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PHOTOGRAPHS

AUCTION IN NEW YORK
10 APRIL 2018
SALE N09836
11:00 AM

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Wednesday 4 April
10 am-5 pm

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THIS PAGE
LOT 164

Gregory reading in Kyoto Feb 1993 # 14 Brian Wolkoff

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100

ARTIST: Vito Acconci
 TITLE: Applications
 YEAR: 1970 (December)
 MEDIUM: Performance (bodies, lipstick, transference); Super 8 film of the performance
 SIZE: Twenty minutes
 LOCATION: Wabash Transit Gallery, Chicago Art Institute
 PHOTOS: Nancy Dillon

An activity for one female performer, two males: F and M1 are kneeling, facing front; M2 is standing, facing the wall; M1 and M2 are naked from the waist up.

1. F puts on heavy lipstick; she kisses M1's chest -- she covers his chest and arms with lipstick.
2. When M1 is covered with lipstick, he rubs his front against M2's back -- his aim is to clear his body of lipstick, to cover M2 with lipstick.

- My role is that of M1: middleman: performance as elastic response (adjustive) -- performance as self-determinative response (extensive).
- Performance as camouflage: loosening boundaries between parties -- performance as undifferentiated mass.
- Performance as the application (acquisition) of color: color as locomotion -- one region approaching another region (one person taking over, or blending into, another person).

100

100

PROPERTY OF VARIOUS OWNERS

VITO ACCONCI

1940-2017

'Applications'

ferrotyped, 2 film stills printed on one sheet, initialed, titled, and dated in ink, and with typed performance instructions affixed to the reverse, 1970
 Overall 8¾ by 6¾ in. (22.2 by 16.2 cm.)

PROVENANCE

Deborah Bell Photographs, New York

\$ 10,000-15,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.

101

DAVID WOJNAROWICZ

1954-1992

'Rimbaud in New York' (in Diner)

signed, titled, dated, and editioned '1/3' in ink on the reverse, framed, Whitney Museum of American Art exhibition and P. P. O. W., Inc., labels on the reverse, 1978, printed in 1990, no. one in an unrealized edition of 3
 7¼ by 9½ in. (18.1 by 24.1 cm.)

PROVENANCE

P. P. O. W., Inc., New York, 1993

EXHIBITED

- New York, P. P. O. W., Inc., *In the Garden*, November - December 1990
- New York, Whitney Museum of American Art, *The Power of the City/The City of Power*, May - July 1992
- New York, New Museum of Contemporary Art, *Fever: The Art of David Wojnarowicz*, January - April 1999
- New Brunswick, Jane Voorhees Zimmerli Art Museum at Rutgers, *Raging through Time: The Art of David Wojnarowicz*, January - July 2016

LITERATURE

- Dan Cameron, *Fever: The Art of David Wojnarowicz* (New York: New Museum of Contemporary Art, 1999), p. 80 (this print)
- cf. *David Wojnarowicz: Rimbaud in New York 1978-79* (New Haven, 2004)



101

101 (continued)

In 1978-79, the 24-year-old artist David Wojnarowicz completed his first photo project, *Arthur Rimbaud in New York*. Wojnarowicz photographed an isolated young man – the sitter was either himself or a close friend – going about everyday activities in New York City. The sitter wears a mask of the young Romantic poet Arthur Rimbaud whose homosexuality and bohemian lifestyle alluded to the photographer's own youth.

Originally published in *Soho News* in 1980, the photographer rediscovered this body of work while preparing *David Wojnarowicz: Tongues of Flame*, his first retrospective which opened at the University of Illinois in January 1990. While the series was not exhibited, four of its images were illustrated in the accompanying catalogue. Wojnarowicz presented *Arthur Rimbaud in New York* for the first time at a P. P. O. W., Inc., November 1990 exhibition, for which prints were specifically produced.

Lifetime prints from this series are rare. At the time of this writing, this photograph is believed to be unique as a lifetime print. According to P. P. O. W., Wojnarowicz made only one print of the present image and did not complete the projected edition of 3.

\$ 12,000-18,000



102

102

FRANCESCA WOODMAN

1958-1981

Untitled, Providence, Rhode Island (Self-Portrait, Nude Crouching on Sidewalk)

1976-77

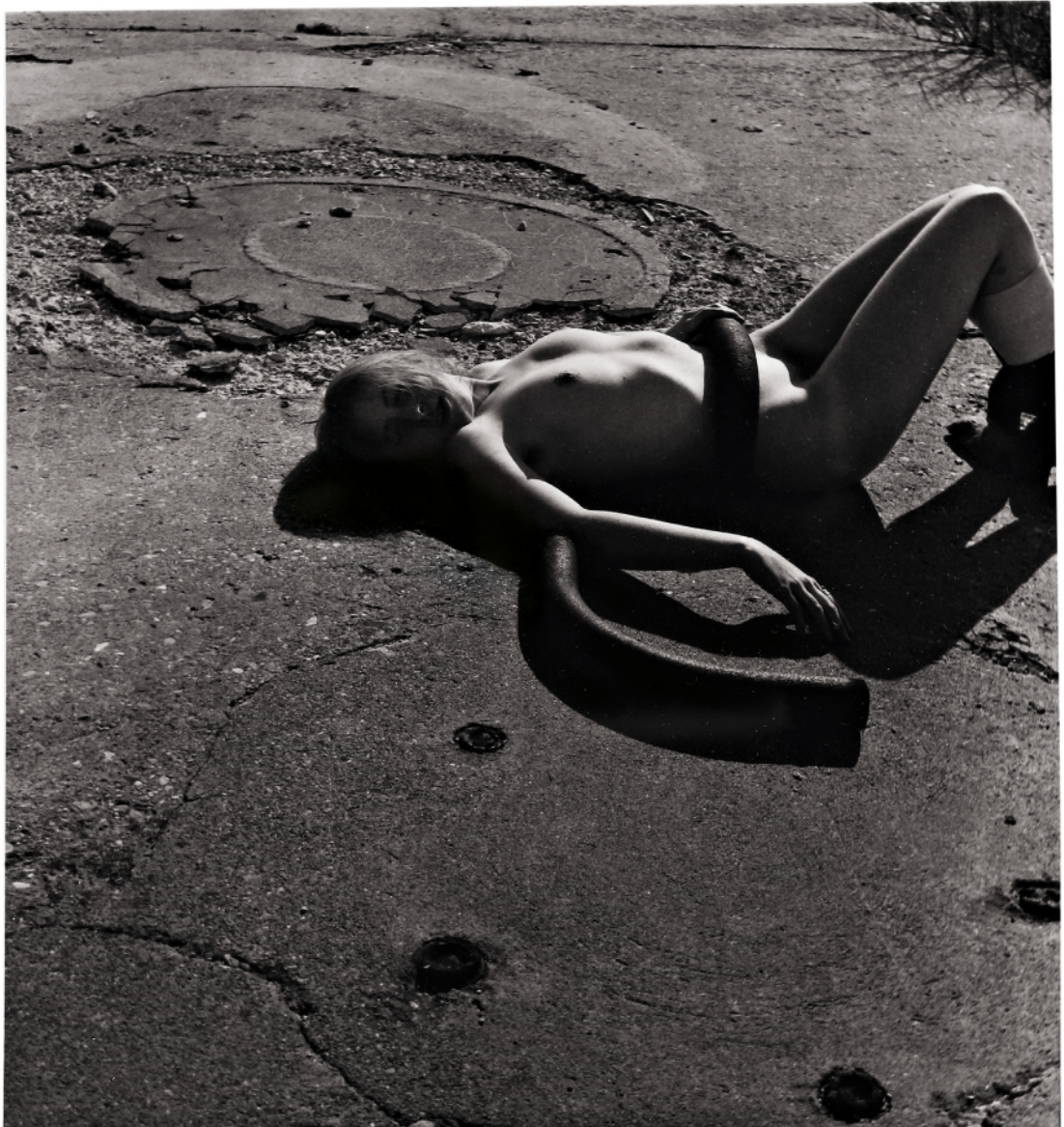
6¼ by 6¾ in. (15.9 by 16.2 cm.)

PROVENANCE

Gift of the photographer to the present owner, 1970s, when students together at the Rhode Island School of Design

\$ 12,000-18,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



103

103

FRANCESCA WOODMAN

1958-1981

Untitled, Providence, Rhode Island (Self-Portrait, Nude Lying on Sidewalk)

1976-77

6 $\frac{3}{8}$ by 6 in. (16.2 by 15.2 cm.)

PROVENANCE

Gift of the photographer to the present owner, 1970s, when students together at the Rhode Island School of Design

\$ 25,000-35,000



104

EUGENE VON BRUENCHENHEIN

1910-1983

Selected Portraits of Marie

a group of 36 photographs, each framed, circa 1945 (36)
 Each approximately 10 by 8 in. (25.4 by 20.3 cm.)

PROVENANCE

Acquired from Marie Von Bruenchenhein, the photographer's widow, 1989

EXHIBITED

New York, Museum of Sex, *Known/Unknown: Private Obsession and Hidden Desire in Outsider Art*, January - September 2017



Self-taught, visionary artist Eugene Von Bruenchenhein met Eveline Kalke in 1939 at a state fair in Wisconsin, and they were married in 1943. Nicknamed 'Marie,' she became Von Bruenchenhein's muse, modeling for hundreds of pin-up style photographs in their home in Milwaukee. Although Von Bruenchenhein was also a prolific painter, ceramicist, and sculptor, the photographs he took during the 1940s reveal not

only his obsession with photographing his young wife but also ingenious resourcefulness. Marie wore homemade crowns, bikinis, and jewelry fashioned from scavenged Christmas ornaments to flowers to coffee cans.

\$ 50,000-70,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



105

105

MAN RAY

1890-1976

Saint-Raphaël, France

title and numerical notations in pencil and with the photographer's 'Photograph By Man Ray' credit stamp (Manford M24) on the reverse, *circa* 1920s
9 by 11 $\frac{1}{8}$ in. (22.9 by 28.3 cm.)

PROVENANCE

Collection of the photographer

By descent to Naomi Savage, the photographer's niece

In 1922, a year after his arrival in Paris, Man Ray discovered Saint-Raphaël, a small resort town on the Côte d'Azur, thanks to his friend Francis Picabia. Man Ray often visited the seaside town and stayed at the Hôtel Continental, also frequented by F. Scott Fitzgerald, Pablo Picasso and Paul Eluard. In the present photograph, Man Ray depicts the harbor and grand basilica Notre-Dame de la Victoire built in 1887 in the historic center of Saint-Raphaël.

The blurred, out-of-focus perspective employed in this photograph was just one of the photomechanical techniques that Man Ray experimented with in both his photography and film during the 1920s. For Man Ray's 1928 short *L'Étoile de mer*, the characters are seen distorted through glass and refracted mirror.

\$ 20,000-30,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.

STEFAN THEMERSON

1910-1988

Enlarged film stills from *Europa*

a unique object, a sequence of 4 photographs, mounted together, annotated '9' [circled] and '10' [circled] in pencil on the mount, framed, 1931-32

Overall 10 by 3¾ in. (25.4 by 9.5 cm.)

PROVENANCE

By descent to Jasia Reichardt, Franciszka Themerson's niece, London

Ubu Gallery, New York, 1996

LITERATURE

Europa: A Poem by Anatol Stern (London, 1962), unpaginated
Georges Didi-Huberman, *Atlas: How to Carry the World on One's Back?* (Madrid, 2010), p. 412

Europa, created in 1931-32 by Polish avant-garde artists Stefan and Franciszka Themerson, is considered to be the first experimental Polish film. It is based on Anatol Stern's 1929 futuristic poem of the same name, in which he described the growing social tensions in Europe and the impending destruction of the continent.

Extant photocollages by Stefan Themerson are rare. They were originally fabricated as visual recreations from their five short films, most of which no longer survive. The original film reel for *Europa* was lost during the Second World War and photocollages such as that offered here are the only surviving visuals of this important document. This unique photocollage of consecutive film stills is from the last part of the movie: 'Hips — Bread — Head,' as captioned by the Themersons in their later reconstruction of the script.

Although Stefan Themerson intended the fifteen minute silent film to feel primitive, László Moholy-Nagy, who saw *Europa* in London in 1936, called it 'a sophisticated film.' It included all the photographic inventions favored by avant-garde artists and photographers: photogram, multi exposure, and photomontage.

\$ 20,000-30,000



CINDY SHERMAN

B. 1954

Untitled #131

chromogenic print, signed, dated, and editioned '12/18' in pencil on the reverse, 1983

34½ by 15⅞ in. (87.6 by 40.3 cm.)

PROVENANCE

Rhona Hoffman Gallery, Chicago, 1984

LITERATURE

Cindy Sherman (Basel, 1991), p. 41

Cindy Sherman (New York: Whitney Museum of American Art, 1987), pl. 84

Cindy Sherman: 1975-1993 (New York, 1993), p. 118

Cindy Sherman: Photographic Work 1975-1995 (New York, 1995), pl. 67

Cindy Sherman: Retrospective (Los Angeles: Museum of Contemporary Art, 1997), pl. 91

\$ 30,000-50,000



107



108

108

BRIGID BERLIN

B. 1939

'Blue TV'

a unique album comprised of 66 Polaroid Polacolor prints in mylar sleeves, 1969. Royal Octavo, decorative gilt leatherette with post binding, titled, dated, and inscribed 'For David Croland, Love Brigid Polk, 2/10/78' in ink on the pastedown The Polaroids 3½ by 4½ in. (8.9 by 11.4 cm.) The album 11 by 6¼ by 1½ in. (28 by 15.9 by 3.8 cm.)

PROVENANCE

Gift of the artist, 1978

The daughter of socialite parents, Brigid Berlin grew up in a world of Manhattan privilege. She moved to the Chelsea Hotel in the early 1960s and met Andy Warhol when she went to the Factory for the first time in 1964. They became close friends and Berlin appeared in several of Warhol's films, including 'Chelsea Girls' (1966) and 'Ciao! Manhattan' (1972). Both artists shared an interest in videotape recording, the camera, and documentation; throughout the nineteen-sixties and seventies, both artists took compulsive snapshots of

those who moved within their social circle. These distinctly un-posed, dynamic photographs are some of the most interesting documents of the Warhol and downtown scenes.

This album of psychedelic, blue-hued Polaroid 360 prints is comprised of televised images and portraits (including some of Warhol), and shows not only Berlin's obsession with documenting every day occurrences but also the fascination with television culture by the artists in Warhol's circle.

Berlin gave the album to her friend, model David Croland, and inscribed it 'Love Brigid Polk'; she was given this nickname because of the 'pokes' — injections of Vitamin B and amphetamines — she liked to give herself and others.

\$ 50,000-70,000



109



110



111

109

ERNST HAAS

1921-1986

Route 66, Albuquerque, N.M.

mural-sized chromogenic print, framed, a Bruce Silverstein, New York, label, signed by Alexander Haas, the photographer's son, in ink, on the reverse, 1969, printed later, no. 14 in an edition of 15 (*In America*, pl. 93)
40½ by 61 in. (102.9 by 154.9 cm.)

PROVENANCE

Monroe Gallery of Photography, St. Petersburg, Florida, 2007

\$ 8,000-12,000

110

STEPHEN SHORE

B. 1947

'Bay Theater, 2nd St., Ashland, Wisc.'

chromogenic print, signed, titled, dated, and inscribed 'For Irene, with love, Stephen' in ink on the reverse, 1973 (Bajac, MoMA, p. 47)
6¼ by 8¼ in. (15.9 by 21 cm.)

PROVENANCE

Gift of the photographer

\$ 7,000-10,000

111

TINA BARNEY

B. 1945

The Landscape

large-format archival pigment print, signed in ink on the image, framed, 1988, printed later, no. 6 in an edition of 10
46 by 59 in. (116.8 by 149.9 cm.)

\$ 10,000-15,000



112

112

WILLIAM EGGLESTON

B. 1939

Untitled (Boy in Red Sweater)

dye-transfer print, signed in ink in the margin, the photographer's credit/copyright stamp, signed by William J. Eggleston, III, the photographer's son, in ink and with title, date, and edition 'VOL. II 8/15' in pencil, on the reverse, framed, 1971, printed in 1996
12¾ by 17⅞ in. (32.4 by 45.4 cm.)

PROVENANCE

Private collection

Christie's New York, 6 October 2010, Sale 2395, Lot 65

LITERATURE

The Hasselblad Award 1998: William Eggleston (Göteborg, 1999), unpaginated (variant cropping)

William Eggleston (Paris: Fondation Cartier pour l'Art Contemporain, 2002), pl. 117

Cruel and Tender: The Real in the Twentieth Century Photograph (London: Tate Modern, 2003), cover

\$ 30,000-50,000



113

113

WILLIAM EGGLESTON

B. 1939

Untitled (Near Minter City and Glendora, Mississippi)

dye-transfer print, signed in ink in the margin, the photographer's credit/copyright stamp, signed by William J. Eggleston, III, the photographer's son, and with date and edition '10/15' in ink, on the reverse, framed, 1970, printed in 1999

14³/₈ by 21⁷/₈ in. (36.5 by 55.6 cm.)

PROVENANCE

Private collection

Christie's New York, 6 October 2010, Sale 2395, Lot 48

LITERATURE

Mark Holborn, *William Eggleston: Ancient and Modern* (New York, 1992), p. 53

William Eggleston (Paris: Fondation Cartier pour l'Art Contemporain, 2002), pl. 119

John Szarkowski, *William Eggleston's Guide* (New York: The Museum of Modern Art, 2002), p. 55

\$ 70,000-100,000



114

□ 114

LEWIS BALTZ

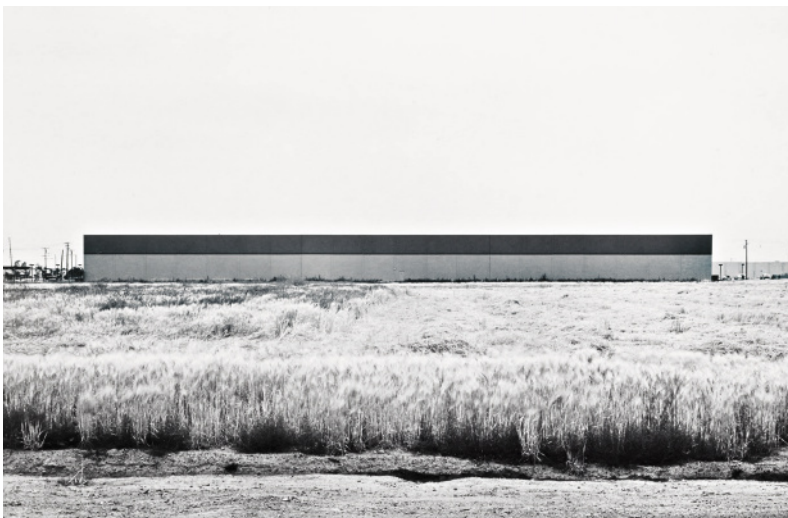
1945-2014

New Industrial Parks #37: East Wall,
Business Systems Division, Pertec,
1881 Langley, Santa Ana

signed, dated, editioned '13/21' and annotated
'IP37' in pencil on the reverse, 1974;
accompanied by a Gallery Luisotti, Santa Monica,
label (*The New Industrial Parks Near Irvine,
California*, pl. 37) (2)
6 by 9 in. (15.6 by 23.4 cm.)

\$ 10,000-15,000

115



115

LEWIS BALTZ

1945-2014

New Industrial Parks #17: East Wall,
Western Carpet Mills, 1231 Warner,
Tustin

signed, dated, editioned '13/21,' and annotated
'IP17' in pencil on the reverse, 1974; accompanied
by a Gallery Luisotti, Santa Monica, label (*The
New Industrial Parks Near Irvine, California*,
pl. 17) (2)
6 by 9 in. (15.6 by 23.4 cm.)

\$ 15,000-25,000

116

LEE FRIEDLANDER

B. 1934

Kiener Memorial Fountain and
Runner Statue, Gateway Mall,
St. Louis, Missouri

signed in ink in the margin, signed and with title
and date in pencil and the photographer's '44
So. Mountain Road, New City, N. Y. 10956' studio,
copyright, and reproduction rights and print date
stamps on the reverse, 1972, printed in the 1970s
(MoMA, pl. 319)
6¼ by 9½ in. (15.9 by 24.1 cm.)

PROVENANCE

Janet Borden, Inc., New York

\$ 4,000-6,000



116

Unless otherwise stated in the description
above, the photograph is a gelatin silver print
and is not offered as one of a limited edition.



117

117

ROBERT FRANK

B. 1924

Jay N. Y. (Fourth of July)

signed and titled 'YAJ, N. Y.' [sic] in ink in the margin, 1954, probably printed in the 1970s
12 $\frac{1}{8}$ by 8 in. (30.8 by 20.3 cm.)

PROVENANCE

Phillips de Pury & Company New York, 9 April 2011, Sale 40111, Lot 109

LITERATURE

Robert Frank, *The Americans* (New York, 1958), no. 17

Thomas J. Maloney, *U. S. Camera* 1958, p. 95

Willy Rotzler, 'Der Photograph Robert Frank,' *Du*, January 1962, p. 13

Sarah Greenough and Philip Brookman, *Robert Frank: Moving Out* (Washington, D. C.: National Gallery of Art, 1994), p. 183

Sarah Greenough, *Looking In: Robert Frank's The Americans* (Washington, D. C.: National Gallery of Art, 2009), pp. 231 and 466, and Contact no. 17

Peter Galassi, *Robert Frank: In America*, (Göttingen, 2014), p. 96

Nicholas Dawidoff, 'The Man Who Saw America: Hidden America,' *The New York Times Magazine*, 5 July 2015, p. 39

\$ 60,000-90,000



118



119

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.

