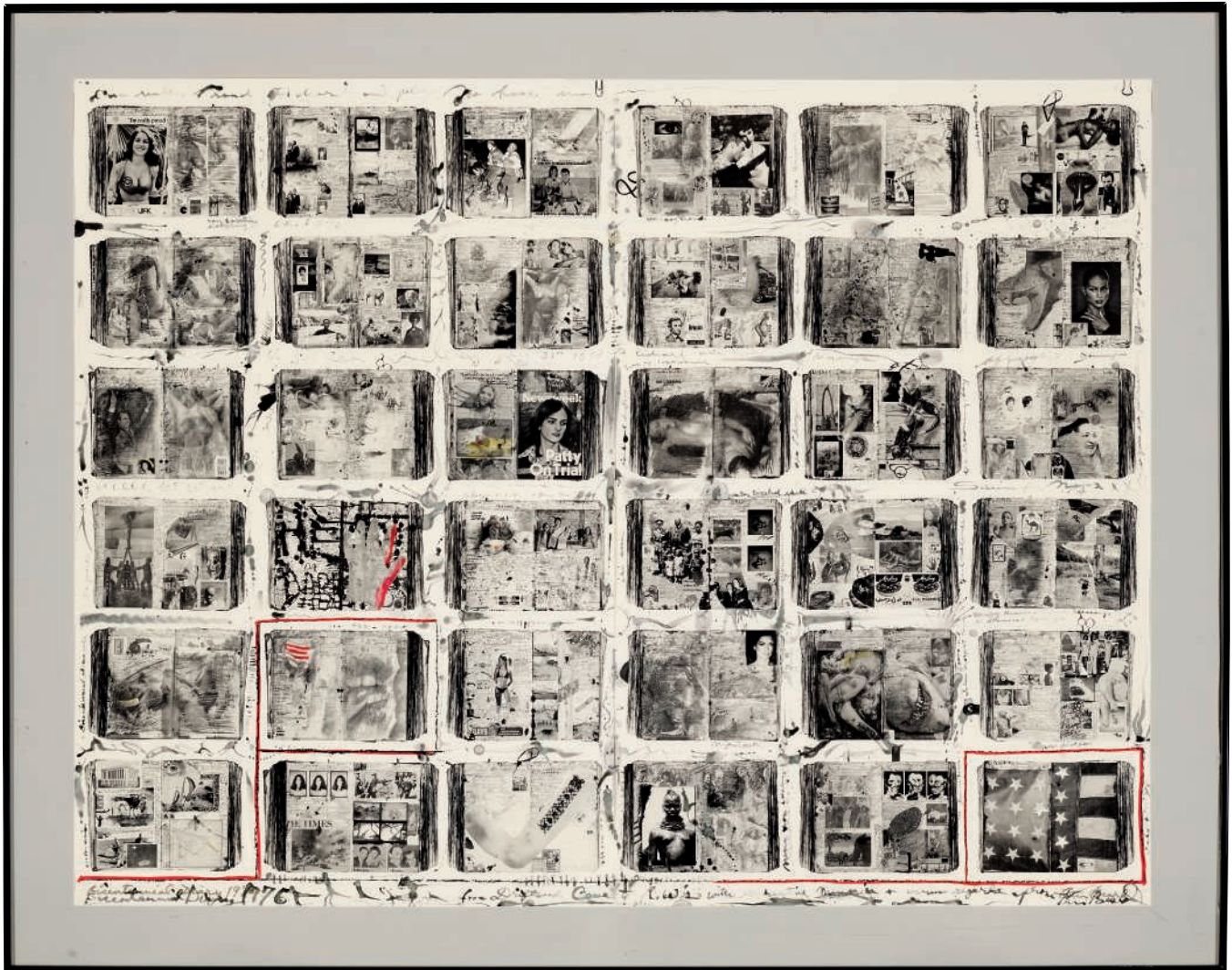
gelatin silver print with collage elements, snakeskin, blood and ink handwork
signed, titled, dated and inscribed in yellow ink (recto)
overall: 20 x 87 in. (50.8 x 220.9 cm.)

This work is unique.

\$70,000-100,000

PROVENANCE:

Fahey/Klein, Los Angeles;
acquired from the above by the present owner, 2000.



248

PETER BEARD (B. 1938)

Bicentennial Diary, 1976

photogravure diptych with red applied ink
signed, titled, dated and variously inscribed in ink (recto)
overall: 34 x 44½ in. (86.3 x 112.1 cm.)

This work is unique.

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1988.



249

PETER BEARD (B. 1938)

Untitled (Greetings Richard), July 30-31, 1988

two chromogenic prints with ink handwork
 initialed, dated and variously inscribed in ink (recto)
 overall: 31½ x 25½ in. (80 x 64.7 cm.)

This work is unique.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present
 owner, c. 1988.

250

PETER BEARD (B. 1938)

*Warmest Greetings and Elephantine Memories
 (Diary Series), December 20th, c. 1978*

chromogenic print with collaged exhibition pin
 signed, dated and inscribed in ink (recto); inscribed in ink (verso)
 image/sheet: 33¾ x 23½ in. (85.7 x 59.6 cm.)

This work is unique.

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist by the present owner, c. 1978.





PROPERTY OF A LADY

251

PETER BEARD (B. 1938)

Orphaned Cheetah Cubs, Mweiga, near Nyeri, Kenya, 1968

gelatin silver print with ink handwork and collaged photographs, printed later
signed in red ink and inscribed in blue ink (recto)

image: 12½ x 18½ in. (31.7 x 46.9 cm.)

sheet: 14 x 19¼ in. (35.5 x 48.8 cm.)

This work is unique.

\$30,000-50,000

PROVENANCE:

The Time is Always Now, New York;

acquired from the above by the present owner.



252

PETER BEARD (B. 1938)

Tsavo North on the Athi Tiva, circa 150 lbs. - 160 lbs. side Bull Elephant, February, 1965

gelatin silver print with collaged photographs, printed later signed, titled and dated in ink and inscribed in white ink (recto)

image: 41¼ x 67½ in. (106 x 171.4 cm.)

sheet: 41¼ x 69½ in. (106 x 176.5 cm.)

This work is unique.

\$40,000-60,000

PROVENANCE:

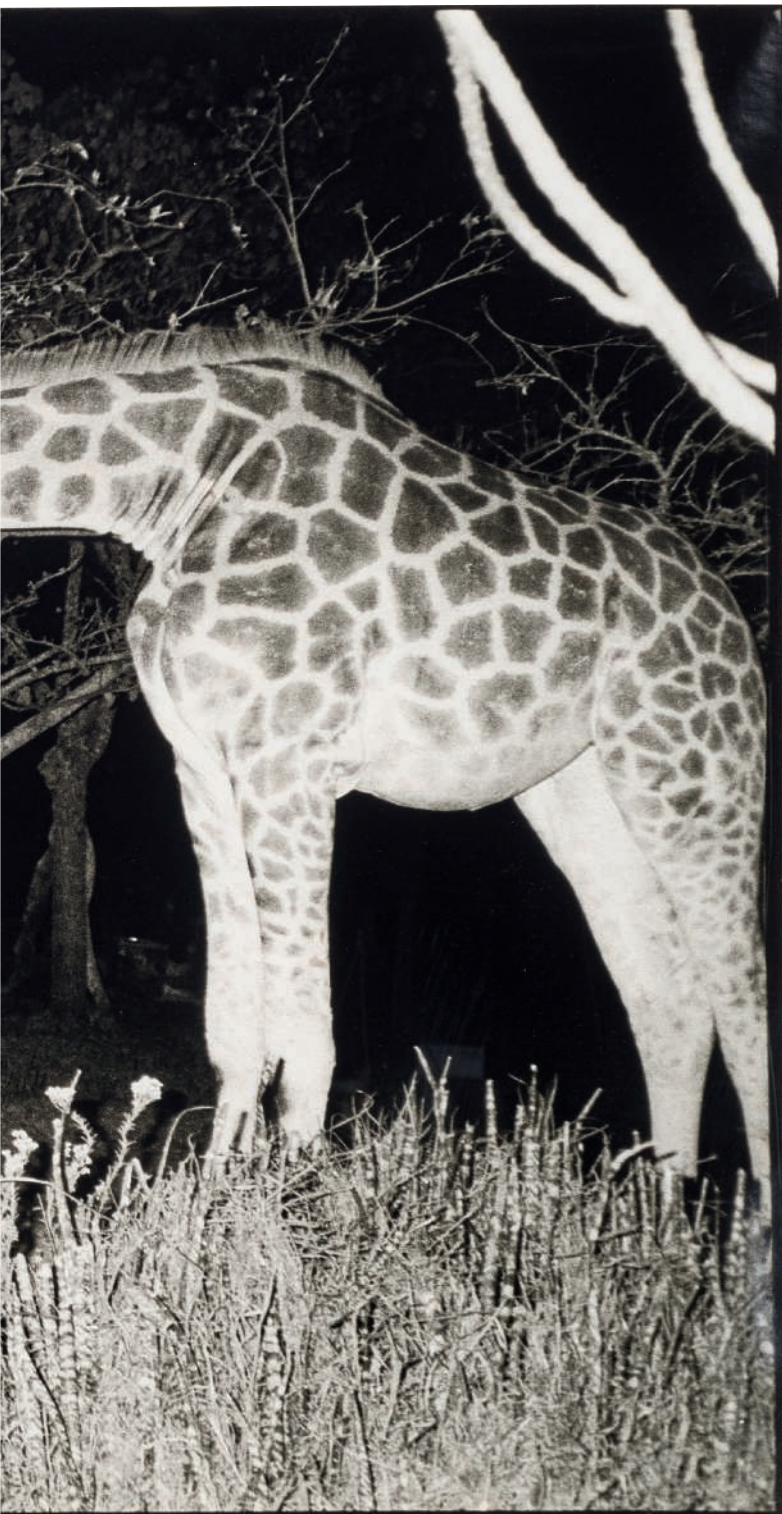
The Time in Always Now, New York;
acquired from the above by the present owner.

LITERATURE:

Jon Bowermaster, *The Adventures and Misadventures of Peter Beard in Africa*, Little Brown and Co, Boston, 1993, p. 136 (variant).
Peter Beard, *Zara's Tales from Hog Ranch: Perilous Escapes in Equatorial Africa*, Alfred A. Knopf, New York, 2004, p. 159 (variant).