118

ROBERT FRANK

B. 1924

'Detroit Rodeo'

signed, titled, and dated in ink in the margin, framed, 1955, printed later (*The Americans*, no. 5) 8¾ by 13 in. (22.2 by 33 cm.)

PROVENANCE

Christie's New York, 8 April 2011, Sale 2431, Lot 427

\$ 15,000-25,000

119

O. WINSTON LINK

1914-2001

Hot Shot Eastbound, laeger, West Virginia

signed and dated '5-95' in pencil and with the photographer's copyright/credit/reproduction rights stamp, numbered in ink, on the reverse, framed, 1957, printed in 1995 (*Steam, Steel & Stars*, pp. 124-5) 15½ by 19½ in. (39.4 by 49.5 cm.)

\$ 5,000-7,000



120

120

WILLIAM EGGLESTON

B. 1939

Untitled (Sumner, Mississippi, Cassidy Bayou in the Background)

dye-transfer print, signed in ink in the margin, the photographer's credit/copyright stamp, signed by William J. Eggleston, III, the photographer's son, and with date and edition '10/15' in ink, on the reverse, framed, 1971, printed in 1999
14½ by 21⅞ in. (36.8 by 55.6 cm.)

PROVENANCE

Cheim & Read, New York

Private collection

Christie's New York, 6 October 2010, Sale 2395,
Lot 4

LITERATURE

Mark Holborn, *William Eggleston: Ancient and Modern* (New York, 1992), p. 55

The Hasselblad Award 1998: William Eggleston (Göteborg, 1999), unpaginated

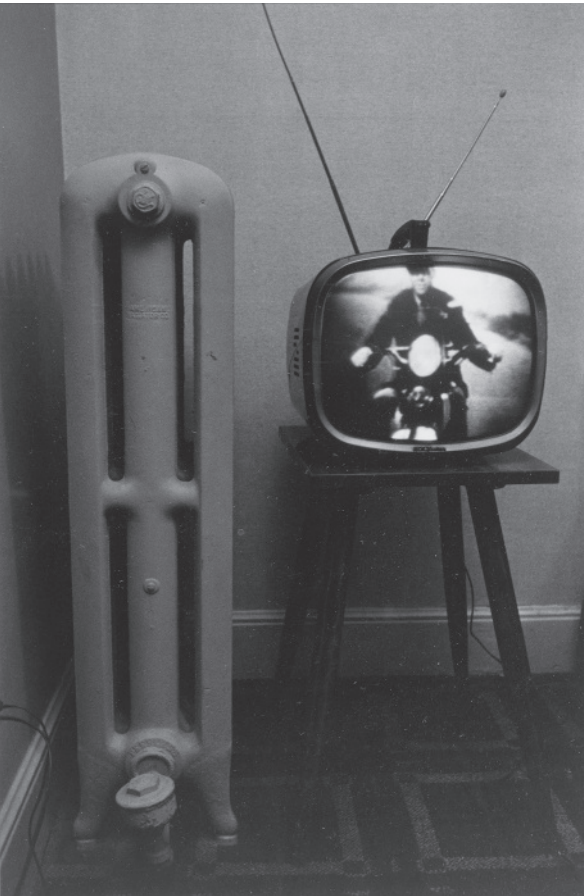
William Eggleston (Paris: Fondation Cartier pour l'Art Contemporain, 2002), pl. 139

John Szarkowski, *William Eggleston's Guide* (New York: The Museum of Modern Art, 2002), p. 30

\$ 60,000-90,000



121



122

121

ROBERT FRANK

B. 1924

'Daytona Beach'

signed, titled, and dated in ink in the margin, the photographer's archive and copyright stamps, with credit, title, date, and annotations in pencil or ink, on the reverse, framed, 1961, probably printed in the 1970s (*Lines of My Hand*, unpaginated)
9¼ by 13⅞ in. (23.5 by 34.6 cm.)

PROVENANCE

Phillips de Pury & Company New York, 8 October 2010, Sale 40210, Lot 17

\$ 20,000-30,000

122

LEE FRIEDLANDER

B. 1934

'Florida'

signed, titled, dated, and annotated '1-6' in pencil and with the photographer's '44 South Mountain Road, New City, N. Y. 10956' credit/studio and copyright stamps on the reverse, framed, a Fraenkel Gallery, San Francisco, label on the reverse, 1963, printed in the 1960s (MoMA, pl. 79)
10 by 6⅞ in. (25.4 by 16.8 cm.)

\$ 15,000-25,000

123

ROBERT FRANK

B. 1924

'Assembly Line - Detroit'

signed and dated '77' in ink in the margin, the photographer's archive stamp, with title, 'Americans 50,' and '217' in pencil, on the reverse, framed, 1955, probably printed in the 1970s (*The Americans*, no. 50)
8 $\frac{7}{8}$ by 13 $\frac{1}{4}$ in. (22.5 by 33.7 cm.)

PROVENANCE

Lunn Gallery, Washington, D. C.

Private collection, California

Deborah Bell Photographs, New York

Private collection

Phillips de Pury & Company New York, 9 April 2011, Sale 40111, Lot 154

\$ 30,000-50,000



123

124

ROBERT FRANK

B. 1924

'U. S. 91, Leaving Blackfoot, Idaho'

signed and dated in ink in the margin, the photographer's archive and copyright stamps, with credit, title, date, and annotations in pencil and ink, on the reverse, framed, 1956, probably printed in the 1970s (*The Americans*, no. 32)
8 $\frac{3}{8}$ by 12 $\frac{1}{2}$ in. (21.3 by 31.8 cm.)

PROVENANCE

The Estate of Harry Lunn, Washington, D. C.

Christie's New York, 6 October 2010, Sale 2395, Lot 3

\$ 15,000-25,000



124

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



125

125

ROBERT FRANK

B. 1924

New Orleans (Trolley)

signed in ink in the margin, framed, Bank of America Collection labels on the reverse, 1955, probably printed in the 1970s 9¾ by 15 in. (24.8 by 38.1 cm.)

PROVENANCE

Pace/MacGill Gallery, New York

Bank of America Collection, 1987

Sotheby's New York, 30 March 2009, Sale 8533, Lot 107

Christie's New York, 7 October 2010, Sale 2396, Lot 21

LITERATURE

Robert Frank, *The Americans* (New York, 1958), no. 18

Tom Maloney, ed., *U. S. Camera Annual 1958* (New York, 1957), pp. 106-7

Robert Frank (Aperture, 1961), p. 9

Robert Frank (Aperture, 1976), p. 95

Tod Papageorge, *Walker Evans and Robert Frank: An Essay on Influence* (Yale University Art Gallery, 1981), p. 41

Robert Frank (New York, 1985), pl. 34

Sarah Greenough and Philip Brookman, *Robert Frank: Moving Out* (Washington, D. C.: National Gallery of Art, 1994), pp. 172 and 196

Sarah Greenough, *Looking In: Robert Frank's The Americans* (Washington, D. C.: National Gallery of Art, 2009), pp. vi-vii, 232, and 466, and Contact no. 18

Nicholas Dawidoff, 'The Man Who Saw America: Hidden America,' *The New York Times Magazine*, 5 July 2015, p. 42

\$ 100,000-150,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



126

126

ROBERT FRANK

B. 1924

'Hoboken' (Parade, New Jersey)

signed, titled, and dated in ink in the margin, the photographer's archive and copyright stamps, with credit, title, date, and annotations in pencil and ink, on the reverse, framed, 1955, probably printed in the 1970s
9 by 13¾ in. (22.9 by 34.9 cm.)

PROVENANCE

Christie's New York, 8 April 2011, Sale 2431, Lot 441

LITERATURE

Robert Frank, *The Americans* (New York, 1958), no. 1

Robert Frank (Aperture, 1961), p. 6

Willy Rotzler, 'Der Photograph Robert Frank,' *Du*, January 1962, p. 16

John Szarkowski, *The Photographer's Eye* (New York: The Museum of Modern Art, 1966), p. 155

Robert Frank (Aperture, 1976), cover

Robert Frank, *Lines of My Hand* (New York, 1989), unpaginated

John Szarkowski, *Photography Until Now* (New York: The Museum of Modern Art, 1989), p. 258

Sarah Greenough and Philip Brookman, *Robert Frank: Moving Out* (Washington, D. C.: National Gallery of Art, 1994), pp. 111 and 175

Peter Galassi, *American Photography, 1890-1965* (New York: The Museum of Modern Art, 1995), p. 215

Peter Galassi, *Walker Evans & Company* (New York: The Museum of Modern Art, 2000), pl. 316

Robert Frank: Story Lines (London: Tate Modern, 2004), frontispiece 3

Sarah Greenough, *Looking In: Robert Frank's The Americans* (Washington, D. C.: National Gallery of Art, 2009), cover, pp. 211, 460, and Contact no. 1

Peter Galassi, *Robert Frank: In America*, (Göttingen, 2014), p. 107

\$ 80,000-120,000



127



129



128

127

ADAM FUSS

B. 1961

From the series *My Ghost (Dress)*

a unique object, photogram, oversized, mounted, framed, a Cheim & Read label on the reverse, 1999
52½ by 42 in. (133.4 by 106.7 cm.)

PROVENANCE

Cheim & Read, New York

Private collection

Christie's New York, 12 May 2005, Sale 1518, Lot 516

\$ 15,000-25,000

128

PROPERTY FROM THE COLLECTION OF TOM JACOBSON

PAUL FRIES

1919-1991

Watering Can

signed and annotated in ink and numbered '92' in pencil on the reverse,
early 1950s
8¾ by 6⅛ in. (22.2 by 15.5 cm.)

PROVENANCE

Estate of the artist

Inspired by Modern Art and the creative possibilities of 'Subjektive Fotografie,' in the early 1950s, German nuclear physicist Dr. Paul Fries produced a series of radically modern still life photographs with the use of industrial x-ray machines. The clarity he achieved is due to the direct exposure of the x-ray films. Works by Fries rarely appear at auction.

\$ 5,000-7,000

129

PAUL FRIES

1919-1991

'Alter Wecker' (Old Alarm Clock)

mounted to card, credit, title, and annotations in pencil and stamped 'subjektive fotografie' on the reverse, early 1950s
8¾ by 6½ in. (22.2 by 16.5 cm.)

PROVENANCE

Estate of the artist

Dr. Fries made the present photograph in collaboration with fellow scientist Dr. Herbert Franke. It is believed that the print offered here was included in the 1955 exhibition *Subjektive Fotografie* in Saarbrücken.

\$ 5,000-7,000

130

PROPERTY OF VARIOUS OWNERS

ADAM FUSS

B. 1961

Skull

daguerreotype, signed and numbered '109' [circled] and with annotations in ink on the reverse, mounted in a custom Plexiglas box frame, 2005 (cf. Fundación Mapfre, p. 103)
14 by 11 in. (35.6 by 27.9 cm.)

PROVENANCE

Acquired from the photographer

\$ 6,000-9,000

131

SALLY MANN

B. 1951

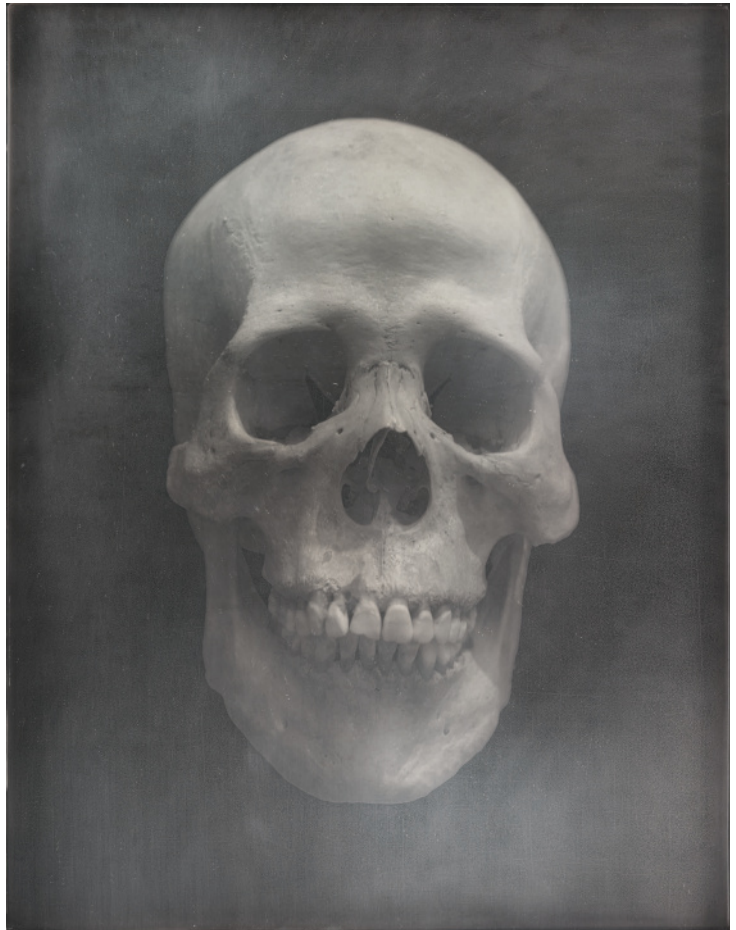
Untitled (Virginia)

large-format, tea-toned, mounted, signed, editioned '5/10.' and copyrighted in pencil on the reverse, framed, an Edwynn Houk Gallery, New York, label on the reverse, 1993 (*Deep South*, p. 33)
30 by 38 in. (76.2 by 96.5 cm.)

PROVENANCE

Christie's New York, 18 October 2006, Sale 1713, Lot 111

\$ 8,000-12,000



130



131

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.

PROPERTY OF VARIOUS OWNERS

E. J. BELLOCQ

1873-1949

Storyville Prostitute, New Orleans

framed, circa 1912, printed no later than 1949
8 by 5 in. (20.3 by 12.7 cm.)

PROVENANCE

Estate of Louis Danzig

Sotheby's New York, 31 October 1989, Sale 5921, Lot 93A

Private collection

Christie's New York, 29 April 1999, Sale 9150, Lot 176

At the turn of the 20th Century in the years preceding Prohibition, professional photographer Ernest J. Bellocq made a series of portraits of women in brothels throughout Storyville, the red-light district of New Orleans. While prostitution had been legalized in Storyville in 1898, nude photographs were illicit and Bellocq's portraits provide rare insight into this secret world.

This body of work remained unseen until 1970 when John Szarkowski introduced it to the world with *E. J. Bellocq: Storyville, Photographs from the New Orleans Red-Light District, Circa 1912*, an exhibition at The Museum of Modern Art, New York, of 34 modern prints from Bellocq's original glass-plate negatives. In the press release, John Szarkowski commented, 'Bellocq – whoever he was – interests us not as an object of pity but as an artist; a man who saw more clearly than we do, and who drove discovered secrets . . . Even if the pictures reproduced here had been widely known a half century ago, they would not have changed the history of photography, for they did not involve new concepts, only an original sensibility. Seeing his pictures we are persuaded that he had knowledge of the nature of other human beings.' A variant of the photograph offered here (reproduced as plate 28 in the 1970 exhibition catalogue) depicts the same woman with cascading long hair, locket necklace, and bangle bracelets. In that photo, she stands in profile, her shoes removed and one knee propped on a carved wood chair.

A commercial photographer by trade of diverse subjects such as ships, funeral plots, and class portraits, Bellocq was an enigma both in life and in memoriam. Contemporary descriptions of Bellocq (that have clearly mutated over the years into the realm of caricature) suggest the photographer was oddly shaped, dwarf-like, stooped, and mentally unstable. Records show that Bellocq was from a prosperous family and was gainfully employed for nearly all his career. Bellocq died unmarried and the sole heir of his estate was a brother. For some years Bellocq's glass-plate negatives were in storage in a small antique shop run by Sal Ruiz. Subsequently they were in the hands of New Orleans antique and junk dealer Larry Borenstein before finally being acquired in 1967 by photographer Lee Friedlander, who made the modern prints for the 1970 exhibition and helped reintroduce the world to this forgotten part of Louisiana history.

Bellocq's *Storyville* photographs served as the inspiration for the books *Coming Through Slaughter* (Michael Ondaatje), *Bellocq's Women* (Peter Everett), and *Bellocq's Ophelia* (Natasha Trethewey), as well as Louis Malle's 1978 film *Pretty Baby*.

Early prints of any generation by Bellocq are extremely rare. The photograph offered here is believed to be the only early print to have appeared at auction, and no other early print of the image has been located. When this photograph was originally sold in these rooms in 1989, its cataloguing indicated that it was originally in the collection of Louis Danzig, a former cameraman for Pathé and Movietone News. Although little is known of Danzig, it is believed that he knew Bellocq and received three early prints directly from him. Another early print with this provenance is now in the collection of The Metropolitan Museum of Art (2005.100.130), originally acquired by the Gilman Paper Company Collection in the early 1980s. These three prints – one of which is unlocated – are the earliest known prints.

\$ 50,000-70,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



(ACTUAL SIZE)

132

MAN RAY

1890-1976

Minotaur

dated and numbered '36' in pencil and with the photographer's '31 bis, Rue Campagne Première' studio stamp (Manford M6) and posthumous copyright stamp (Manford M30) on the reverse, 1933

5⁷/₈ by 9¹/₄ in. (14.9 by 23.5 cm.)

PROVENANCE

Collection of the photographer

By descent to Juliet Man Ray, the photographer's widow, 1976

Sotheby's London, *Man Ray: Paintings, Objects, Photographs: Property from the Estate of Juliet Man Ray, the Man Ray Trust and the Family of Juliet Man Ray*, 22-23 March 1995, Sale 5173, Lot 15

EXHIBITED

Paris, Centre Georges Pompidou/Musée National d'Art Moderne, *Man Ray*, December 1981 - May 1982

Washington, D. C., The Corcoran Gallery of Art, *L'Amour Fou: Photography and Surrealism*, September - November 1985

Geneva, Musée Rath, *Regards sur Minotaure, la revue à tête de bête*, October 1987 - January 1988, and traveling to Musée d'Art Moderne de la Ville de Paris, March - May 1988

Washington, D. C., The National Museum of American Art, *Perpetual Motif: The Art of Man Ray*, December 1988 - February 1989; and traveling to Los Angeles, The Museum of Contemporary Art; Houston, The Menil Collection; and The Philadelphia Museum of Art through January 1990

Tokyo, The Bunkamura Museum of Art, *Man Ray et ses Amis*, July - August 1991; and traveling to Takamatsu, City Museum of Art; Tsukuba, Museum of Art, Ibaraki; Okayama, Prefectural Museum of Art; Akita, Senshu Museum of Art; Itami, City Museum of Art, through 1992

Greenwich, Bruce Museum of Arts and Science, *The Surrealist Vision: Europe and the Americas*, January - April 1998

Paris, Centre Georges Pompidou/Musée National d'Art Moderne and the Galeries Nationales du Grand Palais, *Man Ray, La photographie à l'envers*, April - June 1998

London, Tate Modern, *Surrealism: Desire Unbound*, September 2001 - January 2002, and travelling to New York, The Metropolitan Museum of Art, February - May 2002