Maurice Gallagher and a night feeder at the Zoo (Feb. 1937) Maurice Gallagher / P. 100



253

PETER BEARD (B. 1938)

Maureen Gallagher and a night feeder at Hog Ranch, February, 1987

gelatin silver print with collaged elements
signed and inscribed in white ink (recto)
image/sheet: 40 x 59½ in. (101.6 x 150.1 cm.)
overall: 50½ x 69½ in. (128.2 x 176.5 cm.)
This work is unique.

\$120,000-180,000

PROVENANCE:

The Time is Always Now, New York;
acquired from the above by the present owner, 1999.

LITERATURE:

Christian Caujolle, *Peter Beard*, Thames & Hudson, London, 2008, pl. 31.
S. M. L. Aronson et. al, *Peter Beard*, Taschen, Köln, 2008, vol. I, unpagged, vol. II, p. 130.

254

PETER LINDBERGH (1944-2019)

*Linda Evangelista, Tatjana Patitz, Christy Turlington, Estelle Lefebure,
Karen Alexander, Rachel Williams, Vogue US, Los Angeles, 1988*

gelatin silver print

signed and dated in pencil with typed title, date and number '2/3' on
accompanying certificate of authenticity (frame backing board)

image/sheet: 45 x 70 in. (114.3 x 177.8 cm.)

overall: 47 x 71 in. (119.3 x 180.3 cm.)

This work is number two from an edition of three.

\$80,000-120,000





255

NOBUYOSHI ARAKI (B. 1940)

Tokyo Novelle, 1995

gelatin silver print, flush-mounted on board

signed (verso)

image/sheet/flush mount: 42½ x 52 in. (107.9 x 132.1 cm.)

\$6,000-8,000

PROVENANCE:

Max Lang Gallery, New York;

acquired from the above by the present owner.

LITERATURE:

Nobuyoshi Araki, *Araki*, Editions Taschen, Cologne, 2002, p. 116.

Nobuyoshi Araki, *Araki by Araki - The Photographer's Personal Selection*, Kobunsha International, Tokyo, 2003, p. 317.

Nobuyoshi Araki: Kinbaku, Jablonka Gallery, Berlin, 2008, n.p.

Nobuyoshi Araki, *Araki Nobuyoshi*, National Museum of Asian Arts, Guimet, 2016, p. 104.



256

NOBUYOSHI ARAKI (B. 1940)

Untitled (Kinbaku), 2008

gelatin silver print
signed in pencil (verso)
image: 36¼ x 28½ in. (92 x 71.4 cm.)
sheet: 39¾ x 31 in. (100 x 78.7 cm.)
overall: 42½ x 35½ in. (106.6 x 85 cm.)

\$8,000-12,000

PROVENANCE:

Christie's Paris, November 8, 2018, lot 30;
acquired from the above sale by the present owner.

LITERATURE:

Elfriede Jelinek et al., *Tokyo Comedy: Nobuyoshi Araki*, Korinsha Press,
Kyoto, 1997.
Nobuyoshi Araki, *Araki*, Taschen, Cologne, 2007.



257

NOBUYOSHI ARAKI (B. 1940)

Nude, c. 1990-2000

gelatin silver print
signed in pencil (verso)
image: 39¾ x 29½ in. (100.9 x 74.9 cm.)
sheet: 43¼ x 33 in. (102.2 x 78.7 cm.)
overall: 45½ x 35½ (115.5 x 90.1 cm.)

\$8,000-12,000

PROVENANCE:

Christie's Paris, November 8, 2018, lot 33;
acquired from the above sale by the present owner.



258

HERB RITTS (1952-2002)

Eona, Holding Zebra Skull, Africa, 1993

gelatin silver print, flush-mounted on board
signed, titled, dated and numbered '6/12' in pencil (flush mount, verso)
image/sheet/flush mount: 33 $\frac{3}{4}$ x 51 $\frac{5}{8}$ in. (85.7 x 130.4 cm.)
This work is number six from an edition of twelve.

\$8,000-12,000

PROVENANCE:

Allene Lapidés Gallery, Sante Fe;
acquired from the above by the present owner, 1994.

EXHIBITED:

Scottsdale Center for the Arts Museum, *In the Making: Selections from the Janssen Collection of Fine Art*, May 7-August 1995.

LITERATURE:

Herb Ritts, *Africa*, Little, Brown and Company, Boston, 1994.



259

HERB RITTS (1952-2002)

Rachel with Shark, Hollywood, 1989

gelatin silver print

embossed photographer's credit (margin); signed, titled, dated and numbered

'18/35' in pencil (verso)

image: 18½ x 12¼ in. (46.9 x 31.1 cm.)

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

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

\$4,000-6,000

LITERATURE:

Herb Ritts: Men/Women, Twin Palms, Altadena, 1989, n.p.



260

HERB RITTS (1952-2002)

Carrie in Sand, Detail, Paradise Cove, 1988

platinum print

signed, dated and numbered '15/25' in pencil (verso); credited, titled, dated and

numbered '15/25' on affixed gallery label (frame backing board)

image: 22 x 18¾ in. (55.8 x 47.6 cm.)

sheet: 24 x 20 in. (60.9 x 50.8 cm.)

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

\$10,000-15,000

PROVENANCE:

Fahey/Klein, Los Angeles.

LITERATURE:

Herb Ritts, *Men/Women*, Twin Palms, Santa Fe, 1989, pl. 5.



261

HERB RITTS (1952-2002)

Neith with Shadows, Front View, Pound Ridge, 1985

sepia toned gelatin silver print
embossed photographer's copyright credit (margin); signed, titled, dated and
numbered '16/25' in pencil (verso)
image: 18 x 15 $\frac{1}{8}$ in. (45.8 x 38.5 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)
This work is number sixteen from an edition of twenty-five.

\$8,000-12,000

LITERATURE:

Herb Ritts, *Notorious: Herb Ritts*, Little, Brown and Company, Boston, 1992.
Trevor Fairbrother et al., *Herb Ritts Work*, Little, Brown and Company, Boston, 1996.
Paul Martineau, *Herb Ritts: L.A. Style*, Getty Publications, Los Angeles, 2012,
pl. 74, p. 111.



262

HERB RITTS (1952-2002)

Female Torso, Detail, Hollywood, 1989

gelatin silver print
embossed photographer's copyright credit (margin); signed, titled,
dated and numbered '11/25' in pencil (verso)
image: 18 $\frac{3}{4}$ x 14 $\frac{1}{2}$ in. (47.7 x 36.8 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)
This work is number eleven from an edition of twenty-five.

\$6,000-8,000

LITERATURE:

Herb Ritts, *Men/Women*, Twin Palms, Santa Fe, 1989.



263

HERB RITTS (1952-2002)

Vladimir I, Hollywood, 1990

platinum print

embossed photographer's credit (margin); signed, titled, dated and numbered '21/25' in pencil (verso)

image: 22 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in. (54.2 x 44.4 cm.)

sheet: 25 $\frac{3}{8}$ x 20 $\frac{1}{2}$ in. (64.5 x 52 cm.)

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

\$15,000-25,000

PROVENANCE:

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

LITERATURE:

Herb Ritts, *Notorious: Herb Ritts*, Little, Brown and Company, Boston, 1992, n.p.

Trevor Fairbrother et al., *Herb Ritts Work*, Little, Brown and Company, Boston, 1996, n.p.

Herb Ritts and Patrick Roegiers, *Herb Ritts*, Fondation Cartier pour l'art contemporain, Paris, 1999, n.p.

Paul Martineau, *Herb Ritts: L.A. Style*, Getty Publications, Los Angeles, 2012, pl. 116, p. 159.



264

DAVID LACHAPELLE (B. 1963)

Elton John: Never Enough, Never Enough, 1997

Cibachrome print

signed and inscribed in ink (verso)

image: 23 x 16.3.4 in. (58.4 x 41.2 cm.)

sheet: 24 x 20 in. (60.9 x 50.8 cm.)

This work is aside from the edition of ten.

\$8,000-12,000

PROVENANCE:

Gifted by the artist to the present owner.

LITERATURE:

Hotel LaChapelle: Photographs by David LaChapelle, New York: Bulfinch Press, 1999, pl. 57.



265



266

265

ELLEN VON UNWERTH (B. 1954)

Alek Wek, 1997

Cibachrome print

signed, inscribed and numbered '3/30' in ink (verso)

image: 15 x 23 in. (38.1 x 58.4 cm.)

sheet: 20 x 24 in. (50.8 x 60.9 cm.)

This work is number three from an edition of thirty.

\$5,000-7,000

PROVENANCE:

Gifted by the artist to the present owner.

266

DAVID LACHAPELLE (B. 1963)

Alexander McQueen & Isabella Blow: Burning Down the House, London, 1996

Fujicolor Crystal Archive print

signed and inscribed in ink (verso)

image: 17 x 23½ in. (43.1 x 59.6 cm.)

sheet: 20 x 24 in. (50.8 x 60.9 cm.)

This work is aside from an edition of thirty.

\$15,000-20,000

PROVENANCE:

Gifted by the artist to the present owner.



267

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

Kate Moss, for Paris Vogue, April, 2008

archival pigment print, printed 2010
signed and numbered in pencil (verso)
image: 22½ x 28 in. (57.2 x 71.1 cm.)
sheet: 24 x 30 in. (60.9 x 76.2 cm.)

This work is number six from an edition of thirty.

\$10,000-15,000

PROVENANCE:

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

LITERATURE:

Paris Vogue, 'Sur la Route', April, 2008, pp. 198-199.

268

MARIO TESTINO (B. 1954)

Kate Moss, 2008

archival pigment print
signed and numbered '6/30' in ink (verso)
image: 26¼ x 19¾ in. (66.6 x 50.1 cm.)
sheet: 32½ x 26 in. (82.5 x 66 cm.)

This work is number six from an edition of thirty.

\$15,000-25,000

PROVENANCE:

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

LITERATURE:

British Vogue, October 2008, p. 320.
Mario Testino, *Kate Moss*, Taschen, Cologne, 2010, n.p.



ANSEL ADAMS AND THE AMERICAN WEST

*Photographs from the Center for Creative Photography
Sold to Establish a New Acquisition Endowment in Order to
Diversify the Permanent Collection*

ALL WORKS ON VIEW
27-30 MARCH

CONTACT INFORMATION

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PLEASE NOTE

This is not a sale catalogue for the auction. This summary is provided as a courtesy. Please see the sale online for full descriptions, the conditions of sale, and other important information regarding this auction.