Sydney, Art Gallery of New South Wales, *Man Ray*, February - April 2004

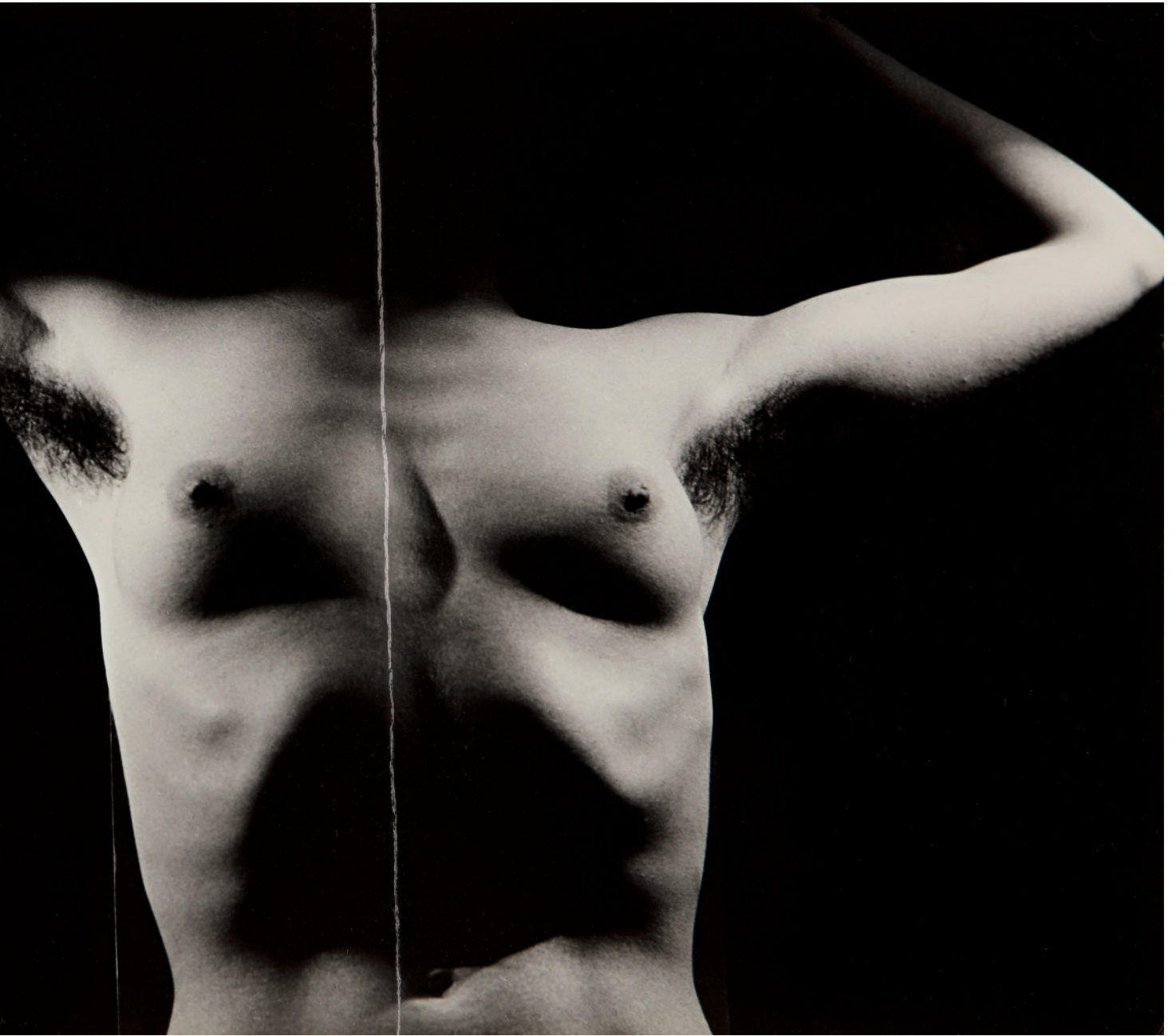
Paris, Centre Georges Pompidou/Musée National d'Art Moderne, *Traces du Sacré*, May - August 2008, and travelling to Munich, Haus der Kunst, September 2008 - January 2009

\$ 150,000-250,000

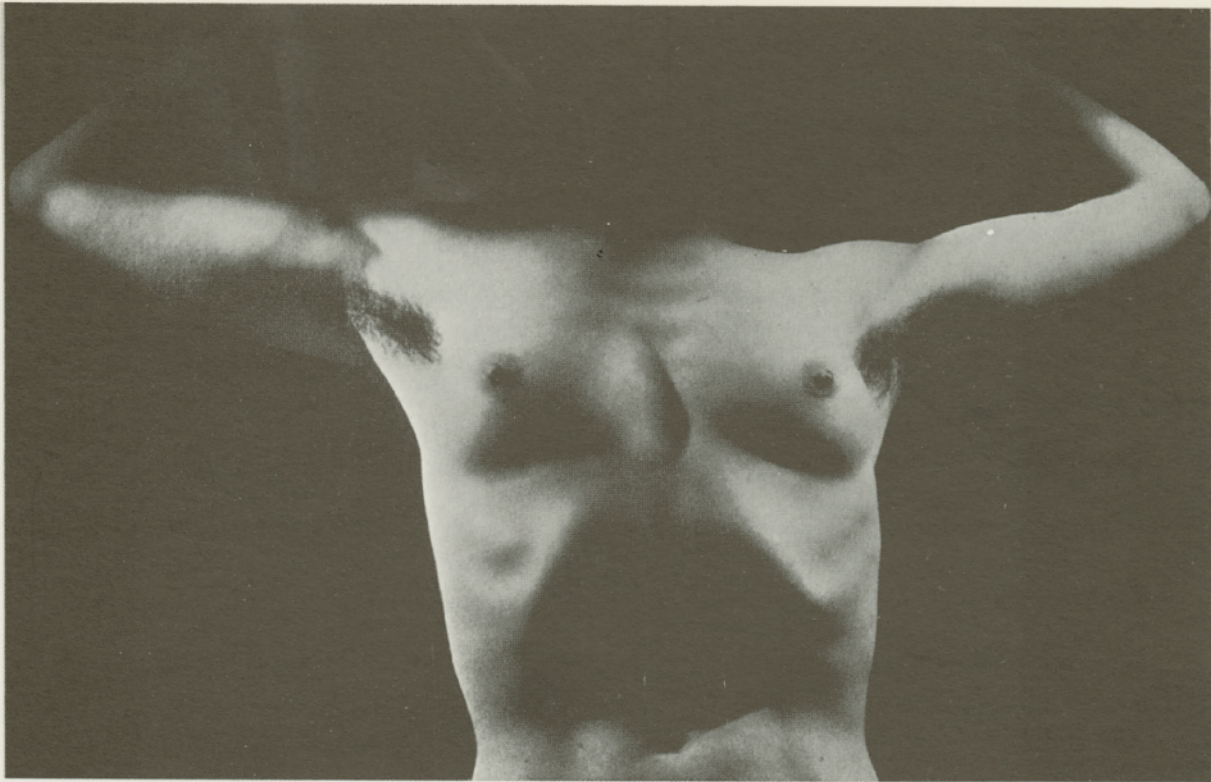
(continued)



Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



133



Man Ray.

N° 7

MINOTAURE

Prix 25 frs

(La couverture de ce numéro est spécialement composée par JOAN MIRO).

| | |
|---|-----------------|
| La peau de la peinture | E. TÉRIADE. |
| Portraits de femmes | MAN RAY. |
| Mimetisme et psychasthénie légendaire | ROGER CAILLOIS. |
| Documents photographiques de Le Charles. | |
| Un tout petit cheval | HENRI MICHAUX. |
| La manière blonde. | JACQUES BARON. |
| Eaux-fortes de André Beaudin pour l'illustration des « Bucoliques » de Virgile. | |
| Appliquée | PAUL ELUARD. |
| Illustrations de Bellmer et de Man Ray. | |
| Borès. | MAURICE RAYNAL. |
| Hors-texte en couleurs. | |
| Nuits romantiques sous le Roi Soleil | MAURICE HEINE. |
| Le Jour est trop court | YOUNG. |
| Il n'est pas encore trop tard | YOUNG. |
| Photographies de Brassai et de Man Ray. | |

LITERATURE

Minotaure, No. 7, June 1935, ill. table of contents

This print:

Man Ray (Paris: Centre Georges Pompidou/Musée National d'Art Moderne, 1981), no. 175, pp. 148-9

L'Amour Fou: Photography & Surrealism (Washington, D. C.: The Corcoran Gallery of Art, 1985), fig. 9, pp. 16-7

Dada and Surrealism (Chicago: Museum of Contemporary Art, 1985), fig. 2, p. 45

Regards sur Minotaure (Geneva and Paris: Musée Rath and Musée d'Art Moderne de la Ville de Paris, 1987), no. 171, p. 203

Perpetual Motif: The Art of Man Ray (Washington, D. C.: National Museum of American Art, 1988), fig. 199, p. 225

Man Ray et ses Amis (Tokyo: The Bunkamura Museum of Art, 1991), no. 4, p. 25

A Boatload of Madmen: Surrealism and the American Avant-Garde, 1920-1950 (New York, 1995), pl. 26

Man Ray, La photographie à l'envers (Paris: Centre Georges Pompidou/Musée National d'Art Moderne, 1998), pp. 226-7

The Surrealist Vision: Europe and the Americas (Greenwich: Bruce Museum of Arts and Science, 1998), p. 22

Surrealism: Desire Unbound (Princeton, 2001), fig. 214, p. 218

Alias Man Ray: The Art of Reinvention (New York: The Jewish Museum, 2009), p. 64

Man Ray's *Minotaur* exemplifies 1930s Surrealist photography. This mythical monster — traditionally depicted with the head of a bull and the body of a man — personified both sexual vitality and raw savagery. For the avant-garde of the period, the Minotaur also embodied the Dionysian impulse in artistic creation promoted by Friedrich Nietzsche. Man Ray goes well beyond classic mythology in his interpretation of the Minotaur. He fashions the bull's head out of the shadowy contours of a woman's body: her breasts act as eyes, the concavity of her stomach as mouth, and her raised arms as horns. In Surrealist photography the human body was often subject to violent visual assault. The eminent scholar Rosalind Krauss writes 'of bodies decapitated by the projection of shadow; of bodies eaten away by either heat or light. Their often fetishistic, sexually charged displacements of familiar human forms were accompanied by an uncanny denaturalization of the spatial order in which they were situated' ('Corpus Delicti,' *October*, Summer 1985, vol. 33, p. 44).

During the 1920s and 1930s, Man Ray experimented with imagery in which the sitter's gender is intentionally ambiguous and, in some cases, the human body is wholly transformed into a sexually-charged object. His *Minotaur* shows the photographer's proclivity for both themes, as does his 1929 masterwork *Anatomies*, in which Lee Miller's naked shoulders and tilted neck morph into the shape of a phallus.

On the heels of his first major monograph, *Man Ray Photographies 1920-1934*, Man Ray selected the present photograph for inclusion in the progressive Surrealist journal *Minotaure* (fig. 1). Filled with high quality reproductions and progressive editorial, Albert Skira's *Minotaure* remains one of the most innovative and highly-regarded publications of the mid-20th Century. Unlike earlier Surrealist publications such as André Breton's *La Révolution Surréaliste*, *Minotaure* was intended to appeal to a socially privileged audience and was less politically influenced. As Brassai wrote, 'with *Minotaure*, there was no longer a "radical break with the world" [as previously sought by Breton] but rather the great entrance of surrealist art and poetry into the world and even into the world of high society' (Brassai, *Conversations with Picasso*, p. 21). Within its lavishly illustrated wrappers was a literary and fine art review focused on modern literature, contemporary art, experimental cinema, and architecture. Published 10

years after the advent of Surrealism, the pages of *Minotaure* were filled with contributions from every major artist of the era, including Pablo Picasso, Jean Arp, Max Ernst, and André Masson; André Breton, Paul Éluard, and Georges Bataille served on its editorial board.

Along with Brassai, Man Ray was the leading photographer to contribute to *Minotaure*, with his photographs appearing in nearly every issue of the magazine's 6 years of existence from 1933-39. Within *Minotaure* magazine, photography was not merely decorative illustration but rather was considered equal in importance to painting and sculpture. Throughout its 13 issues, many of the most important Surrealist photographs of the period were published for the first time: 'Erotique-Voilée' and 'Explosante-Fixe' by Man Ray; 'Sculptures involontaires', 'Paris de Nuit,' and 'Graffiti' by Brassai; 'Le phénomène de l'extase' by Salvador Dali; and 'Les Poupées' by Hans Bellmer, to name but a few. Man Ray's *Minotaur* was the only photographic interpretation of the magazine's subject. Attesting to its importance, in the 13 issues published Man Ray's *Minotaur* was the only work of art to be illustrated on the title page and the only photograph that did not relate to an article.

At the time of this writing, no other print of this image has been located. While it is unknown whether the photograph offered here is the exact print made for reproduction in the 1935 issue of *Minotaure*, its physical attributes suggest this purpose. The '31 bis, Rue Campagne Première' studio stamp on the reverse of the print was likely in use no later than the summer of 1935 when Man Ray moved to '8, rue du Val-de-Grace.' Further, it is not known to have illustrated another publication of the period. The origin of the hairline crease that bisects this photograph is unknown. It is speculation to suggest that its central placement — nearly perfectly halving the body — might have been intentional to demonstrate how the image would appear illustrating a double-page spread. This crease was present before the print left the photographer's estate, as evidenced by the early reproductions of this object.

The present photograph, now an icon of Surrealism, has been included in every major exhibition about Man Ray and illustrated in all significant monographs on the artist.



134

134

HELMUT NEWTON

1920-2004

'Big Nude Yuko'

signed, titled, dated, annotated 'Nice,' and editioned '2/15' in pencil and with the photographer's 'Monte-Carlo' copyright and reproduction rights stamps and a Galerie Sho Multiples, Tokyo, stamp on the reverse, framed, 1993
18³/₈ by 14¹/₂ in. (46.7 by 36.8 cm.)

\$ 10,000-15,000

135

HELMUT NEWTON

1920-2004

In a Garden near Rome

signed, titled 'Rome' and dated in ink and with the photographer's copyright stamp on the reverse, 1977
17³/₈ by 11⁷/₈ in. (44.1 by 30.2 cm.)

\$ 8,000-12,000



135

136

GEORGE PLATT LYNES

1907-1955

Selected Images of Yul Brynner

a group of 3 photographs, each with the photographer's stamp and one annotated 'Yul Brynner, June 7 1942' in ink on the reverse, framed, 1942 (3)

Each 9¼ by 7⅝ in. (23.5 by 19.4 cm.)

\$ 5,000-7,000

137

PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

ROBERT MAPPLETHORPE

1946-1989

Dan S.

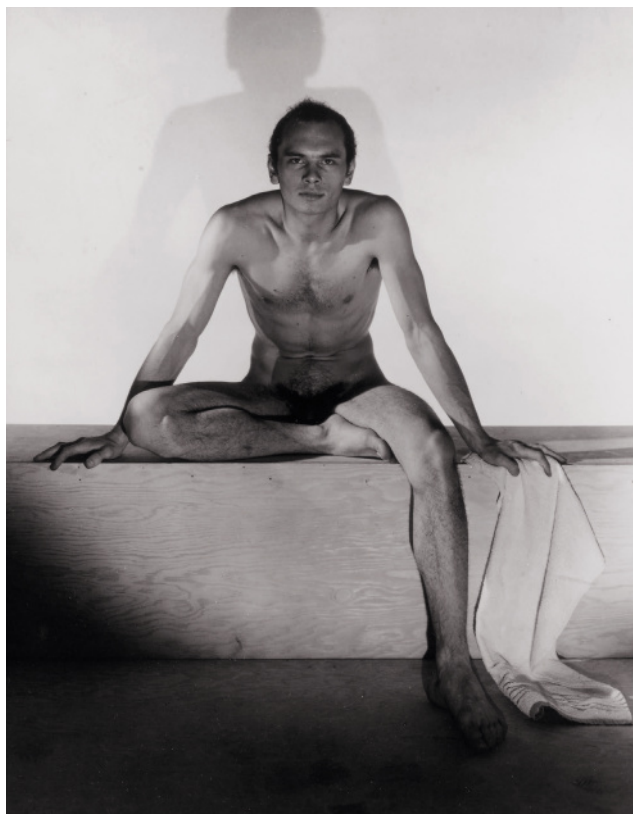
flush-mounted, the photographer's estate stamp, signed and dated by Michael Ward Stout, Executor, in ink and with title, date, edition '13/15,' and '[MAP]' '#528' in ink on the reverse, framed, a Cheim & Read label on the reverse, 1980 (LACMA/ Getty, pl. 66)

17⅞ by 14 in. (45.4 by 35.6 cm.)

PROVENANCE

Cheim & Read, New York

\$ 10,000-15,000



136



137

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



138

138

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTOR

KATY GRANNAN

B. 1969

Anonymous, Modesto, CA

mural-sized pigment print, flush-mounted, framed to the photographer's specifications, signed and dated on a Fraenkel Gallery label on the reverse, 2013, no. one in an edition of 3 plus one artist's proof
55 by 40¾ in. (139.7 by 103.5 cm.)

PROVENANCE

Fraenkel Gallery, San Francisco, 2013

\$ 10,000-15,000

139

CADY NOLAND

B. 1956

Untitled Xerox Cut-Out (Patty in Church)

a unique object, cut printed paper and staples, on a paper mount, framed, 1989
9½ by 12 in. (24.1 by 30.5 cm.)

PROVENANCE

The Brooklyn Academy of Music Art Sale, New York, 1991

EXHIBITED

New York, Elizabeth Dee, *Every Future Has a Price: 30 Years After Infotainment*, October - December 2016



139

139 (continued)

'Violence used to be part of life in America and had a positive reputation.' ("Cady Noland," Interview with Michele Cone, *Journal of Contemporary Art*, vol. 3 no. 2, 1990)

In February 1974, Patricia (Patty) Hearst, the 19-year-old granddaughter of publishing magnate William Randolph Hearst, was kidnapped from her apartment in Berkeley by members of a left-wing revolutionary group, the Symbionese Liberation Army (SLA). Two months later, Hearst publicly announced that she had joined the SLA. A photograph of her holding a semi-automatic rifle during a bank robbery in San Francisco was subsequently published on the cover of *Newsweek*.

In the late 1980s, Cady Noland began using press photographs to explore a dark side of American culture: the transformation of criminals into celebrities through mass media and a fascination with violence. For the present work, Noland reproduced a frequently published photograph of a young Patty Hearst at church. She used photocopied paper to retain the mass-produced feel of newsprint and mimicked newspaper layout by stapling it to a backing paper.

Noland often juxtaposed this image with the *Newsweek* image of Hearst as a revolutionary in large silkscreens mounted to aluminum. Examples of these silkscreens exist in the collections of The Museum of Modern Art, New York; the Guggenheim Museum, New York; and the Institute of Contemporary Art, Boston.

\$ 15,000-25,000



140



141



142

140

PROPERTY OF VARIOUS OWNERS

ROBERT POLIDORI

B. 1951

5417 Marigny Street, New Orleans

oversized chromogenic print, flush-mounted to aluminum, framed, signed in ink on a Nicholas Metivier Gallery label on the reverse, 2005, no. one in an edition of 10
40½ by 57¾ in. (102.9 by 146.7 cm.)

PROVENANCE

Nicholas Metivier Gallery, Toronto, 2007

\$ 8,000-12,000

141

LISE SARFATI

B. 1958

'Suzannah #23, Hillsboro, OR'

chromogenic print, flush-mounted to aluminum, signed, titled, dated, and editioned '2/5' in ink on a label on the reverse, framed, Yossi Milo Gallery, New York, and Nicholas Metivier Gallery, Toronto, labels on the reverse, 2003
19 by 28½ in. (48.3 by 72.4 cm.)

\$ 3,000-5,000

142

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTOR

LARRY SULTAN

1946-2009

My Mother Posing for Me (from Pictures from Home)

chromogenic print, signed in ink on the image, flush-mounted, framed, a Janet Borden, Inc., label on the reverse, 1984, printed in 1989, no. 10 in an edition of 20 (*Pictures from Home*, p. 109)
28¼ by 34¼ in. (71.8 by 87 cm.)

PROVENANCE

Janet Borden, Inc., New York, 1990

\$ 20,000-30,000



143

143

PROPERTY OF VARIOUS OWNERS

KATY GRANNAN

B. 1969

Untitled (from *the Poughkeepsie Journal*)

chromogenic print, mounted, signed and dated '1999' in ink on a Lawrence Rubin Greenberg Van Doren Fine Art, New York, label on the reverse, framed, 1998 (*Model American*, pl. 10) 45 by 35¾ in. (114.3 by 90.8 cm.)

\$ 3,000-5,000

144

KATY GRANNAN

B. 1969

Untitled (from *the Poughkeepsie Journal*)

chromogenic print, mounted, signed and dated '1999' in ink on a Lawrence Rubin Greenberg Van Doren Fine Art, New York, label on the reverse, framed, 1998 (*Model American*, pl. 9) 45 by 35¾ in. (114.3 by 89.5 cm.)

\$ 3,000-5,000



144



145

145

JOANN VERBURG

B. 1950

'Poet Under Water'

a grid of 4 chromogenic prints, each flush-mounted to Plexiglas, with a sequence map and one with a label, signed, titled, dated, and editioned '2/5' in ink, on the reverse, each framed, 2003 (4)

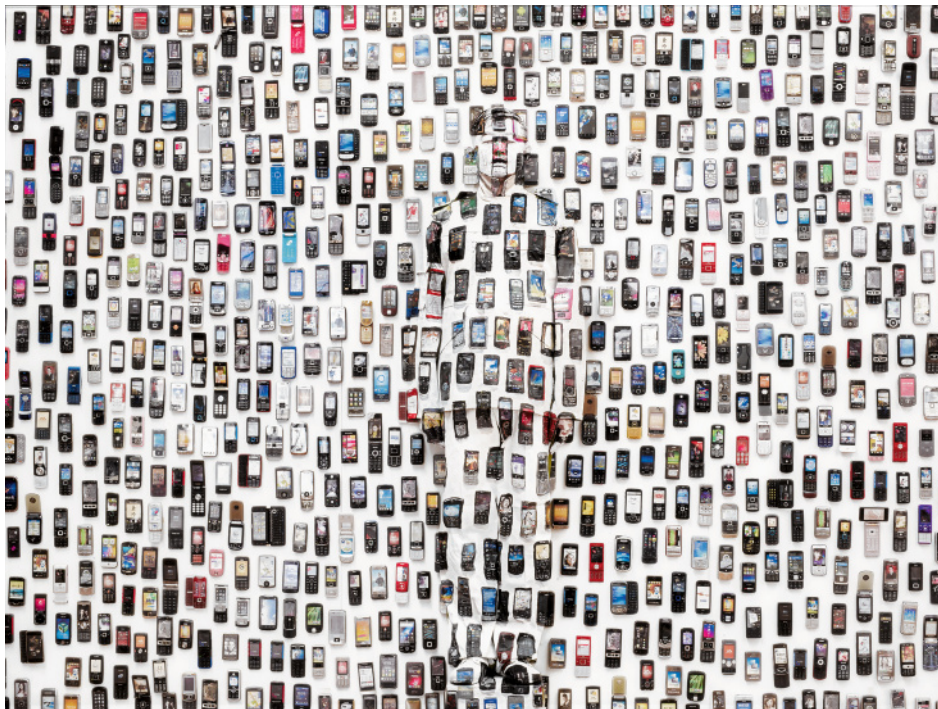
Each approximately 16¼ by 24¼ in. (41.4 by 61.5 cm.)

Overall 34½ by 49½ in. (87.6 by 125.7 cm.)

PROVENANCE

Pace/MacGill Gallery, New York

\$ 8,000-12,000



146



147

146

LIU BOLIN

B. 1973

Hiding in the City: Mobile Phone

inkjet print, Diasec-mounted, an Eli Klein label on the reverse, 2012, no. 5 in an edition of 8; accompanied by a Certificate of Authenticity, signed in ink (2)
35¼ by 47 in. (89.5 by 119.4 cm.)

PROVENANCE

Eli Klein Gallery, New York, 2013

\$ 5,000-7,000

147

VARIOUS PHOTOGRAPHERS

The MOCA Photography Portfolio

(Los Angeles: The Museum of Contemporary Art and Muse [X] Editions, 1999, an edition of 250), a portfolio of 10 digital chromogenic prints by Shirin Neshat, Lyle Ashton Harris, Renee Green, and others, each signed and editioned '30/250' and several titled and dated in ink on the reverse, 1993-99, printed in 1999; together with the title and plate list/colophon, editioned '30' in ink. Atlas folio, yellow and clear acrylic slipcase
Various sizes to 19½ by 15¾ in. (49.5 by 40 cm.)

\$ 10,000-15,000



148

148

SANDY SKOGLUND

B. 1946

'Breathing Glass'

Cibachrome print, signed, titled, dated, and editioned '9/30' in ink on the image, flush-mounted, framed, 2000
39½ by 53½ in. (100.3 by 135.9 cm.)

\$ 6,000-9,000

149

SAM TAYLOR-JOHNSON

B. 1967

Bram Stoker's Chair II

chromogenic print, flush-mounted, framed, 2005, no. 6 in an edition of 6
48 by 38 in. (121.9 by 96.5 cm.)

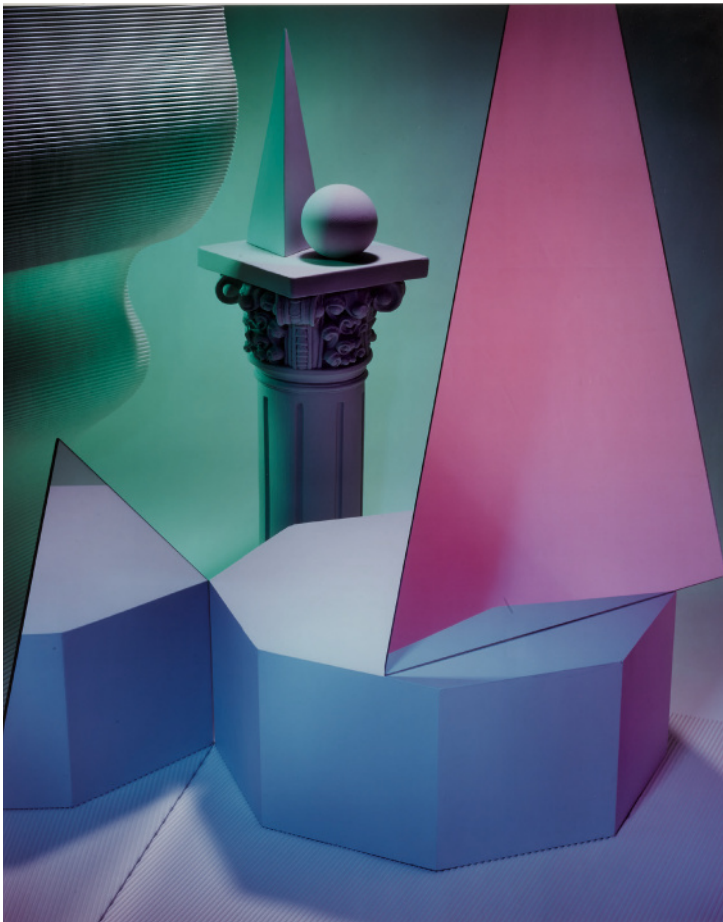
PROVENANCE

White Cube, London, 2005

\$ 10,000-15,000



149



150

150

BARBARA KASTEN

B. 1936

'Construct XXIII'

large-format Cibachrome print, signed, titled, dated, and editioned '3/9' in pencil on the reverse, framed, 1984
37¼ by 29¾ in. (94.6 by 75.6 cm.)

\$ 6,000-8,000

151

BARBARA KASTEN

B. 1936

'Construct XIV'

unique Polaroid Polacolor print, signed, titled, dated, and editioned '1/4' in ink in the margin, 1982
9½ by 7½ in. (24.1 by 19.1 cm.)

PROVENANCE

Acquired from the artist, 1987

\$ 3,000-5,000



151

152

ADAM FUSS

B. 1961

'Details of Love'

large-format unique Cibachrome photogram, framed, 1993
58 by 39½ in. (147.3 by 100.3 cm.)

PROVENANCE

Acquired from the photographer, *circa* 2005

\$ 10,000-15,000

153

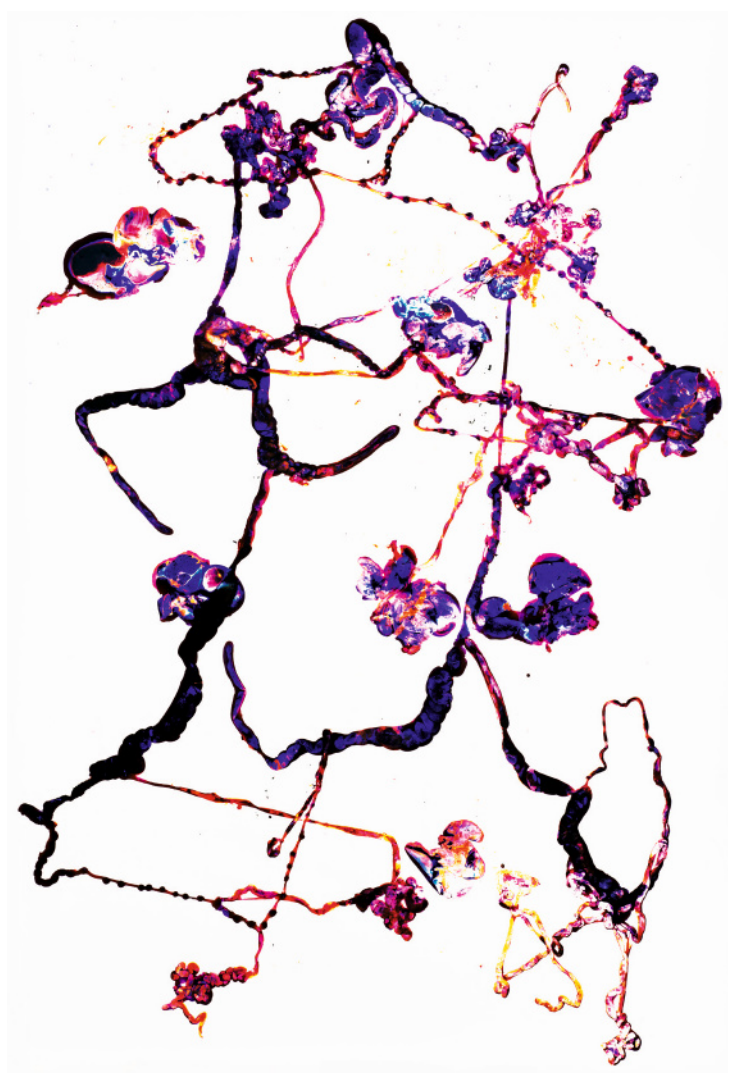
ADAM FUSS

B. 1961

Untitled (Pansies)

unique Cibachrome photogram, signed and dated in pencil on the reverse, framed, signed and dated in ink and with a Robert Miller Gallery, New York, label on the reverse, 1992
14 by 11 in. (35.6 by 27.9 cm.)

\$ 5,000-7,000



152



153



154

154

PROPERTY FROM AN IMPORTANT AMERICAN
PRIVATE COLLECTOR

PAUL GRAHAM

B. 1956

Untitled #39 (from End of An Age)

chromogenic print, flush-mounted, framed, 1997,
no. 3 in an edition of 3
60 by 45 in. (152.4 by 114.3 cm.)

PROVENANCE

Lawrence Rubin Greenberg Van Doren Fine Art,
New York, 2010

\$ 5,000-7,000

155

PROPERTY OF VARIOUS OWNERS

JANE AND LOUISE WILSON

B. 1967

Soyuz-TM (from Dream Time)

chromogenic print, flush-mounted to aluminum,
framed to the photographer's specifications
under Perspex, 2001 (Universidad de Salamanca,
p. 41)
72 by 71¾ in. (182.9 by 182.2 cm.)

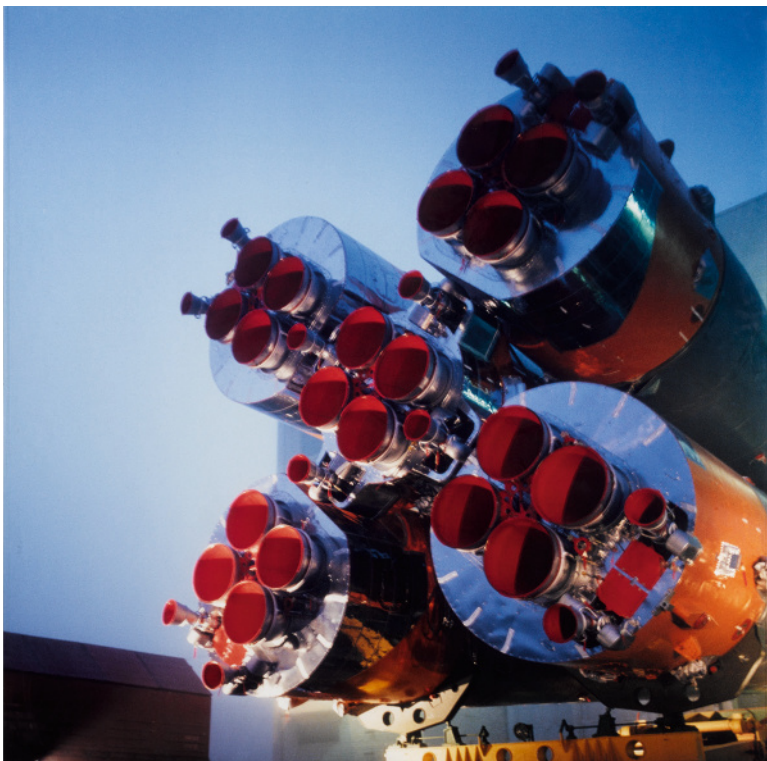
PROVENANCE

303 Gallery, New York

The Lambert Art Collection

Phillips de Pury & Company New York, *Veronica's
Revenge: Contemporary Photography from the
Lambert Art Collection*, 8 November 2004, Sale
10804, Lot 152

\$ 4,000-6,000



155



156

156

VIK MUNIZ

B. 1961

The Eruption of Mount Vesuvius,
after Sebastian Pether (from
Pictures of Pigment)

chromogenic print, flush-mounted to aluminum,
signed and dated in ink on the photographer's
label on the reverse, 2007, no. one in an edition of
6 (*Vik Muniz: Obra Completa*, p. 605)
40 by 60 in. (101.6 by 152.4 cm.)

PROVENANCE

Galeria Fortes Vilaça, São Paulo

Private collection, Aspen

Sotheby's New York, 10 November 2010,
Sale 8679, Lot 448

\$ 20,000-30,000

THOMAS DEMAND

B. 1964

Büro (Office)

mural-sized chromogenic print, Diasec-mounted, signed, dated, and editioned '4/5' in ink on the reverse, 1995
72½ by 96 in. (184.2 by 243.8 cm.)

PROVENANCE

Max Protech Gallery, New York

Private collection, New York

Acquired from the above

LITERATURE

Roxana Marcoci, *Thomas Demand* (New York: The Museum of Modern Art, 2005) p. 51

Thomas Demand und die Nationalgalerie: A Conversation with Hans Ulrich Obrist (Cologne, 2010), p. 14, illustrated in black and white

Thomas Demand's important and physically imposing 1995 photograph *Büro* depicts, at first glance, an empty, messy office. It is in fact a photograph of a masterfully constructed, life-size cardboard set made by Demand. The source photograph for this model was published in 1990 in *Spiegel*, the West German weekly. It showed the Berlin headquarters of the Stasi (the East-German secret police) after it was ransacked by protesters in search of their personal files after the fall of the Berlin Wall.

In his replica of the *Spiegel* photograph, Demand removed all textual clues and other details that might help the viewer place the scene: the papers are blank, the files unlabeled, the walls are bare, and there is no view from the windows. Demand's eradication of all contextual evidence is clever commentary on the censorship enforced by authoritarian regimes (cf. Roxana Marcoci, *Thomas Demand*, p. 14).

Many of the most well-known works from Demand's long career provide incisive visual commentary on the darkest periods of German history. The photographs from this body of work, including *Büro*, are some of his most iconic from the 1990's.

\$ 60,000-90,000



Fig. 1 Stasi central office in Berlin, January 16, 1990, from *Der Spiegel*







158

In 1988, Sotheby's New York hosted one of the most talked-about auctions of the decade, the sale of the Estate of Andy Warhol. In addition to paintings and sculpture, some of the most hotly sought-after items were Warhol's personal effects, including decor, clothing, and even his 1974 Rolls-Royce Silver Shadow. The goal of the sale was to raise funds for the then-fledgling Andy Warhol Foundation for the Visual Arts.

Soon after Warhol's death, photographer David Gamble was permitted access to Warhol's East 66th Street apartment. There, he captured the placement of Warhol's belongings as the artist had lived with them over the years. Rather than simply documenting the space, Gamble's careful still-lives capture the humanity and fierce individuality of the artist.

158

DAVID GAMBLE

B. 1953

Andy Warhol's Wig, Glasses, and Watch

chromogenic print on aluminum, framed, signed, titled, dated, and annotated on the reverse, 1987, printed later; accompanied by a Certificate of Authenticity, signed and dated in ink (2)
48 by 40 in. (121.9 by 101.6 cm.)

\$ 6,000-9,000

159



159

DAVID GAMBLE

B. 1953

Andy Warhol's Medicine Cabinet

chromogenic print on aluminum, framed, signed, titled, dated, and annotated in ink on the reverse, 1988, printed later; accompanied by a Certificate of Authenticity, signed and dated in ink (2)
48 by 40 in. (121.9 by 101.6 cm.)

A print of this image of Warhol's medicine cabinet, filled with prescription drugs and personal hygiene products, was included in the 2012 exhibition 'Regarding Warhol: Sixty Artists, Fifty Years' at the Metropolitan Museum of Art. There is another print in the collection of The Andy Warhol Museum in Pittsburgh.

\$ 6,000-9,000

ANDY WARHOL

1928-1987

Valentino, Versace, Gaultier, Armani

4 unique Polaroid Polacolor Type 108 prints, two with the photographer's blindstamp in the margin, framed together, a David Benrion Fine Art, New York, label on the reverse, 1973-84
Each 3 5/8 by 2 7/8 in. (9.2 by 7.3 cm.)

PROVENANCE

amfAR Charity auction, 2007

\$ 10,000-15,000



ROBERT MAPPLETHORPE

1946-1989

Coin

dye-transfer print, flush-mounted, the photographer's copyright stamp, signed and dated in ink, and with title, date, and edition 'A. P. #C' in ink on the reverse, framed to the photographer's specifications, 1988
18 by 22 1/4 in. (45.7 by 56.5 cm.)

Gallerist, collector, and print publisher Martin Blinder commissioned Robert Mapplethorpe to make this image. It was to be used as the cover of the shareholder annual report for his company, Martin Lawrence Limited Editions, Inc. Blinder originally owned both editions of this image in their entirety (gelatin silver and dye-transfer). He gave the present print to Michael Ward Stout, now President of The Robert Mapplethorpe Foundation, who gifted it to the present owner.

\$ 8,000-12,000



160



161



162



163





164

162

PHILIP-LORCA DICORCIA

B. 1951

Hong Kong

chromogenic print, flush-mounted, signed in pencil on the reverse, framed, 1996
25¼ by 37½ in. (64.1 by 95.3 cm.)

\$ 6,000-9,000

163

DOUG HALL

B. 1944

'Times Square'

a triptych of chromogenic prints, each mounted, framed, signed, titled, dated, and editioned '3/6' in ink on the photographer's label, and with a Feigen Contemporary, New York, label on the reverse, 2004, no. 3 in an edition of 6 plus 2 artist's proofs (3)

The left and right panels 60 by 47 in. (152.4 by 119.4 cm.)

The center panel 60 by 37 in. (152.4 by 94 cm.)

\$ 7,000-10,000

164

DAVID HOCKNEY

B. 1937

'Gregory Reading in Kyoto'

large format, collage of chromogenic prints, mounted to grey board, signed, titled, dated, and numbered '#14' in white ink on the mount, framed, 1983, no. 14 in an edition of 20 (*Cameraworks*, pl. 106)
Overall 39½ by 42½ in. (100.3 by 108 cm.)

\$ 15,000-25,000



165

165

JOANN VERBURG

B. 1950

'Underground'

a grid of 6 chromogenic prints, each flush-mounted to Plexiglas, with a sequence map and one with a label, signed, titled, dated, and editioned '1/10' in ink, on the reverse, each framed, 2005 (*Present Tense*, p. 141) (6)
Each 21 by 30 in. (53.3 by 76.2 cm.)
Overall 64½ by 60½ in. (163.8 by 153.7 cm.)

PROVENANCE

Pace/MacGill Gallery, New York

\$ 8,000-12,000



166

166

ROBERT POLIDORI

B. 1951

View of Central Park toward the East, NY, NY

Fujicolor Crystal Archive print, flush-mounted to aluminum, framed, signed in ink on a label and with a Jackson Gallery, Atlanta, label on the reverse, 2000, no. 4 in an edition of 10 43 by 33½ in. (109.2 by 85.1 cm.)

PROVENANCE

Phillips de Pury & Company New York, 4 April 2012, Sale 40112, Lot 198

\$ 10,000-15,000



167

167

ROBERT POLIDORI

B. 1951

La Meridienne, Bed of Marie-Antoinette, Château de Versailles

oversized chromogenic print, flush-mounted to aluminum, framed, signed in ink on a Nicholas Metivier Gallery label on the reverse, 2007, no. 5 in an edition of 10
51½ by 41¾ in. (130.8 by 106 cm.)

PROVENANCE

Nicholas Metivier Gallery, Toronto, 2008

\$ 15,000-25,000

168

ROBERT POLIDORI

B. 1951

'Questel Staircase, Château de Versailles'

oversized chromogenic print, flush-mounted to aluminum, an Edwynn Houk Gallery, New York, label, signed in ink, on the reverse, framed, 1985, no. 4 in an edition of 10 (*Versailles*, p. 321)
51½ by 41 in. (130.8 by 104.1 cm.)

PROVENANCE

Forum Gallery, New York

\$ 12,000-18,000



168



169

169

CANDIDA HÖFER

B. 1944

Österreichische Nationalbibliothek Wien VIII

oversized chromogenic print, flush-mounted, framed, signed in ink on a label on the reverse, 2003, no. 5 in an edition of 6 (*Libraries*, p. 137)
59½ by 47 in. (151.1 by 119.4 cm.)

PROVENANCE

Sonnabend Gallery, New York

Private collection

Sotheby's New York, 28 September 2015, Sale 9403, Lot 328

\$ 15,000-25,000



170

170

ORI GERSHT

B. 1967

Ghost: Olive 14

chromogenic print, flush-mounted to aluminum, an Angles Gallery, Santa Monica, label on the reverse, framed, 2004, one from an edition of 6 plus 2 artist's proofs
48 by 59½ in. (121.9 by 151.1 cm.)

\$ 10,000-15,000



171

171

RICHARD MISRACH

B. 1949

Battleground Point #22

mural-sized chromogenic print, signed, titled, dated, and editioned '1/5' in ink in the margin, flush-mounted, framed, a Fraenkel Gallery, San Francisco, label on the reverse, 1999, printed in 2001
48 by 58¼ in. (121.9 by 148 cm.)

\$ 15,000-25,000

172

RICHARD MISRACH

B. 1949

Golden Gate Bridge 2.21.00, 5:32 pm

chromogenic print, flush-mounted, signed, titled, dated, and editioned '18/25' in ink in the margin, framed, a Fraenkel Gallery, San Francisco, label on the reverse, 2000, printed in 2005
18¼ by 23¼ in. (46.4 by 59.1 cm.)