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ANSEL ADAMS (1902-1984)
*Helmet Rock, Land's End,
San Francisco, c. 1920*

\$8,000-12,000



ANSEL ADAMS (1902-1984)
*Winter Sunrise, Sierra Nevada, from Lone
Pine, California, 1944*

\$40,000-60,000



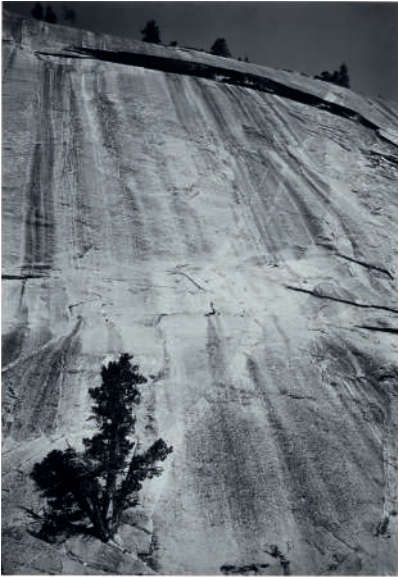
ANSEL ADAMS (1902-1984)
*Rae Lakes, Painted Lady, Kings Canyon
National Park, California, c. 1932*

\$8,000-12,000



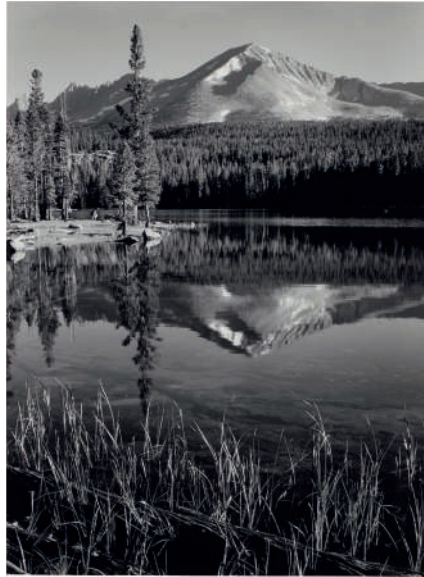
ANSEL ADAMS (1902-1984)
*Mount Williamson, Sierra Nevada, from the
Owens Valley, California, 1944*

\$12,000-18,000



ANSEL ADAMS (1902-1984)
Juniper Tree and Granite Cliff, Merced River Canyon, Yosemite, c. 1936

\$8,000-12,000



ANSEL ADAMS (1902-1984)
Mt. Kaweah, Moraine Lake, Sequoia National Park, California, c. 1932

\$8,000-12,000



ANSEL ADAMS (1902-1984)
Creek, Tungsten Hills, Owens Valley, California, c. 1938

\$8,000-12,000



ANSEL ADAMS (1902-1984)
Rocks and Clouds, Sierra Nevada Foothills, California, 1938

\$8,000-12,000



ANSEL ADAMS (1902-1984)
Rock and Water, Near Spiller Creek, Yosemite National Park, California, c. 1934

\$8,000-12,000



ANSEL ADAMS (1902-1984)
The Minarets and Iceberg Lake from Volcanic Ridge, Sierra Nevada, California, c. 1935

\$4,000-6,000

ANSEL ADAMS AND THE AMERICAN WEST

*Photographs from the Center for Creative Photography
Sold to Establish a New Acquisition Endowment in Order to
Diversify the Permanent Collection*



ANSEL ADAMS (1902-1984)
*The Pass, Sierra Nevada,
California, c. 1930s*

\$5,000-7,000



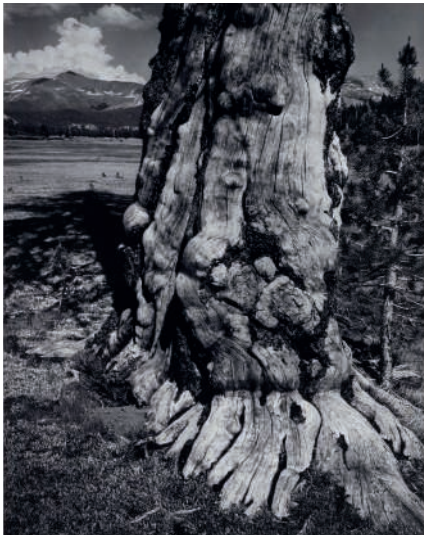
ANSEL ADAMS (1902-1984)
Merced River, Yosemite Valley, c. 1936

\$6,000-8,000



ANSEL ADAMS (1902-1984)
*Shadow Lake, Mt. Ritter and Banner Peak,
Sierra Nevada, California, c. 1935*

\$7,000-9,000



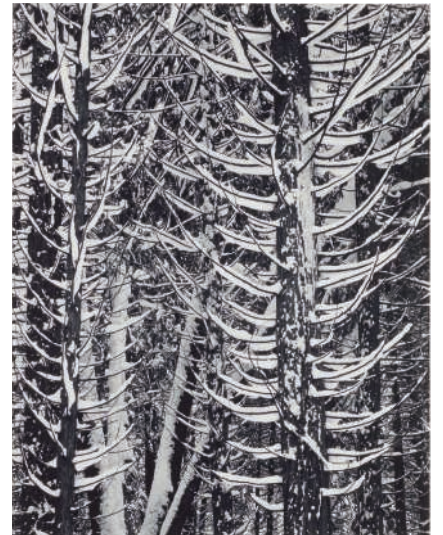
ANSEL ADAMS (1902-1984)
*Tuolumne Meadows, Yosemite National
Park, California, 1941*