\$ 5,000-7,000



172

173



173

PETER BEARD

B. 1938

Hunting Cheetahs on the Taru Desert, Kenya

a unique object, the photographer's fingerprints in blue and black ink, signed, dated 'March 1963,' annotated 'Hog Ranch 4191 Nairobi' and 'Unfortunately N.Y.C.' and inscribed with a quote from Sir Alfred Pease to President Theodore Roosevelt in ink on the image, framed, 1960, printed later (*End of the Game*, pp. 130-1) 13 by 20 in. (33 by 50.8 cm.)

PROVENANCE

Acquired from the photographer
By descent to the present owner

\$ 10,000-15,000

174



174

PETER BEARD

B. 1938

Two Cheetahs

a unique object, signed, dated, inscribed 'Special Delivery to Julie from Peter Beard Box 4191 Nairobi' and accented with green ink, framed, 1960, printed later 13 by 20 in. (33 by 50.8 cm.)

PROVENANCE

Acquired from the photographer
By descent to the present owner

\$ 8,000-12,000



175

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



176

175

NICK BRANDT

B. 1964

Giraffes Crossing Lake Bed, Amboseli

archival pigment print, signed, dated, and
editioned '10/25' in pencil in the margin, framed,
a Fahey/Klein Gallery, Los Angeles, label on the
reverse, 2012
22 by 27½ in. (55.9 by 69.9 cm.)

\$ 3,000-5,000

176

WILLIAM WEGMAN

B. 1943

'Beach Balls'

triptych, the right panel signed, titled, dated, and
editioned '3/3' in pencil on the reverse, the other
2 initialed and editioned '3/3' in pencil and ink on
the reverse, each framed, a James Cohan label on
the reverse, 1979 (3)
Each 19¾ by 15¾ in. (50.2 by 40 cm.)

PROVENANCE

James Cohan, New York, 2000

\$ 10,000-15,000



177



178

177

ANSEL ADAMS

1902-1984

'Leaves Mills College Campus, Oakland CA'

mounted to Hi-Art illustration board, signed in ink on the mount, the photographer's Carmel studio stamps (BMFA 7 and 8), titled and dated 'ca 1936' in ink, on the reverse, framed, a Witkin Gallery Inc., New York, label on the reverse, circa 1931, probably printed between 1963 and 1970 (*400 Photographs*, p. 64)

10½ by 12¾ in. (26.7 by 32.4 cm.)

\$ 5,000-7,000

178

WILSON A. BENTLEY

1865-1931

Selected images of Snowflakes

15 photomicrographs of *Snowflakes*, printing-out-paper prints, one signed in pencil on the reverse, late 1890s-1920s (15)

Each approximately 4 by 3 in. (10.2 by 7.6 cm.)

\$ 10,000-15,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



179

179

IRVING PENN

1917-2009

'Playing Card'

platinum-palladium print, signed, titled, dated, editioned '3/55,' and annotated in pencil and stamped on the reverse, framed, 1975
21 by 15¾ in. (53.3 by 40 cm.)

PROVENANCE

Pace/MacGill Gallery, New York, *circa* 1985

\$ 25,000-35,000



180



181

180

ANSEL ADAMS

1902-1984

Aspens, Northern New Mexico

mounted, signed in pencil on the mount, framed,
1958 (*400 Photographs*, cover and p. 375)
14¼ by 17⅝ in. (36.2 by 44.8 cm.)

PROVENANCE

Gift from the photographer to David Brower
By descent to the present owner

David Brower and Ansel Adams met in the 1930s and were longtime collaborators both in environmental activism and in publishing. Together with Nancy Newhall, Brower designed the 1960 Sierra Club book *This is the American Earth*. Brower's son also worked with Adams on several publications.

\$ 20,000-30,000



182

181

HARRY CALLAHAN

1912-1999

Chicago (Trees In Snow)

signed in pencil in the margin, framed, a Love Fine Art, Inc., New York, label on the reverse, 1950, printed later (MoMA, rear cover and p. 65) 7⁵/₈ by 9¹/₂ in. (19.4 by 24.1 cm.)

\$ 10,000-15,000

182

PROPERTY FROM THE COLLECTION OF ANNE ADAMS HELMS

ANSEL ADAMS

1902-1984

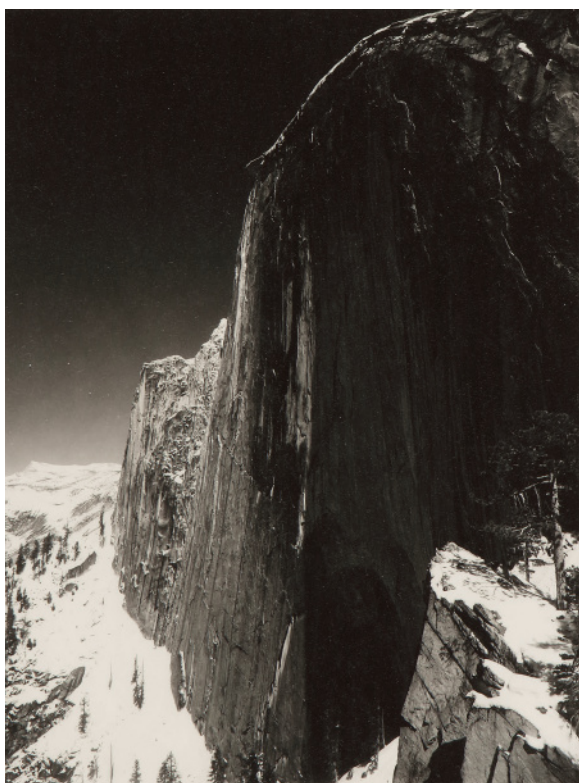
'Portfolio V'

(New York: Parasol Press, 1970, an edition of 100 and 10 lettered presentation copies), a portfolio of 10 photographs, each mounted, signed, the edition 'B/110,' and plate number in pencil on the mount, the portfolio stamp, with title, date, and number in ink, and the Anne Adams Helms Collection stamp on the reverse, 1936-60, printed in 1970; together with printed title, introduction, plate list, colophon, and statement by Nancy Newhall. Folio, beige cloth clamshell box Each approximately 15¹/₂ by 19 in. (39.4 by 48.3 cm.) or the reverse

\$ 30,000-50,000

183 No Lot

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



184

PROPERTY FROM THE COLLECTION OF ANDREA G. STILLMAN

ANSEL ADAMS

1902-1984

'Parmelian Prints of The High Sierras'

(San Francisco: Jean Chambers Moore, 1927, an edition of 150), the complete portfolio of 18 photographs, each signed 'A. E. Adams' or 'Ansel E. Adams' in pencil and with the letterpress title in the margin, in individual letterpress title wrappers, 1920s, printed in 1927; together with the letterpress title, colophon, dedication to Albert M. Bender, and plate list. Small folio, modern gilt-lettered black cloth portfolio with gold silk lining, one of a projected edition of 150 of which approximately 75 sets were completed
Each approximately 8 by 6 in. (20 by 15.2 cm.) or the reverse

PROVENANCE

Lunn Gallery/Graphics International Ltd., 1970s

\$ 50,000-70,000

184

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



185

185

ANSEL ADAMS

1902-1984

'Clearing Winter Storm, Yosemite Valley,
California'

mounted, signed in pencil on the mount, a Carmel studio stamp, with title and date in ink, on the reverse, *circa* 1937, printed in 1974 (*400 Photographs*, p. 123)
12½ by 14⅞ in. (30.8 by 37.8 cm.)

PROVENANCE

Acquired from the photographer, *circa* 1975

\$ 30,000-50,000



186



187

186

PROPERTY OF VARIOUS OWNERS

ANSEL ADAMS

1902-1984

'Leaves Glacier National Park Montana'

mounted, signed in pencil on the mount, the photographer's Carmel studio stamps (BMFA 7 and 8), titled in ink, on the reverse, 1941-42, probably printed between 1963 and 1970 10½ by 13¼ in. (26.7 by 33.6 cm.)

\$ 5,000-7,000

187

FREDERICK SOMMER

1905-1999

'Virgin and Child with St. Anne and the Infant St. John'

mounted, signed, titled, and dated twice in pencil on the reverse of the mount, 1966, printed no later than 1977 (*Venus, Jupiter, & Mars*, pl. 9) 9½ by 7 in. (24.1 by 17.8 cm.)

PROVENANCE

Acquired from the photographer, Light Gallery, New York, as agent, 1977

\$ 6,000-9,000

188

ANSEL ADAMS

1902-1984

'Manley Beacon from Golden Canyon, Death Valley National Monument, Cal.'

mounted, signed in pencil on the mount, a Carmel studio stamp, with title and date in ink, on the reverse, circa 1952, printed in 1979
19 by 14½ in. (48.3 by 36.8 cm.)

PROVENANCE

Sotheby's New York, 18 April 1996, Sale 6827, Lot 255

\$ 8,000-12,000

189

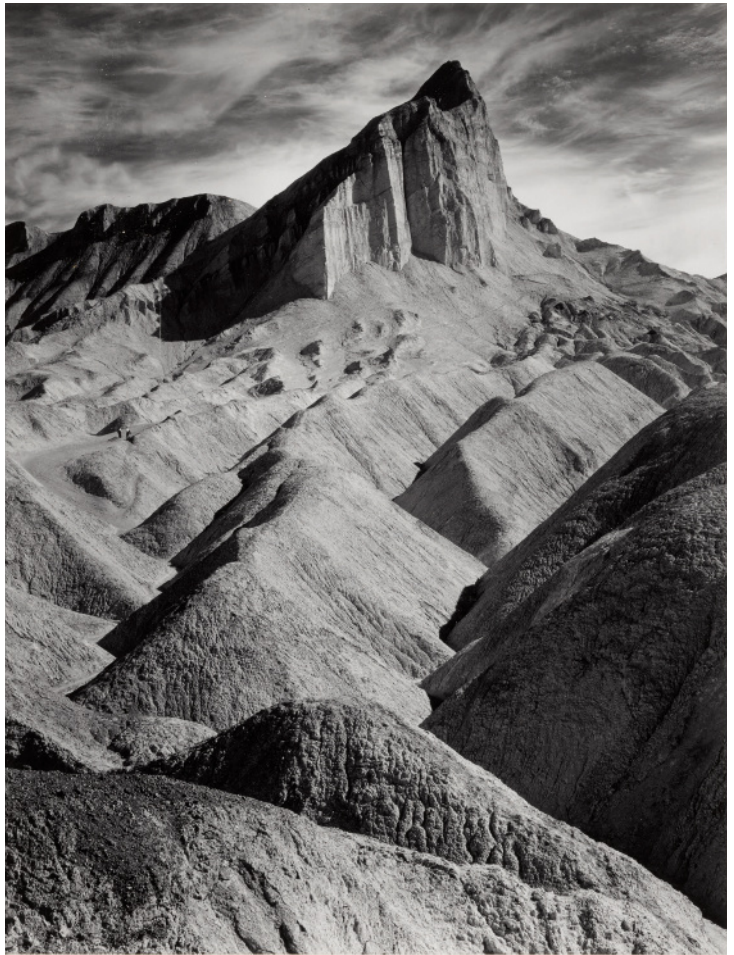
DIANE ARBUS

1923-1971

'Rocks on Wheels, Disneyland, Cal.'

signed, titled, dated, and editioned '11/75' by Doon Arbus, the photographer's daughter, in ink and stamped on the reverse, 1963, printed later by Neil Selkirk (*Revelations*, pp. 248-9)
12½ by 18½ in. (31.8 by 47 cm.)

\$ 7,000-10,000



188



189

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



190

190

ANSEL ADAMS

1902-1984

'Winter Storm, Yosemite Valley' (Clearing Winter Storm)

mounted to Hi-Art illustration board, signed in ink on the mount, the photographer's Carmel studio stamps (BMFA 5 and 6), titled in ink, on the reverse, circa 1937, probably printed between 1962 and 1963

15¼ by 19 in. (38.7 by 48.3 cm.)

LITERATURE

Ansel Adams (Morgan & Morgan, 1972), pl. 71

John Szarkowski, *The Portfolios of Ansel Adams* (Boston, 1977), p. 49

Ansel Adams: Yosemite and the Range of Light (Boston, 1979), cover

Ansel Adams, *Examples: The Making of 40 Photographs* (Boston, 1983), p. 102

James Alinder and John Szarkowski, *Ansel Adams: Classic Images* (Boston, 1985), pl. 46

Andrea G. Stillman, ed., *Yosemite: Ansel Adams* (Boston, 1995), pl. 1

John Szarkowski, *Ansel Adams at 100* (Boston, 2001), p. 89

Andrea G. Stillman, *Ansel Adams: 400 Photographs* (Boston, 2007), p. 123

\$ 50,000-70,000



191

191

ANSEL ADAMS

1902-1984

'Winter Sunrise, Sierra Nevada from Lone Pine, California'

mounted to Hi-Art illustration board, signed in ink on the mount, the photographer's Carmel studio stamp (BMFA 7), with title and date in ink, on the reverse, 1944, probably printed in the early 1960s
15¼ by 19¼ in. (38.7 by 48.9 cm.)

LITERATURE

Nancy Newhall, *Ansel Adams: The Eloquent Light, Photographs 1923-1963* (San Francisco, 1963), unpaginated

Ansel Adams (Morgan & Morgan, 1972), pl. 77

Ansel Adams: Yosemite and the Range of Light (Boston, 1979), pl. 99

James Alinder and John Szarkowski, *Ansel Adams: Classic Images* (Boston, 1985), pl. 38

John Szarkowski, *Ansel Adams at 100* (San Francisco Museum of Modern Art, 2001), pl. 85

Ansel Adams, *Examples: The Making of 40 Photographs* (Boston, 2002), p. 162

Andrea G. Stillman, *Ansel Adams: 400 Photographs* (Boston, 2007), p. 245

\$ 60,000-90,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



192

192

BRETT WESTON

1911-1993

Untitled (Lily Leaf, Carmel)

flush-mounted, mounted again to card, signed and dated in pencil on the mount, a Bruce Silverstein Gallery label on the reverse, circa 1929
9³/₈ by 7⁵/₈ in. (23.8 by 19.4 cm.)

PROVENANCE

Bruce Silverstein Gallery, New York

LITERATURE

Beaumont Newhall, *Brett Weston: Voyage of the Eye* (Aperture, 1975), unpaginated

Brett Weston Photographs: 1925-1930 and 1980-1982 (San Francisco Museum of Modern Art, 1983), p. 3

Carol Williams Christopher, ed., *Brett Weston: Master Photographer* (Carmel, 1989), pl. 13

Stephen Bennett Phillips, ed., *Brett Weston: Out of the Shadow* (Oklahoma City Museum of Art, 2008), p. 89

In August of 1925 Brett Weston, accompanied by Edward Weston and lover Tina Modotti, arrived in Mexico.

Uninterested in school and facing disciplinary issues, the young Weston began taking photographs with Edward's Graflex. At only 13 Brett had already started to absorb information on composition, developing and printing for his father. Brett's photographs, however, show a near immediate distinction from Edward's work: photographs made in Mexico and California between 1925 and 1930 show a predilection for close-up views of natural subjects. While the repeated patterns and shapes found in plants held a special fascination for the young photographer, Brett also turned his camera to man-made objects, capturing thoughtful abstractions and noteworthy tonal studies (see Lot 196).

Early prints from the nascent period of Brett Weston's career are rare and infrequently appear at auction.

There are no examples of this rare image in the Brett Weston Archive.

\$ 30,000-50,000



193

193

BRETT WESTON

1911-1993

Untitled (Cactus, Santa Barbara)

tipped at all corners to a mount, signed, dated '1932,' and inscribed 'To Fay' in pencil on the mount, 1931
9³/₈ by 7⁷/₈ in. (23.8 by 19.4 cm.)

PROVENANCE

Fay Fuqua, Glendale
Richard Moore Photographs, Oakland
Bruce Silverstein Gallery, New York, 2007

LITERATURE

Carol Williams Christopher, ed., *Brett Weston: Master Photographer* (Carmel, 1989), pl. 12

Stephen Bennett Phillips, ed., *Brett Weston: Out of the Shadows* (Oklahoma City Museum of Art, 2008), p. 66

Fay Fuqua was a dancer who posed nude for Edward Weston several times beginning in 1928.

There are no early prints of this rare image in the Brett Weston Archive.

\$ 30,000-50,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



194

194

EDWARD WESTON

1886-1958

Texas Springs Death Valley

mounted, signed and dated in pencil on the mount, annotated 'Death Valley' and 'DV-MI-[]g' by the photographer and credited 'Print by Edward Weston' by Brett Weston in pencil on the reverse, 1938 (cf. Conger 1329)
7⁵/₈ by 9⁵/₈ in. (19.4 by 24.4 cm.)

PROVENANCE

Bruce Silverstein Gallery, New York, 2005

\$ 10,000-15,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



195

195

EDWARD WESTON

1886-1958

White Sands, New Mexico

mounted, initialed and dated '1940' in pencil on the mount,
signed and dated '1940' in pencil on the reverse, 1941
(Conger 1568)

7⁵/₈ by 9⁵/₈ in. (19.4 by 24.4 cm.)

PROVENANCE

Fahey/Klein Gallery, Los Angeles

Collection of Alain Dominique Perrin

Phillips de Pury & Company New York, *Photographs: Collection
of Alain Dominique Perrin*, 25 April 2007, Sale 40107, Lot 253

Edward Weston authority Amy Conger dates this image 1941.

\$ 60,000-80,000



196



197

196

BRETT WESTON

1911-1993

Untitled (Truck Window, Deluxe U. S. Company, San Francisco)

mounted, signed and dated in pencil on the mount, annotated 'DL 67' in pencil on the reverse, 1937 (*Out of the Shadow*, p. 24)
7 $\frac{7}{8}$ by 9 $\frac{3}{8}$ in. (19.4 by 23.8 cm.)

PROVENANCE

Paul M. Hertzmann, Inc., San Francisco
Bruce Silverstein Gallery, New York, 2005

Another early print of this image is in the collection of the Brett Weston Archive.

\$ 12,000-18,000

197

MINOR WHITE

1908-1976

'Point Lobos, California' (Twisted Tree)

mounted, signed and dated '1950' in pencil on the mount, 1951 (*MMM*, p. 82; *The Eye That Shapes*, cover and pl. 126)
11 $\frac{5}{8}$ by 8 $\frac{1}{8}$ in. (29.5 by 20.6 cm.)

\$ 8,000-12,000

BEN SHAHN

1898-1969

Family of Negro Sharecropper, Little Rock, Arkansas

annotated '6019M4' in pencil on the reverse, 1935
6¼ by 9½ in. (15.9 by 24.1 cm.)

PROVENANCE

The photographer to John Cunningham, 1936
Acquired from the above by the present owner

LITERATURE

Ben Shahn, Photographer: An Album from the Thirties (New York, 1973), pl. 80

Unlike his glossy prints made for reproduction, the two Ben Shahn photographs offered here (Lots 198 and 199) are on the lush matte-surface, double-weight paper that the artist favored for exhibition. These photographs come originally from the collection of John Cunningham, who, in addition to his job as a manufacturer of store mannequins, was employed in 1936 by the Resettlement Administration (RA) as Chief Designer of the Department of Exhibitions. In this position, Cunningham planned traveling exhibitions featuring RA photographers such as Shahn, Walker Evans, and Dorothea Lange.

Another print of *Family of Negro Sharecropper* and *Rehabilitation Client* is in the Ben Shahn Archive at the Harvard Art Museums/Fogg Museum, Cambridge, M. A.

\$ 7,000-10,000

198

BEN SHAHN

1898-1969

Untitled (Rehabilitation Client, Boone County, Arkansas)

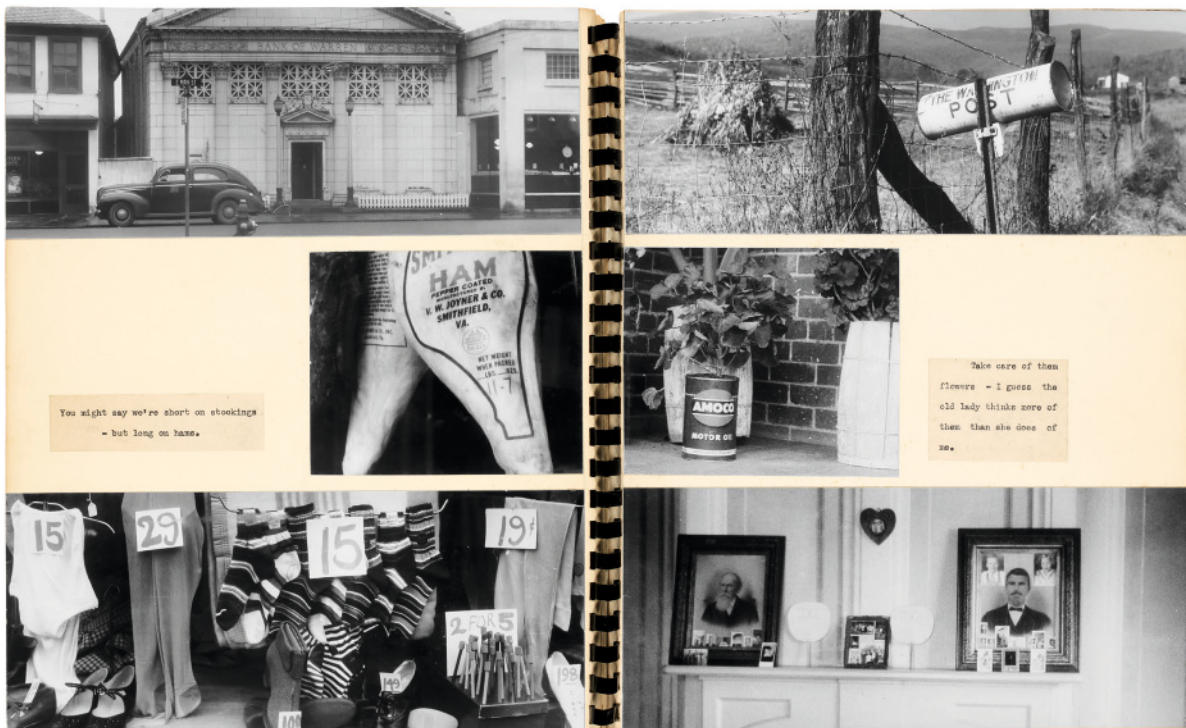
annotated '6034M5' in pencil on the reverse, 1935
6¼ by 9¾ in. (15.9 by 23.8 cm.)

PROVENANCE

The photographer to John Cunningham, 1936
Acquired from the above by the present owner

\$ 7,000-10,000

199



200

200

BEN SHAHN AND INSLEE A. HOPPER

1898-1969 and 1908-1987

'Mr. Clatterbuck' (Maquette for a Photo Book on the Homesteads Resettlement Community at Flint Hill, Shenandoah Valley)

a preliminary maquette for an unrealized book comprising 87 photographs, possibly ferrotyped, variously mounted, with introduction by Edward Bruce and original text by Inslee A. Hopper, typed and pasted in, 1941. 4to, comb-bound, plastic wrappers, a newspaper clipping on the first page; accompanied by miscellaneous correspondence including a facsimile of a letter from President Franklin D. Roosevelt to Edward Bruce (7) The photographs various sizes

PROVENANCE

Edward Bruce to Inslee A. Hopper
By descent to the present owner

EXHIBITED

Fogg Art Museum, Harvard University Art Museums, Cambridge, M. A., *Ben Shahn's New York: The Photography of Modern Times*, February - April 2000

\$ 25,000-35,000

LITERATURE

Deborah Martin Kao, Laura Katzman, and Jenna Webster, *Ben Shahn's New York: The Photography of Modern Times* (Cambridge, M. A.: Harvard University Art Museums, 2000), p. 93

Edward ('Ned') Bruce was the Chief of the Treasury Department's Section of Fine Arts under President Franklin D. Roosevelt. A painter himself, he had always been passionate about the arts and was known for his indefatigable support of the cause: 'Ned's visions were large and to help artists of course, but that was just by the way, really. He wanted the American public to have access to art and art to come to the public' (Inslee A. Hopper interview with Robert Brown at the Archives of American Art, 28 July 1981).

Bruce spent several summers in the Shenandoah Valley in Virginia painting its landscapes; during that time, he developed a fascination with one of the resettlement communities in the area. An avid admirer of Roosevelt's New Deal policies, he commissioned his employee Inslee A. Hopper and photographer Ben Shahn to create a document of the successful rehabilitation of the inhabitants of that community. Hopper had been assigned as Shahn's supervisor on his *The Meaning of Social Security* mural (1940-42) in Washington, D. C., and the two men took a break from that project to spend a week in the Shenandoah Valley, speaking to and photographing the people at the government homestead. The two then compiled a book with photographs by Shahn, text by Hopper,

and design by both. The text by Hopper is a first-person narrative told from the point of view of the homesteaders, and the images are rare examples of Shahn photographs taken after the mid-1930s.

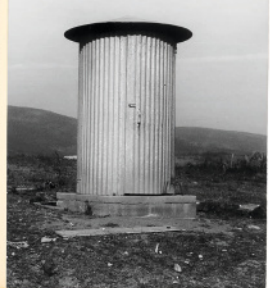
This project was intended as praise for Roosevelt's Resettlement Administration and proof of its effectiveness in leading 'these people out of their troubles into a new way of life' (introduction by Bruce). Bruce delivered the book to President Roosevelt in the hopes that he could find some funding to get it published. World War II-related cutbacks made publication unfeasible. The book was returned and Bruce gave it — the only copy — back to Hopper. In an October 1941 letter from President Franklin D. Roosevelt to Bruce (a facsimile of which accompanies this lot), the President writes: 'So it is all that you have done to help to apply the Fine Arts to the life of the average American. I deeply hope that you will continue to be, as you say, "a sort of Peck's Bay [stet] Boy" because, to use another simile, all of us need you as a burr under the posterior part of the American mule. I take pride in having been a very prickly burr of that variety all my life.' It would seem that the admiration was mutual.

Shahn's negatives from this project are in the Library of Congress. At the time of this writing, no other prints, or similar book mock-ups with photographs by Shahn, are known to exist.

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



We're mostly all mountain people here and you might say we're all individuals. But we all get along right well together - too much sense to do to fuss with. We're like every other community - some are getting along better than others.



Our trouble was we didn't have a cash crop except what corn we could spare. In 30 acres you just about keep yourselves and the stock going without enough left over to sell. Right now chickens look like a good thing. The Department of Agriculture tells us that with the war the country will need all the pigs and chickens and eggs we can raise - and we've started to do it. If the Government helps us get a good price we might even be able to begin to put some money in the bank or start to buy our farms.



Some people might not think we're getting anywhere but it seems to me like we're headed in the right direction.



The harvest is in for this year and we done right well. Have to do better next year. They tell us there's going to be a lot more people to feed than ourselves and with the boys in the Army - we have our job set out for us.



201 (ONE OF 4)

201

HENRI CARTIER-BRESSON

1908-2004

'Henri Cartier-Bresson'

(New York: The Limited Editions Club, 1997, a total edition of 70), a portfolio of 4 photogravures, each signed and editioned '45/60' in pencil in the margin, framed, 1933-89, printed in 1997; together with the letterpress title and colophon (6)

Each 6½ by 9¾ in. (16.5 by 24.8 cm.) or the reverse

\$ 12,000-18,000



201 (ONE OF 4)

202

LISETTE MODEL

1901-1983

Reflections, Rockefeller Center, New York

with the 'Estate of Lisette Model 1983 Archive Number -' copyright stamp on the reverse, framed, circa 1945, printed later (*Lisette Model*, 2002, p. 78)

15½ by 19½ in. (39.4 by 49.5 cm.)

PROVENANCE

Christie's New York, 11 April 2008, Sale 1985, Lot 484

\$ 8,000-12,000



202

203

ANDRÉ KERTÉSZ

1894-1985

Piet Mondrian

on *carte-postale*, signed and annotated 'Paris' in pencil in the margin, inscribed 'Mondrian' in ink on the reverse, framed, 1926 (*Of Paris and New York*, cat. no. 24, p. 137)
4¼ by 3⅛ in. (10.5 by 7.9 cm.)

PROVENANCE

Sotheby's New York, 6 April 1993, Sale 6407, Lot 272

\$ 20,000-30,000

204

ALFRED STIEGLITZ

1864-1946

Portrait of Dorothy Norman

flush-mounted, 1930s
3¼ by 2½ in. (8.3 by 6.3 cm.)

\$ 15,000-25,000



203



(ACTUAL SIZE)

204

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



205



206

205

ALEKSANDR RODCHENKO

1891-1956

Fire Escape (from *Building on Miasnitskaia Street*)

ferrotyped, a 'univ. prof. ing. lubomir linhart' address stamp and with annotations in pencil on the reverse, framed, a Howard Greenberg Gallery label on the reverse, 1925, printed later (Pantheon, pl. 9)
5½ by 3¾ in. (14 by 9.5 cm.)

PROVENANCE

Collection of Lubomir Linhart, Prague
Howard Greenberg Gallery, New York
Christie's New York, 5 April 2012, Sale 2543, Lot 333

\$ 6,000-9,000

206

ANDRÉ KERTÉSZ

1894-1985

Chair and French Horn, Paris

ferrotyped, mounted, 1936
13¾ by 10⅜ in. (34.9 by 26.4 cm.)

PROVENANCE

Bruce Silverstein Gallery, New York, 2005

In 1937, shortly after his arrival in New York the previous year, André Kertész had his first solo exhibition at PM Gallery on West 37th Street. *André Kertész, An Exhibition of 60 Photographs* was held in an empty room of the offices of The Composing Room, a typography business that also held lectures and clinics devoted to typographic design and published a bi-monthly periodical. The gallery became a social meeting place as well as an opportunity to encounter the work of European artists.

Although no checklist survives for this exhibition, two photographs taken of the 1937 installation illustrated in Sandra Phillips' authoritative book on the photographer, *André Kertész: Of Paris and New York*, clearly show that a print of this image was exhibited (pp. 92 and 106). Consistent with the photographer's early exhibition presentation, the photograph offered here is mounted to a wide cream mount and is numbered in pencil on the reverse.

\$ 10,000-15,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



207

207

MAN RAY

1890-1976

Still Life Composition with 'Danger
Dancer'

credit in pencil and red crayon and with a *Picture
Post* Library label and a Hulton Deutsch stamp on
the reverse, 1926
6 by 4 $\frac{3}{8}$ in. (15.2 by 11 cm.)

PROVENANCE

The Weston Gallery, Carmel

\$ 10,000-15,000



208



209

208

ALFRED STIEGLITZ

1864-1946

Georgia O'Keeffe - Hands And Horse Skull

ferrotyped, mounted, credit, date, and annotation in ink and with the photographer's 'With permission An American Place,' 'Kindly Return Photo. Keep Clean,' and 'An American Place Room 1710 - 509 Madison Ave New York.-N. Y.' stamps on the reverse, 1931, printed no later than 1946 (Greenough 1427) 7½ by 9 in. (19 by 22.9 cm.)

PROVENANCE

Originally in the collection of Doris Bry, New York

Throughout Alfred Stieglitz's multi-decade, multi-image photographic portrait of Georgia O'Keeffe, the painter's nimble hands are often a focal point. From a portrait of O'Keeffe engaged with the domesticity of a needle, thread, and thimble made early in their relationship (see lot 209) to the present study of O'Keeffe embracing the subject of her celebrated skeletal paintings of the early 1930s, Stieglitz never lost his fascination with her capable hands.

The photograph offered here comes originally from the collection of Doris Bry, noted O'Keeffe scholar and longtime agent to the painter. Along with O'Keeffe, Bry was responsible for cataloguing and organizing the Alfred Stieglitz Master Set gifts to the National Gallery of Art, Washington, D. C., and other museums.

\$ 10,000-15,000

ALFRED STIEGLITZ

1864-1946

Georgia O'Keeffe - Hands and Thimble

flush-mounted, with the photographer's '509 Madison Avenue' credit stamp, a The Museum of Modern Art exhibition stamp, a typed label, and annotations in ink on the reverse, 1919, printed no later than 1947 (Greenough 566, inverted)
9¼ by 7¾ in. (23.5 by 18.7 cm.)

The Alfred Stieglitz Exhibition: His Photographs and Collection opened at The Museum of Modern Art in New York in 1947. The exhibition stamp and the photographer's credit stamp on the reverse of the photograph offered here suggest that it was made at the time of the retrospective, possibly for publicity.

\$ 15,000-20,000

THE WORLD OF

Iean Stein

210

ALFRED STIEGLITZ

1864-1946

Equivalent 227

flush-mounted, mounted again to larger card, in the original white metal An American Place frame, a label annotated "'An American Place' / 509 Madison Avenue / New York — N. Y. / I. Equivalent 227 (1933) / by Alfred Stieglitz / only 2 prints of / this exist' in ink on the reverse, likely 1927 (Greenough 1227) 4⅞ by 3½ in. (11.7 by 8.9 cm.)

In her entry for this Equivalent, Sarah Greenough notes that while this image has been variously dated 1924 and 1933, it is unlike anything Stieglitz made in either of those years. This composition is, however, strongly related to images made in 1927 (Greenough, p. 704). The only other known print of this image is located at the National Gallery of Art, Washington, D. C.

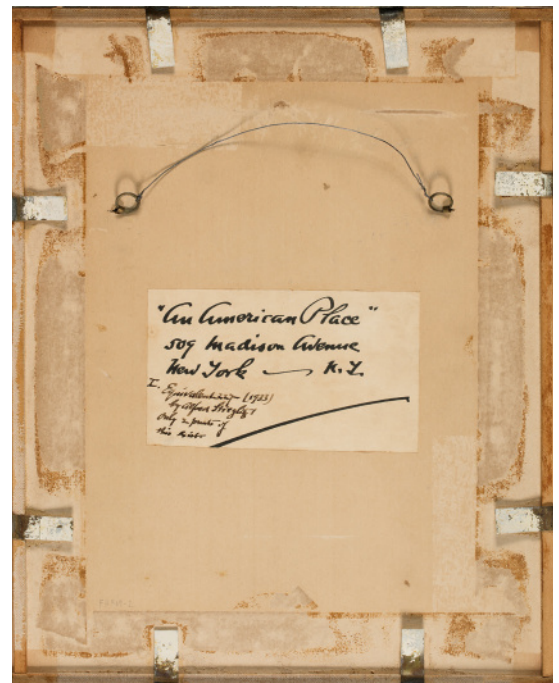
\$ 40,000-60,000



(ACTUAL SIZE)

210

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



(FRAME)

210



211

THE WORLD OF

Sean Stein

211

CARLETON E. WATKINS

1829-1916

'El Capitan 3600 ft.' (Yosemite Valley)

mammoth-plate albumen print, mounted, with title in pencil on the mount, framed, 1861
16¾ by 20⅝ in. (41.6 by 52.4 cm.)

LITERATURE

Peter E. Palmquist, *Carleton E. Watkins: Photographs 1861-1874* (San Francisco, 1989), pl. 5

Weston Naef and Christine Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs* (Los Angeles: The J. Paul Getty Museum, 2011) no. 126

\$ 20,000-30,000



212

THE WORLD OF

Sean Stein

212

CARLETON E. WATKINS

1829-1916

'Yosemite Valley, The Three Brothers'

mammoth-plate albumen print, mounted, with title in pencil and annotations in grease pencil on the reverse, framed, 1865-66
15¾ by 20⅝ in. (40 by 52.4 cm.)

LITERATURE

Peter E. Palmquist, *Carleton E. Watkins: Photographs 1861-1874* (San Francisco, 1989), pl. 18

Weston Naef and Christine Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs* (Los Angeles: The J. Paul Getty Museum, 2011) no. 169

\$ 10,000-15,000



213

213

PROPERTY OF VARIOUS OWNERS

WILLIAM HENRY FOX TALBOT

1800-1877

The Fruit Sellers

salt print from a calotype negative, with 'LA 300' in ink on the reverse, framed, circa 1845
6¾ by 8¼ in. (16.2 by 21 cm.)

PROVENANCE

Lacock Abbey Collection
Robert Hershkowitz Ltd., London, 1998

LITERATURE

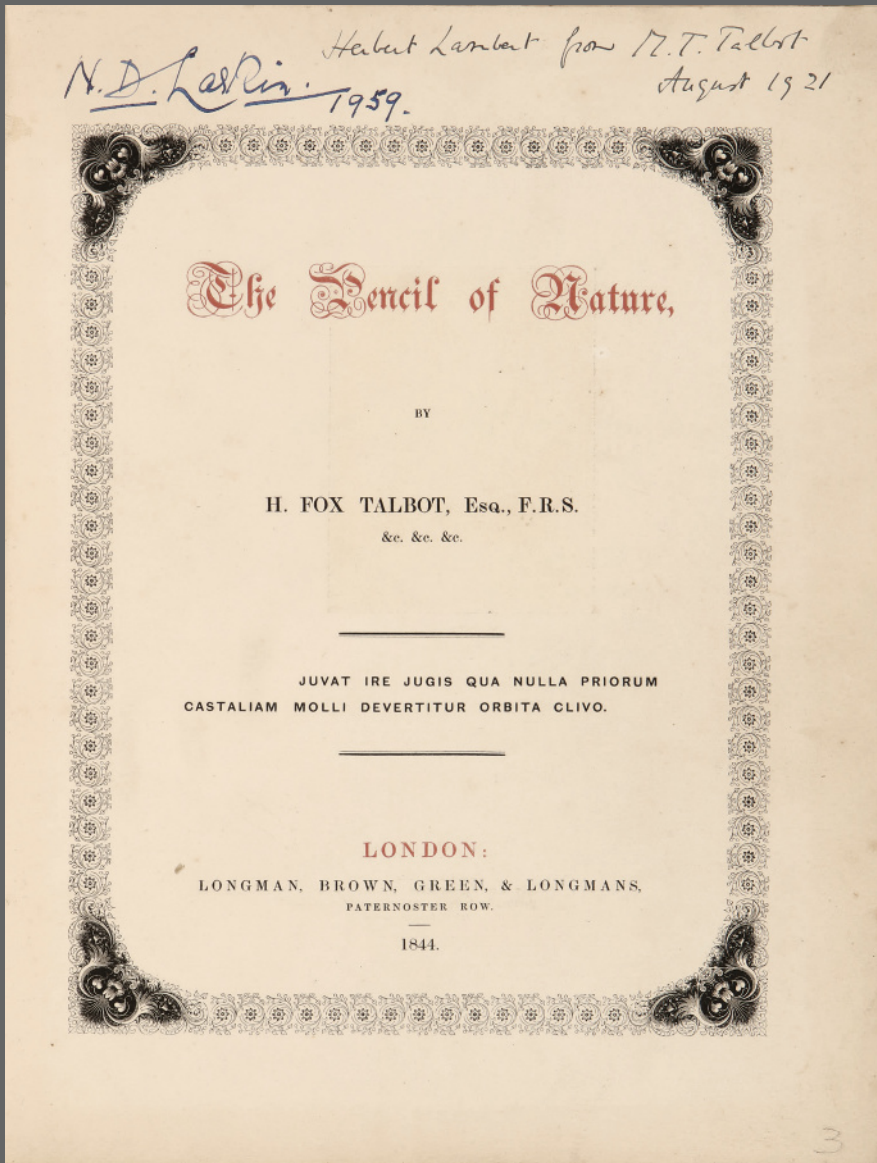
André Jammes, *William Henry Fox Talbot, Inventor of the Negative-Positive Process* (New York, 1973), pl. 31 (there titled 'Group in the Lacock Abbey Cloister' and dated circa 1844)

Richard Bretell, *Paper and Light, The Calotype in France and Great Britain* (Boston, 1987), pl. 13 (there titled 'Family Group at Lacock Abbey' and dated circa 1844)

Michael Gray, et al., *First Photographs, William Henry Fox Talbot and The Birth of Photography* (New York, 2002), p. 42

Although the date of this image has long been the subject of debate, Talbot scholar Larry J. Schaaf suggests it was likely made on 9 September 1845 ('The Layers of History,' *The Talbot Catalogue Raisonné*, 7 April 2017).

\$ 15,000-25,000



214

WILLIAM HENRY FOX TALBOT

1800-1877

'The Pencil of Nature'

(London: Longman, Brown, Green, & Longmans, 1844-46), the complete set of six fascicles illustrated with 24 salt prints, 21 prints on mounts with hand-ruled borders, 20 numbered in an unidentified hand in pencil or ink on the mount, 3 loose; plate 1 a variant, circa 1846, and plate 2 a substitute. 4to, grey linen-backed boards, ink title on spine, inscribed 'Herbert Lambert from M. T. Talbot, August 1921' and 'N. D. Larkin, 1959.' in ink on the title, five-line 'Notice to the Reader' inserted behind the front end paper, a modern print of *Window at Lacock Abbey* tipped to the front free end paper. Bound without printed wrappers.

Various sizes to 6¼ by 8½ in. (15.9 by 21.6 cm.)

PROVENANCE

Collection of the photographer

By descent to Miss Matilda Talbot, the photographer's granddaughter

Gift to Herbert Lambert, 1921

Collection of N. D. Larkin, 1959

Sotheby's Belgravia, 21 December 1971, Lot 315

Of *The Pencil of Nature*, pioneering curator Beaumont Newhall proclaimed, '[its] importance in the history of photography is comparable to that of the Gutenberg Bible in printing' (Da Capo, unpaginated). Issued in 6 parts (known as fascicles) between 1844 and 1846, it was the first photographically illustrated text to be commercially sold and the culmination of more than a decade of experimentation. While Talbot originally envisioned a series of 10 fascicles with a total of 50 plates, production ceased after just 24 photographs.

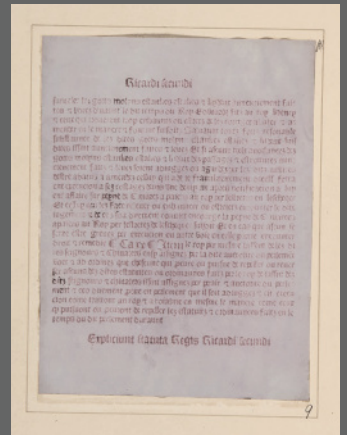


Talbot selected images that best demonstrated photography's uses and advantages – still life, topography, architecture, and reproduction – but photographs such as *The Haystack* and *The Open Door* approach refined artistry.

This set of *The Pencil of Nature* comes originally from the collection of Miss Matilda Theresa Talbot (1871-1958), the photographer's granddaughter. As steward of the legacy for both Talbot and his residence, Lacock Abbey, Matilda went to great lengths to ensure that her grandfather's lifework was preserved and distributed examples to institutions worldwide. The present copy is inscribed from Matilda to her longtime friend Herbert Lambert (1881-1936), a member of the Royal Photographic Society based in Bath. Lambert was instrumental in securing a copy for donation from Matilda to the Smithsonian Institution, Washington, D.C.