\$4,000-6,000



ANSEL ADAMS (1902-1984)
*Detail, Devil's Postpile National Monument,
California, 1946*

\$8,000-12,000



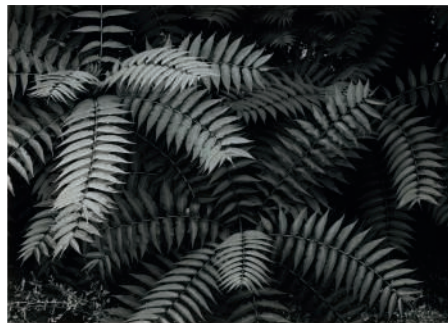
ANSEL ADAMS (1902-1984)
*Cedar Trees, Winter, Yosemite National
Park, California, c. 1949*

\$4,000-6,000



ANSEL ADAMS (1902-1984)
North of Point Reyes, California, c. 1939

\$3,000-5,000



ANSEL ADAMS (1902-1984)
Sumac, Owens Valley, 1940

\$7,000-9,000



ANSEL ADAMS (1902-1984)
Sentinel Rock, Winter Dusk, Yosemite National Park, California, 1944

\$4,000-6,000



ANSEL ADAMS (1902-1984)
Snowplough, Yosemite Valley, c. 1950

\$6,000-8,000



ANSEL ADAMS (1902-1984)
Trees, Autumn, Yosemite Falls, c. 1950

\$4,000-6,000



ANSEL ADAMS (1902-1984)
Hills and Wash East of Zabriskie Point, 1949

\$6,000-8,000

ANSEL ADAMS AND THE AMERICAN WEST

*Photographs from the Center for Creative Photography
Sold to Establish a New Acquisition Endowment in Order to
Diversify the Permanent Collection*



ANSEL ADAMS (1902-1984)
Three Trees, Autumn, Yosemite Valley, c. 1934

\$6,000-8,000



ANSEL ADAMS (1902-1984)
*Roots and Pool near Tenaya Lake, Yosemite
National Park, California, 1955*

\$4,000-6,000



ANSEL ADAMS (1902-1984)
*Pasture, Sonoma County, Northern
California, 1951*

\$6,000-8,000



ANSEL ADAMS (1902-1984)
*Rushing Water, Merced River, Yosemite
National Park, California, c. 1955*

\$4,000-6,000



ANSEL ADAMS (1902-1984)
Waves, Dillon Beach, 1964

\$4,000-6,000



ANSEL ADAMS (1902-1984)
Cascade, Yosemite National Park, c. 1968

\$6,000-8,000



ANSEL ADAMS (1902-1984)
Rock Detail, Sierra Foothills, c. 1968

\$8,000-12,000



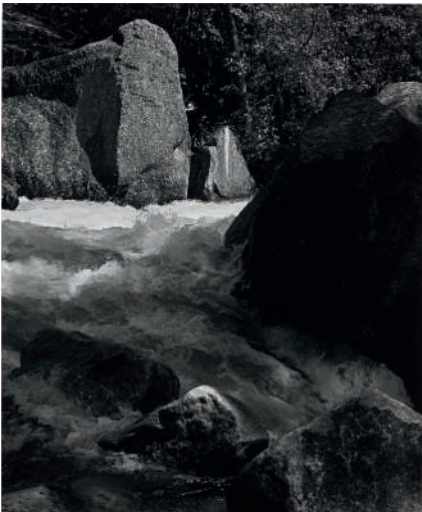
ANSEL ADAMS (1902-1984)
San Francisco from San Bruno Mountain, California, 1952

\$10,000-15,000



ANSEL ADAMS (1902-1984)
Road after Rain, Northern California, 1960

\$6,000-8,000



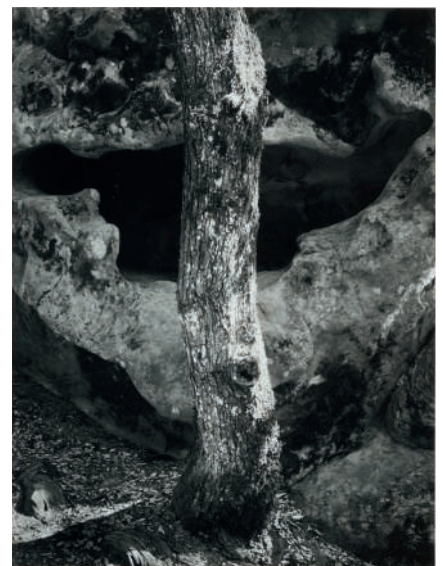
ANSEL ADAMS (1902-1984)
Merced River, below Cascade Falls, Yosemite National Park, California, c. 1955

\$6,000-8,000



ANSEL ADAMS (1902-1984)
Erosion - Irvine, Southern California, 1960s

\$5,000-7,000



ANSEL ADAMS (1902-1984)
Castle Rock, Summit Road above Saratoga, California, 1963