Unlike Talbot's *Sun Pictures in Scotland* which was sold by subscription, the fascicles of *The Pencil of Nature* were publically available through booksellers and thus it is impossible to determine an exact number of copies produced. The uneven tonality of the plates in most issues of *The Pencil of Nature* has long been discussed and many prints likely started deteriorating immediately. Most extant fascicles are in institutional collections and there is no one 'ideal' copy. According to the most recent census by Talbot scholar Larry J. Schaaf (to whom this entry is indebted), only 4 other complete (or nearly complete) sets are believed to be in private collections. The present copy is listed in his census. Only a handful of fascicles have appeared at auction since 1970.

\$ 150,000-250,000



LOT 214 (LEFT TO RIGHT): PLATES I-XXIV





215

(ACTUAL SIZE)



216

215

ANONYMOUS FRENCH PHOTOGRAPHER

Partially Draped Female Nude

stereoscopic daguerreotype, with hand-tinting, gilt and black
passe-partout with modern seal and backing, circa 1850s
The whole 3½ by 6¾ in. (8.9 by 17.1 cm.)

PROVENANCE

Ken Appollo, Rhinecliff, New York
Be-Hold Auctions

LITERATURE

Hans Christian Adam, *Die Erotische Daguerreotypie- Eine
Mediengeschichtliche Bestandsaufnahme* (Prague, 1998),
no. 1.6990 (this daguerreotype)

\$ 8,000-12,000



217

216

PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

JULIA MARGARET CAMERON

1815-1879

Tears from The Depth of Some Divine Despair
(May Prinsep)

albumen print, mounted, framed, 1875 (Cox 1185)
13 by 8⁷/₈ in. (33 by 22.5 cm.)

PROVENANCE

Sotheby's London, English Literature, History, Children's
Books, Illustrations and Photographs, 8 July 2004, Lot 395

\$ 7,000-10,000

217

PROPERTY OF VARIOUS OWNERS

RUTH BERNHARD

1905-2006

'In the Box - Horizontal'

mounted, signed in pencil on the mount, signed, titled, and
dated in pencil and with the photographer's copyright stamp
on the reverse, framed, 1962, printed later (*Eternal Body*, pl. 19
and back cover)

7¹/₄ by 13¹/₈ in. (18.4 by 33.3 cm.)

PROVENANCE

Peter Fetterman, Santa Monica, 2002

\$ 7,000-10,000

Unless otherwise stated in the description
above, the photograph is a gelatin silver print
and is not offered as one of a limited edition.

PROPERTY FROM THE COLLECTION OF TOM JACOBSON

PIERRE DUBREUIL

1872-1944

'La Cloche à Fromage'

oil print, mounted, titled in pencil on the mount, signed 'P. Dubreuil, M. L. S. P' and titled in pencil, annotated '42. The Cheese Bowl' in ink,' and with the photographer's red 'DB 69' stamp on the reverse, *circa* 1929
9⅞ by 8 in. (24.5 by 20.3 cm.)

PROVENANCE

The photographer to the Association belge de photographie, Brussels

Acquired from the above

EXHIBITED

London, The Royal Photographic Society, *Pierre Dubreuil*, August 1935

Paris, Musée d'Art Moderne, Centre Georges Pompidou, *Pierre Dubreuil Photographies 1896-1935*, October 1987 - January 1988

San Diego, The Museum of Photographic Arts, *Pierre Dubreuil Rediscovered: The Masterprints 1900-1935*, September - November 1988, and traveling thereafter to:

New York, Alliance Française, 1989

The Detroit Institute of the Arts, 1990

\$ 30,000-50,000

Dubreuil's body of work is characterized by novel imagery, unexpected composition, and unusual perspective. With its lively play of light as refracted by the bowl's cut glass sides, *La Cloche à Fromage* shares clear compositional similarities with Vorticism, a movement whose art was non-representational, vigorously geometric, and characterized by a dynamic angularity. The English response to the continental Futurist and Cubist movements, a group exhibition in London in 1914 put the movement before the public, and a series of manifestos were published in the graphically precocious journal *BLAST*. As Alvin Langdon Coburn worked in his Vortographs with an assembly of mirrors and a selection of crystals and prisms, Dubreuil focuses appropriated aspects of Vorticism to a different goal: the visual representation of an idea. In *La Cloche à Fromage*, Dubreuil's use of light creates a visual vibration, echoing the literal translation of the title (The Cheese Bell).

Dubreuil was one of the most inventive photographers of his day: a technical master of the medium and a brilliant aesthetic innovator. Like many photographers working in the early decades of the 20th century, Dubreuil experimented with the full range of photographic processes then available, including platinum, carbon, gum bichromate, and the Rawlins oil process. While a demanding process, the Rawlins process had the advantage of allowing Dubreuil a great deal of control over the final appearance of his photographs; the resultant prints had the added benefit of being permanent. With its lush blacks, bright highlights, and impressive range of charcoal-like gray tones, this oil print of *La Cloche à Fromage* demonstrates Dubreuil's technical mastery of his medium.

The photograph offered here is believed to be one of only three known prints of this image and was included in the two major modern exhibitions of Pierre Dubreuil's work – *Pierre Dubreuil, Photographs 1896 - 1935*, at the Centre Pompidou in 1987; and the traveling exhibition, *Pierre Dubreuil Rediscovered*, originating at San Diego's Museum of Photographic Arts in 1988. It comes originally from the collection of the Association belge de photographie, Brussels, for which he was an active member and President. Another print of this image was sold in these rooms in 1990 from the collection of Graham Nash.





219

219

PROPERTY OF VARIOUS OWNERS

FRANTIŠEK DRTIKOL

1883-1961

'Kompozice' (Composition)

pigment print, flush-mounted, initialed in crayon and titled, dated, and annotated 'pigment' in pencil on the reverse, 1927
8 by 11¼ in. (20.3 by 28.6 cm.)

LITERATURE

Annette and Rudolf Kicken, *Drtikol Photographs / Photographie*
(Ostfildern, 2012), p. 62

\$ 10,000-15,000

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.



220

220

HEINRICH KÜHN

1866-1944

Female Torso in the Sunlight

brown-toned pigment print on tissue, signed in pencil in the margin, framed, circa 1920
11¼ by 8 in. (28.6 by 20.3 cm.)

PROVENANCE

Edwynn Houk Gallery, New York, 1998

EXHIBITED

New York, Neue Galerie, *Heinrich Kuehn and his American Circle*. Alfred Stieglitz and Edward Steichen, April - August 2012

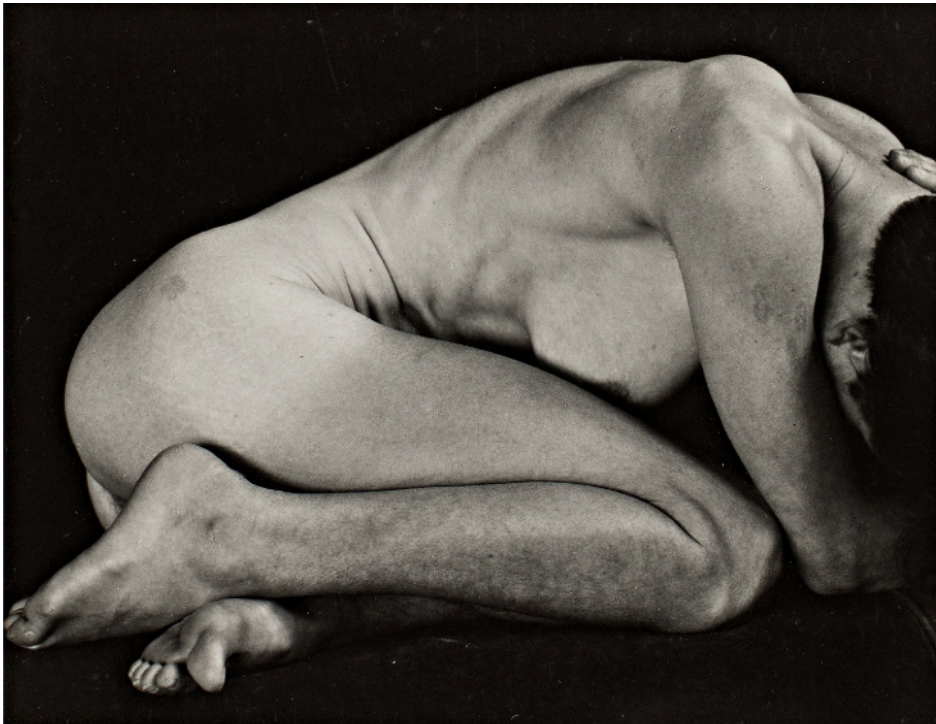
LITERATURE

Heinrich Kuehn and his American Circle. Alfred Stieglitz and Edward Steichen (New York: Neue Galerie, 2012), p. 104 (this print)

Rudolf Kicken, ed., *Heinrich Kühn* (Cologne, 1981), pl. 84

Heinrich Kühn. The Perfect Photograph (Vienna: Albertina; Paris, Musée d'Orsay; Houston: Museum of Fine Arts, 2010), p. 217 and cat. 143

\$ 20,000-30,000



221



222

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.

221

EDWARD WESTON

1886-1958

Sonya

mounted, signed, dated, and editioned '2/50' in pencil on the mount, numbered and dated '86N / 1933' in pencil on the reverse, 1933, no. 2 in a projected edition of 50 (Conger 730)
3¾ by 4⅝ in. (9.5 by 11.7 cm.)

PROVENANCE

Acquired from the family of Sonya Noskowiak, 2005

Weston's negative log at The Center for Creative Photography in Tucson confirms that two prints of this image were made from an unrealized edition of 50.

\$ 6,000-9,000

222

JOSEF SUDEK

1896-1976

Still Life with Shell

signed in pencil in the margin, reduction notations in pencil on the reverse, framed, 1950s
4¾ by 6⅝ in. (12.1 by 14.3 cm.)

\$ 3,000-5,000

EDWARD STEICHEN

1879-1973

Advertisement for Cannon Towels

a Bruce Silverstein Gallery label on the reverse, 1935
13¼ by 4⅝ in. (33.7 by 11.7 cm.)

PROVENANCE

Sotheby's New York, 17 April 1991, Sale 6160,
Lot 149

Bruce Silverstein Gallery, New York, 2005

'Cannon Towel Talks,' a series of 12 advertisements, was intended to be a radical departure from previous Cannon ads that featured cartoons, drawings, and straightforward, black-and-white photographs of towels to sell the product. The new series, with color photographs by Steichen, Anton Bruehl, and extensive copy by Homer Smith, was inspired by the fashion pages of magazines such as *Vogue*, and it was for the readers of these 'class magazines' that the campaign was targeted. The present photograph is a variant of the one used in 'Towel Talk Number 6.'

The advertisements were an immediate success, both with the public and in the trade and stores wrote to Cannon Mills for up to 100,000 reprints.

\$ 15,000-25,000





224

224

ROBERT FRANK

B. 1924

Peru

a unique book, comprising 39 photographs, each mounted back to back, 1948. Folio, spiral-bound, signed and inscribed 'To Mr. Brodovitch, / Before leaving New York / I want to thank you / and wish you / good luck / bonne chance' in ink on the first page, a typed The Museum of Modern Art label, signed by Joel Meyerowitz in pencil, on the inside front cover. The whole in a modern black cloth clamshell box, gilt-stamped leather label on the spine

The photographs various sizes to 7 $\frac{7}{8}$ by 9 $\frac{3}{4}$ in. (20 by 24.8 cm.)

PROVENANCE

Gift of the photographer to Alexey Brodovitch, 1949

Alexey Brodovitch to Joel Meyerowitz, 1960s
Christie's New York, 8 April 2011, Sale 2431, Lot 452

\$ 100,000-150,000

Robert Frank's departure from New York for South America in 1948 was precipitated not only by the closing of the *Harper's Bazaar* photography studio, where he had worked under art director Alexey Brodovitch, but also out of a dissatisfaction with working in fashion photography and an urge to photograph unencumbered by assignments.

Frank's early photographs from Peru herald the themes and devices that would be fully developed in his influential photobook, *The Americans* (1958). As a Swiss-born photographer, Frank observed the people of Peru with no judgement; rather, the images taken on his journey reveal a documentarian's expert timing, sensitivity, and an genuine fascination with the people encountered.

Although *Peru* was not his first attempt at book construction, it continued the experimentation and unconventional design of his earlier effort, *40 Fotos* (1946), by way of a non-linear layout and playful comparisons. Brodovitch's influence is evident in the innovative book design, and Frank showed his appreciation by gifting his mentor and friend the present copy, one of only two he produced. A second, slightly different maquette was given to his mother on her birthday in 1949; it is now in the Robert Frank Archive at the National Gallery of Art, Washington, D. C.

To Mr. Brodovitch,
Before leaving New York
I want to thank you
and wish you
good luck
bonne chance. Robert Frank.





225



227



226

225

BERENICE ABBOTT

1898-1991

New York at Night

mounted to several layers of heavy paper, signed in pencil on the mount, the photographer's '50 Commerce Street' credit stamp on the reverse, framed, a Pace/MacGill Gallery, New York, label on the reverse, 1932 (Steidl, Vol. II, cover, frontispiece, and p. 35)
13¼ by 10⅞ in. (33.7 by 27.6 cm.)

\$ 8,000-12,000

226

RUTH ORKIN

1921-1986

Cars in Snow, West 88th Street, New York City

annotated in ink and with the photographer's and 'Photo Trends Inc.' stamps on the reverse, 1952
12⅞ by 9 in. (32.7 by 22.9 cm.)

\$ 5,000-7,000

227

ALFRED STIEGLITZ

1864-1946

The Steerage

large-format photogravure on tissue, 1907,
printed no later than 1915 (Greenough 313)
13 $\frac{1}{8}$ by 10 $\frac{3}{8}$ in. (33.3 by 26.3 cm.)

\$ 12,000-18,000

228

ROBERT FRANK

B. 1924

'11th of Nov.' (Champs-Élysées, November 11th, Paris)

signed, titled, dated, and annotated in ink on the
image, the photographer's copyright stamp, with
credit in ink, and annotations in pencil on the
reverse, framed, 1950, probably printed in the
1970s (*Paris*, unpaginated; *The Lines of My Hand*,
unpaginated)

8 $\frac{3}{4}$ by 13 $\frac{3}{8}$ in. (22.2 by 34 cm.)

PROVENANCE

Robert Friedus Gallery, New York

Private collection, New York

Phillips de Pury & Company New York, 8 October
2010, Sale 40210, Lot 49

\$ 7,000-9,000

229

ROBERT FRANK

B. 1924

'Paris' (Chairs)

signed, titled, dated, and inscribed 'For Paco
Grande' and 'Salut' in ink in the margin, 1949,
possibly printed *circa* 1968
6 $\frac{3}{8}$ by 10 $\frac{5}{8}$ in. (16.8 by 27 cm.)

PROVENANCE

The photographer to Paco Grande

Bruce Silverstein Gallery, New York

Photographer Paco Grande, actress Jessica
Lange (his then-wife), filmmaker Danny Seymour,
and Robert Frank lived in the same Manhattan
building at 184 Bowery from 1968 until the
summer of 1969. The four artists were close
friends during this period.

\$ 20,000-30,000



228



229

Unless otherwise stated in the description
above, the photograph is a gelatin silver print
and is not offered as one of a limited edition.



230

230

DIANE ARBUS

1923-1971

'Russian Midget Friends in a Living Room on 100th St, NYC'

signed, titled, dated, and editioned '14/75' by Doon Arbus, the photographer's daughter, in ink and stamped on the reverse, 1963, printed posthumously by Neil Selkirk (*Revelations*, pp. 100-1)

14 $\frac{5}{8}$ by 14 $\frac{1}{2}$ in. (37.1 by 36.8 cm.)

\$ 8,000-12,000

231

ROBERT FRANK

B. 1924

'Hotel Lobby Miami'

signed, titled, and dated '1956' in ink in the margin, framed, a Howard Greenberg Gallery label on the reverse, 1955, probably printed in the 1970s (*The Americans*, no. 25)

11 $\frac{5}{8}$ by 8 in. (29.5 by 20.3 cm.)

PROVENANCE

Howard Greenberg Gallery, New York

Private collection

Phillips de Pury & Company New York, 9 April 2011, Sale 40111, Lot 155

\$ 10,000-15,000



231

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.

ROBERT FRANK

B. 1924

'NYC' (Charity Ball, New York City)

signed, titled, and dated in ink in the margin,
framed, 1955, printed later (*The Americans*, no.
67)

12¾ by 8⅞ in. (32.4 by 20.6 cm.)

PROVENANCE

Christie's New York, 9 April 2011, Sale 2431,
Lot 437

\$ 25,000-35,000

JAMES VAN DER ZEE

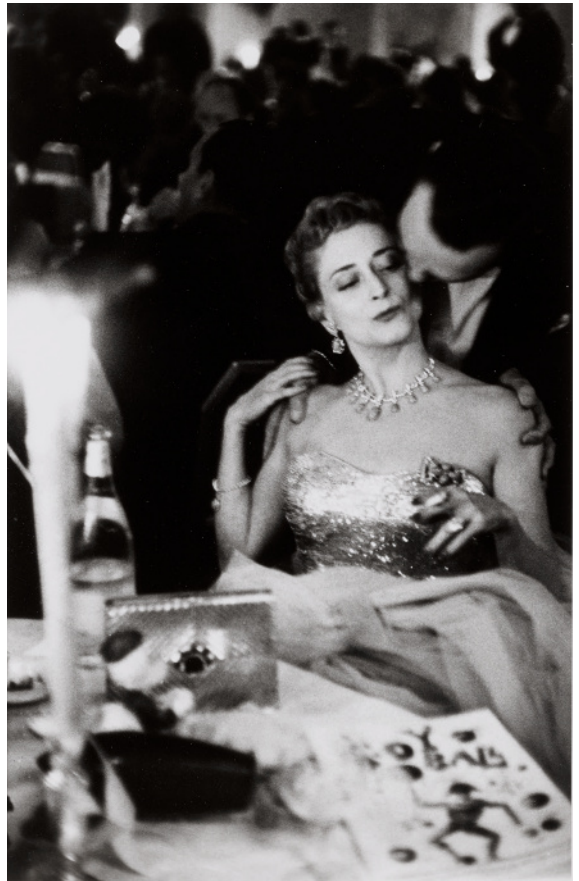
1886-1983

'James Van Der Zee: Eighteen
Photographs'

(Washington, D. C.: Graphics International Ltd.,
1974, a total edition of 90), a portfolio of 18
photographs, each mounted, signed and with
edition '25/75' and plate number in pencil on
the mount, 1905-38, printed in 1974; together
with the printed title, introduction by Regenia A.
Perry, chronology, plate list, and colophon. Folio,
charcoal linen folding box with silver lettering on
spine, matching slipcase

Various sizes to 7¾ by 9½ in. (19.7 by 24.1 cm.)
or the reverse

\$ 10,000-12,000



232



233



234

234

HENRI CARTIER-BRESSON

1908-2004

Henri Matisse, Vence, France

signed in ink and with the photographer's blindstamp in the margin, framed, 1944, printed later (*Henri Cartier-Bresson*, pl. 283)
11½ by 17⅝ in. (29.2 by 44.8 cm.)

\$ 8,000-12,000

235

ELLIOTT ERWITT

B. 1928

'Guatemala'

signed in ink in the margin, signed, titled, dated, and annotated 'vintage' in pencil and stamped on the reverse, framed, 1954
6½ by 4⅝ in. (16.5 by 11.7 cm.)

PROVENANCE

Phillips de Pury & Company New York, 17 October 2007, Sale 40307, Lot 22

\$ 2,500-3,500



235

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.

WEEGEE (ARTHUR FELLIG)

1899-1968

Weegee Portfolio (Portfolio of 45 Photographs)

(New York: The Weegee Collection, 1982, a projected edition of 20 numbered copies and 6 'hors series' sets), a portfolio of 45 photographs, each with a 'The Weegee Collection' blindstamp in the margin, numbered sequentially and with number '1' in an unidentified hand in pencil on the reverse, 1936-52, printed in 1982 by Sid Kaplan; together with the printed title/colophon, foreword by Louis Stettner, and plate list. Folio, gray pictorial cloth clamshell box, no. one in a projected edition of 26
Each approximately 16 by 12⁵/₈ in. (40.6 by 32.1 cm.) or the reverse

PROVENANCE

Amber Film & Photography Collective, Newcastle upon Tyne, circa 1982

The Weegee photographs in this portfolio show the full negative of many images hitherto known only in cropped versions. Weegee's old friend and one-time assistant Louis Stettner, along with Weegee's longtime companion Wilma Wilcox, assembled the sets of prints into portfolios. It is unknown how many complete portfolios were sold or survive today. A handful of sets were damaged in a storage warehouse flood before Wilcox's death in 1993, and individual plates were sometimes sold.

\$ 15,000-25,000

237

PROPERTY FROM THE COLLECTION OF JOHN CUSACK

JOSEF KOUDELKA

B. 1938

Guadix, Andalucia, Spain

signed in ink in the margin, framed, 1971, printed later (*Josef Koudelka: Nationality Doubtful*, p. 162)
14¹/₄ by 21¹/₄ in. (36.2 by 54 cm.)