\$6,000-8,000

INDEX

A

ABBOTT, B., 53-54
ADAMS, A., 3-4, 45-46, 124
ALLER, R., 238
ÁLVAREZ BRAVO, M., 10
ARAKI, N., 162, 255-257
ARBUS, D., 90-94
AVEDON, R., 95-96

B

BEARD, P., 246-253
BECHER, B. & H., 206-208
BLACKMON, J., 225
BRÂNCUȘI, C., 48
BRANDT, B., 119-122
BRASSAÏ, 11, 69-71, 112-114
BRUGUIÈRE, F., 47
BURTYNSKY, E., 198-199

C

CALLAHAN, H., 24, 55-59
CARTIER-BRESSON, H., 2, 12-16,
60-65, 115-118, 174
COBURN, A. L., 18
CUNNINGHAM, I., 40-42
CURTIS, E., 36

D

DAVIDSON, B., 135
DAVIS, L., 239
DEMAND, T., 149
DICORCIA, P.-L., 243-245

E

EGGLESTON, W., 201-203
ERTUĞ, A., 216
ERWITT, E., 100
ESSAYDI, L., 237
EVANS, W., 75
EZAWA, K., 227

F

FAURER, L., 23
FRANK, R., 22, 77-81, 125-127
FRIEDLANDER, L., 97, 130-133
FRYDLENDER, B., 236
FUSS, A., 222

G

GILPIN, L., 5

H

HO, F., 66
HÖFER, C., 218
HOSOE, E., 154-160
HUJAR, P., 101-102

I

ISHIMOTO, Y., 163-164

K

KERTÉSZ, A., 67
KLEIN, W., 129, 161

L

LACHAPPELLE, D., 264, 266
LAMWEERDE, I & MATADIN, V., 267
LEIBOVITZ, A., 110, 175-176, 200
LINDBERGH, P., 254

M

MAE WEEMS, C., 30
MAIER-AICHEN, F., 235
MAN RAY, 49-52
MANN, S., 29, 205
MAPPLETHORPE, R., 103-109,
136-137, 178-183
MCCAW, C., 228
MIGLIORI, N., 17
MISRACH, R., 209, 240-241
MORIYAMA, D., 165
MUNIZ, V., 197, 223-224

N

NARAHARA, I., 153
NESHAT, S., 196
NEWHALL, B., 1, 20-21
NEWHALL, N., 8
NEWHALL, N. & ALBERS, A., 9
NEWTON, H., 98, 177, 194

O

ORKIN, R., 173
OUTERBRIDGE JR., P., 39

P

PARKS, G., 76
PENN, I., 82-89, 111, 128
POLIDORI, R., 217, 221

R

RITTS, H., 184-188, 195, 258-263
ROSSITER, A., 229-231
RUFF, T., 138-139, 210
RUWEDEL, M., 220

S

SALGADO, S., 25-28
SERRANO, A., 242
SHEELER, C., 37-38
SHERMAN, C., 204
SHINOYAMA, K., 166-168
SMITH, W. EUGENE, 123
SOTH, A., 232-234
STEICHEN, E., 32
STERNFELD, J., 219
STIEGLITZ, A., 6-7, 33-35
STRAND, P., 72-73
SUDEK, J., 74
SUGIMOTO, H., 169-170, 211-215

T

TESTINO, M., 268
TILLMANS, W., 140-147

U

UEDA, S., 150-152

V

VENTURA, P., 226
VON UNWERTH, E., 265

W

WARHOL, A., 189-193
WESSEL, H., 99
WESTON, E., 43-44
WHITE, C. H. & STIEGLITZ, A., 31
WHITE, M., 19

WILLIAMS, C., 148

WINOGRAND, G., 134

Y

YOKOTA, D., 171-172

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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.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- 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 Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

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 Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. 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.aspx>.

(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 Christies 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% of 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.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- 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 retain 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - 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

- 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**).
- 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.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - 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.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- 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**. You 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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- 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.

(d) 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.

(e) 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 functional, (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 seller's 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

- 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**.
- (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.
- 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.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- 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.CHISTIES.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:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

◊

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

△

Owned by Christie's or another **Christie's Group** company in whole or 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.

□

Bidding by interested parties

•

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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

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

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

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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.

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When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

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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.

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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.

29/03/19

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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.

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

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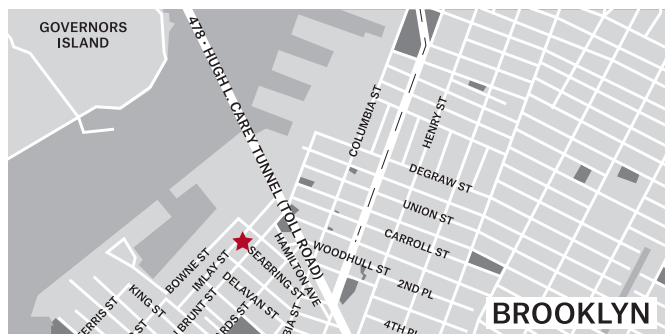
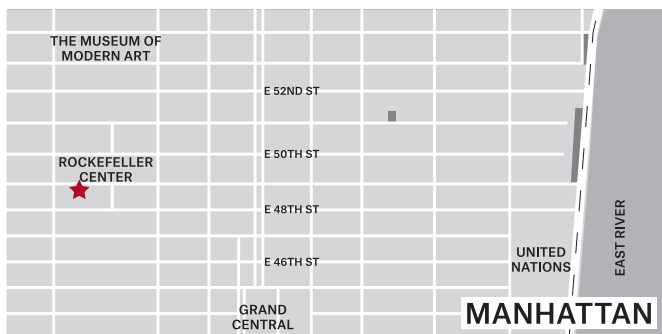
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Tel: +1 212 636 2000

PostSaleUS@christies.com

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Receiving/Shipping Entrance on 48th Street

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Monday-Friday except Public Holidays

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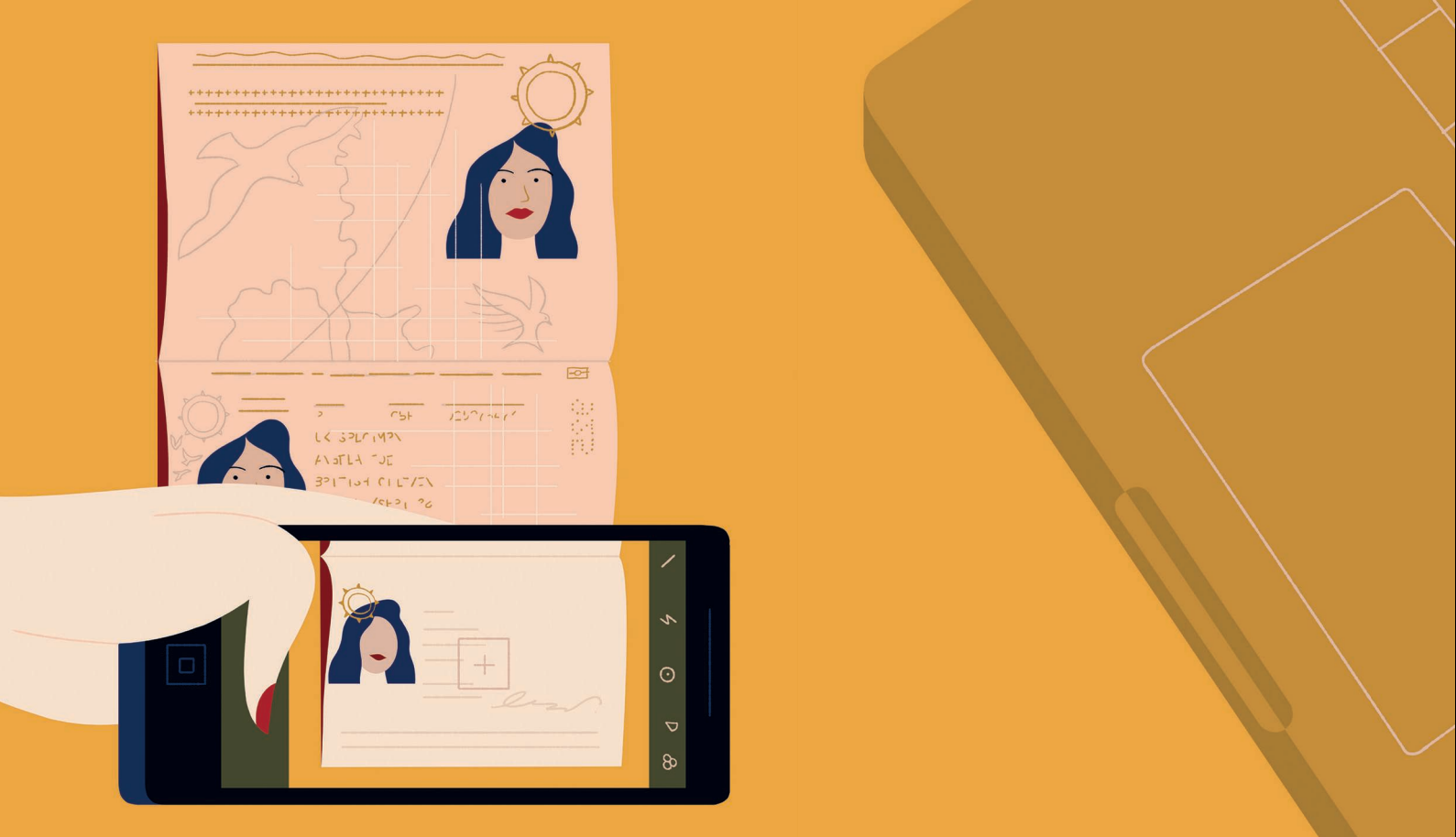
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Interior view of Mr. Perenchio's home. Photo by Jim Bartsch. Reproduced with permission of the estate.



HELMUT NEWTON (1920-2004)
Elsa Peretti as a Bunny, Costume by Halston, New York, 1975
gelatin silver print
signed, titled, dated and dedicated in pencil (verso)
43 $\frac{1}{8}$ x 27 $\frac{1}{2}$ in. (110 x 70 cm.)
€120,000-180,000

PHOTOGRAPHS: ICONS & STYLE

Paris, 23 June 2020

VIEWING

20-23 June 2020
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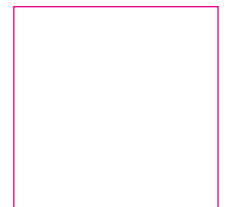
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