\$ 15,000-25,000



236



237



238

238

PROPERTY OF VARIOUS OWNERS

ALFRED EISENSTAEDT

1898-1995

Marilyn Monroe

signed and with edition '159/250' in ink in the margin, credit, title, date, copyright, and annotation in pencil on the reverse, 1953, printed in 1995 (cf. *Eisenstaedt on Eisenstaedt*, pp. 80-1) 13½ by 17¼ in. (34.3 by 43.8 cm.)

\$ 4,000-6,000

239

ALFRED EISENSTAEDT

1898-1995

Katharine Hepburn, New York City

signed and with edition '132/250' in ink in the margin, credit, title, date, copyright, and annotation in pencil on the reverse, 1938, printed in 1995 (*Remembrances*, p. 56) 14 by 13¾ in. (35.6 by 34.9 cm.)

\$ 1,000-2,000

240

CHRIS SMITH

B. 1937

Float Like A Butterfly, Sting Like A Bee

mural-sized, signed and editioned '1/25' in ink in the margin, flush-mounted, framed, 1971, printed later 40 by 59½ in. (101.6 by 150.4 cm.)

\$ 5,000-7,000

241

CHRIS SMITH

B. 1937

Muhammad Ali - 5th Street Gym

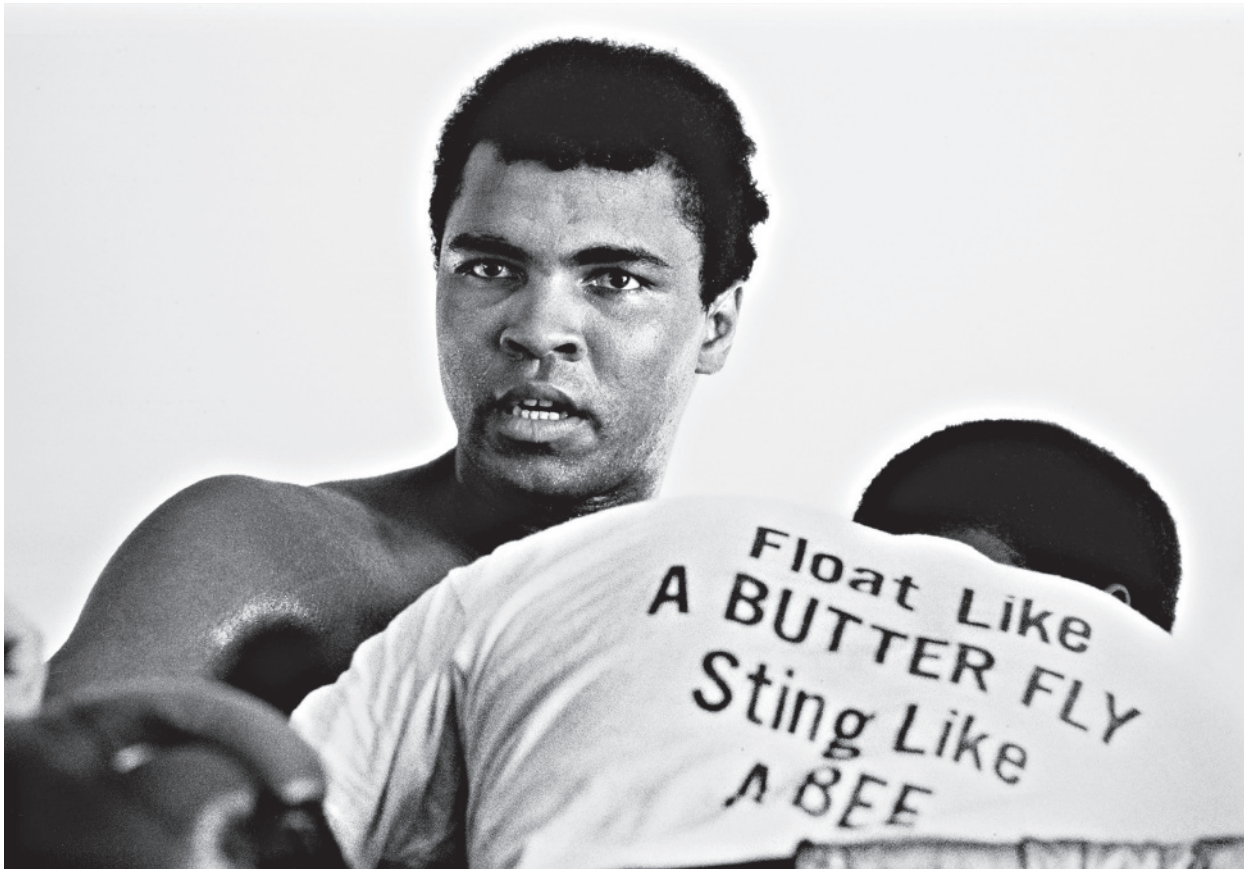
mural-sized, signed and editioned '1/25' in ink in the margin, flush-mounted, framed, 1971, printed later 40 by 59¾ in. (101.6 by 151.8 cm.)

\$ 5,000-7,000



239

Unless otherwise stated in the description above, the photograph is a gelatin silver print and is not offered as one of a limited edition.





242

242

WILLIAM HELBURN

B. 1924

Red Canoe

large-format archival pigment print, mounted, signed and editioned '8/50' in ink on the reverse, framed, 1957, printed later (*Seventh and Madison*, cover and p. 87)
40 by 32 in. (101.6 by 81.3 cm.)

\$ 8,000-12,000

243

WILLIAM HELBURN

B. 1924

Dovima Under the EI (Dior Creates Cosmopolitan Drama)

large-format archival pigment print, mounted, signed and editioned '7 of 50' in ink on the reverse of the mount, framed, 1956, printed later (*Seventh and Madison*, p. 61)
40 by 31½ in. (101.6 by 80 cm.)

\$ 7,000-10,000



243

244

ORMOND GIGLI

B. 1925

'Lips'

oversized chromogenic print, flush-mounted, signed, titled, dated, and editioned '1/10' in ink in the margin, framed, 1960, printed later
33 $\frac{3}{8}$ by 50 $\frac{1}{4}$ in. (84.1 by 128.9 cm.)

\$ 12,000-18,000



244

245

COLLECTION OF MICHAEL LEVA

JERRY SCHATZBERG

B. 1927

'Edie Sedwick "Super Star"'

oversized, flush-mounted to aluminum, signed, titled, and editioned '1/20' in ink on a label on the reverse, framed, 1966, printed later
48 $\frac{3}{4}$ by 48 $\frac{3}{4}$ in. (123.8 by 123.8 cm.)

\$ 10,000-15,000



245

246

PROPERTY OF VARIOUS OWNERS

ORMOND GIGLI

B. 1925

'New York City' (Girls in the Windows)

platinum-palladium print, signed, titled, dated, and editioned '5/20' in pencil in the margin, framed, 1960, printed later (*Girls in the Windows*, cover and p. 23, illustrated in color)
23 by 23 in. (58.4 by 58.4 cm.)

\$ 10,000-15,000



246



247

247

JOEL-PETER WITKIN

B. 1939

'Las Meninas'

signed, titled, dated, copyrighted, and annotated 'Gift Print to Barbara Gilbert' in pencil on the reverse, framed, 1987; accompanied by a box, signed and annotated by the photographer (2) 14¾ by 14¾ in. (37.5 by 37.5 cm)

PROVENANCE

Acquired from the photographer, 2002

\$ 5,000-7,000

248

JOEL-PETER WITKIN

B. 1939

'Twelve Photographs'

(New York: Joel-Peter Witkin and Kevin Begos Publishing, Inc., 1993, an edition of 175 plus 32 artist's proofs), a book illustrated with 12 photogravures and a poem by Galway Kinnell, text in letterpress, and colophon, signed and editioned '118' in pencil. Elephant folio, gray linen Japanese-bound with leather spine, in a black linen clamshell with title on the spine; accompanied by 'A Nude with a Mask,' toned gelatin silver print, signed, titled, dated, and editioned '1/15' in pencil on the reverse, framed, 1988; accompanied by a Certificate of Authenticity, signed, titled, dated, and editioned by the photographer (3) The plates various sizes to 10¼ by 12⅞ in. (26 by 32.7 cm.) 'A Nude with a Mask' 14½ by 15 in. (36.8 by 38.1 cm.)

\$ 5,000-7,000



248

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249

SALLY MANN

B. 1951

'Three Wolves'

signed, titled, dated, editioned '4/25,' and
copyrighted in pencil on the reverse, 1992
8 by 10 in. (20.3 by 25.4 cm.)

\$ 5,000-7,000

250

SALLY MANN

B. 1951

'Boy on the Beach'

signed, titled, dated, editioned '4/25,' and
copyrighted in pencil on the reverse, 1994
8 by 10 in. (20.3 by 25.4 cm.)

\$ 5,000-7,000



249



250



251

251

ROBERT MAPPLETHORPE

1946-1989

Irises

large-format photogravure, signed, dated '87,' and editioned 'Presentation proof' in pencil in the margin, framed, 1986 (*Flowers*, pl. 138)
34¼ by 32 in. (87 by 81.3 cm.)

\$ 20,000-25,000

252

JOEL-PETER WITKIN

B. 1939

Still Life, Mexico

large-format, toned, flush-mounted, signed, titled, dated, numbered '5/12,' and copyrighted in pencil on the reverse, framed, 1992, printed in 2002 (*Celant*, pl. 93)
25 by 26⅜ in. (63.5 by 67 cm.)

PROVENANCE

Fraenkel Gallery, San Francisco, 2002

\$ 6,000-8,000



252

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STEVEN ARNOLD

1943-1994

Black Jesus

signed and editioned '5/12' in pencil on the reverse, 1988

14 by 14 $\frac{1}{8}$ in. (35.6 by 35.9 cm.)

'Archetypes and mythologies have to be continually reinvented by artists.' - Steven Arnold

After periods at the San Francisco Art Institute and abroad at the École des beaux-arts in Paris, visionary filmmaker, painter, illustrator, costume designer, and photographer Steven Arnold returned to San Francisco in the mid 1960s. In addition to designing rock posters, he wrote and directed several short films including *Luminous Procuress*, which won the 1972 New Director's award at the San Francisco International Film Festival.

Inspired by the Surrealists, particularly Salvador Dalí, with whom he studied in Spain, Arnold established a studio called Zanzibar in the 1980s. The eccentric and elaborate scenes he created were heavily influenced by Eastern philosophy, Jungian theory, drag culture, dreams, and world religions. He designed and shot intricate and often controversial tableaux vivants such as the present image, in which Arnold boldly alters the traditional representation of Jesus Christ.

Arnold died of complications related to AIDS in 1994. *Heavenly Bodies*, a film that provides a glimpse into the life and vast output of Steven Arnold, is scheduled for release in 2018.

\$ 4,000-6,000

254

IRVING PENN

1917-2009

'Crossing the River Styx (B) (New York, New York)'

platinum-palladium print, flush-mounted to board, signed, titled, dated, editioned '9/31,' and annotated in pencil and stamped on the reverse, framed, 1996, printed in 1997 (*Still Life*, unpaginated)

15 $\frac{1}{2}$ by 25 $\frac{5}{8}$ in. (39.4 by 65.1 cm.)

\$ 15,000-25,000



253



254



255

255

IRVING PENN

1917-2009

'Black Rhino'

mounted, signed, titled, dated, and annotated in ink and stamped on the reverse, framed, 1986, one from an edition of no more than 11 gelatin silver prints (*Still Life*, unpaginated) 19½ by 23½ in. (49.5 by 59.7 cm.)

\$ 20,000-30,000

256

ROBERT MAPPLETHORPE

1946-1989

Cock and Devil

flush-mounted, the photographer's estate stamp, signed and dated by Michael Ward Stout, Executor, in ink and with title, edition '5/10,' and '[MAP] 777' in pencil on the reverse, framed, 1982 15¼ by 19⅞ in. (38.7 by 48.6 cm.)

PROVENANCE

Hardison Fine Arts, New York, 1983

\$ 7,000-10,000

257

DAVID YARROW

B. 1966

The Wolf of Main Street

mural-sized archival pigment print, signed, dated, and editioned 'E. P.' in ink on the image, mounted, framed, 2015 56 by 92 in. (142.2 by 233.7 cm.)

This photograph is an exhibition proof in addition to the numbered edition of 12, all of which are sold out.

\$ 15,000-25,000



256

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257

258

JOEL-PETER WITKIN

B. 1939

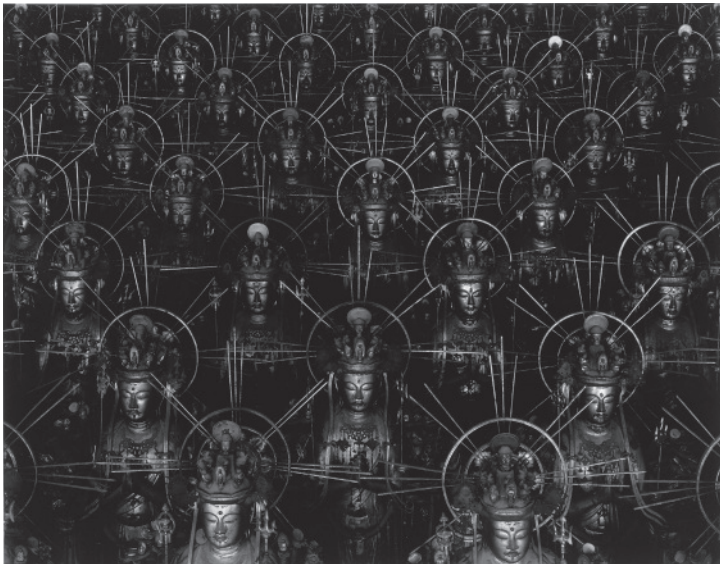
'Cupid and Centaur in the Museum of Love'

toned, signed, titled, annotated 'Marseilles,' dated, editioned '3/6,' and copyrighted in pencil on the reverse, framed, 1992; accompanied by a Certificate of Authenticity, signed, titled, dated, editioned '3/6,' and copyrighted in ink (2) (Celant, no. 96)
16½ by 13⅞ in. (41.9 by 35.2 cm.)

\$ 5,000-7,000



258



259

259

PROPERTY FROM THE COLLECTION OF JOHN CUSACK

HIROSHI SUGIMOTO

B. 1948

'Hall of Thirty-Three Bays'

title, date, edition '2/25,' and number '008' blindstamped in the margin, mounted, signed in pencil on the mount, framed, a Rhonda Hoffman Gallery, Chicago, label on the reverse, 1995
16⁵/₈ by 21³/₈ in. (42.2 by 54.3 cm.)

\$ 12,000-18,000

260

PROPERTY OF VARIOUS OWNERS

IRVING PENN

1917-2009

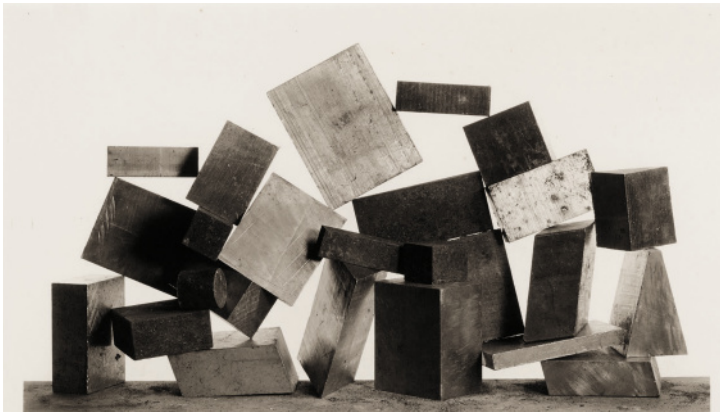
'Collapse'

platinum-palladium print, flush-mounted to aluminum, signed, titled, dated, editioned '1/23,' and annotated in pencil and stamped on the reverse, framed, 1980, printed in 1981 (*Still Life*, unpaginated)
12 by 19⁷/₈ in. (30.5 by 50.5 cm.)

PROVENANCE

Christie's New York, 29 September 2014, Sale 2877, Lot 122

\$ 25,000-35,000



260

261

HIROSHI SUGIMOTO

B. 1948

'Tyrrhenian Sea, Positano'

edition '4/25' and number '339' blindstamped in the margin, mounted, signed, titled, editioned, dated, and annotated in pencil on the mount, framed, a Fraenkel Gallery, San Francisco, label on the reverse, 1990
16¹/₂ by 21¹/₂ in. (41.9 by 54.6 cm.)

\$ 15,000-25,000



261

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262

HIROSHI SUGIMOTO

B. 1948

Mathematical Form: Surface 0011

edition '8/25' and number '0011' blindstamped in the margin, mounted, signed in pencil on the mount, framed, 2004 (*Sugimoto Conceptual Forms*, p. 55)

23 $\frac{3}{8}$ by 18 $\frac{1}{2}$ in. (58.7 by 47 cm.)

\$ 8,000-12,000

263

HIROSHI SUGIMOTO

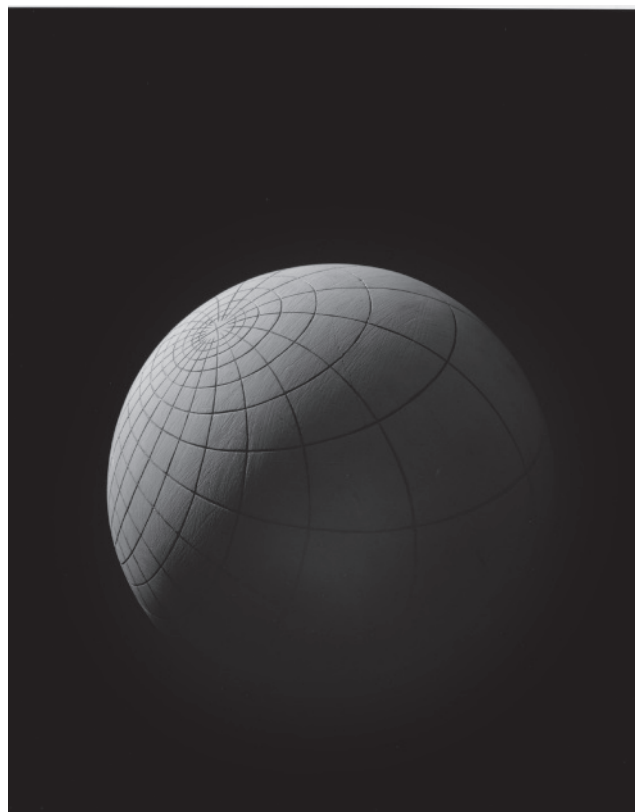
B. 1948

Mathematical Form: Surface 0010

edition '4/25' and number '0010' blindstamped in the margin, mounted, signed in pencil on the mount, framed, 2004 (*Sugimoto Conceptual Forms*, p. 53)

23 $\frac{3}{8}$ by 18 $\frac{1}{2}$ in. (58.7 by 47 cm.)

\$ 8,000-12,000



262

End of Sale



263

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Diorama Of New York, 2009
Ed. 172.2 x 134 cm
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- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
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2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any

defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our

affiliated companies, a continuing security interest of first priority in any property or money or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. **Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities

on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the **Bold** or **Capitalized** type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the **Bold** or **Capitalized** heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the **Bold** or **Capitalized** type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original

selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's

Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during

the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Premium Lot

In order to bid on "Premium Lots" (👉 in print catalogue or 👉 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please

bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the

auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to

indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card

may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents

must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register

does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PHOTOGRAPHS

NAME OF ARTIST Subject to the Conditions of Sale and Terms of Guarantee, each lot is guaranteed to be the work of the photographer or author whose name appears in Bold Type Heading. This heading may precede a single lot or a series of lots by the same photographer or author. While every reasonable effort has been made to provide accurate descriptions or dates, the Terms of Guarantee do not extend to any descriptive information.

TITLES Generally accepted titles for photographs have been put in quotation marks; in other cases, descriptive titles have been used.

PRINTS An early print is one made at roughly the same time as the negative by the photographer himself or by a person or procedure satisfactory to the photographer. Specific dates of positive prints are rarely known. The distinction between an early print and a print done considerably later would be expressed as follows, with the date referring to the production of the negative: 1901 (for an early print); 1901, printed later (for a later print)

The approximate date, year, or decade of a positive print is given when possible, based on Sotheby's knowledge of the history of the photograph, its provenance, and our visual assessment of the photograph's physical characteristics. However, in accordance with the Conditions of Sale, Sotheby's does not guarantee the printing date of a photograph. Sotheby's also does not undertake scientific testing in order to formulate our opinions on the dating of a positive print.

Measurements are given height preceding width rounded to the nearest eighth of an inch, and unless otherwise indicated, refer to the images only.

FRAMING Photographs described as framed are sold in the frames in which they have been offered. Sotheby's does not take responsibility for the appearance of the frames or for their conformity to proper standards of conservation.

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If we have inadvertently omitted any names from this page, we sincerely apologize and thank you for your help nonetheless.

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A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

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PHOTOGRAPHS

17 May 2018
London

POSTWAR & CONTEMPORARY PHOTOGRAPHS

September 2018
New York

PHOTOGRAPHS

October 2018
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